PORTFOLIO : **PROCESS WORK**

Lora Miki

Art and the Nature of Change

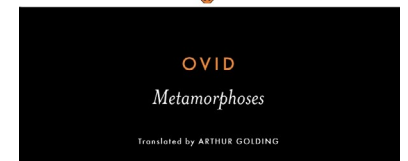*Art and the Nature of Change:* inspiration

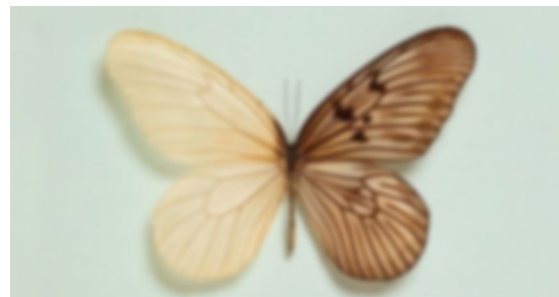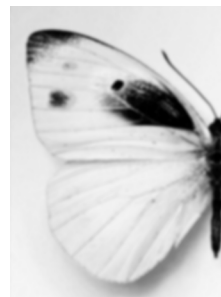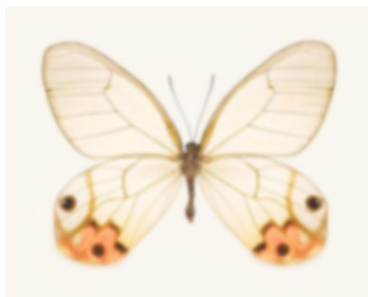Maurizio Cattelan, *Comedian*, conceptual art sculpture, 2019, Art Basel, Miami.
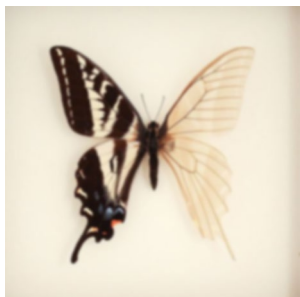

Helena and Harriet Scott, *Australian Lepidoptera (Plate 1)*, scientific illustrations, 1864.

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, *Wander 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, Hamberg.
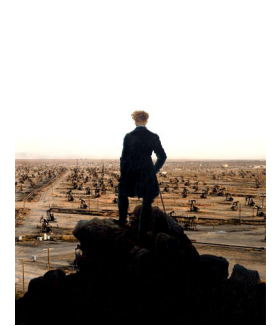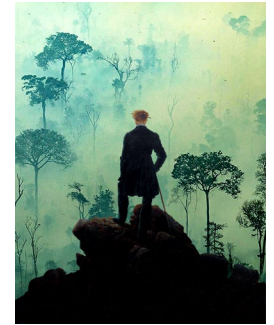

The myth of (Phoebus) Apollo and Daphne is first documented by the 2nd century poet, Ovid in his *Metamorphoses,* and has continually been reinterpreted by artists throughout history. Bernini's Baroque sculpture depicts the climactic moment when Daphne is transformed into an olive tree in her final attempt 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 pri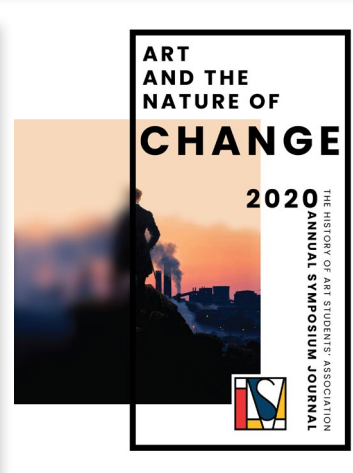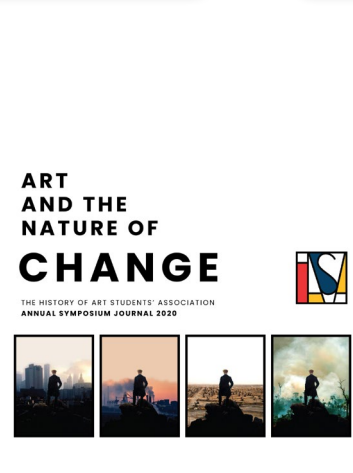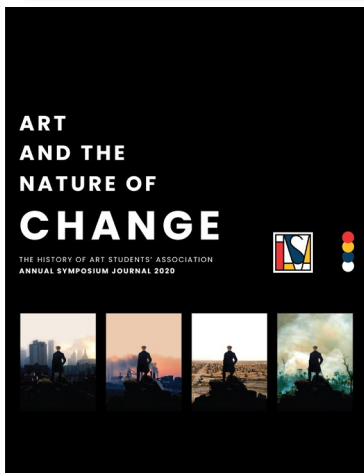mary colours of the HASA colour pallet. This sequence was intended to be symbolic of *Art and the Nature of Change* but was ultimately discarded due to similarities with past symposium graphics.

Gian Lorenzo Bernini, *Apollo and Daphne*, marble sculpture, 16-22-1625, The Borghese Gallery, Rome.

