

ARTHUSION

SPRING 2018





That which does not kill us, makes us stronger.

– German philosopher, Friedrich Nietzsche

The Art and Visual Communication program at Black Hawk College went through a very difficult and devastating downsizing in the last year. Due to the lack of state funding, our administration and Board of Trustees chose to enact a reduction in force, with our program losing two amazing faculty members: Melissa Hebert-Johnson and Kyle Petersen. Melissa had served BHC for thirteen years teaching art history and art appreciation. She had developed several new classes and was very active on campus. Kyle had served three years teaching photography and several other digital classes. He brought not only talent and energy, but the hope of a new direction for our program. A third colleague, David Murray, resigned to take a dean position out-of-state. Out the door went thirty-three years of combined experience.

I was devastated. Our students were devastated. The students petitioned, protested and spoke at the Board of Trustees meeting. The arts community spoke. Parents spoke. Alumni spoke. The faculty cuts were made.

But, the program, was not cut, as initially planned. I believe this is due to media savvy students and their willingness to speak out. I hope that lesson stays with them for a lifetime.

Things are different. But, most importantly, students continue to learn, grow and thrive. The work on these pages reflects that. Like our program, there have been detours for many of the artists and designers represented on these pages. Military veterans. Single parents. Young adults trying to convince mom and dad, that yes, you really can earn a good living as an artist or designer.

An army of stellar adjunct faculty have continued to serve us: Emma Cunningham, Eileen Eithreim, Paul Lange, Sherry Maurer and Ronda Wright-Phipps.

To Melissa, Kyle and David: your influence and inspiration is still felt here and is part of the good work on these pages.

To my army of adjuncts: thank you. Your expertise, passion and compassion for our students is truly inspirational.

Yes, Mr. Nietzsche: *What doesn't kill you, makes you stronger.*

Professor Zaiga Thorson
ArtFusion Advisor

Cover design, **Sydney Hess**
Detail of painting, **Erica Huffer**

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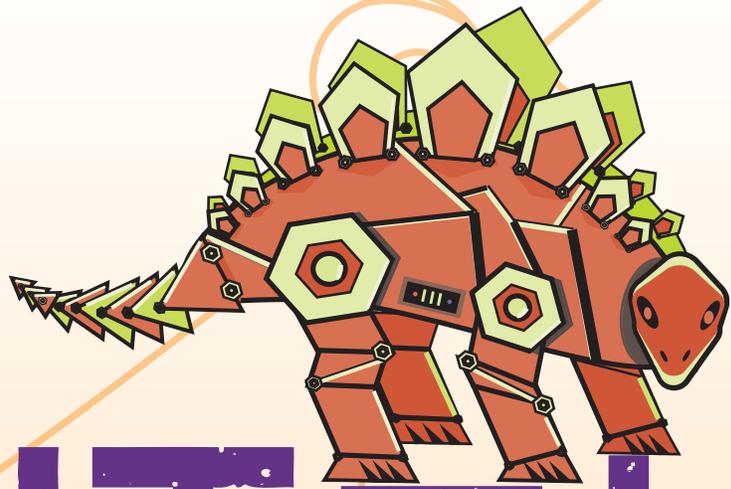
Sunset Hills, **Austin Griffin**



Water Grenade, **Ben Newton**

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See more at
BHCART.com



DIGITAL DRAWING



The Land After Time, **Lauren Barton**



Mad Hatter, Danielle Frey



Self-Portrait With My Dog, Sophie Taylor

Judith Decapitating Holofernes

by Cameron Tapia



The artwork I chose to analyze is called *Judith Decapitating Holofernes* (1620). This work was created by Artemisia Gentileschi, a Roman painter born in 1593, who died in 1653. Gentileschi used oil paints on a 6'6-³/₈" x 5'3-³/₄" canvas (Dewitte, Larmann and Shields: 224). The biblical image depicts a young widow, Judith, decapitating an evil tyrant named Holofernes, with her maidservant and accomplice, Abra. The two are decapitating the man because he led the Assyrian army to besiege their city of Bethulia (Wikipedia).

Judith is a strong woman, taking the vengeance of her city, family, and people into her own hands. There are several examples of strong lines being used to guide one throughout the composition. Gentileschi uses strong diagonal lines, created by Judith's arms, to guide the viewer's eyes to the head of Holofernes. Then, she uses a strong vertical line in the form of a sword to bring you up to Abra, who is struggling with her victim.

Gentileschi uses high contrast in this painting. The dark background contrasts greatly with the brighter foreground, highlighting the action going on in the scene. Bright lights on the limbs of the people in the composition emphasize the strength in their bodies and how much power and energy is displayed from both parties in the composition. Shape is also a very important contributing factor. The sword, for example, is shaped like a cross. This signifies that Judith is doing God's work in killing Holofernes.

The focal point of this piece, I think, is Holofernes' head being brutally severed from the rest of his body. There are several strong lines that all converge at that one point in the composition, further emphasizing the decapitation. The texture of Judith's clothes suggest that they are very high quality. She donned her best apparel to carry out the will of God and her people. The texture of the blanket around

Holofernes' waist appears to be a very soft, very high quality fabric, suggesting that he's wealthy and high in the caste system.

This artwork is both conceptual and perceptual. I say this because Gentileschi was obviously not present at the decapitation of Holofernes. This is her take on what happened. This is perceptual, though, because these are the forms of people. People are actual things in our physical world and can only be as realistically represented as in this image after years of studying the human form.

I chose to write on this artwork because it really stood out to me. It's not too often that one sees a gruesome painting such as this with two strong female characters. This painting really says something about Gentileschi's progressive, feminist views. "She shows painting as a physical, energetic act... Just as *Judith Decapitating Holofernes* portrays strong female figures, Gentileschi's self-portrait shows her succeeding in the male-dominated world of the professional artist." (Dewitte, Larmann and Shields: 224). This quote further explains the fact that Gentileschi was a progressive woman in the world of artists and she intended to leave her mark and further improve the societal view of women's capabilities.

