

PORTFOLIO : **PROCESS WORK**

LORA MIKI 

Art and the Nature of Change

Art and the Nature of Change: inspiration



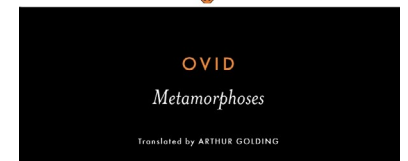
Maurizio Cattelan, *Comedian*, conceptual art sculpture, 2019, Art Basel, Miami.



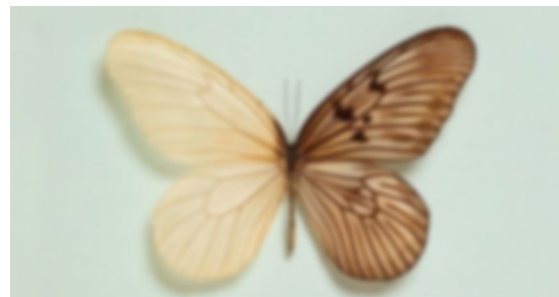
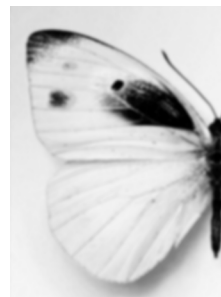
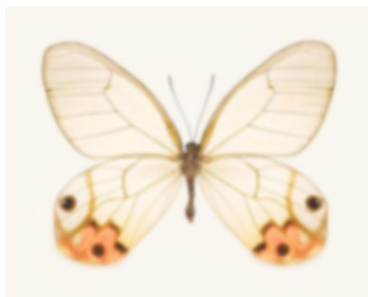
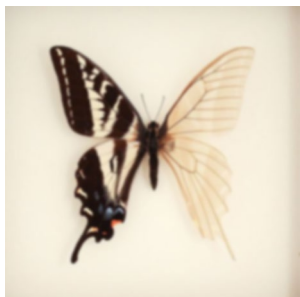
Helena and Harriet Scott, *Australian Lepidoptera (Plate 1)*, scientific illustrations, 1864.



Franz Kafka, *Metamorphosis (Die Verwandlung)*, first-edition book, 1915.



Ovid, *Metamorphoses*, (2nd Century AD), translated by Arthur Golding, 1567.

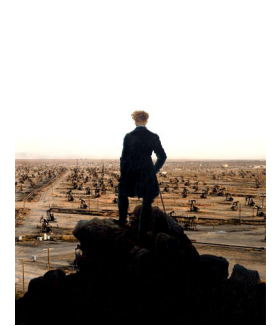
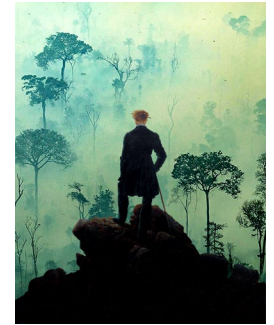


Art and the Nature of Change: preliminary concepts

As a transcendental landscape painting, *Wanderer Above a Sea Mist* perfectly expresses the Romantic notion of the sublime in nature. During 19th century Romanticism, landscapes were considered to be a representation of nature as a "being" of organic unity and harmony.

Here, the wanderer looks out at a world of environmental change. This concept expresses natural change by contrasting the famous idyllic landscape painting with images of an altered natural environment – one that is manipulated (or destroyed) by human innovation and progress. This contrast is intended to be symbolic of *Art and the Nature of Change*, however, the concept was discarded due to lack of clarity.

Caspar David Friedrich, *Wanderer Above a Sea Mist*, oil on canvas, 1817-1818, Hamburger Kunsthalle, Hamburg.

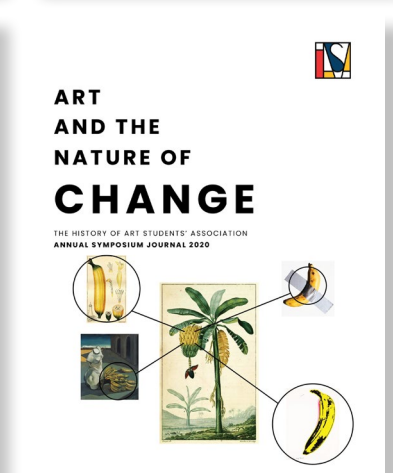
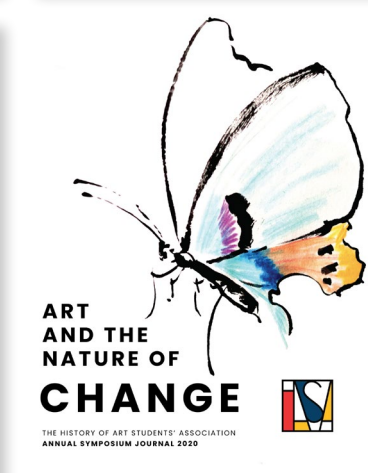
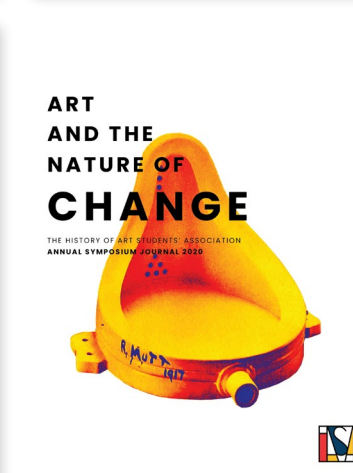
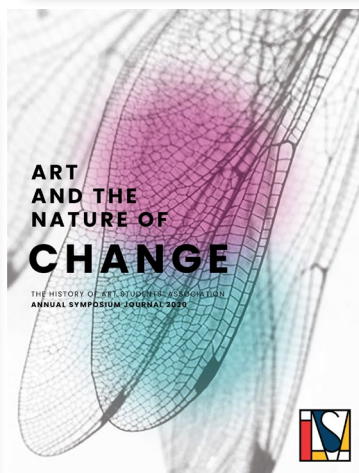
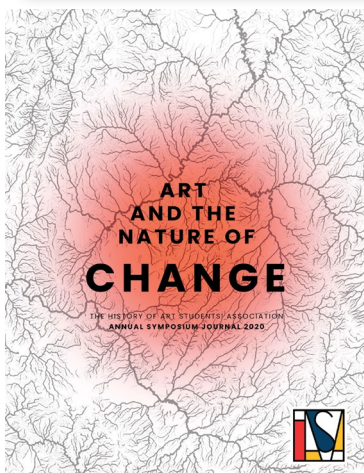
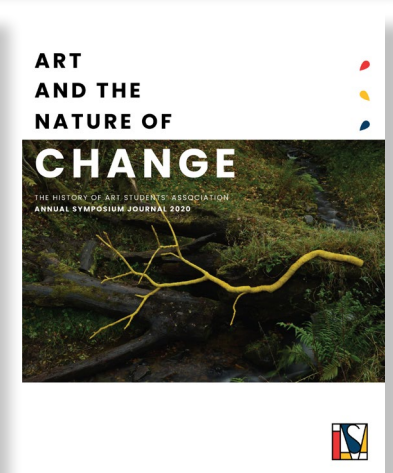
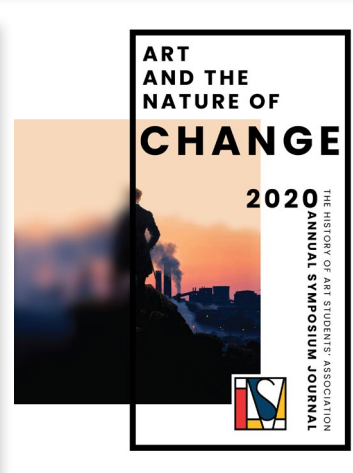
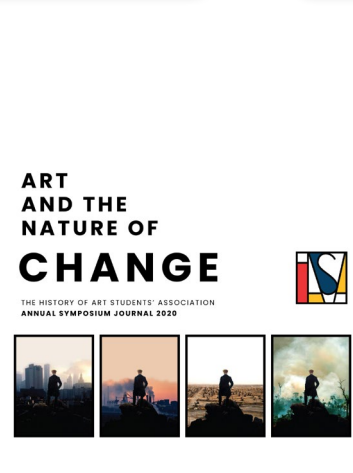
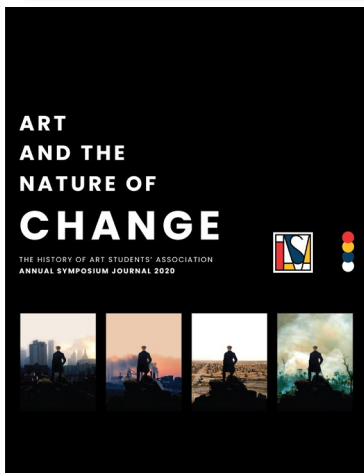
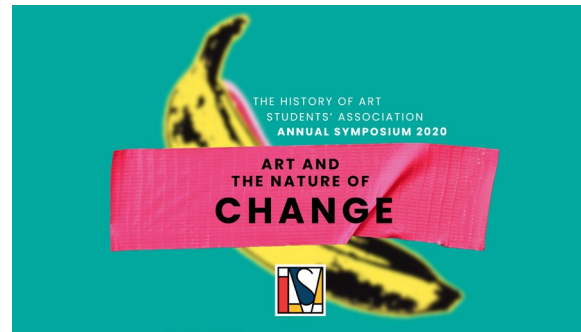


The myth of (Phoebus) Apollo and Daphne is first documented by the 2nd century poet, Ovid in his *Metamorphoses*, and has continually been reinterpreted by artists throughout history. Bernini's Baroque sculpture depicts the climactic moment when Daphne is transformed into an olive tree in her final attempt to escape the desperate pursuits of Apollo.

Here, the concept emphasizes this moment of metamorphosis by highlighting the natural foliage and tree bark that grows on Daphne by using saturated primary colours of the HASA colour pallet. This sequence was intended to be symbolic of *Art and the Nature of Change* but was ultimately discarded due to similarities with past symposium graphics.

