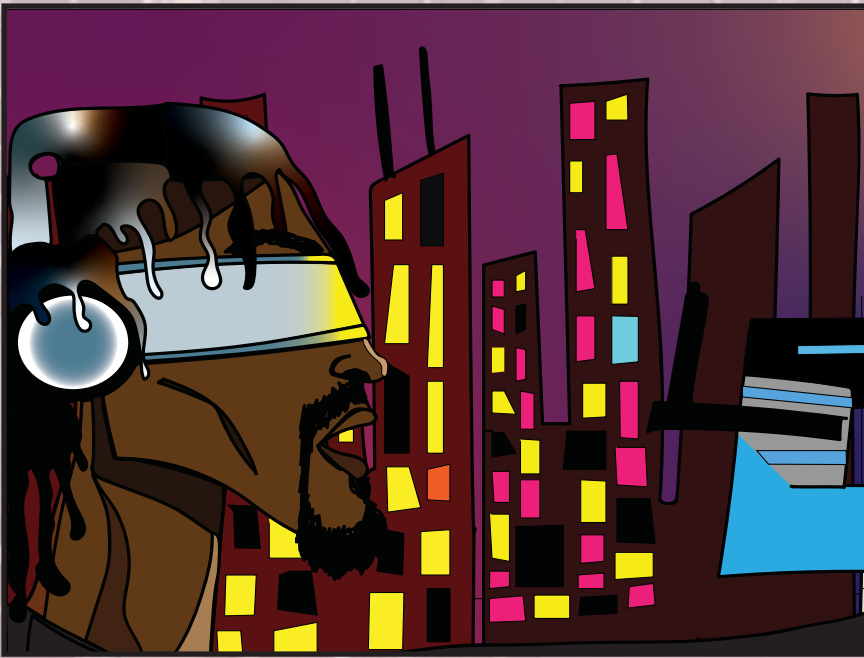




ART

CONFUSION

Spring
2020



Eric January, digital drawing.

In nearly twenty-one years of teaching Art and Visual Communication at BHC, never in my wildest dreams did I image being asked to finish out the second half of a semester *completely online*. But that is exactly what happened in the middle of our Spring 2020 semester, due to the Covid-19 pandemic.

This has certainly been the most challenging *ArtFusion* edition to brainstorm, discuss and design. The week after spring break was chaotic, stressful and confusing as we realized by Friday, there would be no returning to campus.

Navigating how to complete the course and still create an innovative and student driven editorial magazine became quite the challenge. We started with sketches posted on the discussion board of our course management system. Although we weren't physically together in the classroom, it became apparent fairly quickly, that personalities prevailed. Our mantra was *keep calm, wash your hands, and keep designing!* The humor was still there and the students were able to feed off of one another's ideas, suggestions and encouragement. Renaming the magazine *ArtConfusion* seemed a given.

The Adobe software was downloaded on home computers. Some of the artwork had to be photographed with a cell phone rather than a digital camera – less than ideal. Yet, students continued to thrive and produce strong and thoughtful work. For their assistance with this project, I would like to thank my colleagues Paul Lange, Sherry Maurer and Annie Oldenburg.

There are always a handful of students, who are willing to go above and beyond in getting this publication completed. For this edition, I would like to thank Kaylee Hanger, Abby Kongkousonh and Lillian Smith for taking on additional spreads.

Please enjoy the creative, thoughtful, humorous and provocative work you see on these pages. Many hours have gone into the artwork and writing highlighted here, as well as the design and revisions necessary for this sort of magazine.

I so look forward to seeing what this amazing group of students will do in the future!

Professor Zaiga Thorson
ArtFusion Advisor/Instructor



Braxton Gelaude, *Kosmonautical Contact*. Charcoal & ink.