Art and the Nature of Change: prototypes
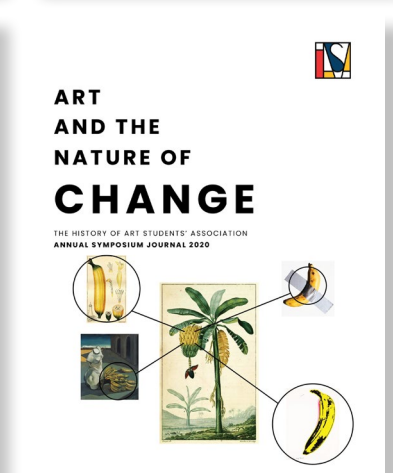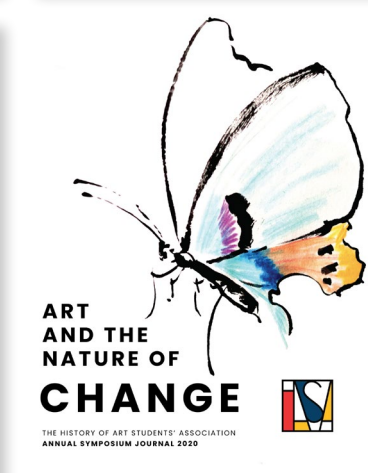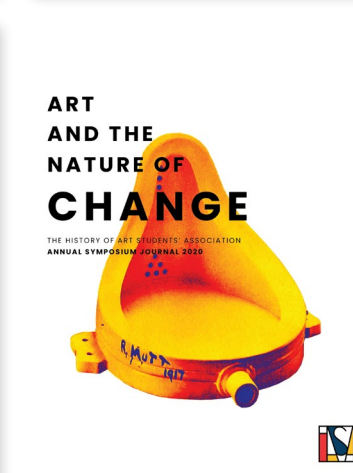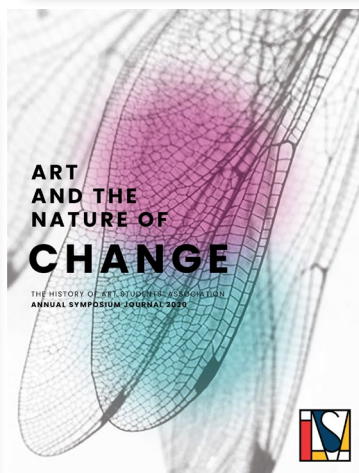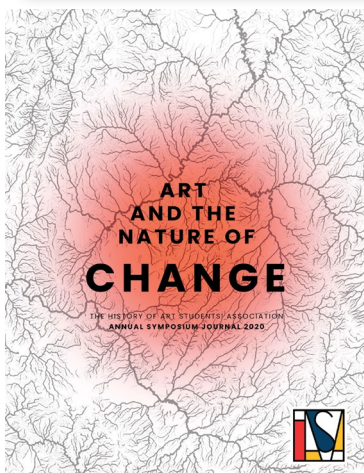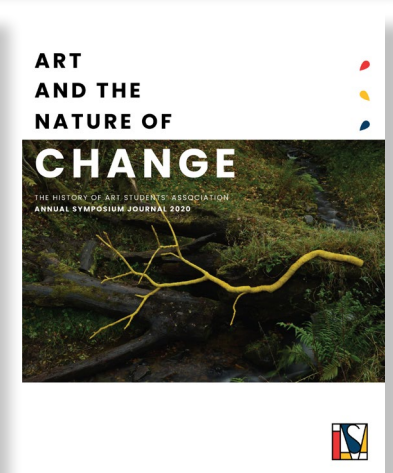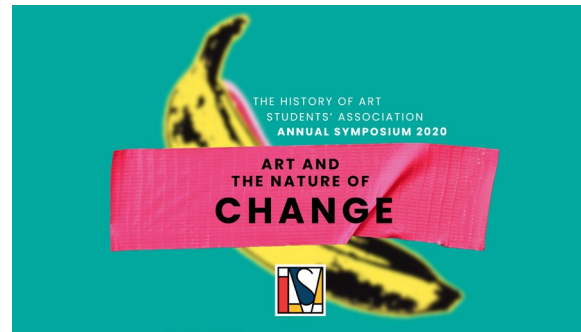
Art and the Nature of Change: final concept

A s 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.
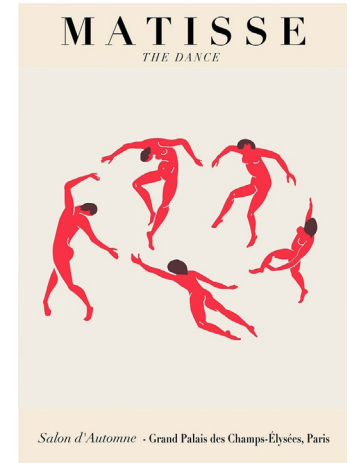
(Re)Connecting

(Re)Connecting: inspiration

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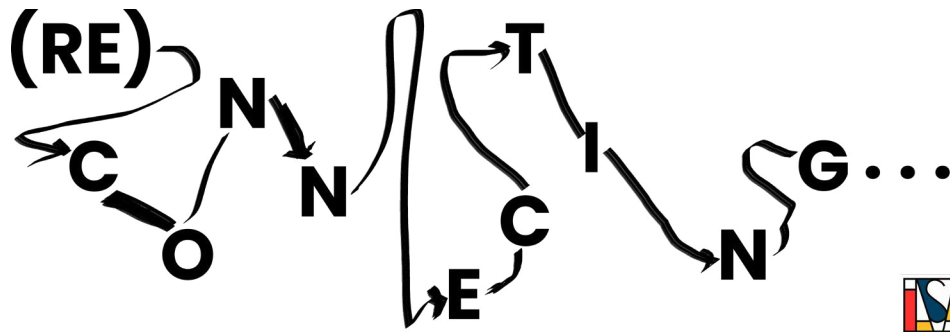The Hermitage, St. Petersburg.

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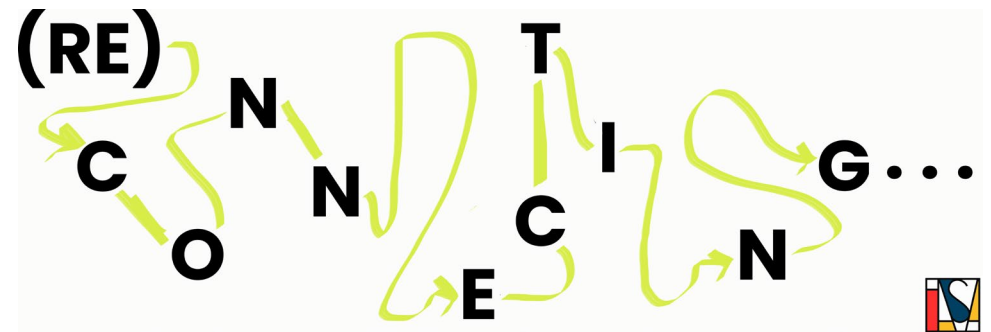The Sistine Chapel, Vatican.

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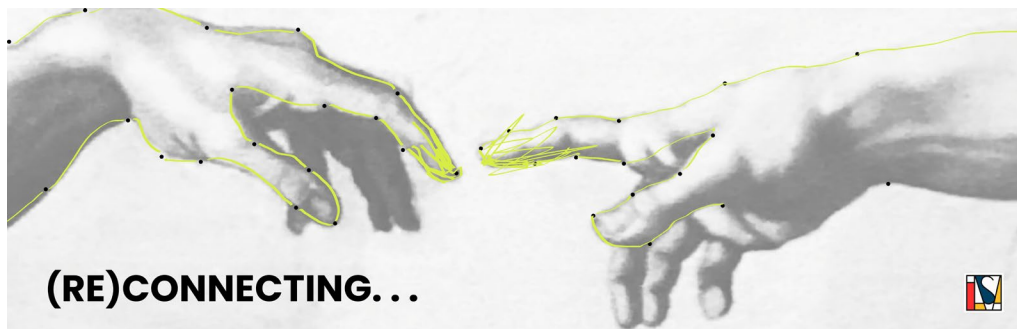poster, (11 x 17 in),
Salon d'Automne, Paris.

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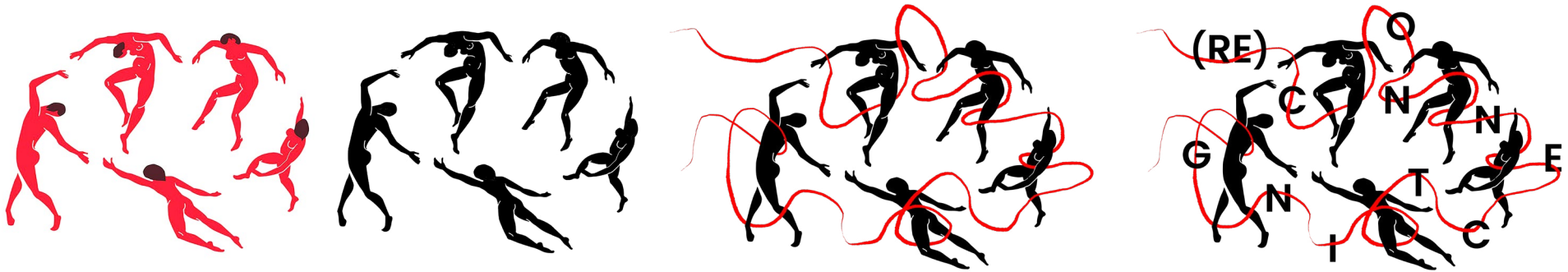
This concept takes the figures from Henri Matisse's *Dance* and separates their hands so they are isolated objects.