Gian Lorenzo Bernini, *Apollo and Daphne*, marble sculpture, 1622-1625, The Borghese Gallery, Rome.



Art and the Nature of Change: prototypes

Art and the Nature of Change: final concept

As the 2019-2020 Creative Director for the History of Art Students' Association, it was my pleasure to visualize the artistic image of this year's symposium and journal. Our theme - *Art and the Nature of Change* - sought to address the role of art and visual culture in influencing, reflecting, responding to, and giving meaning to moments of change.

We invited undergraduates to explore how artists and art movements negotiate periods of political, technological, social, religious, institutional and environmental change through their interactions with artworks and with the culture of objects and museums. The theme of *Art and the Nature of Change* is meant to highlight how art never functions independently from its environment and moment in history, but rather evolves with it and often works to be a visual relic of what is temporal and ephemeral.

Butterflies have been the symbol of change since the scientific revolution and biological study. Their metamorphosis from larvae to cocoon to winged-insect has inspired many transformative works of art and fiction. Compositionally, the butterfly with its intrinsic connection to nature is set in the background while the pink duct tape takes the foreground. The tape is plastered on top almost as if it is covering up a broken wing. Recently, contemporary art has seen a lot of duct tape. In particular, Maurizio Cattelan's *Comedian* (2019), which consisted of a fresh banana taped to a wall with a piece of duct tape. The work drew significant media attention at Art Basel Miami after two editions of the piece sold for \$120,000 USD. *Comedian* questions what constitutes art? In a way, it changes the way we think about it and what we value most. *Art and the Nature of Change* seeks to address these questions and to reconcile these moments of change.



(Re)Connecting

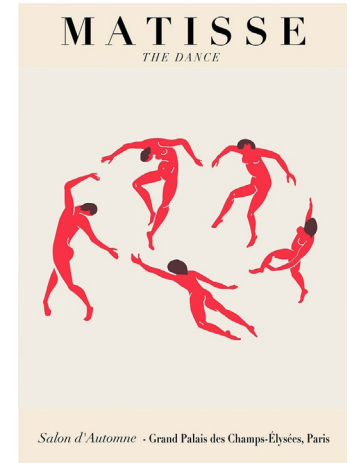
(Re)Connecting: inspiration



Henri Matisse, *Dance*, 1910,
oil on canvas, (260 x 291 cm),
The Hermitage, St. Petersburg.



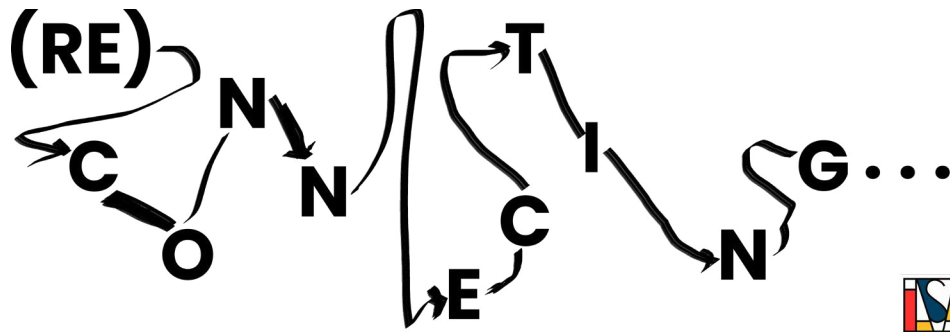
Michelangelo Buonarroti, *The Creation of Adam* (detail),
1508-1512, ceiling fresco, (280 x 570 cm),
The Sistine Chapel, Vatican.



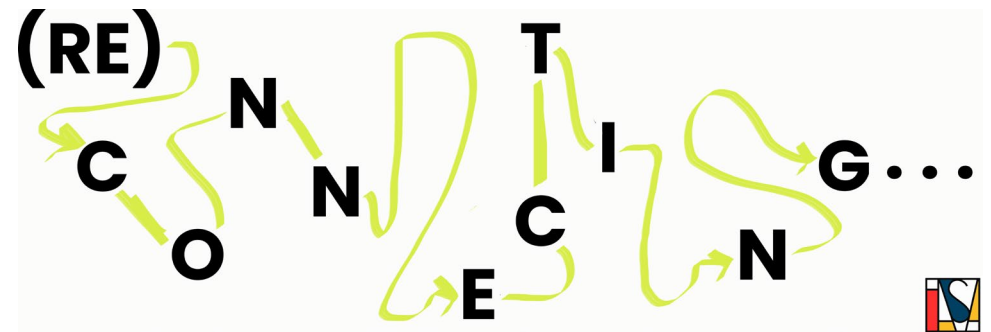
Henri Matisse, *The Dance*, 1910,
poster, (11 x 17 in),
Salon d'Automne, Paris.

Red Thread

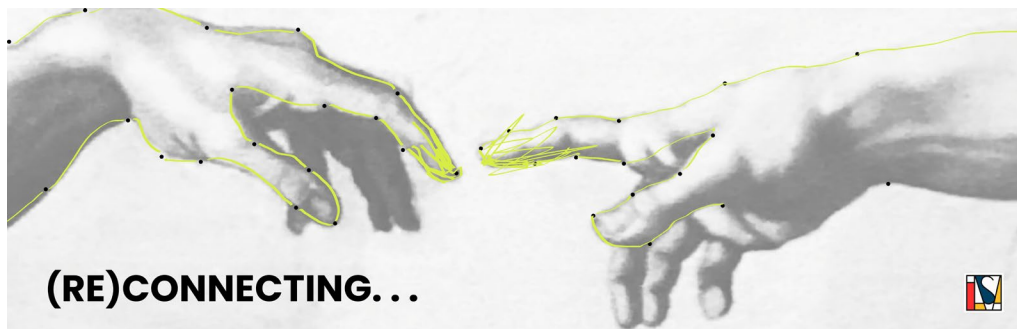


(Re)Connecting: preliminary concepts

Here, the concept is similar to connect-the-dots except the letters are the dots.



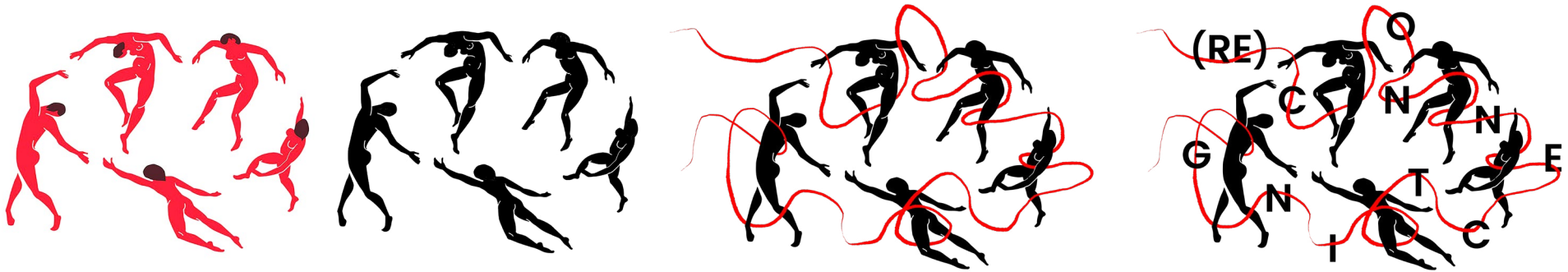
Similar prototype with coloured hand-drawn arrows.



Michelangelo's *Creation of Adam* is the central panel of the Sistine Chapel. It depicts the climactic moment just before the fingers of God touch Adam's and recalls the connection between gods and heroes in classical myths. Here, the concept is to emphasize this clear moment of reconnection by zooming in on the fingers and combining it with the connect-the-dots theme.



Here, the concept uses the detail of Michelangelo's *Creation of Adam* and combines it with an homage to Barbra Kruger. These prototypes were intended to be symbolic of "(Re)Connecting" but were ultimately discarded due to being cliché.

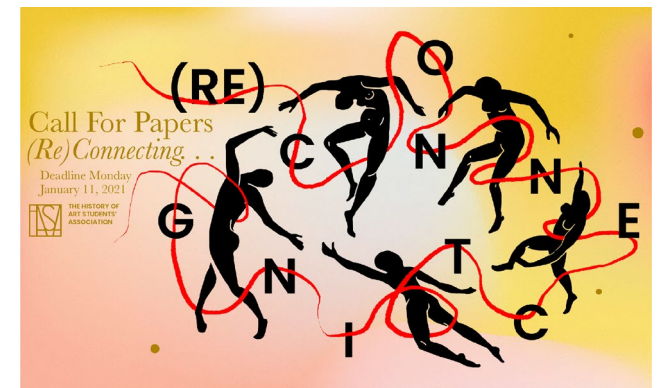
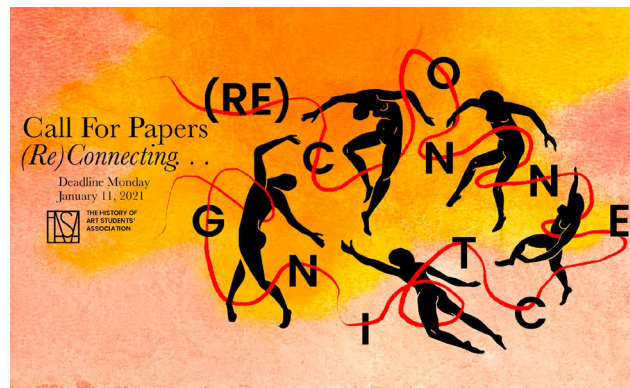
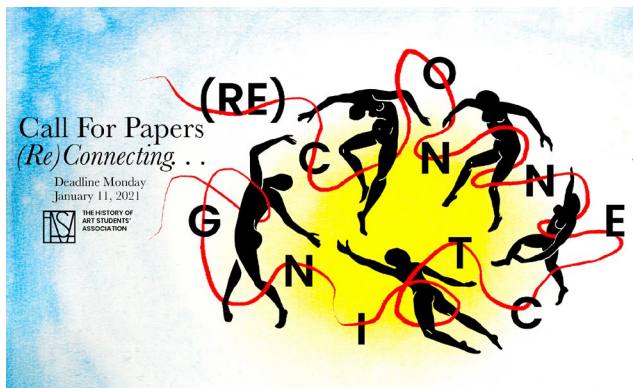
(Re)Connecting: final concept

This concept takes the figures from Henri Matisse's *Dance* and separates their hands so they are isolated objects.