Works Cited

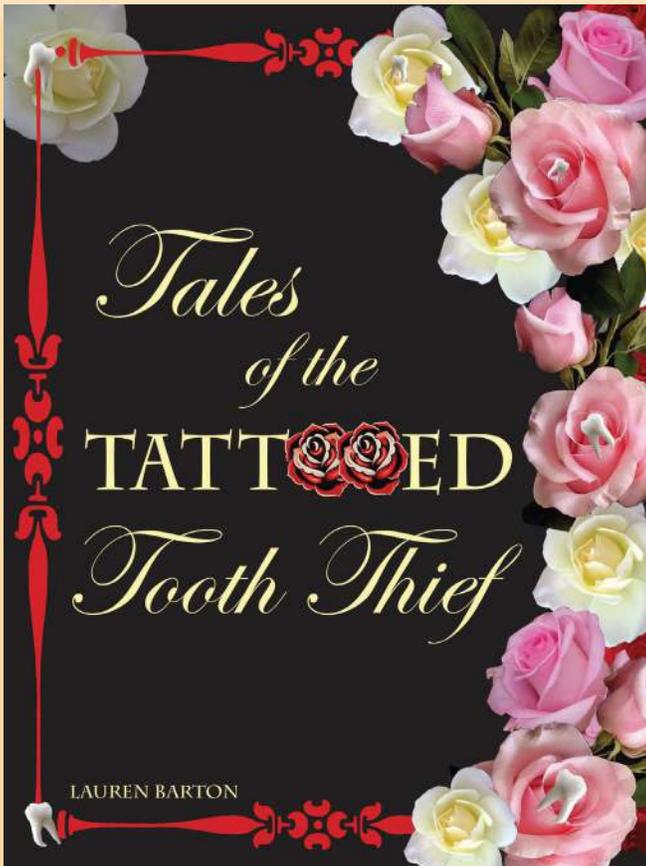
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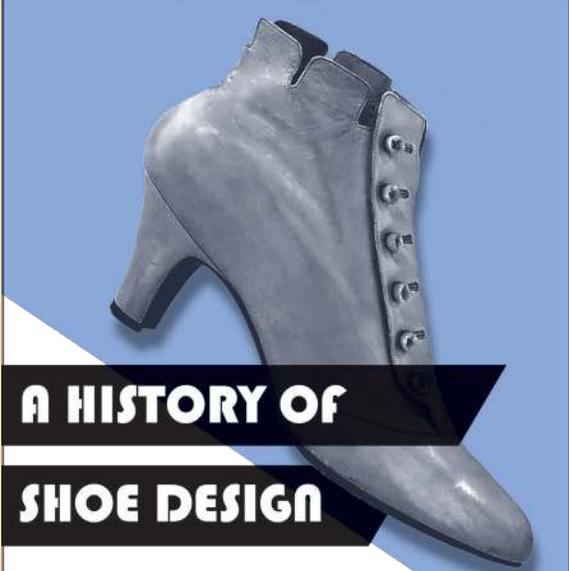


Judith Decapitating Holofernes (1620), **Artemisia Gentileschi**

Graphic Design



The Tales of the Tattooed Tooth Thief, **Lauren Barton**



**A HISTORY OF
SHOE DESIGN**

March 13 - April 14, 2017

ArtSpace Gallery
Black Hawk College
6600 34th Avenue
Moline, Illinois 61265

Opening reception:
Thursday, March 16
4:00 - 6:00 pm

For more information, call 796-5000
www.bhc.edu

History of Shoe Design, **Jordyn Carter**



Tequila

309

Hecho En Mexico

Tequila Logo, Jose Morales

*“You don’t learn
to walk by
following
the rules. You
learn by doing
and falling over.”*

– Richard Branson



High Roller, Christi Mangelsdorf

Painting



Stillness, Bethany Hofer

**“If I could say it in
words there would be
no reason to paint.”
– Edward Hopper**



Celestial Transit, Amarah Malzewski



The Sleepy Ones, Courtney Sellers



Golden Thread, Amy Van Fossen

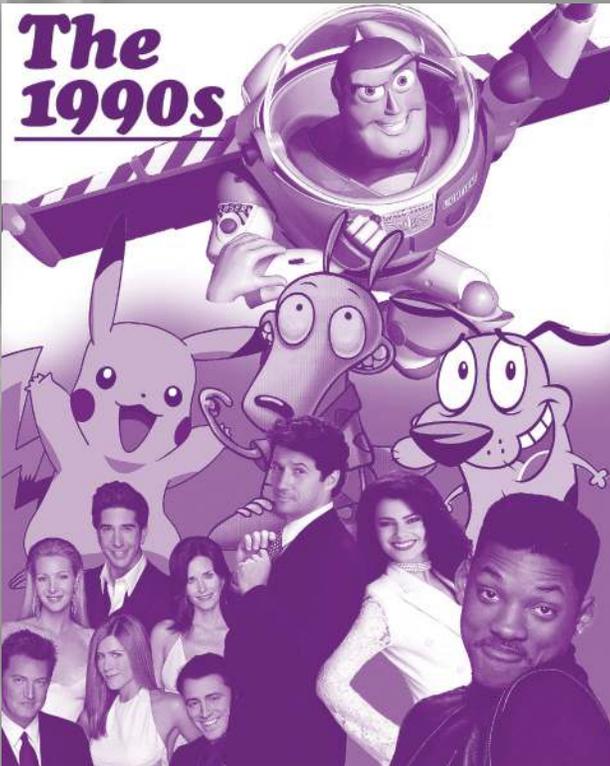


Family, Cheyenne Sherfey



Neurogenetics, Lisa Burden

Digital Imagery



The 1990s, Kylie Gordon



Looney Attack, Hannah Allison

ESPANITA CORTEZ



THE
20TH ART
CENTURY DECO
POSTERS

of COLIN & CASSANDRE

by DANIELLE FREY



Throughout our history, people have been fascinated by the way artists bring life to our world. Without the beauty of art, our world would be plain and uninteresting. Art comes in many forms. For example, architecture, paintings, household objects, and even vehicle designs are things we see in our everyday world, but are not always noticed. In today's modern world, artists have given us another form of art: advertisements. TV commercials, logos for businesses, and packages are a few examples of art advertisements. One particular form of advertisement that gains a lot of attention is posters.