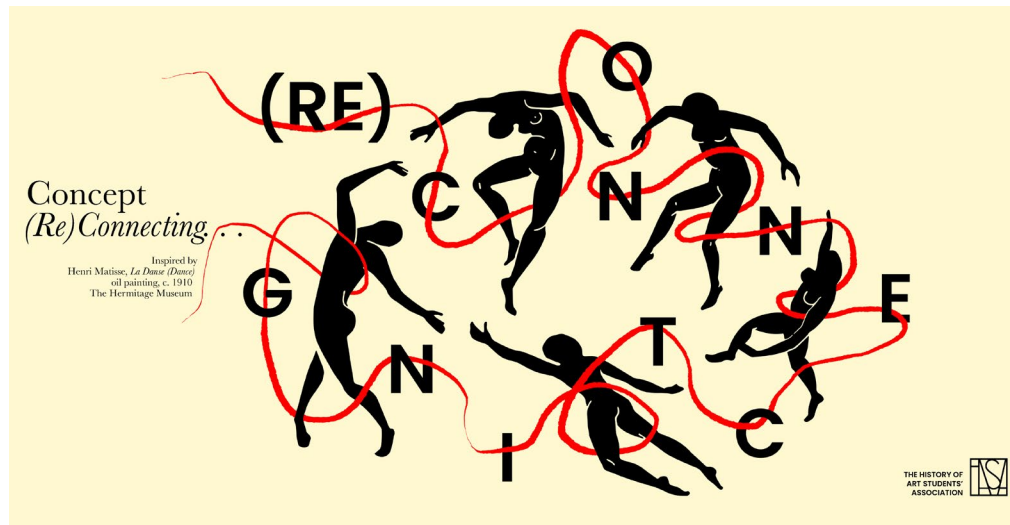The removal of colour make the figures less individualized.

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 ravels around them.
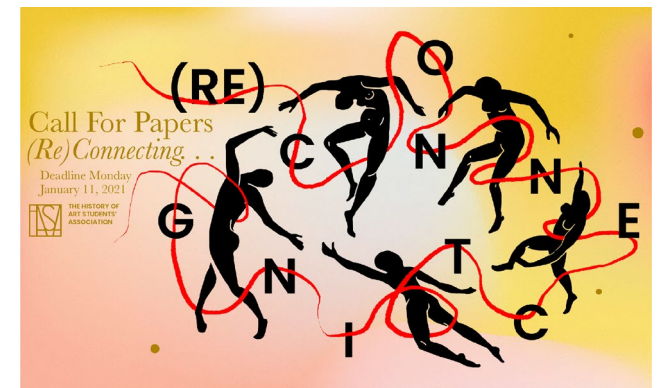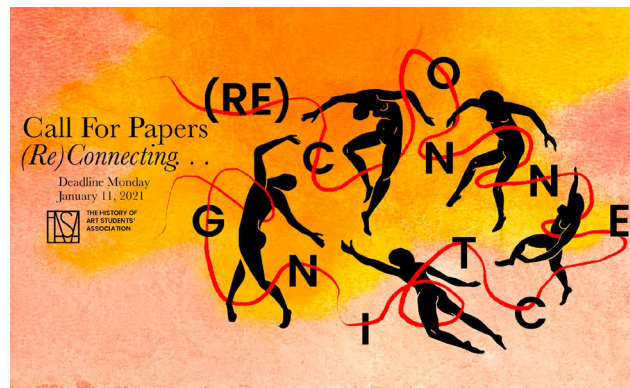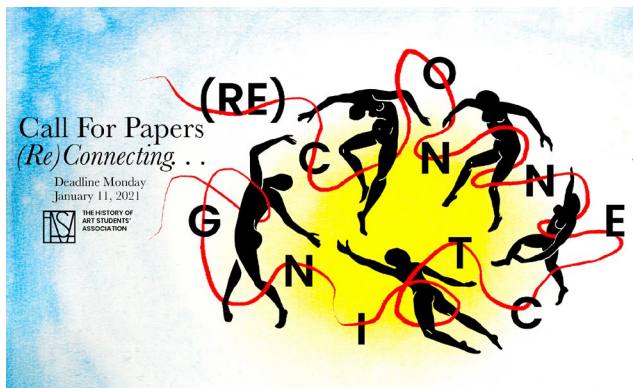
(Re)Connecting: prototypes

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

Concept
(Re)Connecting. . .

Inspired by
Henri Matisse, *La Danse (Dance)*
oil painting, c. 1910
The Hermitage Museum

THE HISTORY OF
ART STUDENTS'
ASSOCIATION

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.
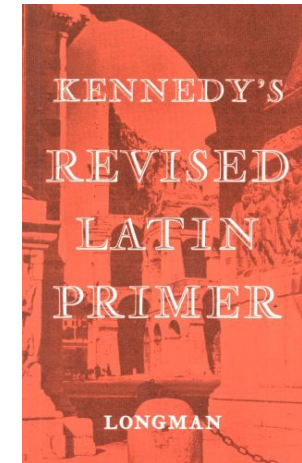
Amō Amās Amant: Unlocking Latin