The removal of colour make the figures less individualized.

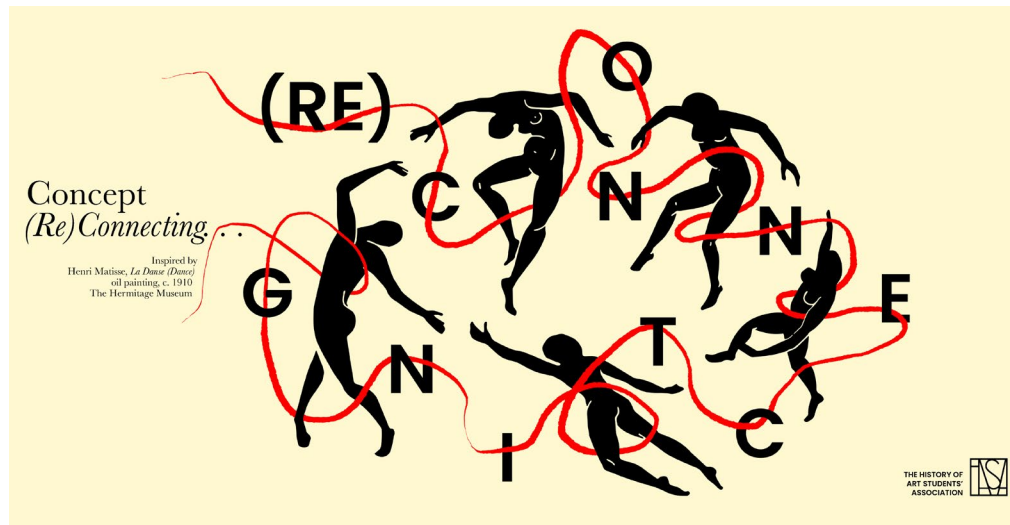
The red string represents the Red Thread of Fate from ancient Chinese mythology.

Together, the figures and letters are isolated objects that are only reconnected by the red string that ravel around them.



(Re)Connecting: prototypes

Three additional renditions with even more space inbetween objects.
(a reflection of current pandemic times?)

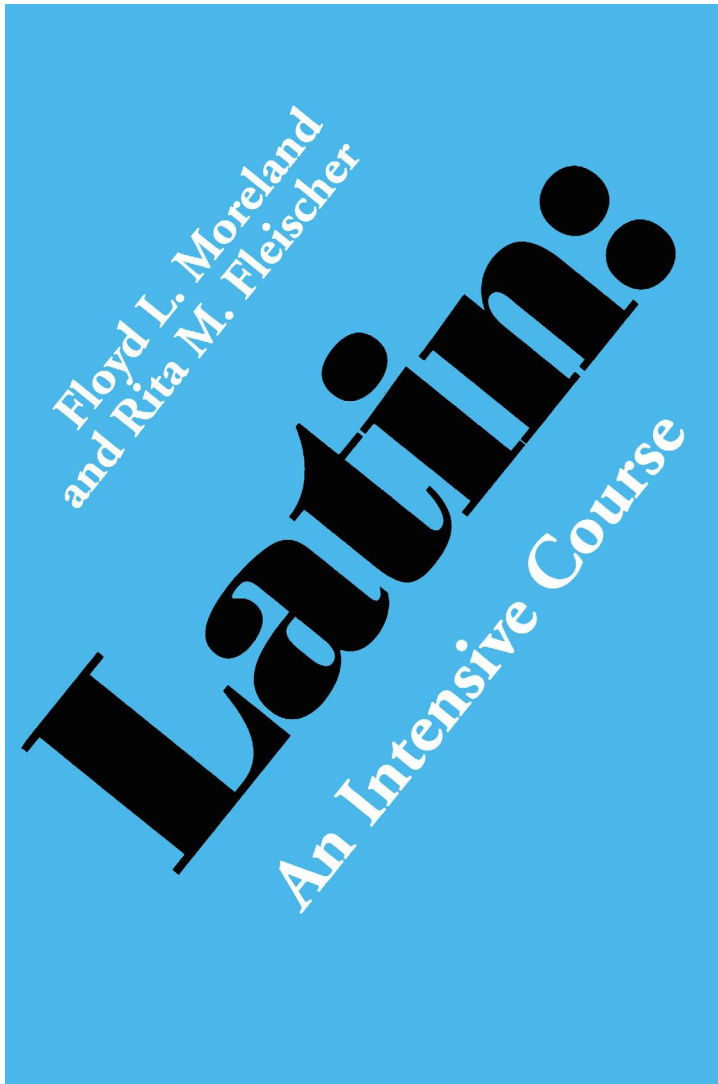


As the returning 2020-2021 Creative Director for the History of Art Students' Association, it was my great pleasure to visualize the artistic image of the annual symposium and journal. Our theme – *(Re)Connecting* – seeks to reconcile the shifting realities that we currently live in. Many of us probably feel now, more than ever, the need for connection. A need to witness, feel, and understand the spaces within and between ourselves, others, and the world around us. Art is unique in its ability to foster and propagate connection despite limitations of space or time. Artists, artworks, material culture and museum/gallery spaces exist as spaces of connection, be it through individuals or collectives. This year's theme invites exploration into the ways that art does not exist inside a vacuum. How do connections exist in the matrix of art, and how does art *(re)connect* us in the absence of connection?

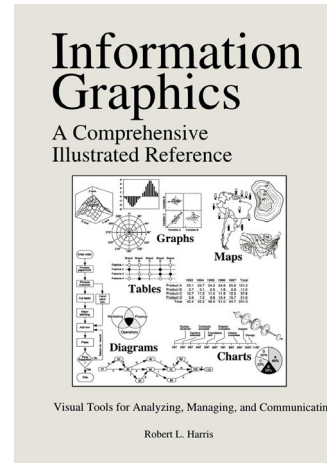
The whimsical imagery of “connection” and “reconnection” is largely inspired by the 1910 oil painting, *La Danse (Dance)*, by Henri Matisse. This version is slightly different from the original linked dancers that are painted in the lively colours of Fauvism. Here, these sleek black figures move in a graceful circle, yet their arms are outstretched towards one another as if trying to touch their neighbour. Even with the centripetal force of the dance, their fingers are just out of reach. The tangled red string loops and spirals itself around their bodies in an attempt to close the gap, but it too is untethered – floating so tantalizingly close yet so far.

Amō Amās Amant: Unlocking Latin

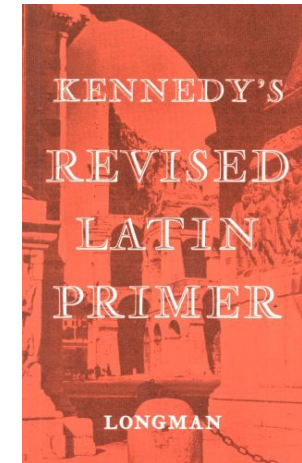
Amō Amās Amant: Unlocking Latin: research & reference material



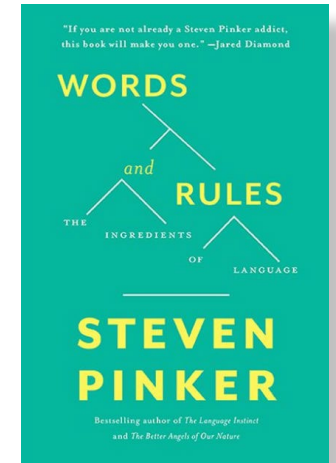
Floyd L. Moreland and Rita M. Fleischer, *Latin: An Intensive Course*, Berkeley: University of California Press, 1990.



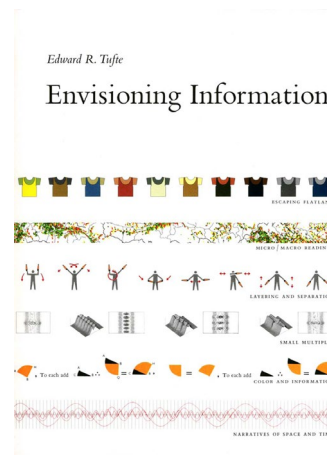
Robert L. Harris, *Information Graphics: A Comprehensive Illustrated Reference*, London: Oxford University Press, 1999.



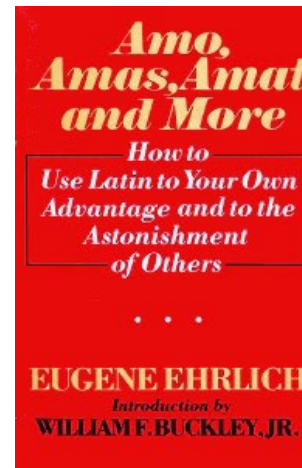
Benjamin Hall Kennedy, *The Revised Latin Primer*, London: Longman Group Ltd., 1980.



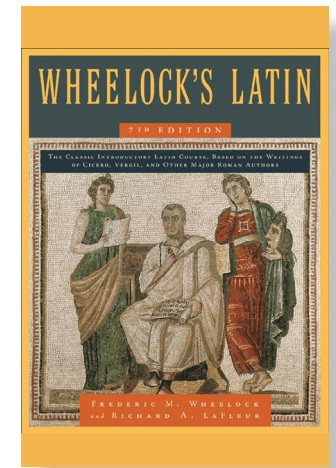
Steven Pinker, *Words and Rules: The Ingredients of Language*, New York: Basic Books, 2015.



Edward R. Tufte, *Envisioning Information*, New York: Graphics Press, 1990.