The Beginning

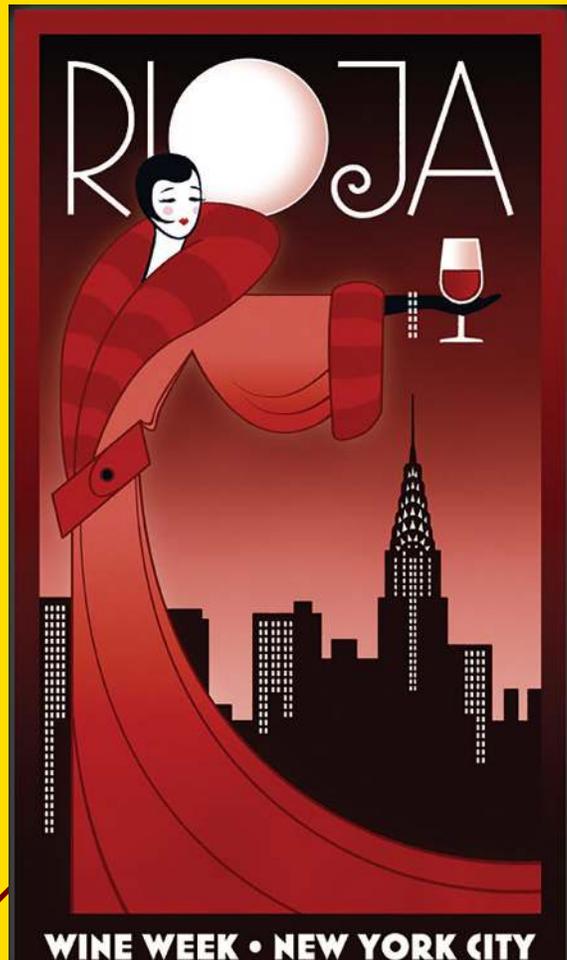
Poster styles have changed throughout the 20th and 21st centuries, but the most intense years that posters were drastically transformed were during the 1920s to 1930s. This era is known as Art Deco. Not only posters were effected during this time, but also architecture, clothing, jewelry, and furnishings. During the Roaring Twenties and the Thirties, things were stylish, useful, and contemporary. Even though the era ended in the Thirties due to the Great Depression, Art Deco still inspired others during the course of the 20th century; especially the pop art movement. But like every good phase, in time it came to an end.

After the first World War, countries were trying to build up again, due to the repercussions of the war. Fortunately for the United States,

it did not have to build as much as the other countries did. But the United States economic strategies needed a push after the Great Depression. People were not as interested in buying items as they had been in the past, because they were very tight on money or been afraid that another depression might occur. That's when artists started laying down fresh ideas to stimulate people's interests. More and more products were designed to interest the consumer. Travel posters were developed to attract tourists. Entertainment posters began to pop up. Artists earned reasonable amounts of money when creating posters for companies because the demand for them was high. Artists were hired to help advertise company products. These posters were bringing life back to the economy and the people loved them.

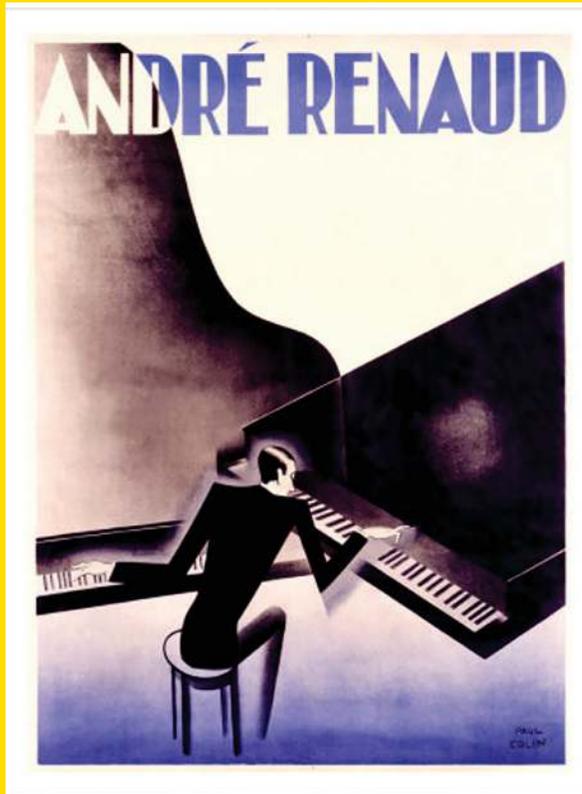
Techniques

Many Art Deco posters consist of mathematical geometric shapes rather than realistic detailing. This style is easily recognizable and interesting to look at. Most of the type is capitalized and bold. The famous artist A.M. Cassandre was well-known for this style. He used only upper case letters because he thought they were audacious and brought more attention to the crowds. The letters were also stretched with vertical and decorative lines. This technique gave a new and fun look to each poster, which brought attention to the advertisement. Additionally, the first font style that was created for Art Deco was also designed by A.M. Cassandre in 1929. This type face was named *Bifur*, which is still popular today because of its uniqueness.



Rioja poster created by Robin Howlett.

About ART DECO



1929 poster by Paul Colin.

Deco style by using geometric shapes for Renaud's body, as well as the pianos. Even the words "Andre Renaud" are all uppercase letters and is placed where the title stands out. He used blue and black for his color palette to give it a more dignified look.

LA REVUE NEGRE POSTER

After the Andre Renaud poster, Paul Colin created *La Revue Negre* in 1925. Since the 1920s was the jazz and flapper era, Colin created thousands of posters for a woman named Josephine Baker. Baker and Colin were good friends and also lovers. Baker was a jazz entertainer, so she and Colin joined together as business partners. The *La Revue Nègre* was a way to show Paris Josephine Baker's jazz music and dance performances. Colin used three colors: red, white, and black. Colin created interest for his three figures within the composition. By the way Baker is posing and the clothes that the other figures are wearing, a fun, jazzy feel is created. The text is all upper case and contrasts against the background. This stands out to the viewer. The letters and figures are well placed throughout the composition, and the red color lets our eyes travel all around the poster instead of one area. Because of Colin's creativity, he and Baker became well known.

Together, they were able to set loose their careers and make it big in the world. Théâtre des Champs-Élysées eventually employed both Colin and Baker, where they were able to do what they each loved; creating art. Colin crafted 1,900 posters for theaters, art, dance, advertisements and charity.