*Amō Amās Amant: Unlocking Latin:* research & reference material
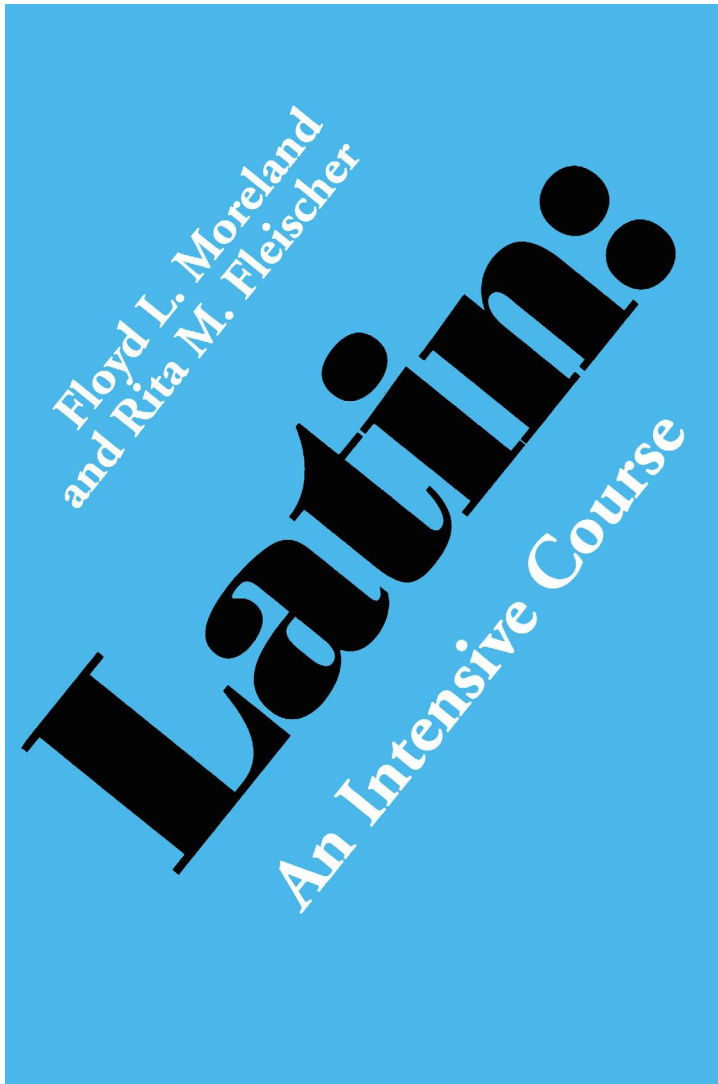
Floyd L. Moreland and Rita M. Fleischer, *Latin: An Intensive Course,*
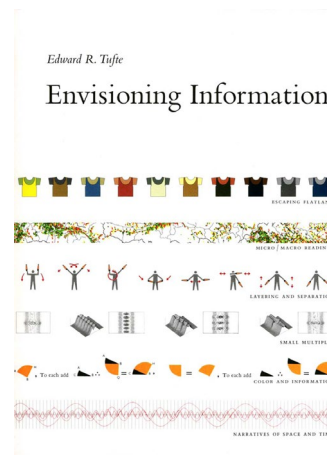Berkeley: University of California Press, 1990.
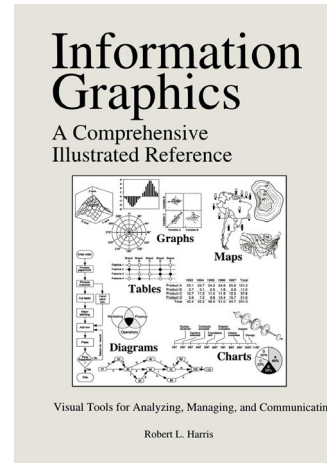
Robert L. Harris, *Information Graphics:
A Comprehensive Illustrated Reference,*
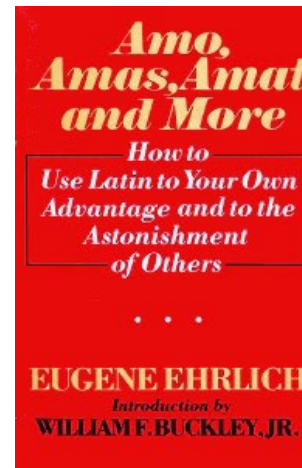London: Oxford University Press, 1999.

Benjamin Hall Kennedy, *The Revised
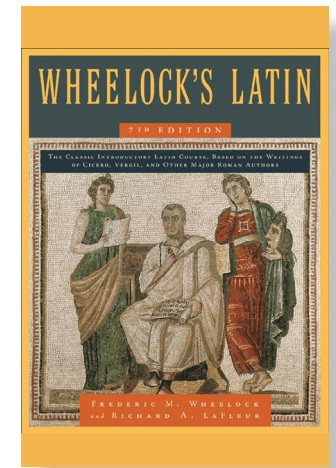Latin Primer,* London: Longman
Group Ltd., 1980.
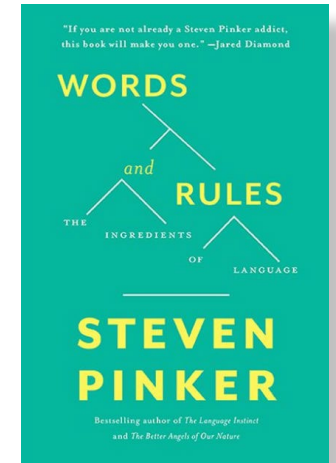
Steven Pinker, *Words and Rules: The
Ingredients of Language,* New York:
Basic Books, 2015.

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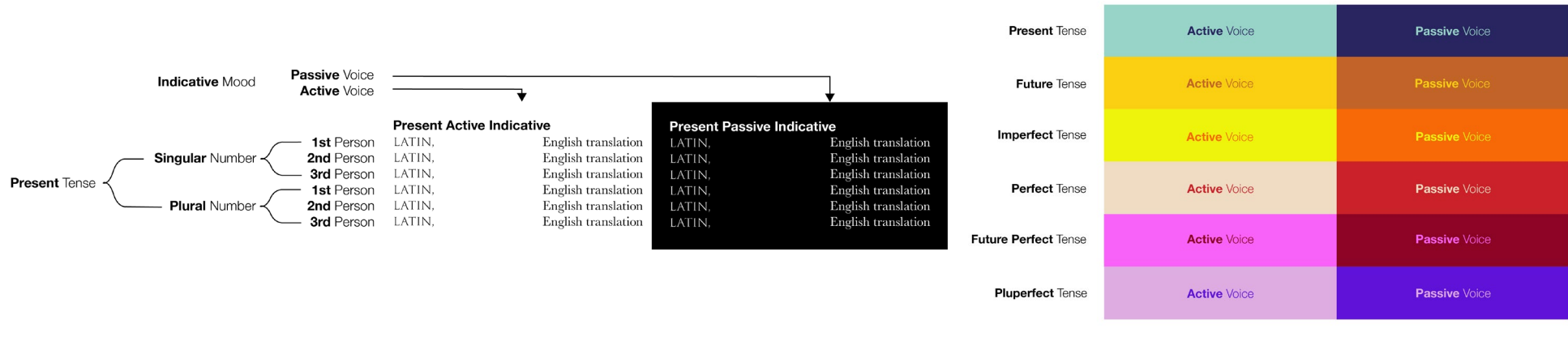
Orientation of gramatical information (for understanding Latin Verbs: Tense, Mood, Voice, Number, Person, Latin Translation and English Translation) in the form of a chart.

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 it's 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.

TRAJAN PRO 3 LIGHT

TRAJAN PRO 3 LIGHT

Text Latin Words
Size: 19pt
Leading: 22.8pt
Kerning: optical

Title Latin Words
Size: 65pt
Leading: 78pt
Kerning: optical

Baskerville Regular

Baskerville Regular

Text English Translations
Size: 19pt
Leading: 22.8pt
Kerning: optical

Title English Translations
Size: 65pt
Leading: 78pt
Kerning: optical

Helvetica Neue Bold

Helvetica Neue Bold

Text Gramatical Notes
Size: 19pt
Leading: 22.8pt
Kerning: optical

Title Gramatical Notes
Size: 65pt
Leading: 78pt
Kerning: optical

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

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

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).