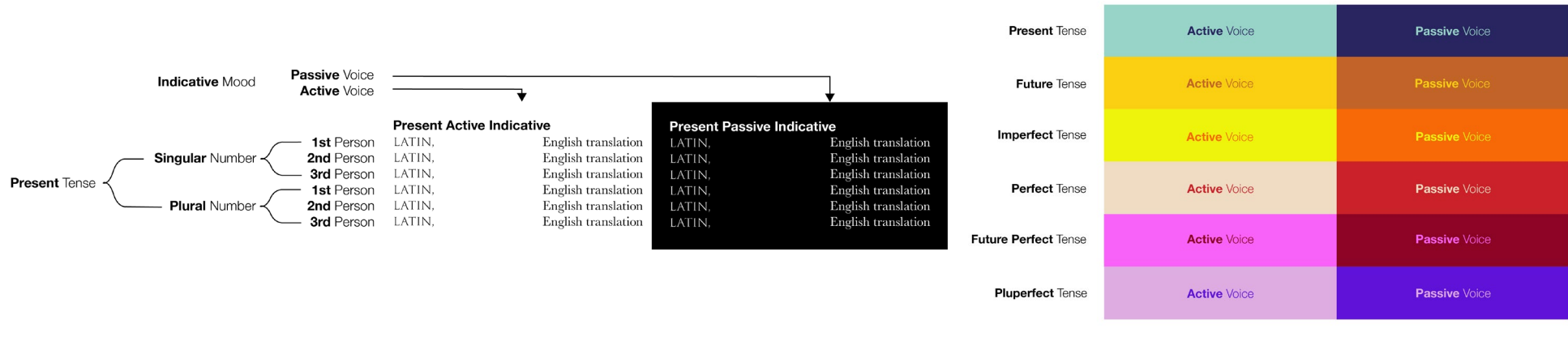


Eugene Ehrlich, *Amo, Amas, Amat and More*, New York: Harper & Row Publishers, 1995.



Frederick M. Wheelock, *Wheelock's Latin*, 7th ed. New York: Harper Collins Publishers, 2011.

Amō Amās Amant: Unlocking Latin: style guide



Orientation of grammatical information (for understanding Latin Verbs: Tense, Mood, Voice, Number, Person, Latin Translation and English Translation) in the form of a chart.

Contrasting colours for distinguishing between active and passive Verb Voices.
Colour groups for distinguishing Verb Tenses.

The aim of *Amō Amās Amant: Unlocking Latin* is to create a visual system of learning Latin. Because the Latin language is governed by grammar, morphology and syntax, this passion project teases apart the traditional methods of learning (pure memorization of word forms) and discovers patterns and visual cues that aid in the understanding of the language's complexity. By focusing on one of the most important grammatical forms – the Latin Verb – it becomes clear that there are indeed new ways of seeing and visualizing its structural make-up.

As a visual learner myself, I always found it difficult to understand the many different parts that a single verb conjugation could have. Most textbooks lay the conjugations out in monotonous charts and expect readers to memorize each and every form and function. Thus, the verb charts in *Amō Amās Amant* sprung out of a personal desire to visualize all of a verb's forms in one easy place. Although the charts require additional knowledge about Latin Verb formation and specific grammatical rules that are applied to them, they do provide excellent supplementary support for traditional pedagogical methods of teaching Latin.

Coding and decoding is an integral part of learning Latin because each translation is like a puzzle that needs to be solved. The aim of this project is to create an engaging and accessible tool for solving these wonderful Latin language puzzles.

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TRAJAN PRO 3 LIGHT

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Contrasting font families for distinguishing between Latin Words, English Translations, and Grammatical Terms, Notes & Annotations.

Amō Amās Amant: Unlocking Latin: traditional reference texts & educational charts

103 The Verb has:

- The Three Persons—First, Second, Third.
- The Two Numbers—Singular and Plural.
- Six Tenses—(1) Present, (2) Future Simple, (3) Past Imperfect, (4) Perfect, (5) Future Perfect, (6) Pluperfect.
- Three Moods—(1) Indicative, (2) Imperative, (3) Subjunctive.
- The Infinitives (Verbal Substantives).
- Three Participles (Verbal Adjectives).
- The Gerund and Gerundive (Verbal Substantive and Adjective).
- Two Supines (Verbal Substantives).
- Two Voices—(1) Active, (2) Passive.

The Verb Finite is so called because it is limited by Mood and Persons; while the Verb Infinite is not so limited.

104 PERSON AND NUMBER

The inflexion of a verb according to Person and Number is effected by adding personal suffixes:

su-mi,	I am, am-ō, I love	su-mus, we are
es (for es-s),	thou art, you are	es-tis, you are
es-t,	he (she, it) is	su-ni, they are

CHIEF PERSONAL ENDINGS IN THE INDICATIVE AND SUBJUNCTIVE MOODS

	ACTIVE VOICE	PASSIVE VOICE
Singular 1	-m or -ō	-r
2	-s	-ris or -re
3	-t	-tur
Plural 1	-mus	-mur
2	-tis	-mini
3	-nt	-ntur

105a The six tenses of the Indicative represent an action or state as being: (1) Present, Future, or Past; (2) Incomplete or Complete; (3) Momentary or Continuous.

In English, by means of auxiliary Verbs, such differences can be more accurately expressed than in Latin; some tenses in Latin correspond to two tenses in English, of which one is momentary, the other continuous. Thus, rogō, I ask, has the following tenses in the Indicative:

Present	incomplete	rogō	I ask
Perfect	complete	rogāvī	I have asked
Fut. Simple	incomplete	rogābō	I shall ask
Fut. Perf.	complete	rogāverō	I shall have asked
Imperf.	incomplete	rogābam	I was asking
Pluperf.	complete	rogāveram	I had asked

Note 1. Latin has no tenses corresponding to English I have been asking, I shall have been asking, I had been asking. To express such ideas, Latin resorts to idiomatic uses of the Present and Imperf. with *habeo*, *habeam*, *habui*: *habeo* rogā, I have long been asking; *habeo* rogābam, I had long been asking.

Note 2. Latin has no separate tenses corresponding to the Greek Aorist and Perfect; the Latin Perfect fills the place of two Tenses: the Aorist, I asked, and the Perfect, I have asked.

The Present, the Future Simple, and the Future Perfect are called Primary Tenses. The Imperfect and the Pluperfect are called Historic Tenses. The Perfect in the sense of I have asked is Primary; in the sense of I asked, it is Historic.

105b The Subjunctive has four Tenses, of which the Present and Perfect are Primary, the Imperfect and Pluperfect are Historic. The use and meanings of these tenses are given 351-363, 411.

MOOD (cf. 344-363)

106 Moods are groups of verb-forms which (either by themselves or in relation to a particular context) represent the verbal activity (or state) as being real, willed, desired, hypothetical, &c.

Note 1. There is not a separate mood for every conceivable aspect of verbal activity; and some aspects can be expressed by more than one mood.

The Indicative mood makes a statement or enquiry about a fact, or about something which will be a fact in the future:

amō, I love; amat? does he love? si venerit, vidēbit. If he comes, he will see; nōn emī, he did not buy.

The Imperative mood expresses the will of a speaker as a command, request, or entreaty:

amā, love (thou)! mihi ignōsce, pardon me! valē, farewell!

The Subjunctive mood represents a verbal activity as willed, desired, conditional, or prospective:

istam nō relinqueris, do not leave her! di prohibeant, may the gods forbid! si venias, vidēbis, if you were to come, you would see.

Note 2. In the Paradigms the tenses of the Subjunctive are given without any English translation, because their meanings vary so much according to the context that any one rendering is misleading. See also 363.

THE VERB INFINITIVE (cf. 364-394)

107 The Infinitive is a Verb Noun expressing a verbal activity in general, without limit of person or number: amāre, to love; amāvisse, to have loved; amāri, to be loved.

The Gerund is a Verbal Noun, active in meaning. It has no plural: amandum, the loving.

The Gerundive is a Participle or Verbal Adjective, passive in meaning: amandus (-a, -um), fit to be loved.

The Supines are Cases of a Verbal Substantive: amātum, in order to love; amāto, for or in loving.

The Participles have partly the properties of Verbs and partly those of Adjectives; there are three besides the Gerundive:

(a) Act. Pres.	amāns,	loving (declined like ingens).
(b) Act. Fut.	amātūrus,	about to love (declined like bonus).
(c) Pass. Perf.	amātus,	loved

Note. The three Participles wanting are: (a) Active Perfect, (b) Passive Present, (c) Passive Future.

VOICE

108 The Active Voice expresses what the Subject of a Verb is or does: sum, I am; valeō, I am well; amō, I love; regō, I rule.

The Passive Voice expresses (a) what is done to the Subject of the Verb: amor, I am loved; regor, I am ruled; (b) the verbal activity regarded impersonally: itur, one goes.

109 Deponent Verbs are Verbs which have (a) indicative, subjunctive and imperative moods passive in form but active in meaning; (b) present and future participle, future infinitive, supine, and gerund active in form and meaning; (c) gerundive passive in form and meaning; (d) past participles passive in form but generally active in meaning.

110 Verbs in the Active Voice and Deponent Verbs are:

- Transitive, having a direct object: eum amō, I love him; vōs hortor, I exhort you.
- Intransitive, not having a direct object; stō, I stand; loquor, I speak.

Only Transitive Verbs have the full Passive Voice.

Verbs: Person and Number, Tenses. In Benjamin Hall Kennedy, *The Revised Latin Primer*, London: Longman Group Ltd., 1980 (pp. 56-57).

Verbs: Moods, Voices. In Benjamin Hall Kennedy, *The Revised Latin Primer*, London: Longman Group Ltd., 1980 (pp. 58-59).