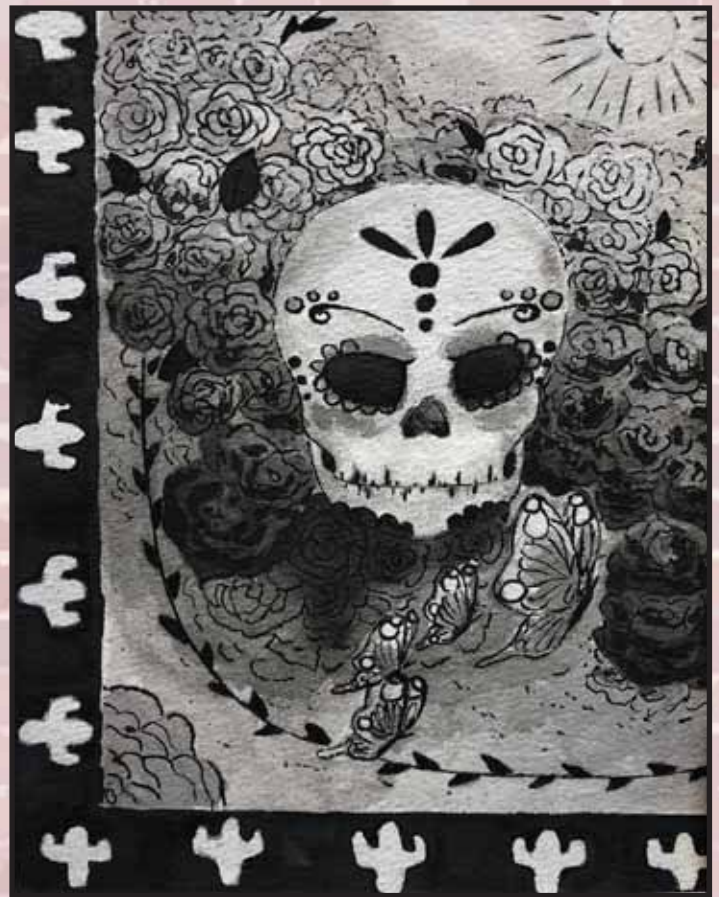


Table of Contents

| | |
|--|----------------|
| Digital Drawing | 2 – 3 |
| Carley Anderson, Karissa Collis, Sydney Hess Lisbet Salazar <i>Designer: Braxton Gelaude*</i> | |
| 3-D Design | 4 – 5 |
| Karissa Collis, Cheyanne Cortez, Kaylee Hanger, Logan Moreland, Lillian Smith <i>Designer: Lauren Van Dam</i> | |
| Akhenaten and Family & Virgin and Child with Saints and Angels | 6 – 9 |
| Written by Cheyanne Cortez <i>Designer: Lisbet Salazar</i> | |
| Digital Imagery | 10 – 11 |
| Karissa Collis, Jae Corales, Emily DeWitt, Madison Gulley, Abigail Kongkousonh <i>Designer: Jacob Johnson*</i> | |
| The Lasting Impact of Saul Bass | 12 – 15 |
| Written & designed by Abigail Kongkousonh | |
| Painting | 16 – 17 |
| Talitha Adame, Eric January, Jaime Mondragon, Samantha Welch <i>Designer: Rebecca Carver*</i> | |
| 2-D Design | 18 – 19 |
| Karissa Collis, Jae Corales, Cheyanne Cortez, Aaron O'Hern, Lillian Smith <i>Designer: Abigail Kongkousonh</i> | |
| Moonlight | 20 – 21 |
| Written by Kyle Filgo <i>Designer: Lauren Van Dam</i> | |
| Digital Photography | 22 – 23 |
| Cheyanne Cortez, Kaylee Hanger, Dawn Marshall <i>Designer: Kaylee Hanger</i> | |
| Drawing | 24 – 27 |
| James Albrecht, Carley Anderson, Abigail Kongkousonh, Jace Reynolds, Lillian Smith, Josephine Trenary, Taylor Zimmerer <i>Designer: Lillian Smith</i> | |
| Inner Coffin from Tutankhamun's Sarcophagus & the Sarcophagus of Junius Bassus | 28 – 30 |
| Written by Mario Sotelo <i>Designer: Robert Lopez*</i> | |
| Ceramics | 30 – 31 |
| Annabelle Bishop, Rick Jaeschke, Andrew Roberts <i>Designer: Abigail Kongkousonh*</i> | |
| Design Team | 32 |
| Illustration by Jae Corales | |
| Cover Illustration: | Skyler Cooke |
| Dog Illustrations (inside front cover): | Rebecca Carver |

* with assistance from Zaiga Thorson

ArtFusion magazine is produced every other year by and for the students of Black Hawk College. The ideas and opinions expressed in this magazine are those of the contributors and do not necessarily reflect the attitude of the Board of Trustees, the Administration, Faculty or Staff of the College.



Rocio Espinoza. Pen and ink.



Cassandra Hall, Now. Watercolor.



Lisbet Salazar



Karissa Collis

Digital Drawing



Carley Anderson



Sydney Hess



Cheyenne Cortez, Jellyfish. Mixed media.



Logan Moreland. Mixed media.



Lillian Smith, The Dress. Wire.

3-D DESIGN



Kaylee Hanger, *Floppy Bird*. Mixed media.



Karissa Collis, *mixed media*.

AKHENATEN AND FAMILY & Virgin and Child with Saints and Angels

by Cheyanne Cortez

An aspect of everyone's life is family. Hopefully, we grow and share with one another, creating strong, loving bonds. This idea can be seen in two pieces of artwork: *Akhenaten and Family* and *Virgin and Child with Saints and Angels*. *Akhenaten and Family* is an ancient Egyptian carving from the Eighteenth Dynasty, c. 1353-1336 BCE. It is a painted limestone relief of 12 ¼ x 15 ¼ inches. The *Virgin and Child with Saints and Angels* is a Byzantine painting from the second half of the 6th century. It is encaustic on wood measuring 27 x 18 ⅞ inches. It resides in the monastery of Saint Catherine, Mt. Sinai, Egypt.