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

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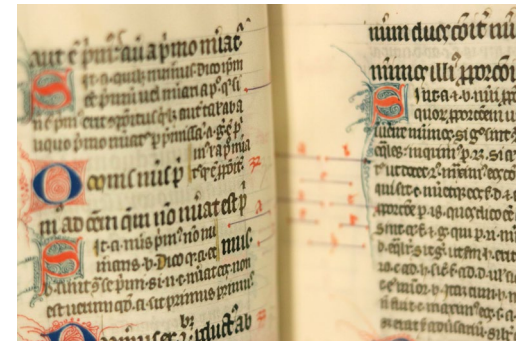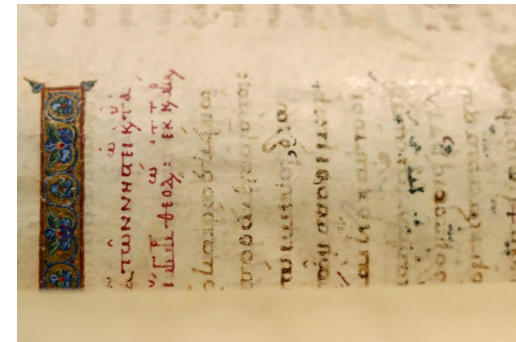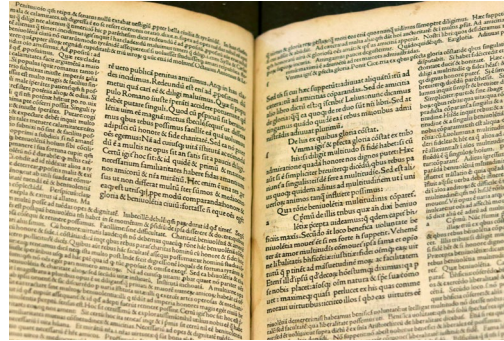
The Fisher Rare Books Library at the University of Toronto has the largest collection of rare books and antique texts in Canada.
These photos were taken from a private tour of original Latin manuscripts led by Dr. Perry and Dr. Bennardo (Photos by Lora Miki).

Amō Amās Amant: Unlocking Latin: historical inspiration
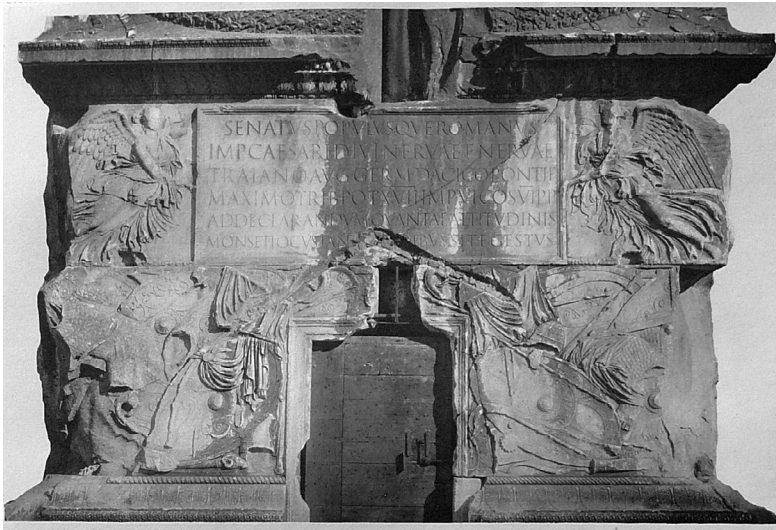
The Column of Trajan (base detail), triumphal column, carrara marble,
ca. 113 CE, Trajan's Forum, Rome.
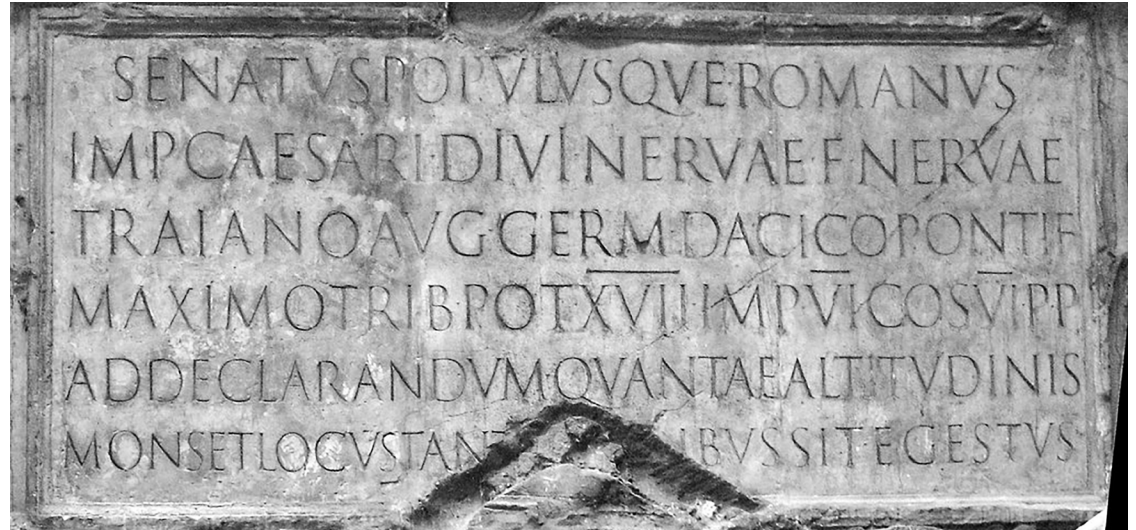
The Column of Trajan (inscription detail), triumphal column, carrara marble,
ca. 113 CE, Trajan's Forum, Rome.
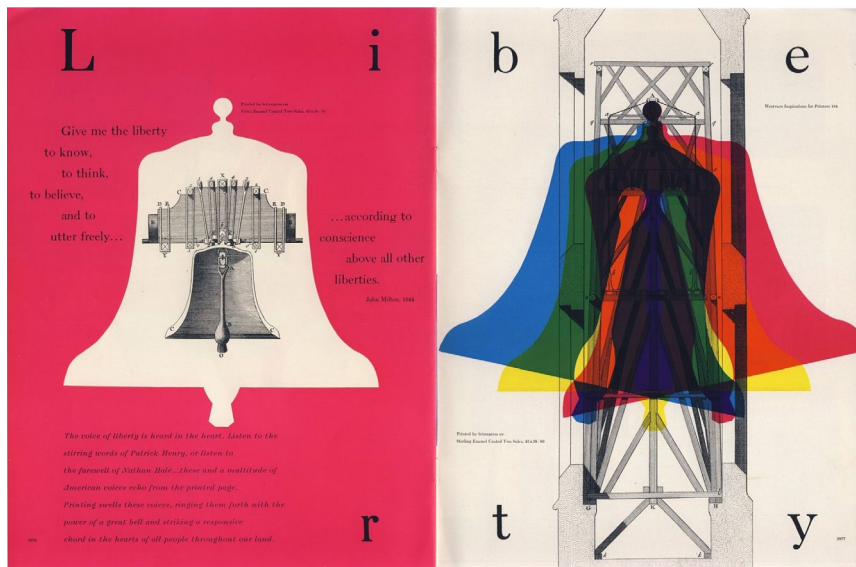
Bradbury Thompson, *The Art of Graphic Design,*
New Haven: Yale University Press, 1988 (pp. 36-37).
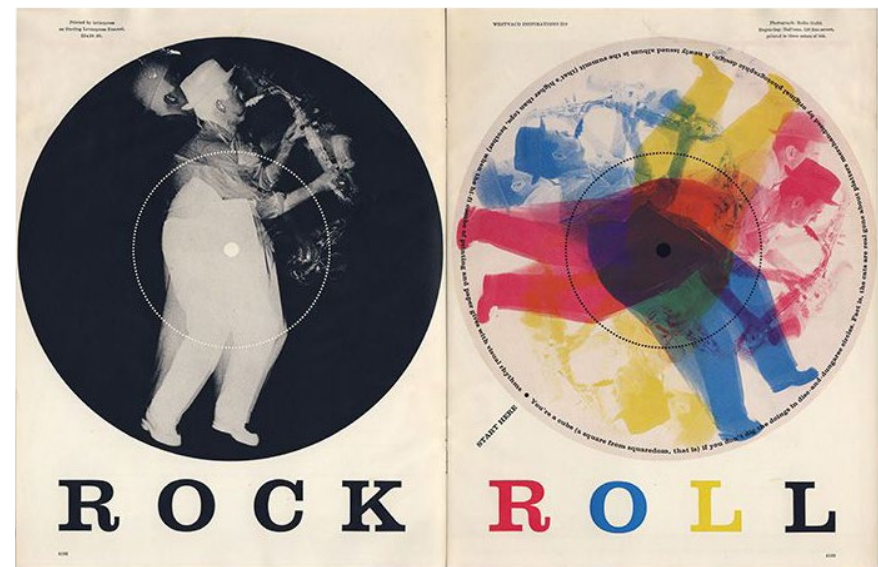
Bradbury Thompson, *The Art of Graphic Design,*
New Haven: Yale University Press, 1988 (pp. 30-31).