116 FIRST CONJUGATION A-STEMS

Active Voice

TENSE	INDICATIVE
Present	amō, I love or I am loving amās, you (s.) love or you (s.) are loving amat, he loves or he is loving amamus, we love or we are loving amātis, you (pl.) love or you (pl.) are loving amant, they love or they are loving
Future Simple	amābō, I shall love amābis, you (s.) will love amābit, he will love amābimus, we shall love amābitis, you (pl.) will love amābunt, they will love
Imperfect	amābam, I was loving amābas, you (s.) were loving amābat, he was loving amābamus, we were loving amābatis, you (pl.) were loving amābant, they were loving
Perfect	amāvī, I have loved or I loved amāvistī, you (s.) have loved or you (s.) loved amāvit, he has loved or he loved amāvimus, we have loved or we loved amāvistis, you (pl.) have loved or you (pl.) loved amāverunt, they have loved or they loved
Future Perfect	amāverō, I shall have loved amāveris, you (s.) will have loved amāverit, he will have loved amāverimus, we shall have loved amāveritis, you (pl.) will have loved amāverint, they will have loved
Pluperfect	amāveram, I had loved amāverās, you (s.) had loved amāverat, he had loved amāveramus, we had loved amāveratis, you (pl.) had loved amāverant, they had loved

117 FIRST CONJUGATION A-STEMS

Passive Voice

TENSE	INDICATIVE
Present	amōr, I am or I am being loved amāris, you (s.) are or you (s.) are being loved amatur, he is or he is being loved amamur, we are or we are being loved amāmini, you (pl.) are or you (pl.) are being loved amantur, they are or they are being loved
Future Simple	amābor, I shall be loved amāberis (-re), you (s.) will be loved amābitur, he will be loved amābimur, we shall be loved amābimini, you (pl.) will be loved amābuntur, they will be loved
Imperfect	amābar, I was being loved amābaris (-re), you (s.) were being loved amābatur, he was being loved amābāmur, we were being loved amābāmini, you (pl.) were being loved amābantur, they were being loved
Perfect	amātus sum, I have been or I was loved amātus es, you (s.) have been or you (s.) were loved amātus est, he has been or he was loved amātus sumus, we have been or we were loved amātus estis, you (pl.) have been or you (pl.) were loved amātus sunt, they have been or they were loved
Future Perfect	amātus erō, I shall have been loved amātus eris, you (s.) will have been loved amātus erit, he will have been loved amātus erimus, we shall have been loved amātus eritis, you (pl.) will have been loved amātus erunt, they will have been loved
Pluperfect	amātus eram, I had been loved amātus erās, you (s.) had been loved amātus erat, he had been loved amātus eramus, we had been loved amātus eratis, you (pl.) had been loved amātus erant, they had been loved

Verbs: First Conjugation A-Stems in the Active Voice. In Benjamin Hall Kennedy, *The Revised Latin Primer*, London: Longman Group Ltd., 1980 (pp. 64-65).

Verbs: First Conjugation A-Stems in the Passive Voice. In Benjamin Hall Kennedy, *The Revised Latin Primer*, London: Longman Group Ltd., 1980 (pp. 72-73).

Amō Amās Amant: Unlocking Latin: preliminary layout, arrangement & orientation of interactive component

Present Active Indicative	Imperfect Active Indicative	Future Active Indicative
AMO AMAS AMAT AMAMUS AMATIS AMANT	AMABAM AMABAS AMABAT AMABAMUS AMABATIS AMABANT	AMABO AMABIS AMABIT AMABIMUS AMABITIS AMABUNT
I love you love he/she/it loves we love you (all) love they love	I was loving you were loving he/she/it was loving we were loving you (all) were loving they were loving	I will love you will love he/she/it will love we will love you (all) will love they will love
Present Passive Indicative	Imperfect Passive Indicative	Future Passive Indicative
AMOR AMARIS/AMARE AMATUR AMAMUR AMAMINI AMANTUR	AMABAR AMABARIS/RE AMABATUR AMABAMUR AMABAMINI AMABANTUR	AMABOR AMABERIS/RE AMABITUR AMABIMUR AMABIMINI AMABUNTUR
I am loved you are loved he/she/it is loved we are loved you (all) are loved they are loved	I was being loved you were being loved he/she/it was being loved we were being loved you (all) were being loved they were being loved	I will be loved you will be loved he/she/it will be loved we will be loved you (all) will be loved they will be loved



GOALS

Through a deep consideration of both design and Classical Latin expertise, this project aims at merging the study of history and contemporary design. The goal is to create a well-designed database that clearly communicates the fundamentals of Classical Latin grammar and syntax using digital vocabulary. It also strives to inspire other Latin enthusiasts and future collaboration between the historical and design disciplines.

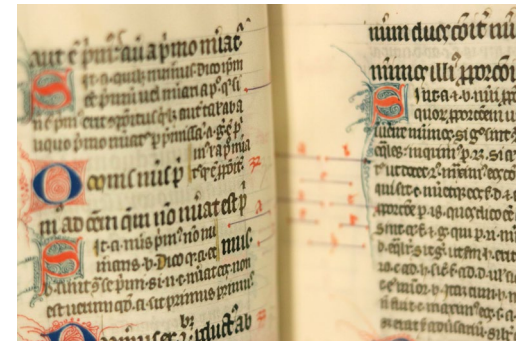
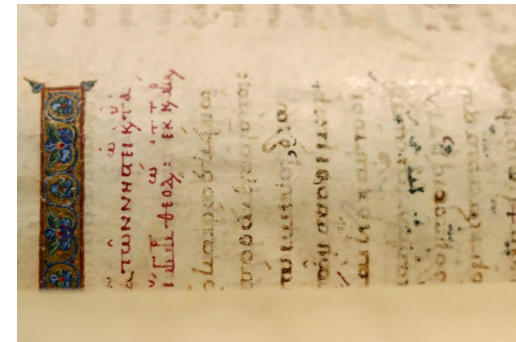
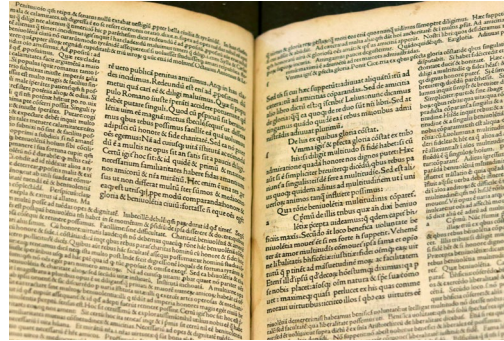
RESEARCH

Research for this project is focused on the influence of colour, font, scale, motion, and layout of information on scholar's and student's understanding of Classical Latin grammar and syntax. It considers the history and evolution of Classical Latin as an inflected language and how it transformed into its many forms (Classical, Vulgar, Ecclesiastical, etc.). A highly collaborative approach will be undertaken with an emphasis on semiotics, archival research, design prototyping, and a deep probing of the current methodologies and platforms that are being used to visually communicate complex languages such as Latin.

QUESTIONS

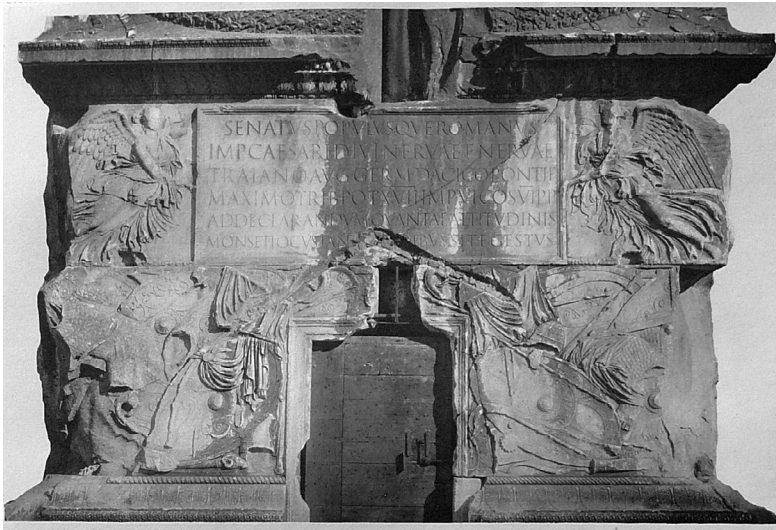
Would professors/teachers of Latin be interested in using this kind of project? What are the pros and cons of using digital tools? Accessibility? Usability? Reliability? What is the potential for this kind of design? What are the current sources for Latin research? What are some sources for further research on the topic of information graphics? What are the challenges of merging academic research and digital design technologies? What are the criticisms of Digital Humanities?

Amō Amās Amant: Unlocking Latin: research trip to the Fisher Rare Books Library

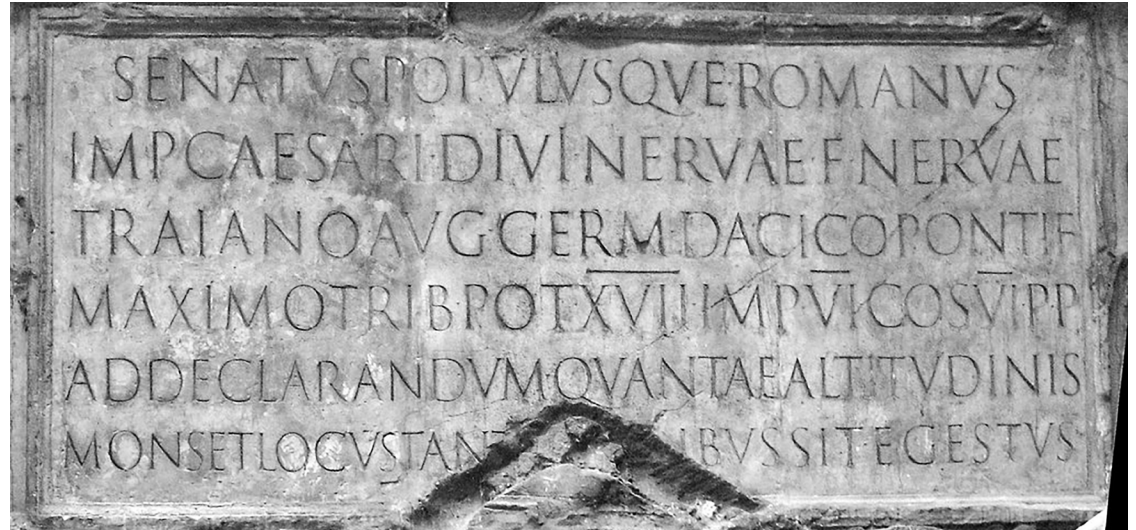


The Fisher Rare Books Library at the University of Toronto has the largest collection of rare books and antique texts in Canada. These photos were taken from a private tour of original Latin manuscripts led by Dr. Perry and Dr. Bennardo (Photos by Lora Miki).