Akhenaten and Family depicts Akhenaten, the ruler of ancient Egypt from 1336 – 1334 BCE, and his wife, Queen Nefertiti, playing with their three daughters. It was not common in Egyptian tradition to see a family setting. Most art works spanning centuries of ancient Egypt are known for strong, muscular, military figures. This carved stone domestic shrine was the complete opposite. Akhenaten is shown with a relaxed body and protruding stomach that could suggest wealth and having enough food to eat comfortably. He is also seen caressing his daughter's head before kissing her, while his wife has their smallest daughter on her shoulder and the eldest in her lap. As is typical for ancient art, the parents are shown in hierarchical scale, larger than the children. The style has organic and flowing lines. This relief was able to capture the caring, loving nature of having playful children and being a family.

We are able to see references to the gods or higher powers that were worshipped during this time. Scholars state, "The royal couple receives the blessings of the Aten, whose rays end in hands that come into the open pavilion to offer ankhs before their nostrils, giving them the 'breath of life'" (Stokstad and Cothren:73). Akhenaten believed in a new single god rather than multiple ones, that the sun god Aten was all-important and would bring life. This artwork establishes a new direction for ancient Egyptian style and subject matter, with the relaxed loving nature of Akhenaten and his family that was used in artworks of his reign and, briefly, beyond.



Akhenaten and his Family, c. 1353-1336 BCE, painted limestone relief, Staatliche Museen zu Berlin.



Virgin and Child with Saints and Angels, later 6th century, encaustic on wood, Monastery of St. Catherine, Mount Sinai, Egypt.

Virgin and Child with Saints and Angels is an icon in Christian art. “Christians in the Byzantine world prayed to Christ, Mary, and the saints while gazing at images of them on independent panels known as icons” (Stokstad and Cothren:250). Like Akhenaten, the people during this time period prayed to a certain god or to god-like figures. Mary can be seen sitting on a throne while holding her child, Christ, in her lap. Her bent knees are convincing due to the drapery of her robe falling between them. Christ is depicted smaller in size like a child, but with adult-like structures and facial features that are not those of a child. In this artwork “The Virgin and Child are flanked by two solidier saints, St. Theodore to the left and St. George at the right,” while two angels above them gaze toward heaven (Allen). These saints are icons in Byzantine culture, known for heroically slaying a dragon or serpent that wanted a human sacrifice.

There are two different styles depicted in this artwork: one is the Byzantine style, which has flatter figures, and the second is “The classicizing style inherited from Rome” (Allen). The two angels, Christ, and Mary are rendered in a lifelike manner with depth and three-dimensional features. They all look away from the viewer, unlike the two saints who look directly out with large passive eyes. The saints are rendered in the Byzantine style of art that consists of flat, more stylized features, no shadows, golden or glowing backgrounds, and fewer naturalistic details, such as modeled drapery. Each of the divine figures in this icon has a prominent disk, or nimbus, surrounding their head, symbolizing high spiritual authority and status. During this time period, Christians would pray to and worship these paintings.

Both of these artworks show the idea of family and status during their time periods. *Akhenaten and Family* showed Akhenaten enjoying the company of his daughters with his wife in a relaxed manner. Though they are royal figures, they are seen as showing compassion and love. *Virgin and Child with Saints and*

Angels shows Mary caring for her child, her hands cradling him, flanked by serious saints. Both images are symbols of devotion and prayer, and define status for the faithful in their societies. The *Virgin and Child with Saints and Angels* seats Mary on a jeweled throne fit for a queen, and uses a nimbus to signify divine authority. *Akhenaten and Family* shows Akhenaten and Nefertiti with elongated heads and crown-like headwear. They are blessed by the divine rays that stream down from the sun god and imply they deserve their top rank in society. The materials used for each of these art works are very different. *Akhenaten and Family* used a newer relief technique called sunken relief, where the image is carved in low relief, sinking lines into the flat surface. *Virgin and Child with Saints and Angels* was painted on a wood panel using encaustic, which is pigment mixed with hot wax.

Akhenaten and Family was not a common piece of art for the time period due to the caring family subject matter, but it established the blessing of a new god for Egypt. *Virgin and Child with Saints and Angels* was an icon that was typical for its time and was worshipped by Christians. Both of these artworks are expressions of religion and a higher power. They remind the viewer of the importance society places on family, no matter your status. Everyone wants to feel loved and cared for by family throughout their life.