He also crafted hundreds of theatre sceneries which were primarily for Josephine Baker.

Paul Colin

Paul Colin, born in 1892, had a huge impact on the Art Deco era. During his life, he dedicated his time to costume and set design for the stage. Later, he started creating posters, which were inspired when he served as a backstage worker. Colin even started his own design school for graphic designers. Colin had a unique style when it came to his posters; they were spirited and angular. His knowledge of the stage enhanced his design work. In 1985 Paul Colin passed away, but his designs are still admired.

Andre Renaud Poster

One poster that Colin created, which is popular among the other artists, is *Andre Renaud*. This was created in 1929. Andre Renaud was a brilliant pianist and performer who was known to play two pianos at the same time while blindfolded. Since he was going to perform in Paris and needed to promote his concert, he hired Colin for his assistance. Since Renaud was well known because of this unique ability, Colin focused his design on his talent. Colin placed Renaud slightly to the side of the poster and placed two black pianos in front of him. He did the typical Art



Created in 1925, the *Revue Negre* was brought to Paris after WWII where Josephine Baker performed her exotic dances.

Adolph MOURON CASSANDRE

Adolph Mouron Cassandre is distinguished as an influential Art Deco poster designer. He was born in Ukraine in 1901 and passed away in 1968. His real name was Jean Adolph Mouron, but when he was 22, he changed it to Adolph Mouron Cassandre. Before he started his own art career, he studied at the Parisian art school, Academia Julian. When he graduated, he formed his own business named *Alliance Graphique*. Throughout his life, he created an extensive assortment of designs for many companies, such as Philips radios and Ford transportation. He also introduced three new typefaces: *Bifur* (1929), *Acier Noir* (1935), and *Peignot* (1937). In the 1920s, Cassandre took away the elegant details in posters and used simple, bold blocks of color. He used pictures from that time to bring the crowds closer to examine his work. Cassandre's posters even became a prototype for other poster designs around the globe.

Nord Express Poster

In 1927 Cassandre created the *Nord Express* poster. This poster was advertising transportation and showed the most efficient way to travel. Cassandre used basic, architectural shapes to create the communication of a train and powerlines. He used four colors, two of them contrasting. The white color popped on the black, and the blue color pushed the hint of red out. Cassandre's perspective of the train was also bold and exciting to the eye. Furthermore, he placed his text on the outside of the picture frame so it wouldn't disturb the image, and to give it an interesting look. The *Nord Express* lettering is the second thing that pops out to the viewer because it is large and contrasting against the blue sky, but not overpowering the train. These features are what make this poster Art Deco.

Normandie Poster

In 1935, Cassandre created another whimsical travel poster. This poster was known as *Normandie*, which advertised a large cruise ship. Just like the *Nord Express* poster, Cassandre gave the viewers a fresh perspective for a normal travel ship. This made the ride look more extravagant, making

the customers excited to travel on the ship. For the *Normandie* poster, Cassandre used the same colors as he did with the train poster: black, white, blue, and red. The text is slightly different. Instead of having two colors within the text, it is one bright, solid color, which contrasts more because it is against a darker background. But the text again, is all uppercase. This makes it much easier to read, as well. Cassandre is also using large shapes to suggest a ship with simple elements to help the viewers understand what they are looking at. Lastly, sharp perpendicular and horizontal lines are present to bring the ship further into perspective. The Art Deco time period was an innovative time. Art was becoming new and interesting with simple and bold blocks of colors. Type also changed, due to the fact that posters were basically all uppercase, bold, and taller than usual.

Each artist presented a different style when it came to their designs. For example, Colin was inspired by stage, so he used fanciful elements such as color, angles, and placement of objects as well as his typography. On the other hand, Cassandre used large blocks of colors in unusual perspectives. But similar to Colin, his type was also large, bold, and placed in interesting ways throughout the composition. Each had a unique style, but had similar elements to make it Art Deco. Art Deco is still alive and widespread, especially in graphic design work. Each of these artists contributed greatly to popularizing the Art Deco movement.



Nord Express
A.M. Cassandre,
1927.

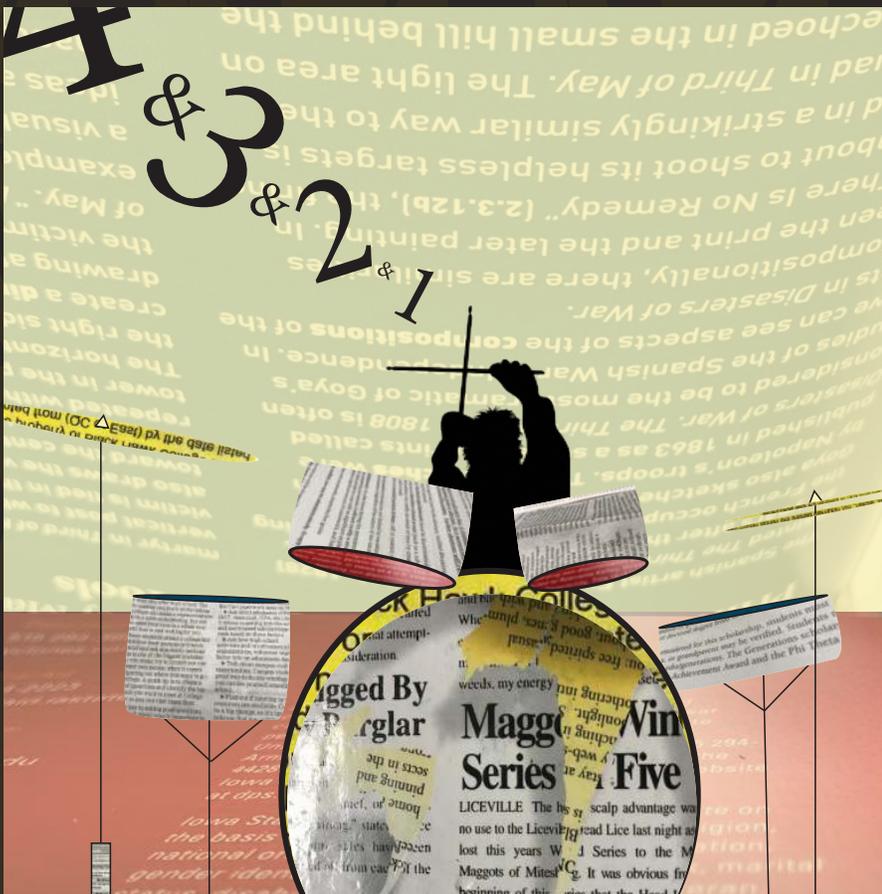


Normandie
poster by A.M.
Cassandre, 1935.