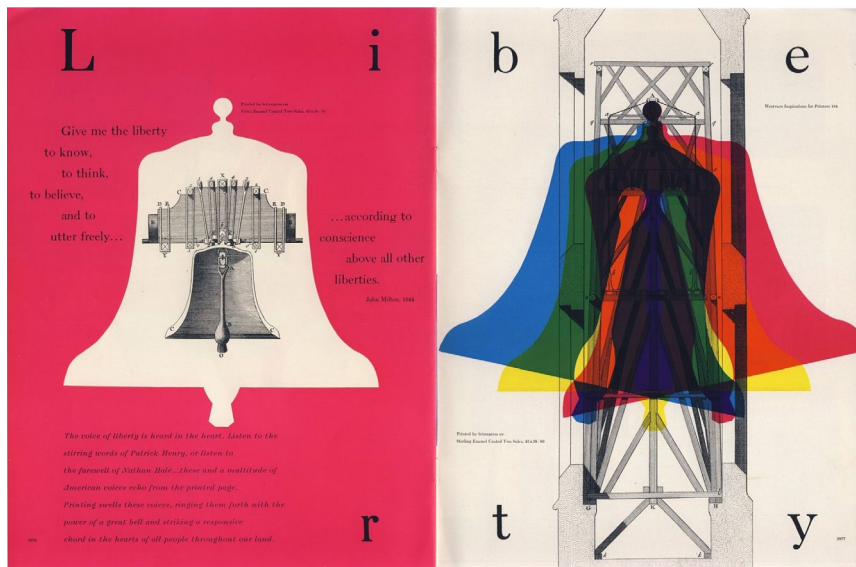
Amō Amās Amant: Unlocking Latin: historical inspiration



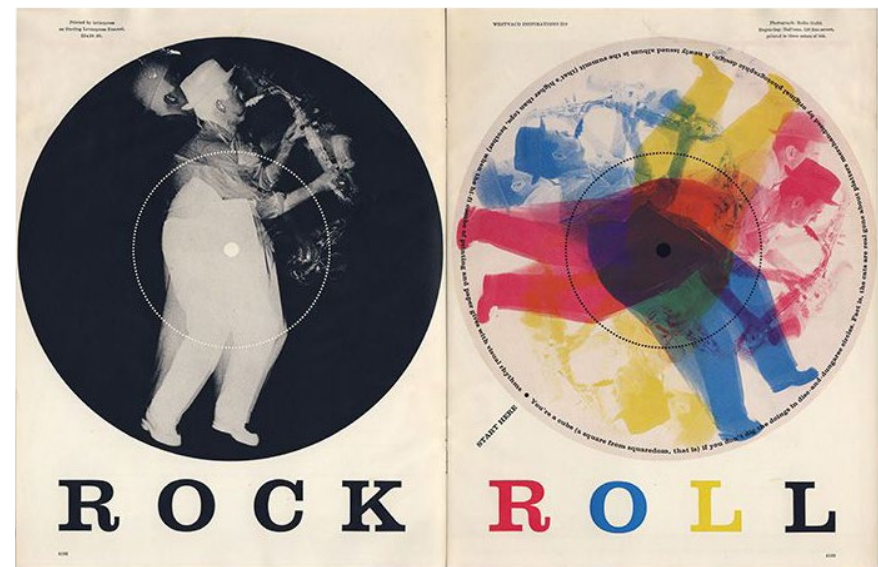
The Column of Trajan (base detail), triumphal column, carrara marble, ca. 113 CE, Trajan's Forum, Rome.



The Column of Trajan (inscription detail), triumphal column, carrara marble, ca. 113 CE, Trajan's Forum, Rome.



Bradbury Thompson, *The Art of Graphic Design*, New Haven: Yale University Press, 1988 (pp. 36-37).



Bradbury Thompson, *The Art of Graphic Design*, New Haven: Yale University Press, 1988 (pp. 30-31).

Amō Amās Amant: Unlocking Latin: logo prototypes

Amant I love
you love
they love
- The first conjugation
Latin verb in the present
indicative

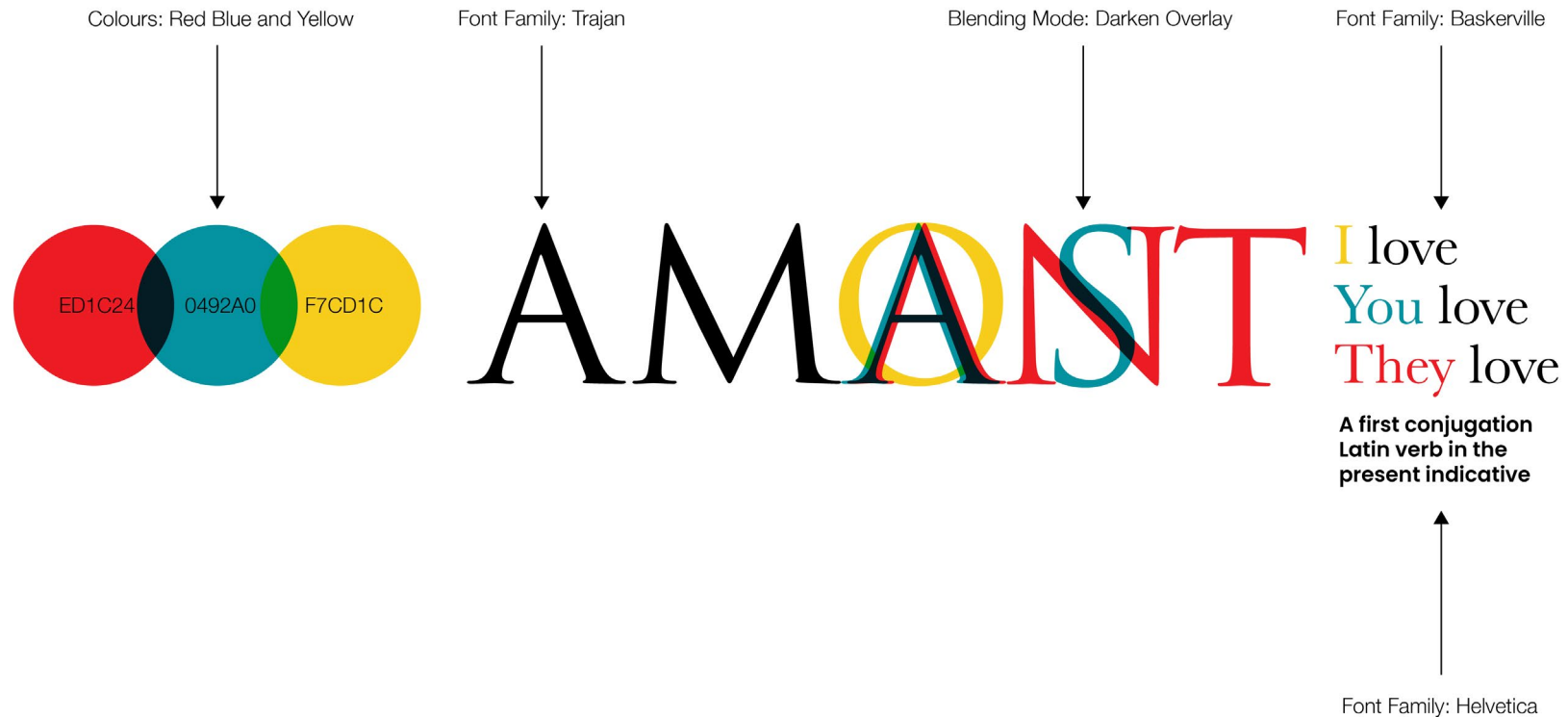
Amō Amās Amant logo prototype
using Didot Font Family and CMYK colours.

Amant I love
you love
they love
The first conjugation
Latin verb in the present
indicative

Amō Amās Amant logo prototype
using Baskerville Font Family and CMYK colours.

Amant I love
you love
they love
The first conjugation
Latin verb in the present
indicative

Amō Amās Amant logo prototype
using Baskerville Font Family and CMYK colours.

Amō Amās Amant: Unlocking Latin: final logo concept

The *Amō Amās Amant* logo closely follows the project's style guide. The primary colour choice is made to optimize contrast while signifying and corresponding to the Person and Number of each of the verb forms. The choice of verb forms (first-person singular, second-person singular and third-person plural) is an attempt to highlight gender neutral forms even though the Latin language is highly gender based. The font families (Trajan, Baskerville and Helvetica) correspond to the Latin translation, the English translation, and the accompanying grammatical annotation. The blending mode (Darken Overlay) is meant to simultaneously show the similarities and differences in verb forms as they overlap with each other.

Hadrian: Plotina's Protégé?

Hadrian: Plotina's Protégé: inspiration



Plotina, marble bust, ca. 121 CE
Geneva, Museum of Art and History
(Genève, Musée d'Art et d'Histoire).



Bust of Emperor Hadrian,
marble bust, ca. 125–130 CE,
The British Museum.



Bust of Emperor Trajan,
marble sculpture, ca. 98–117 CE,
Glyptothek, Munich.





Aureus Plotina & Matidia, bust of Plotina and Matidia, gold aureus, ca. 117-118 CE, Trustees of the British Museum.