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DIGITAL

IMAGERY



Jae Corales



Karissa Collis



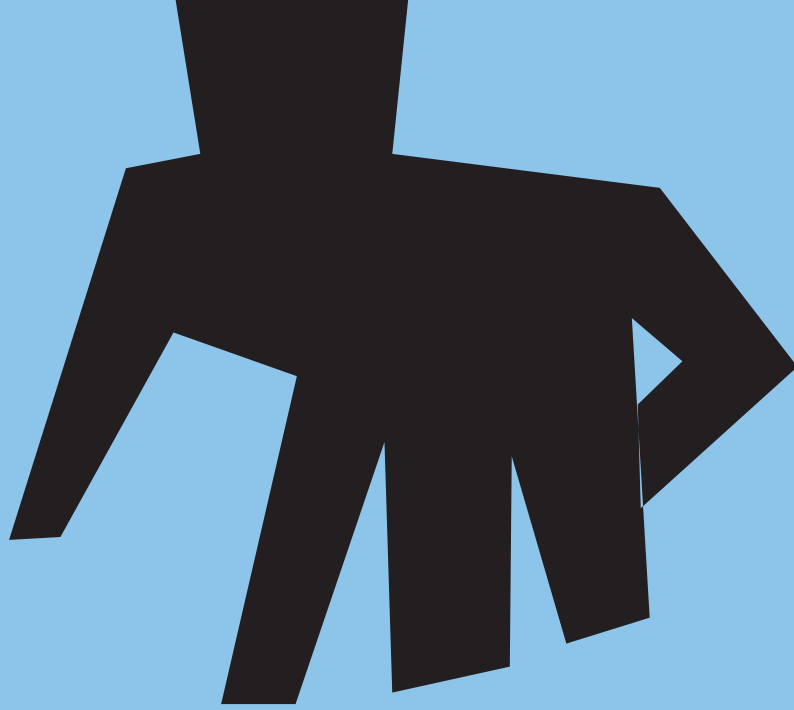
Abigail Kongkousonh



Emily DeWitt



Madison Gulley



THE LASTING IMPACT OF SAUL BASS

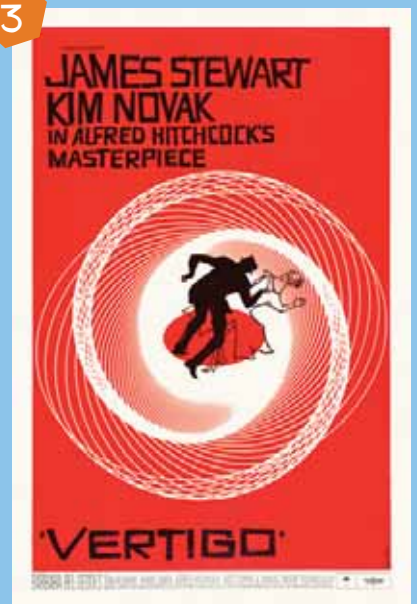
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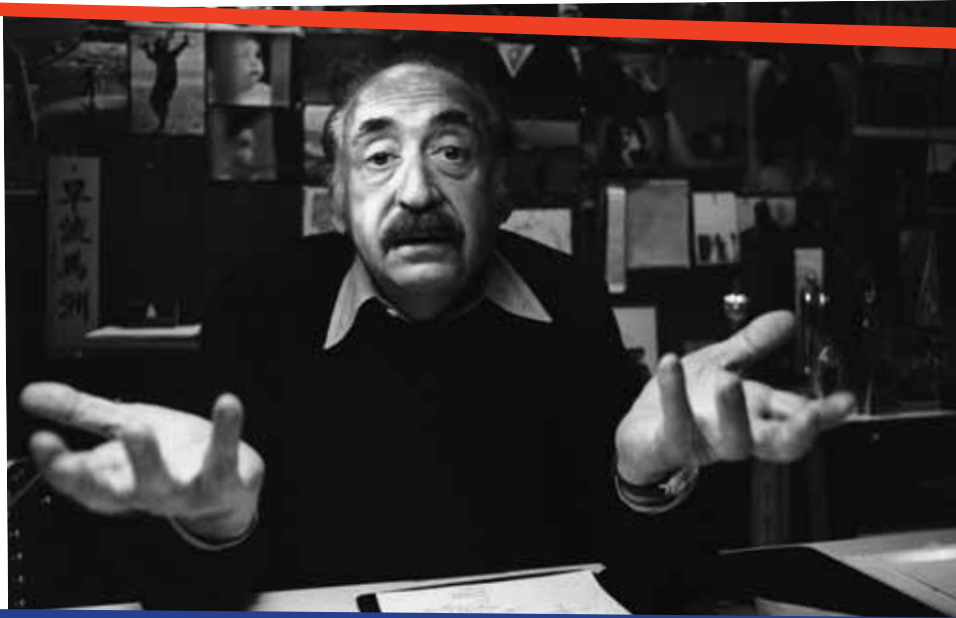


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Saul Bass in his studio

Saul Bass was the mind in charge of many of today's most recognizable posters, logos, and cinematography sequences. He was extremely intuitive with his art and many consider him to be the greatest designer of the 20th century. It is no wonder. Saul Bass had a simple genius that came naturally to him.

EARLY LIFE

Bass was born to Jewish immigrant parents in the Bronx on May 8, 1920. Growing up during the Depression, he followed the generational pattern of practicality. Things should not be any more complicated than they need to be. He was an excellent student and graduated high school at the age of fifteen. Due to his age, interests and financial situation, he did not apply to college right after high school. He assisted a local freelance designer. Design was already a point of his intrigue.

He took art classes at night through a fellowship program at the Art Students League in Manhattan. At this point, Bass was focused on traditional principles of art. He believed he would first need to master fine art in order to master design. Unfortunately, not many of his early works were kept in his possession.