Amō Amās Amant: Unlocking Latin: logo prototypes

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.

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.

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

Colours: Red Blue and Yellow

Font Family: Trajan

Blending Mode: Darken Overlay

Font Family: Baskerville

ED1C24   0492A0   F7CD1C

AMANT

I love
You love
They love

A first conjugation Latin verb in the present indicative

Font Family: Helvetica
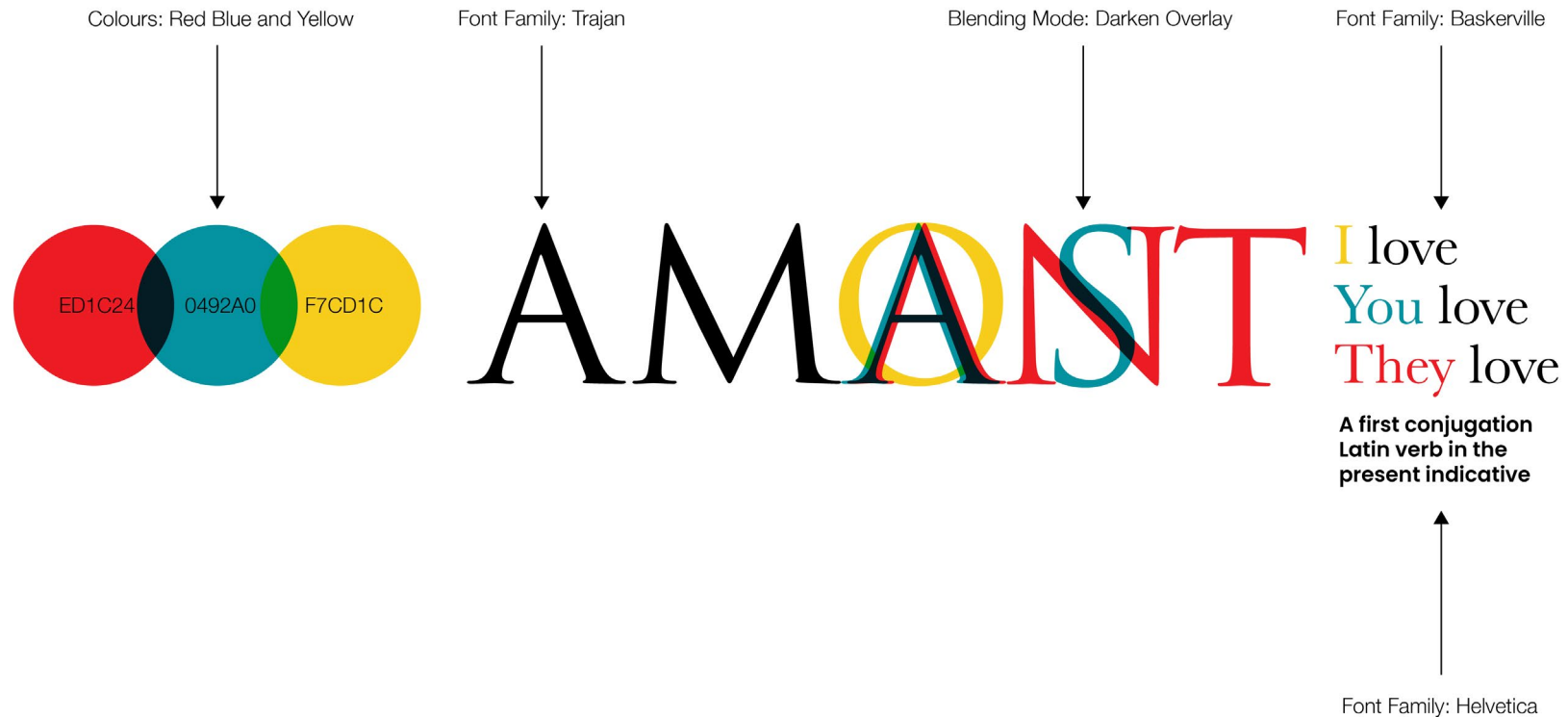
The *Amō Amās Amant* logo closely follows the project's style guide. The primary colour choice is made to optimize contrast while signifying and corresponding to the Person and Number of each of the verb forms. The choice of verb forms (first-person singular, second-person singular and third-person plural) 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