Obverse letters: PLOTINAE AVGVSTAE
 Latin Translation: *Plotinae Augustae*
 English Translation: Plotina the venerable
 Reverse letters: MATIDIAE AVGVSTAE
 Latin Translation: *Matidiae Augustae*
 English Translation: Matidia the venerable



Aureus Trajan & Plotina, bust of Trajan and Plotina, gold aureus, ca. 117-138 CE, Trustees of the British Museum.

Obverse letters: DIVO TRAIANO PATRI AVGVSTO
 Latin Translation: *Divo Traiano Patri Augusti*
 English Translation: To the divine Trajan, father of the emperor
 Reverse letters: PLOTINAE AVGVSTAE
 Latin Translation: *Plotinae Augustae*
 English Translation: Plotina the venerable



Aureus Trajan, bust of Trajan, laureate with aegis, gold aureus, ca. 98-117 CE, Trustees of the British Museum.

Obverse letters: IMP CAES NERVA TRAIAN AVGVSTVS GERMANICVS
 Latin Translation: *Imperator Caesar Nerva Traianus Augustus, Germanicus*
 English Translation: Supreme commander, Caesar, Nerva Trajan, emperor, conqueror of the Germans
 Reverse letters: PONTIFEX MAXIMVS TRIBVNICIA POTESTATE COS IIII PATER PATRIAE
 Latin Translation: *Pontifex Maximus, Tribunicia Potestate, Consul Quartum, Pater Patriae*
 English Translation: High priest, holder of tribunician power, consul for the fourth time, father of the nation



Aureus Hadrian, bust of Hadrian, laureate draped and cuirassed, gold aureus, ca. 117-138 CE, Trustees of the British Museum.

Obverse letters: HADRIANVS AVGVSTVS PATER PATRIAE
 Latin Translation: *Hadrianus Augustus, Pater Patriae*
 English Translation: Hadrian, emperor, father of the nation
 Reverse letters: COS IIII
 Latin Translation: *Consul Tertium*
 English Translation: Consul for the third time

Hadrian: Plotina's Protégé: prototypes

Graphics and a slideshow were intended to accompany a research presentation written by Lora Miki for the Assembly of the Plebs (the annual undergraduate research conference hosted by the Classics Student Union). Unfortunately, due to the global pandemic COVID-19, the event was cancelled.

Hadrian: Plotina's Protégé was based on an essay published in the *Plebeian Journal* Vol. VI on the topic of Emperor Hadrian and his "mother" Plotina from the 2nd Century CE. The paper argues that Plotina's role as Hadrian's adoptive mother played a more crucial part in the success of his reign than previous arguments have suggested. Though Trajan undoubtedly shaped a large part of Hadrian's character as a strong-minded and calculated leader, capable of military and administrative reform, it is Plotina's love of culture, philosophy, religion, and empathy that ultimately moulded Hadrian's world view.

The *Plebeian: Journal of the Classics Students' Union* is an annual publication. The papers published in each volume have been presented at Undergraduate Conferences at the University of Toronto.



Hadrian: Plotina's Protégé: accompanying essay

Plebeian Essay Submission 2020.

Call for Papers Due: January 15, 2020.

Student Name: Lora Miki (1002323755)

Original Course of Submission: CLA369H1 The Roman Empire (Fall 2019)

Professor: Dr. Lorenza Bennardo

Final Research Essay

Word Count: 2,792 words

Grade Received: 92% (A+)

HADRIAN: *PLOTINA'S PROTÉGÉ*
ABSTRACT

This essay aims to tease apart the relationship between Plotina and Hadrian to comprehend the depth of Plotina's influence. Through a detailed analysis of marble busts, numismatics, and literary sources, this essay will argue that Plotina was indeed the primary source of Hadrian's success as one of the most intelligent and well-rounded emperors in Roman History. The argument of this essay is three-fold and is based on Plotina's intellectual precedent and strong personal qualities. By analyzing the profile image of Plotina on a silver Roman *denarius* minted from the reign of Trajan and a marble bust from the Baths of Neptune, we may begin to get a sense of the appearance and personality of the empress. Secondly, through a close examination of the literary sources from this period such as Cassius Dio's *Roman History*, Pliny the Younger's, *Letters* and *Panegyricus*, and the *Historia Augusta, Life of Hadrian*, the descriptive qualities and character of Plotina emerge with her reputation being closely linked to her role as a *sanctissima femina* ('most virtuous woman'). Thirdly, a discussion of the young Hadrian's upbringing will indicate that it was indeed Plotina's great interest in the prince that shaped the face of the Roman empire during the second-century.

VOTE

VOTE: inspiration

Project *VOTE* – promoting and engaging citizens and students to vote during the 2019 Canadian Federal Election! In light of the 2019 Canadian Federal Election, this project strove to remind able citizens and students to exercise their democratic right, responsibility, and privilege to vote. Compositionally, this project is largely inspired by Robert Indiana's iconic 1970's *LOVE* prints and its numerous spin-offs including the 1987 *AIDS* logo designed by General Idea and Indiana's most recent *HOPE* posters created in support of Barack Obama's 2008 presidential campaign. The use of primary colours directly references the History of Art Students' Association's logo and simultaneously pays homage to the vibrant colours of Pop Art.



Robert Indiana, *LOVE*, 1967,
screenprint, (86.3 x 86.3 cm), MoMA, New York.
Object number: 415.1990



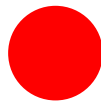
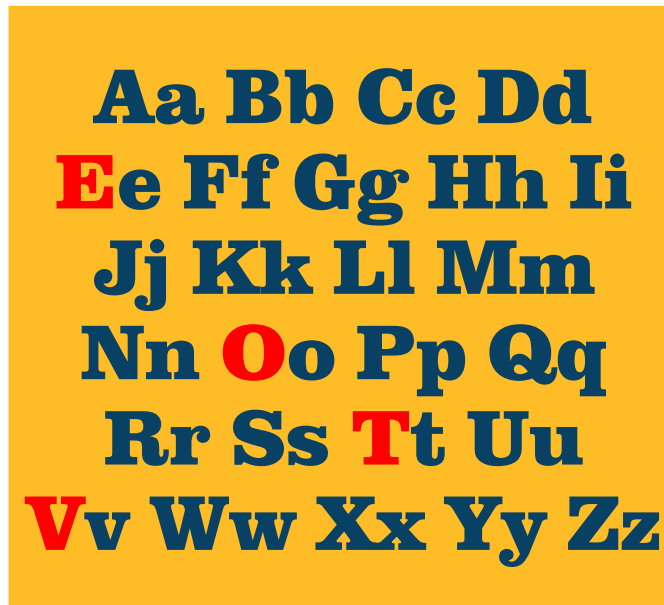
General Idea, *AIDS*, 1987,
acrylic on canvas, (182.9 x 182.9 cm),
private collection, Chicago.



Robert Indiana, *HOPE*, 2008,
screenprint, (45.7 x 45.7 cm),
American Art Gallery.

VOTE: style guide

CLARENDON Medium



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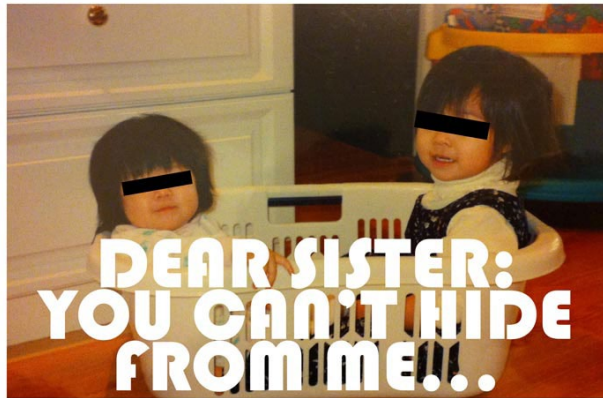
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Postcards: Wish You Were Here

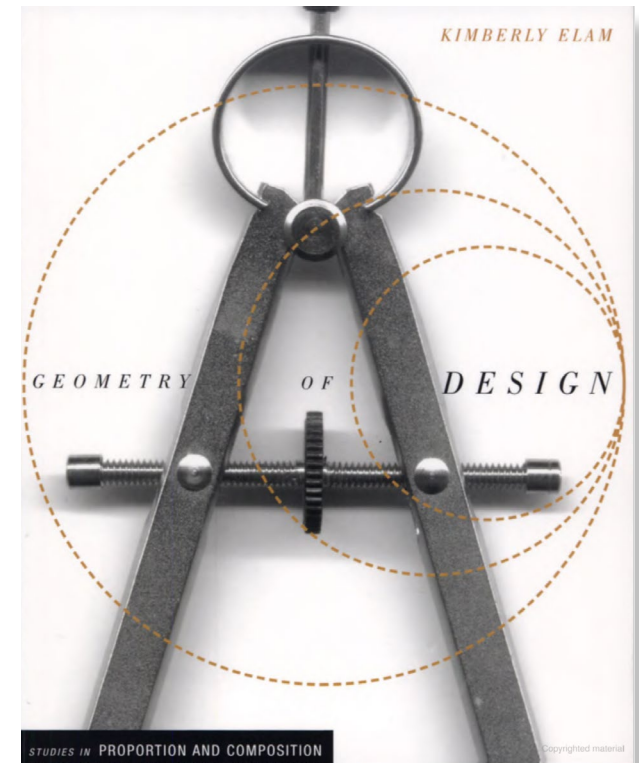
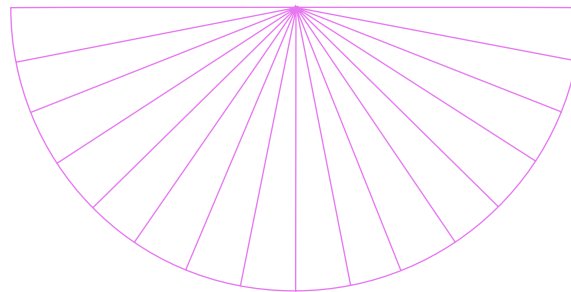
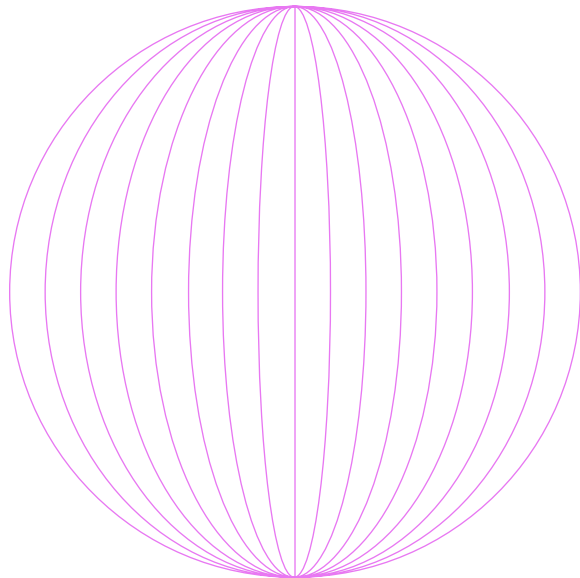
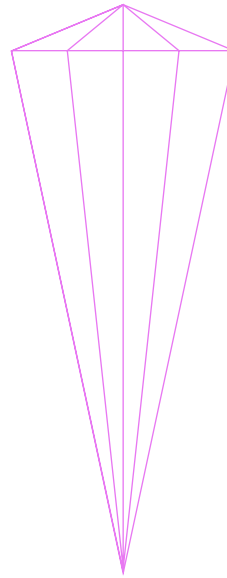
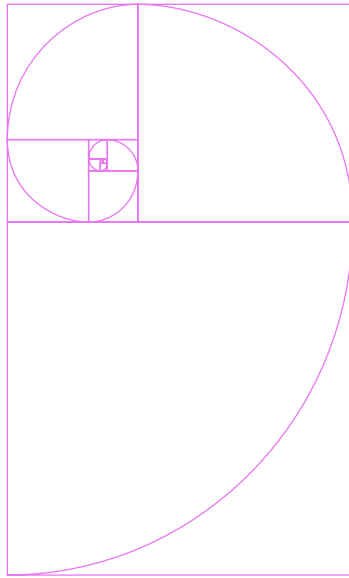
Wish You Were Here: materials and concepts