At eighteen, Bass married Ruth Cooper. They had two children together. Bass provided for his family with a job at Warner Brothers and 20th Century Fox. Ruth studied to become a nurse. It was during this time that Bass felt the underappreciation of commercial design in New York. Perhaps New York was not the place for him.

BROOKLYN TO LA

In 1944, Bass began studying art at Brooklyn College. Under the instruction of Gyrgory Kepes, Bass was introduced to many new design doctrines. Kepes came from the Bauhaus and subscribed to Russian Constructivist philosophies. He also penned *The Language of Vision* from which Saul Bass took many of his design principles. Bass learned of Gestalt theory

and applied that to his practice, as well. It was at Brooklyn College that Saul Bass developed his strong sense of design style. His simple, modern approach is rooted in his time studying under Kepes.

Two years after beginning his studies with Kepes, Saul Bass felt the desire to move west and make a name for himself. Los Angeles was just the place. He, his wife, and two young children moved there the summer of 1947. Bass loved California. He described everything as being "freer" there. New York was stuffy and corporatized. It stifled creativity. The up and coming attitude in LA was refreshing to Bass.

1940s Los Angeles did not yet have any major industry defining it. Filmmaking was still a new, experimental art, and California is where directors and actors were only beginning to gather for their craft. This meant Bass was up against a bunch of other no-names just like him. He did very well as a freelancer in young Hollywood.

In 1949, only two years after moving from New York, Saul Bass made his first major career move: a company campaign video for ALCOA. This was by no means his big break, however, this commercial for a corporate identity did turn the heads of his California peers. Although it had not happened yet, Saul Bass was sure to make it big.

BASS IN HOLLYWOOD

Bass was a leader. His style, so consistent and crisp, allowed him to front a modernist movement. He was also knowledgeable about his craft. Saul Bass truly understood the fundamental principles of design and applied them intentionally. With such a minimalistic approach, Bass did not have room to fill up an advertisement with something that did not make his audience think. Later in his career, Saul Bass said, "The basic problem in all kinds of design has been that everybody tries to say too much. You have to say something simple, but something that moves people."

Even in his early career, Bass stuck to those conventions. It caught the attention of Otto Preminger, a director in need of a title sequence. In 1954, Bass produced the movie poster and title sequence in Preminger's *Carmen Jones*. Capturing the heart of the film in his short sequence, this was a huge move for Saul Bass. He was the first graphic designer to ever be credited on screen for his work. It kicked off a new phase of cinematic work for Saul Bass.

He began a graphic design company: Saul Bass & Associates. Through this firm he was able to market himself and hire help if he needed it. He employed Elaine Makatura as his secretary in 1960. After divorcing his wife Ruth, he and Elaine were wed in 1961. Elaine Bass was also a designer and worked closely beside her husband. She was influential in his decision to later direct short films, as well.

Preminger and Bass worked together on several films after *Carmen Jones* including *The Man with the Golden Arm* (1955), *Anatomy of a Murder* (1959), and *Bunny Lake is Missing* (1965). These films were very popular and graphic designers still look back to these posters and title sequences in awe. The key for Bass was to summarize the plot of a movie in one unique symbol and, for his title sequences, to show that symbol moving through a simplified plot.

HIS STYLE AND INFLUENCE

Saul Bass was the first man to realize that title sequences could and should take the viewer on a journey. Until that point, title sequences were straight and to-the-point still frames full of script text used merely for communicating actors' roles and copyright information. They were in many ways disconnected from the movie they were promoting. However, Bass saw the potential a title sequence had to set the mood and build anticipation for a movie. Using his graphic design skills, he developed a theme in each of his title sequences.

Saul Bass had a distinct style that he applied to his work. For his posters, he generally stuck to bright primary color blocks. The emblems he chose were often box-like figures or hands. He took ordinary things and made them interesting, striking, extraordinary. The fonts he chose were organic and sometimes even hand-drawn. For his title sequences, Bass often produced a companion piece to his posters. He used the same colors and symbols to draw the viewer into the film. His sequences were unique – especially for their day. Not only were they aesthetically pleasing, they were also practical. No longer were title sequences a roadblock before a movie. Now they were part of the movie. Bass worked with directors to use these sequences

as an exposition of sorts, setting up a film in an artistic way. Though title sequences are a rare occurrence today, essentially every title sequence since 1954 has been influenced by Saul Bass in some way.

HITCHCOCK

Saul Bass worked with many other directors, as well. Alfred Hitchcock reached out to Bass in 1958 to work with him on the film *Vertigo*. Not only did Bass design the title sequence for the film, but he also worked beside Hitchcock in directing the film as a consultant. Like Preminger, Hitchcock asked for Bass back many times to work on other films. Their collaborations in *North by Northwest* (1959) and *Psycho* (1960), for instance, were cinematically and graphically groundbreaking. The title sequence in *North by Northwest* is credited as having the first use of kinetic typography – moving type in an artistic way. *Psycho* has possibly the most famous title sequence of Bass' career. Cinematically, both films were shot in a very stylistic way. Although Hitchcock denies Bass' involvement in it, the famous shower murder scene in *Psycho* has Bass written all over it. Not only was Bass talented in design, he also had a knack for directing.