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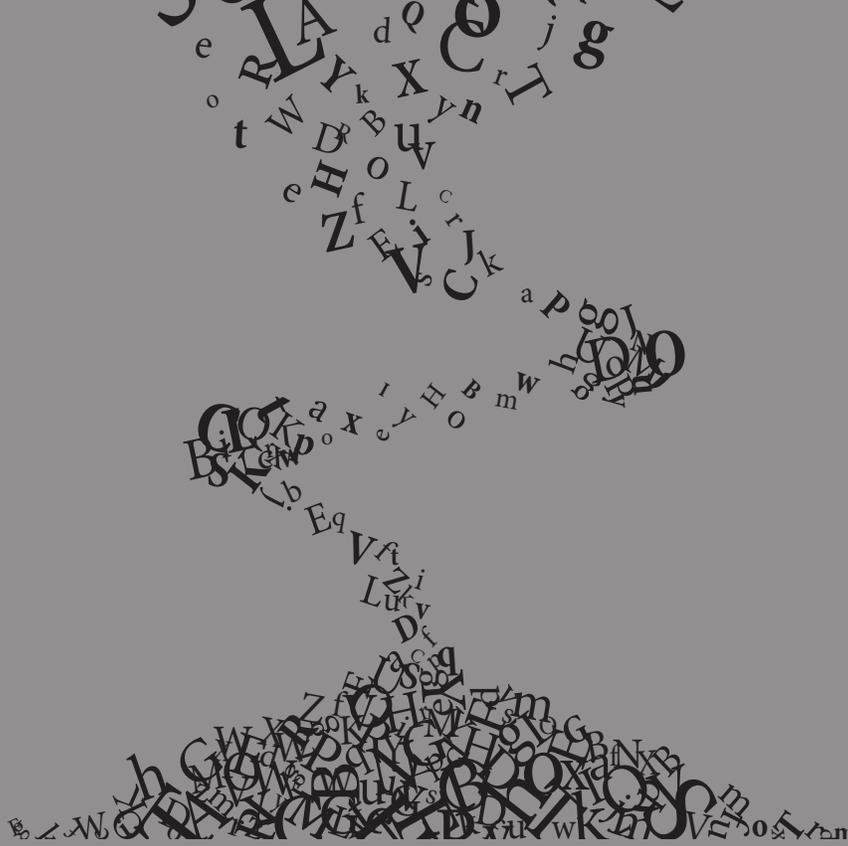
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TYPE is art



Type as a Shape, Quentin Dixon

Rosewood pattern, Sydney Hess (background)



Type in Motion, Lauren Barton



Banana, Austin Griffin

NOKIĒ

SUNGLASSES

Logotype, Jordyn Carter

CHICAGO

Art Trip

by **Bethany Hofer**

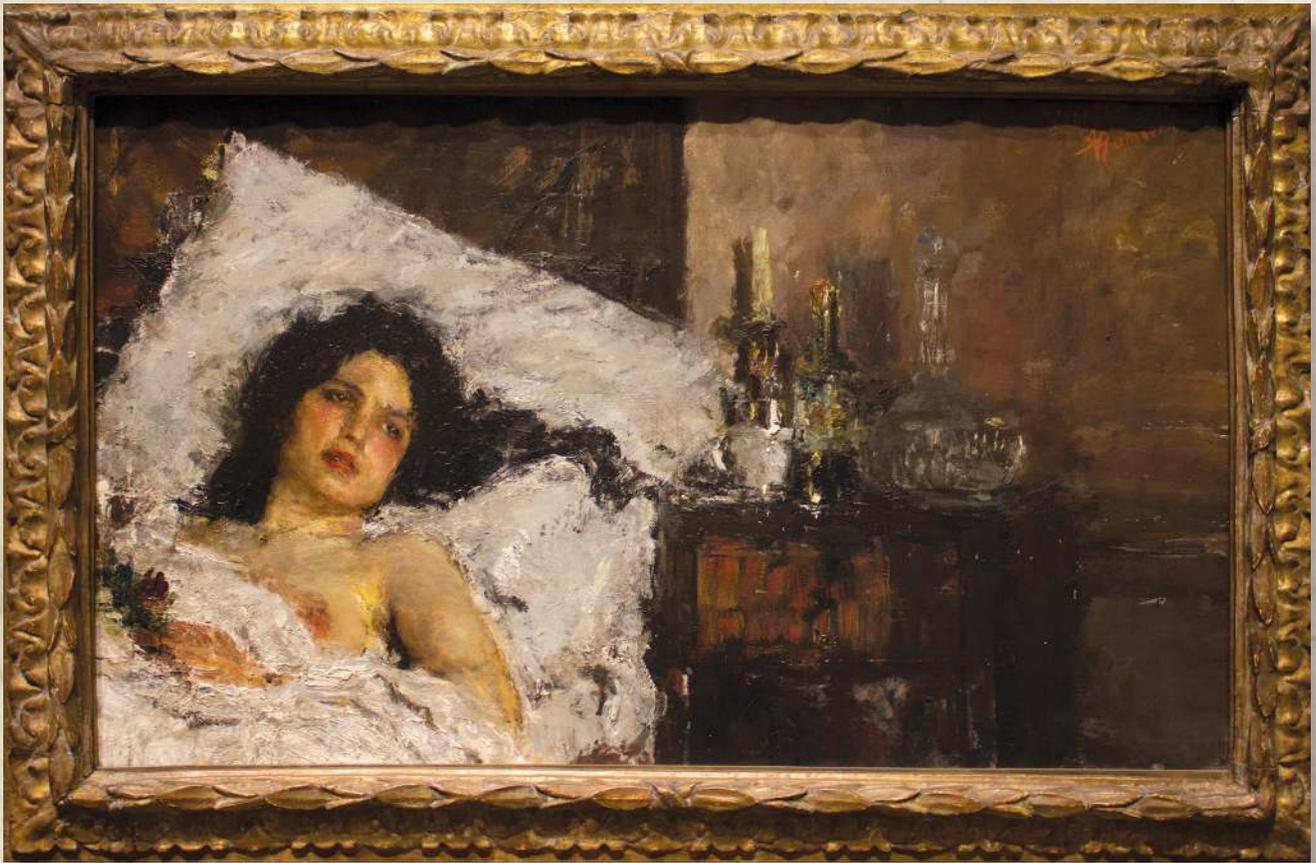
Once or twice a year, the Black Hawk College art students get to take a trip to the fascinating city of Chicago, Illinois. Not only do we get to sightsee and gawk at the tall buildings, but we also get to visit the amazing Art Institute of Chicago. This museum is full of artworks big and small, painted and sculpted. It is not a museum easily seen in one day. While the art students have the amazing opportunity to see the Art Institute of Chicago, the TRIO program and the anthropology students visit the Field Museum. Being an art student, I am very thankful for the chance to take a trip not only to have fun with my art brothers and sisters, but to experience in-person the artwork I have learned about from my art professors.