Wish You Were Here postcard series uses three original analog photos from the 90s. It sensors the eyes of the subjects to lessen the amount of individuality in these childhood memories. The accompanying text is meant to find humour in the great amount of effort that it takes to send physical postcards in an age of texts, emails, and social media.

Experimental Photography

Experimental Photography: inspiration & geometric shapes



Kimberly Elam, *Geometry of Design: Studies in Proportion and Composition*, New York: Princeton Architectural Press, 2001.

Experimental Photography: photos of fruits & vegetables

Persimon (bisected)



Pepper (bisected)



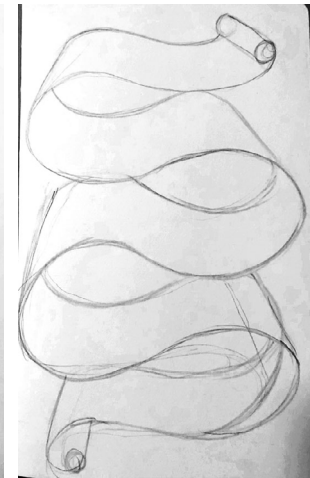
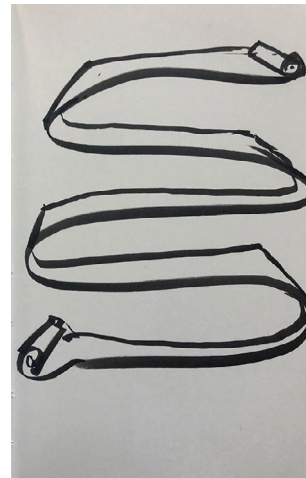
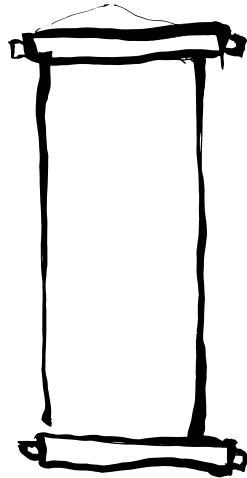
Onion (whole)



Clementine (peeled)

Beyond Verisimilitude

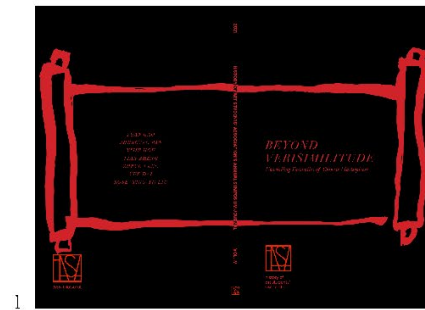
Beyond Verisimilitude: concepts & sketches



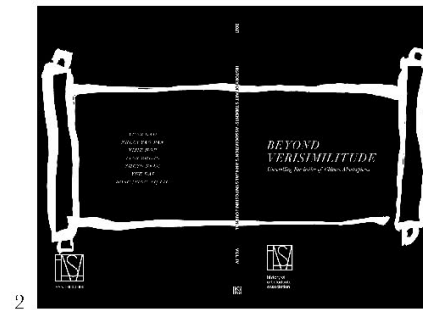
B*eyond Verisimilitude: Unscrolling Facsimiles of Chinese Masterpieces* was intended to be a special edition journal published in collaboration with the History of Art Students' Association (HASA) at the University of Toronto. This was to be a collaboration between HASA and several graduate and undergraduate students from the Art History Department and abroad. This journal drew upon the research, topics, questions, and explorations following the seminars of Professor Purtle – FAH465 Exhibiting China – and the Cheng Yu Tung Library facsimile collection at the University of Toronto. It was to accompany an upcoming exhibition of the Cheng Yu Tung East Asian Library facsimile collection curated by UofT undergraduate and graduate students which was scheduled to open in the summer of 2021 but was ultimately cancelled due to the pandemic.

We invited students to share their ideas and explorations on facsimiles in relation to traditional Chinese artworks. We hoped to engage in a larger conversation – one that is inclusive and creates a supportive environment in which undergraduate and graduate art historians can challenge the prevailing assumptions in their field of interest, while gaining valuable experience as a community especially during these exceptional times. Our aim for *Beyond Verisimilitude* was to showcase the incredible undergraduate work that is happening at University of Toronto despite these uncertain circumstances while also demonstrating the collaborative potential for future projects between HASA, interested faculty members, and students alike.

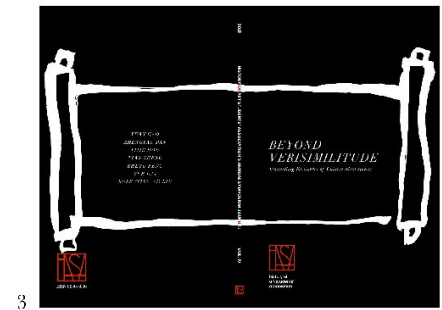
Beyond Verisimilitude: poster & journal cover preliminary prototypes



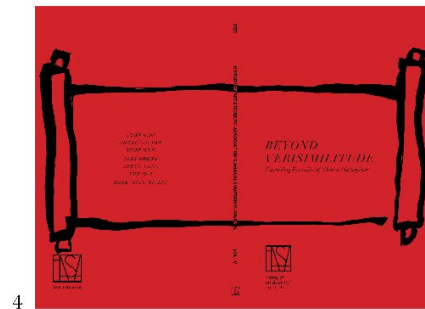
Black & Red



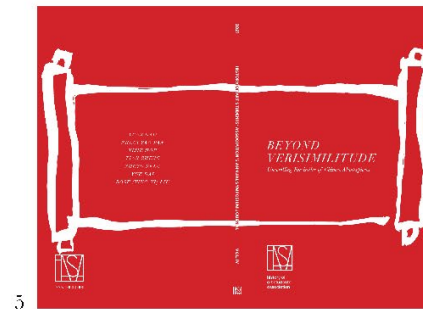
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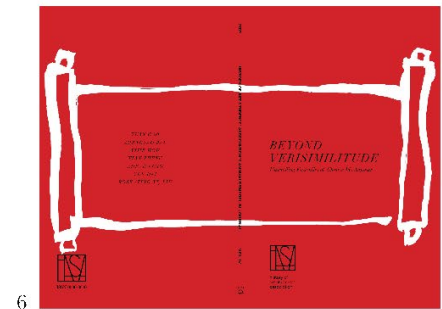
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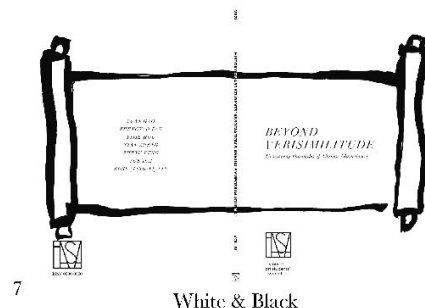
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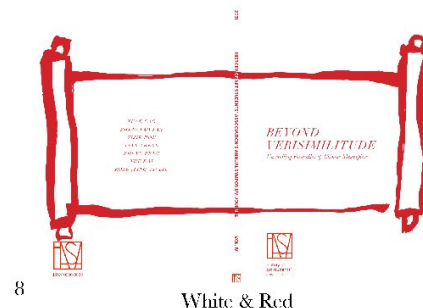
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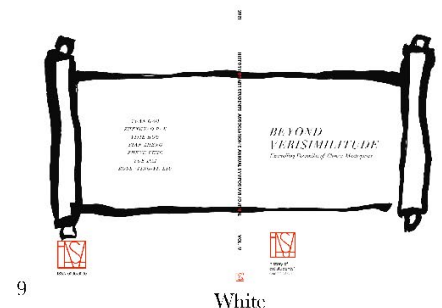
Red



White & Black



White & Red



White

Beyond Verisimilitude: final prototypes