SOLO WORK

In 1968, Bass wrote, produced and directed a documentary style short film called *Why Man Creates*. In it, Bass artistically depicts the soul of creatives. With cartoons and double exposure cinematography, he goes through an artist's creative process in a lighthearted manner. It won an Academy Award for Best Documentary Short Subject.

After this, Bass and Elaine believed it would be best if they took a step back from their work to focus on their family. They had two young children to raise, and the time consuming nature of movie production had to go on the back burner. During this time Saul Bass designed many logos.

Throughout the 1970s Bass worked with various companies to produce defined logos to last a lifetime. The nature of his logo designs reflects the same principles he maintained earlier in his career. The symbol he was tasked to create had to be simple, yet thought provoking. He worked with a team of associates to come up with a strong idea for each one. They were quite successful. Many of the logos Bass designed are still the faces of companies today, including United Way, the Girl Scouts of America, Kleenex, ALCOA, AT&T, and the Boy and Girls Club of America to name a few.

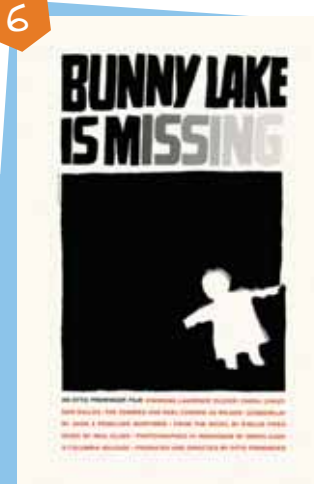
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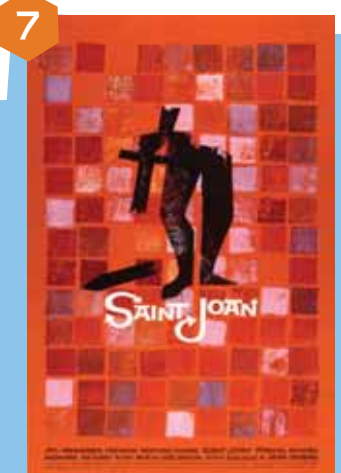
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BASS AND SCORSESE

Once his children had become more independent, Bass slowly returned to film. He worked on one every once in a while, but it was not until he worked with Martin Scorsese that he dove back into the Hollywood grind. The two men had an interesting bond and respected one another greatly. Instead of the usual posters Bass was asked to create in the sixties, Scorsese instead wanted him to focus his work on the title sequences. The sequences Bass produced alongside Scorsese were more photographically driven than the previous ones, but they all shared the same artistic flare of intrigue that Bass was known for. In 1990, they put out *Goodfellas*. *Cape Fear* came out in 1991. *The Age of Innocence* came out in 1993. Finally, *Casino* came out in 1995. It was the final film Saul Bass worked on. He died of non-Hodgkin's lymphoma in 1996.

Saul Bass was impressive, to say the least. He was intelligent, bold, audacious, inventive, and determined. He deconstructed a concept, found its soul, gave it a blocky form, wrapped it in primary colors, and presented it to the world with poise and self-reliance. His work is recognizable to virtually every designer in the past seven decades. Saul Bass has gone down in history as a brilliant designer and his work will continue to inspire new designers for decades to come.

In an interview for *Fast Company*, Martin Scorsese said, "Saul Bass. Before I ever met him, before we worked together, he was a legend in my eyes. His designs, for film titles and company logos and record albums and posters, defined an era. In essence, they found and distilled the poetry of the modern, industrialized world." In every way, that quote characterizes the impact Saul Bass left on the world.

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Logos designed by Saul Bass that are still used to this day. They have remained relatively unchanged for thirty years.

“The basic problem in all kinds of design has been that everybody tries to say too much. You have to say something simple, but something that moves people.”



Jaime Mondragon, *After Basquiat*. Acrylic.

Painting



Talitha Adame, *Self-Portrait*. Acrylic.



Eric January, *Geometric Abstraction*. Acrylic.



Samantha Welch, from the *Creatures Series*. Acrylic.