The beginning of our trip consisted of waking up early and riding on a crowded charter bus for three hours. Although this sounds less than fun, it was a great way to get to know the people around me. Not only did we share snacks (food brings people together), we also played the card game Mafia. Anybody familiar with this game knows that it is a game where you get to fake kill people. It sounds disturbing, but it is a really fun game! In all seriousness, I really enjoyed meeting new people and talking to people I wouldn't normally talk to. After the long bus ride, we finally arrived to the Art Institute of Chicago.

We settled down for lunch in one of the cafes in the museum. This was no ordinary food. There were so many fancy food options, and I especially had my eye on the delicious looking desserts! After a brief lunch, we began our exciting tour of the Art Institute. From the first piece we saw, I was hooked. This was my second visit to the Art Institute, and my first with others who also appreciate art. My inner art nerd was coming out! Ms. Maurer, our art history teacher, lead us on a tour and explained fascinating facts about different pieces of artwork. My favorite artwork was found in the Impressionist section of the museum. I was able to talk with my friend, Austin about the beautiful brush strokes in Monet's and Renoir's



Right to left clockwise: Bethany Hofer, Myah Peters, Cheyanne Cortez, Jaime Mondragon, and Saeed Ajideh. Posing on tire sculpture made by Chakaia Booker.



*Resting painting in the Art Institute of Chicago, **Antonio Mancini***



Boar skull in the Chicago Field Museum of Natural History

paintings. As a painter, I was very excited to look up close at each piece and find something about it that I would never be able to see just by looking at it on the internet. Sometimes, I had to refrain from touching the artwork because of the enticing texture! There were some paintings that were so tall that they almost reached the ceiling! Austin and I joked about wanting to paint something that size for Zaiga's painting class. The paintings I especially enjoyed seeing were Claude Monet's landscapes. Not only did he use thousands of individual brush strokes, he also used color to create soft, beautiful artwork. After a couple of hours well spent in the Art Institute, my art buddies and I began to explore the city.

As tourists, our first destination was to see the giant statue known as The Bean. I thought it was sort of humorous to see so many people taking pictures in front of a big bean-shaped blob. But after standing there looking at the giant reflective sculpture and making bean puns, like "Bean there, done that," I realized the true beauty of the sculpture. When I went under the curved part of the bean, I looked up and saw what was like an optical illusion where I could see multiples of myself. What I thought was a simple sculpture turned out to be an awesome piece of artwork. When we finished at The Bean, we stumbled upon artwork made out of tires. One piece of artwork

continued on page 31



Time, **Makenzi Tuttle**

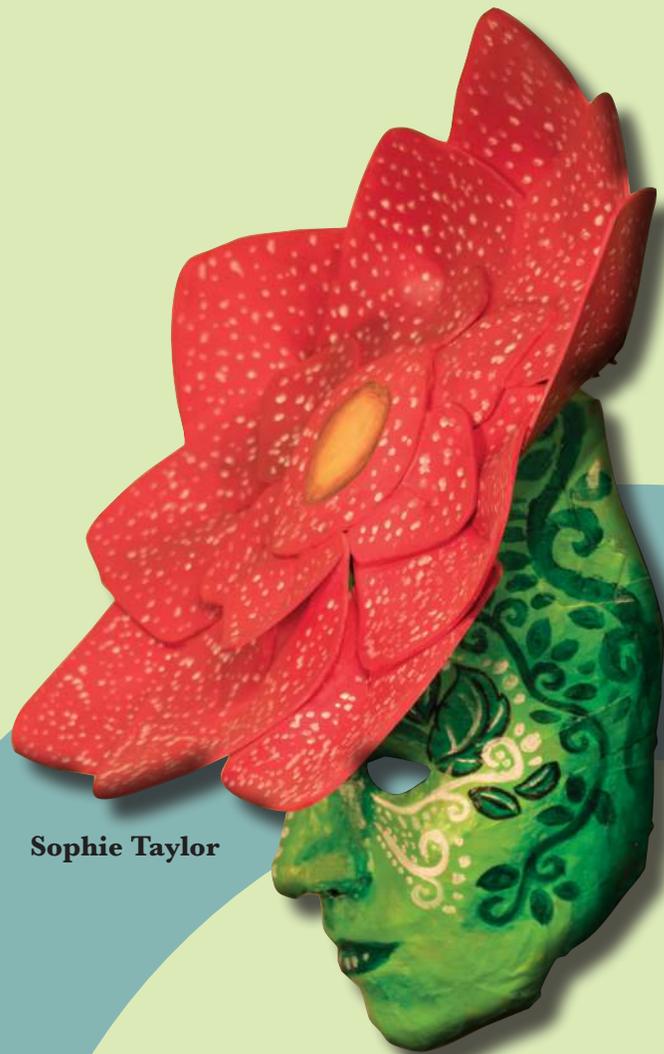


Myah Acherland



Wicked Teabowl, **Andy Stallings**

THE THIRD DIMENSION



Sophie Taylor



Joanna Specht



Danielle Waggoner



Lynn Kuann

digital photography



Christi Mangelsdorf

Detail by Amy Van Fossen





ANCIENT
STATUES
from
EGYPT and
GREECE

by Bethany Hofer

Different cultures/societies and mediums affect the broad term “art.” Prehistoric art has affected the art of today, and potentially will impact the art of tomorrow. Before tomorrow happens, it is important to look at some of the unique artwork around us to understand the history behind each work and how it has influenced the next. The artwork compared and contrasted here are the statues called Menkaure and a Queen with the Anavysos Kouros and the Peplos Kore.