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

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

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: PLOTIN AE AVG
Latin Translation: *Plotinae Augusta*
English Translation: Plotina the venerable
Reverse letters: MATIDI AE AVG
Latin Translation: *Matidiae Augusta*
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 AVG
Latin Translation: *Divo Traiano Patri Augusti*
English Translation: To the divine Trajan, father of the emperor
Reverse letters: PLOTINAE AVG
Latin Translation: *Plotinae Augusta*
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 AVG GERM
Latin Translation: *Imperator Caesar Nerva Traianus Augustus, Germanicus*
English Translation: Supreme commander, Caesar, Nerva Trajan, emperor, conqueror of the Germans
Reverse letters: P M TR P COS IIII P P
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 P P
Latin Translation: *Hadrianus Augustus, Pater Patriae*
English Translation: Hadrian, emperor, father of the nation
Reverse letters: COS III
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

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.
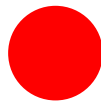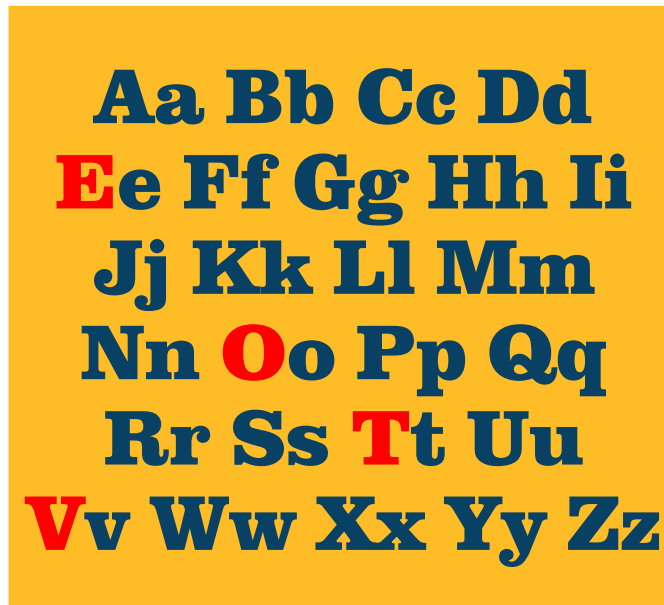Object number: 415.1990

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),
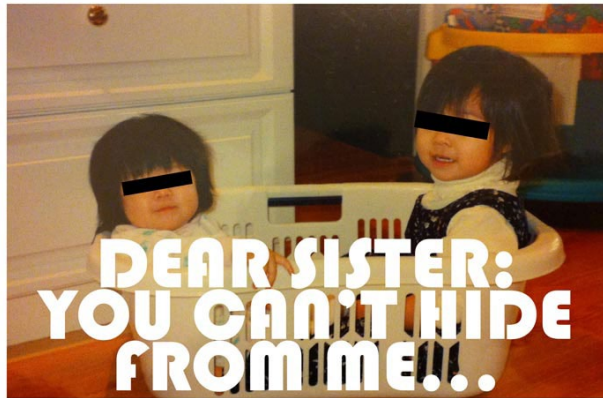American Art Gallery.

VOTE: style guide

CLARENDON Medium

Aa Bb Cc Dd
Ee Ff Gg Hh Ii
Jj Kk Ll Mm
Nn Oo Pp Qq
Rr Ss Tt Uu
Vv Ww Xx Yy Zz

fe0000

febc27

094164

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 is takes to send physical postcards in an age of texts, emails, and social media.

Experimental Photography

Experimental Photography: inspiration & geometric shapes
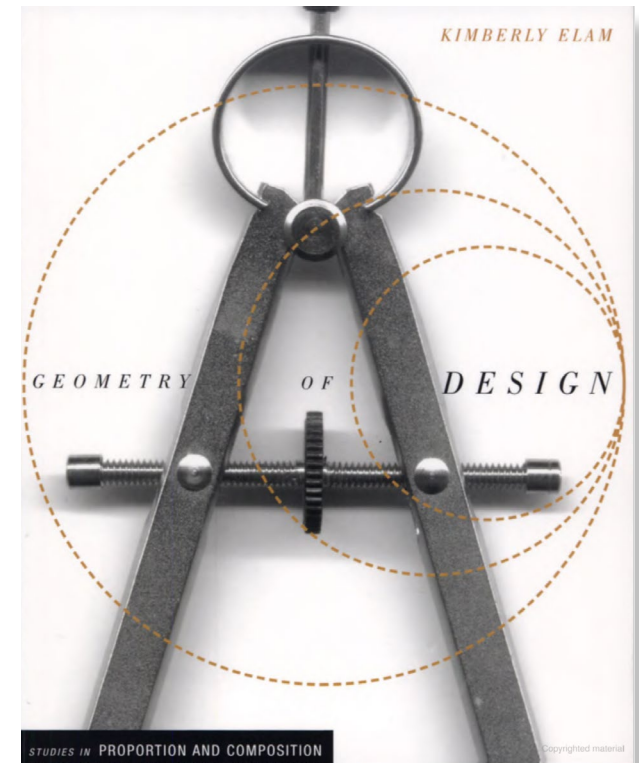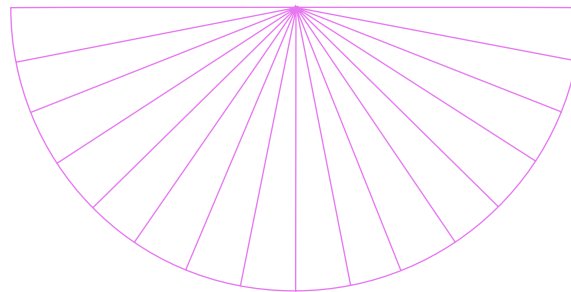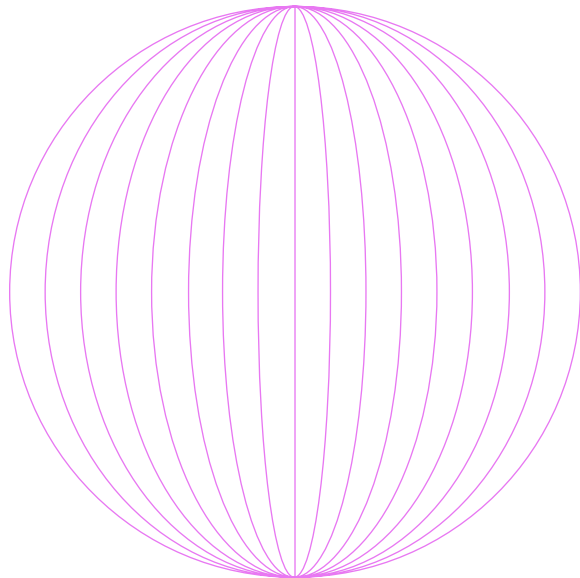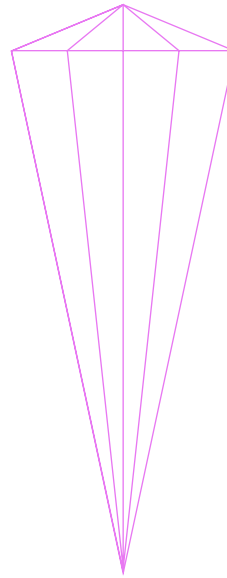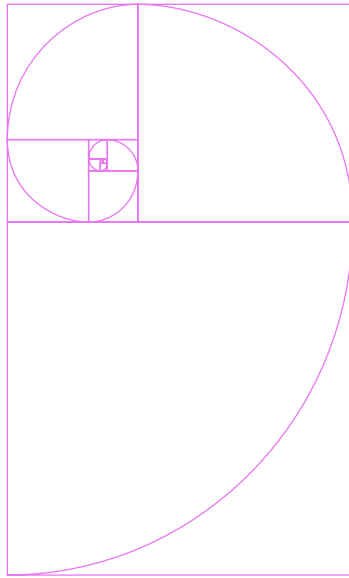
Kimberly Elam, *Geometry of Design: Studies in Proportion and Composition*, New York: Princeton Architectural Press, 2001.