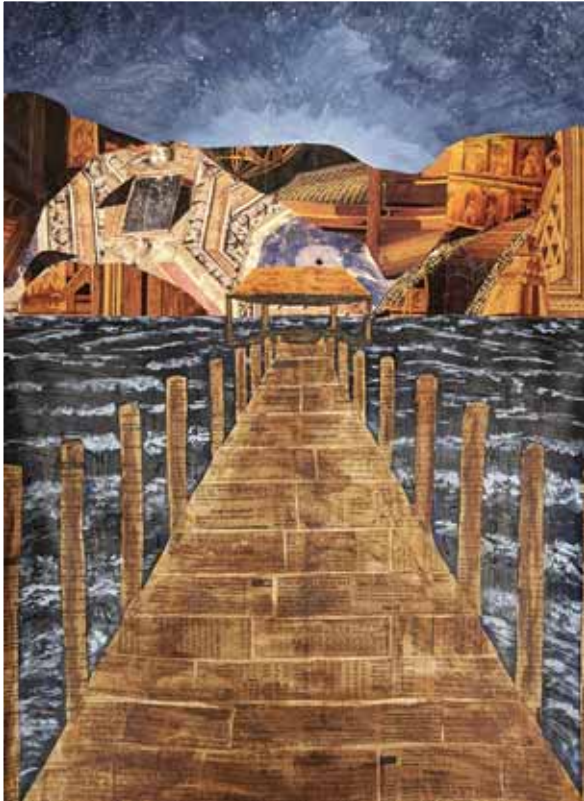
2D DESIGN



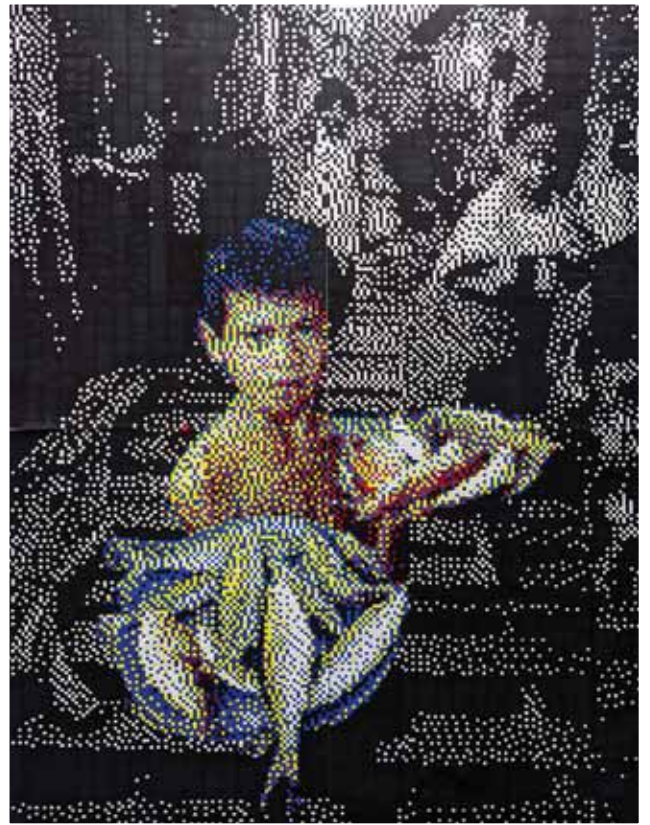
Karissa Collis, *Dream of the Sea Queen*. Linoprint.



Cheyenne Cortez, *Pew Pew*. Mixed media collage.



Lillian Smith, *Pier Into the Night*. Mixed media collage.



Jae Corales, *Mangaliw Kayo? Marker*.



Aaron O'Hern, *Bagel in the Sky with Diamonds*, Linoprint.

Moonlight



Ralph Albert Blakelock, *Moonlight*. Oil on canvas.

by Kyle Filgo

The painting *Moonlight* was created by what many may consider to be an eccentric artist, Ralph Albert Blakelock (American, 1847—1919.) Primarily self-taught, Blakelock had foregone traditional education as a physician to become a wandering artist (Wikipedia, Ralph Albert Blakelock). Traveling across America's western hemisphere, Blakelock is most famous for producing works of majestic glowing landscapes, Indian life and personal experiences. Blakelock struggled financially; he was forced to sell his works for cheap prices. Combined with the stress of everyday life, he was enveloped by depression and by 1899 was institutionalized in a psychiatric hospital. Sale prices improved despite his institutionalization. In 1916, one of Blakelock's landscapes sold at auction for \$20,000, setting a record for a painting by a living American artist.

Moonlight, an undated oil on canvas, was gifted in 1945, by Maurice Hemsing and can be found displayed at the Figge Art Museum in Davenport, Iowa. Within the confines of this painting, you will find Blakelock utilized his signature dark essence of color, only to be actively rinsed by the illumination of the full moon, while the trees standing firmly below absorb the ominous glow refracting off a lake. It is a subtle glimpse into the beauty of the natural world, and the shadowy mind of the artist himself.

Blakelock often used the layering of oil paints, with the slashing of a palette knife to expose the lighter paints below and a glazing technique to add textures. As mentioned by scholars, *the placement of elements within a composition controls rhythm and can create multiple focal points.* (Dewitte,

Larmann and Shields: 156). In this painting we see how Blakelock created space by propping the moon high into the sky, pushing the clouds toward the top of the image and depicting the horizon low, but prominently in the background — all while allowing his beautiful multicolored silver sky to shine on. The positioning of the moon allows for space and depth to be suggested by relative placement; it also sets the mood by inducing a midnight-esque scene. The canvas draws the viewer in with the bright luminous glow of the full moon as the focal point, to then be guided around the canvas with the use of a large prominent tree down the embankment by the lake, and through the distant horizon streaking across the lower portion of the painting. Blakelock preferred to portray naturalistic settings and worked in a perceptual style.