It is important to begin with the basics of each artwork. The graywacke statue of Menkaure and a Queen was made by an unknown artist between c. 2490-2472 BCE during the Old Kingdom period in Giza, Egypt. The Old Kingdom period lasted from c. 2575-2150 BCE. This statue is smaller in height than the average human being, being 51-½ inches tall, which is a little over four and a quarter feet (Stokstad and Cothren: 60). The graywacke is a rocky, rough stone, requiring a lot of effort to polish the statue to get it to look as smooth as it is. The second two sculptures are marble statues, Anavysos Kouros and the Peplos Kore. Both were made in c. 530 BCE during the Archaic period in Athens, Greece. Similar to Menkaure and a Queen, the Anavysos Kouros and the Peplos Kore do not have a known artist; however, it is known that the time period in which the statues were made was during the Archaic Period, which lasted from c. 600-480 BCE. These statues are more life-like in size. The Kouros statue is around the size of a tall male, six feet four inches tall. On the other hand, the Kore statue is a female, smaller in stature, about four feet tall. Both were made from carved marble, although other kouros and kore statues were made from terra cotta, wood, or limestone (Stokstad and Cothren: 118-119). As history advanced, steel rather than bronze chisels were used to carve marble. The harder surface of the steel chisel allowed the sculptor more freedom and room to work because he/she didn't have to accommodate his/her position as much because he/she was using an easier tool to move (“Kouros”).

When the Menkaure and a Queen was created, the Old Kingdom, it was “a time of social and political stability, despite increasingly common military excursions to defend the borders” (Stokstad and Cothren: 57). Wealthy rulers, and eventually wealthy government officials, had enough money to make fancy tombs in preparation for when they died.

Pyramid burial tomb construction provided security for the tombs and the treasures hidden inside (Stokstad and Cothren: 55). Not only did the tombs have multiple passage ways, but they also had booby traps to try to ensure that the tomb was not disturbed or robbed. The largest and best-known pyramids are the Great Pyramids at Giza. Each tomb was for one of three rulers: Khufu, Khafre, and Menkaure. Menkaure's tomb is the smallest



Menkaure and a Queen

because of the lack of supplies he had to make it (Mark: “Old Kingdom of Egypt.” Attached to each pyramid was a funerary temple, which was connected to a causeway (similar to a walkway), that led to the valley temple of the ruler.

The valley temple of Khafre is the location of the Menkaure and a Queen, created c. 2500 BCE (Stokstad and Cothren: 60). In Egypt, rulers and higher administrators had statues made of themselves. Often times these portrayed the authority of the figure to extend power into the afterlife. According to Jaromir Malek, many authoritative figures were sculpted as seated. He states, “...and being seated invariably indicated a person ranked above those merely standing” (Malek: 107-108). However, Menkaure and a Queen is just the opposite. Although Menkaure and the faithful queen who holds his arm are standing, the



Anavysos Kouros

viewer can infer that Menkaure is a ruler because of his Nemes headscarf and his stylized, perfectly-braided pharaonic beard. Moreover, his athletic body stance and firm facial expression show power and confidence. Because the statue was carved from one piece of graywacke stone (termed monolithic), it was difficult for the sculptor to represent a staff or scepter in the king's hand (Malek: 108). However, the sculptor carved the king to look as if he were holding two items that represented his power (such as a part of a scepter, staff, or scroll).

We can see other examples of authority even before the statue Menkaure and a Queen. For example, the statue of Khafre seated (c. 2500 BCE) shows many attributes of his status and leadership position. He is wearing the Nemes headscarf and pharaonic beard as we see in Menkaure and a Queen, but he also has a bird embracing the back of his head. The hawk represents the god, Horus, as if Horus is protecting and guiding Khafre in the way he should go (Malek: 104). Another artwork of influenced by is the Palette of Narmer, found in the Early Dynastic period of Egypt. Although this sculpture was created over 400 years before Menkaure and a Queen, there is evidence of impact on the sculptors in the Old Kingdom. For instance, The Palette of Narmer depicts the authority of the ruler Narmer. Not only does he have a pharaonic beard, and the crown of Upper Egypt on one side and the crown of Lower Egypt on the other side of the palette, but his scale also shows his authority. Narmer is larger than the characters around him. His large scale, which is called hierarchical scale, shows his dominance and power over the smaller people represented on the palette (Stokstad and Cothren: 52-53). While studying the history of Menkaure and a Queen is important, it is also instructive to look at two more sculptures of the ancient world.

The Anavysos Kouros and Peplos Kore were carved during the sixth-century BCE Archaic period in Greece, making them around 2,000 years younger than the Egyptian Menkaure and a Queen. According to Thomas Martin, author of *Ancient Greece: Prehistoric Hellenistic Time*, the city-state in the Archaic Age/Period was, “a complex community made up of people of very different legal and social statuses. One of its most remarkable characteristics was the extension of citizenship and a certain share of political rights to even the poorest free-born local members of the community” (Martin: 51). These statues were not necessarily made to promote kings and rulers; they were often carved as grave markers for individuals of higher standing (Stokstad and Cothren: 117-119). According to Charles Freeman, “It could be said that the kouros is an immortalization of a hero at the height of his power and that he represents the aristocratic male at his most confident” (Freeman: 187). Later, male ancient Greek statue types evolved more into depictions of gods and goddesses.

The Anavysos Kouros was a grave marker for a fallen warrior, probably of someone who fought in the Battle of Alalia, which was happening around this time off the coast of Corsica (Adkins and Adkins: 16). We know that the statue is of a fallen warrior or soldier because there is an inscription on it that says, “Stop and grieve at the tomb of the dead Kroisos, slain by wild Ares in the front rank of battle” (Marceau and Candlish: 56).