Experimental Photography: photos of fruits & vegetables
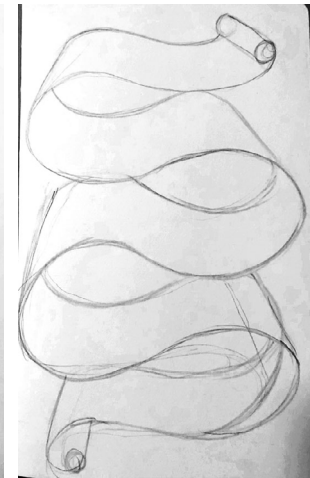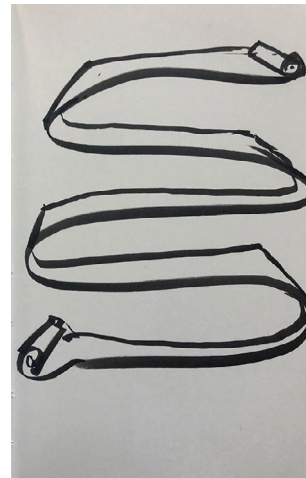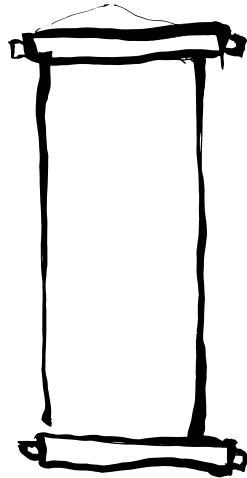

Persimon (bisected)

Pepper (bisected)

Onion (whole)

Clementine (peeled)
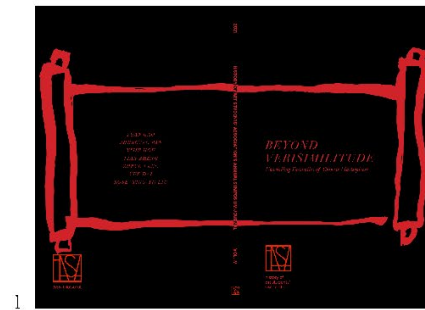
Beyond Verisimilitude

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.

*W*e 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.
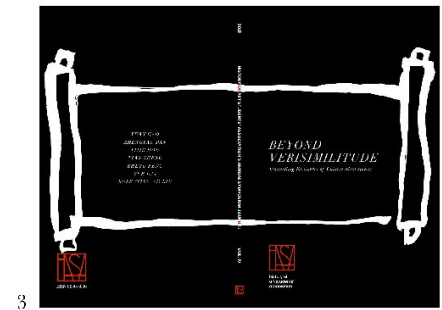
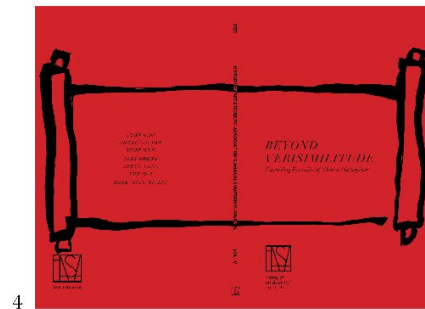*Beyond Verisimilitude:* poster & journal cover preliminary prototypes
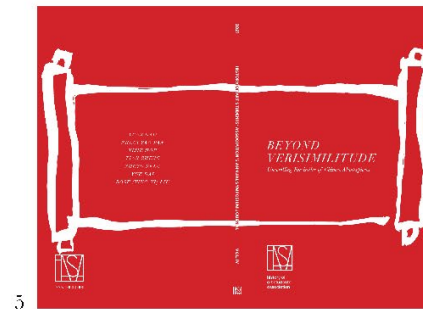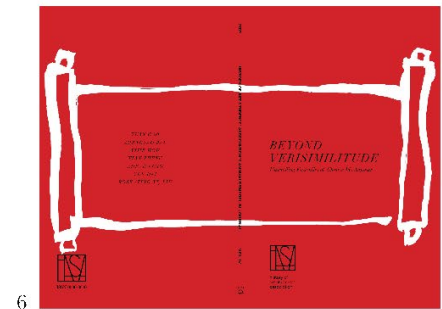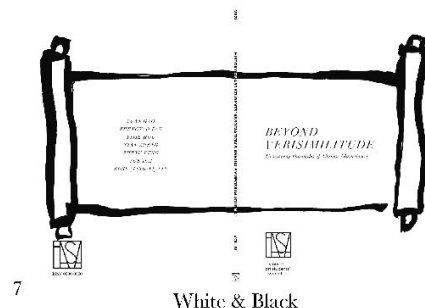

1 — Black & Red

2 — Black & White

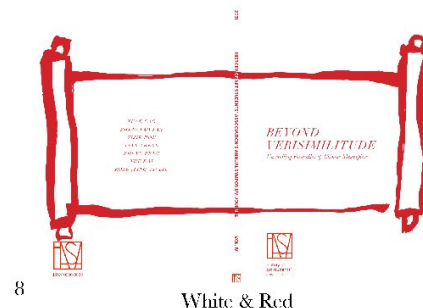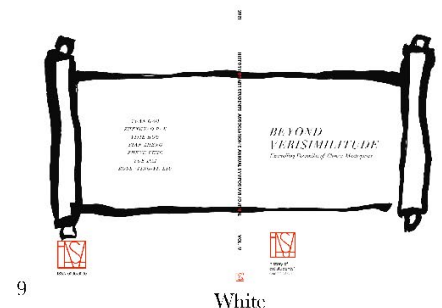3 — Black

4 — Red & Black

5 — Red & White

6 — Red
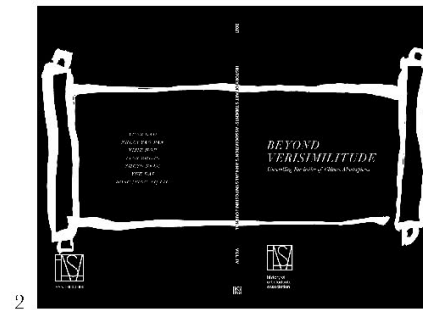
7 — White & Black

8 — White & Red

9 — White

Beyond Verisimilitude: final prototypes