Created during the same time period, the female Peplous Kore is considered to be a votive statue. The role of a votive statue can be traced back to Early Mesopotamia, when wealthier people could have votive statues made to stand in their place during worship (Stokstad and Cothren: 31).

We can see the influence of Egyptian sculptures on these Greek art works. For example, both the kore and kouros have stylized hair, with perfect twists and curls. Like the physique of Menkaure, the kouros statue shows a muscular, athletic-looking young man. However, the kouros has a more naturalistic body because of its greater muscle definition and portrayal of anatomy. The Egyptians influenced the stance of the Anavysos Kouros statue because he, too, is standing stiffly, with arms to the sides and one foot forward. This pose later will relax into a more naturalistic weight shift and way of standing called the contrapposto pose.

There are new defining characteristics that of the Archaic Period, as well. For instance, each kouros and kore statue has a slight smile, which is called an “archaic smile.” Depiction of facial expression will become important to Greek Hellenistic Period sculptors. Not only that, but the kouros male figures are completely nude, in life-size free-standing sculptures. The nudity shows off the sculptors’ talent for perfecting the anatomical details and the musculature. Increasing value will be placed on the technical ability to make stone look like real muscle and skin surfaces.

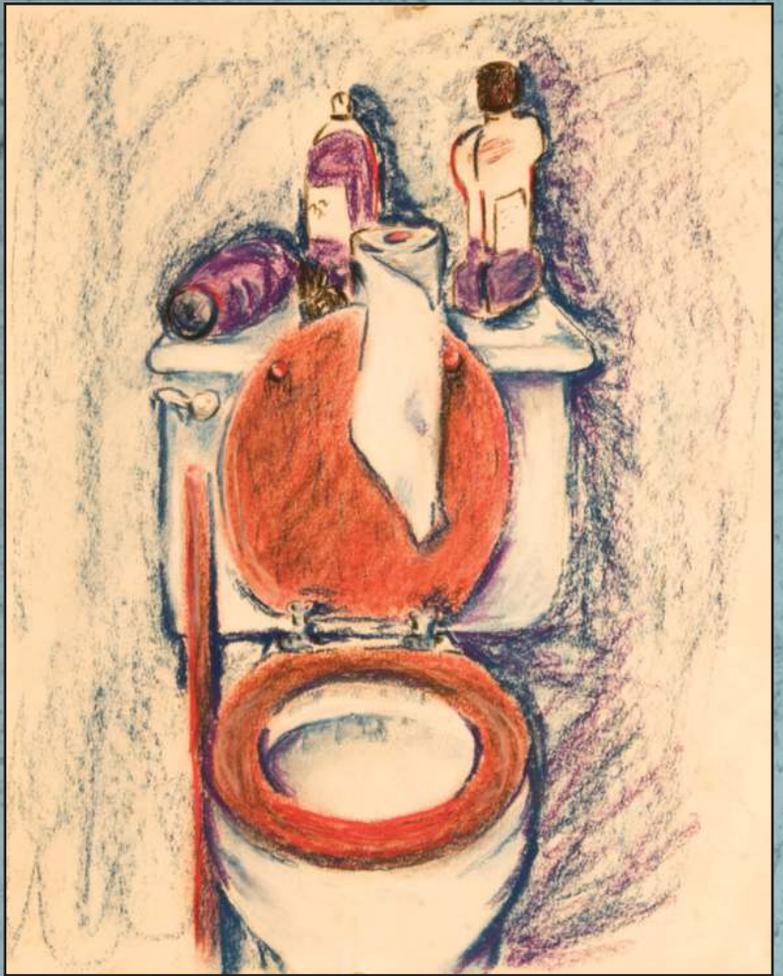
In the end, both the Menkaure and a Queen and the kouros and kore statues have some similarities, but also have their own unique style. They have even impacted the artwork succeeding them. Menkaure and a Queen clearly impacted the body posture and idealization of the kouros and kore statues in Greek art, while the kouros and kore statues influenced the naturalistic perfection of the High Classical Greek carved marble figures and more. The evolution of artwork has shaped the world as it is today. Who knows how the artwork today will affect that of tomorrow?

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Peplous Kore



The Flush, Starla Potter



*Desert Wyvern
Samantha Welch*



Complements, **Bethany Hofer**

Drawing



Nature Speaks, **Cheyenne Cortez**



New Orleans, **Erica Huffer**



Graffiti in Chicago

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looked like a giant picture frame made out of cut up tires. I decided to try to get a picture of me jumping off the sculpture. It took me a while to muster up the courage to jump off the statue. The jump wasn't very graceful, but it was still a fun way to express my silliness in Chicago!

Sightseeing made us hungry, so we decided to explore and find a restaurant. After much debate and indecisiveness, we settled on Flat Top Grill. The food was delicious, but the company was even better. Sitting down for dinner gave us time to rest our feet, chat, and think about what we had done so far. We left with full bellies in search of coffee and dessert. After all, college students live on coffee! We finally settled on a place called Peet's Coffee.

As our day in Chicago was drawing to a near, we decided to make a few brief shopping stops. With less money in our pockets, we made our way back to the Art Institute where we would end our day and head home. Not wanting to end the day, I had some meaningful conversations with those around me and continued to learn about my classmates on the bus ride home. What was a tiring day turned out to be an awesome trip that I don't want to forget I look back to my first days at Black Hawk College and I see how I've grown as art student and a person. I used to be shy and not reach out to people as much. This past year, I have learned to put myself out there and be a friend to others. I have found friends in the art department, and I continue to meet people who love the arts just like I do. I am thankful for the opportunity to be a part of the BHC art department and to have gone on the trip to the Art Institute of Chicago. For me, it was more than a trip. It was an exciting excursion that I got to experience with my art family.



Bethany Hofer posing in front of Cloud Gate, "The Bean."



Ronda Wright-Phipps

Sydney Hess

Lauren Barton

Zaiga Thorson

Courtney Sellers

Makenzi Tuttle

Danielle Frey





Austin Griffin

Sean Robertson

Sherry Maurer

Ben Newton

Joanna Specht

Paul Lange