As I passed through the Figge Art Museum one afternoon, many pieces caught my eye. However, this painting stood out amongst the rest with its ominous, but tantalizing glow. The aura of the painting reminded me of the intimate times spent in nature during the small-dose psilocybin induced adventures I had taken many moons ago, revitalizing memories of self-growth, through a dark phase in my life.

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DIGITAL PHOTOGRAPHY



Kaylee Hanger



Cheyenne Cortez



Kaylee Hanger



Dawn Marshall



Lillian Smith, *Unaffected*. Watercolor.

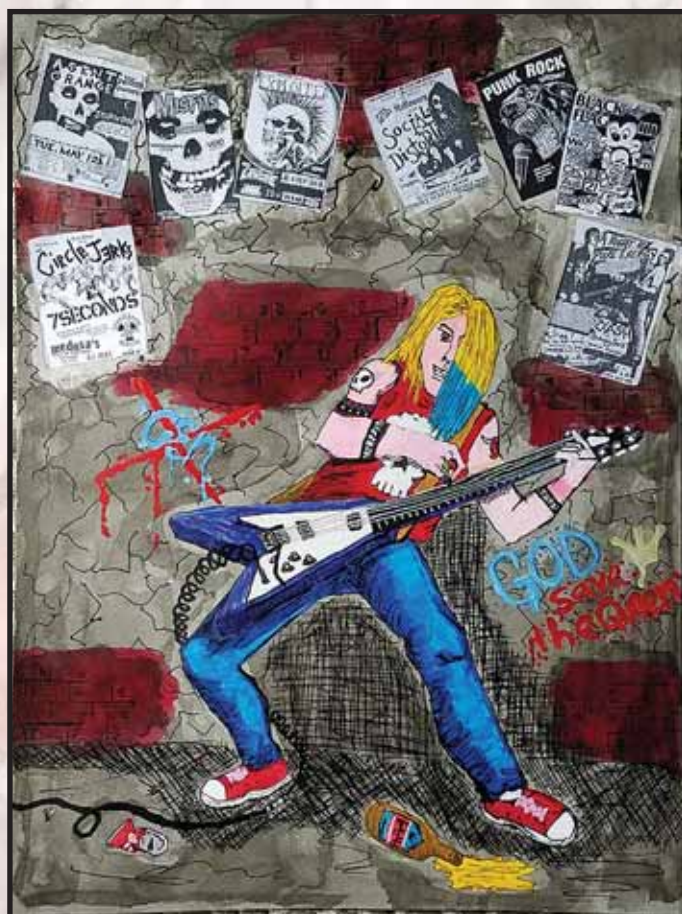
Drawing



Abigail Kongkousonh, *Mind*. Watercolor and colored pencil.



Taylor Zimmerer. Watercolor and ink.



James Albrecht, *Powerchord Punk*. Mixed media.



Lauren VanDam, *Family Roots*. Watercolor and ink.



Jace Reynolds. White charcoal on black paper.



Carley Anderson, *I'm So Unique*. Pen and ink.



Josephine Trenary, *Opening Night*. Watercolor and ink.

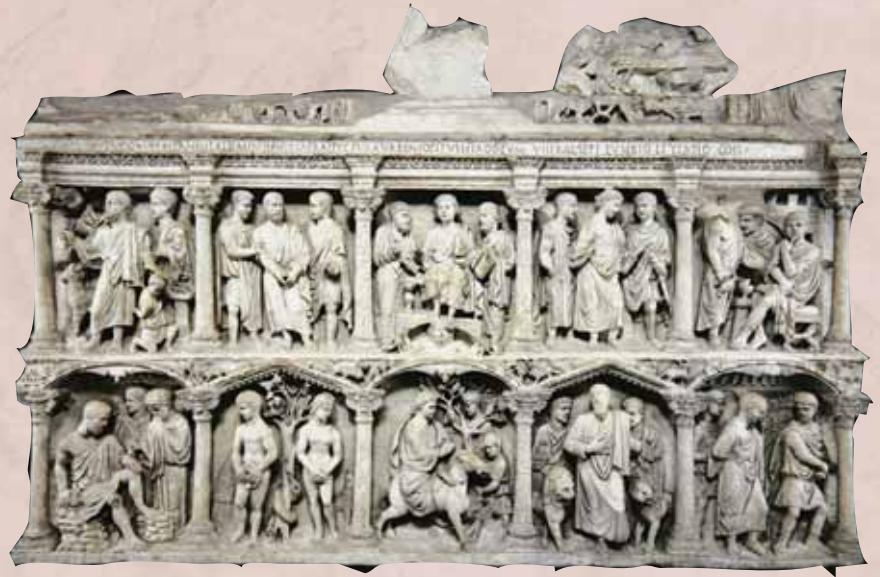
Inner Coffin from Tutankhamun's Sarcophagus & the Sarcophagus of Junius Bassus

by Mario Sotelo

Traditional burial customs can say a lot about what a culture valued, how they perceived the afterlife, and what influence the deceased had while alive. This research paper will be comparing and contrasting sarcophagi (heavy coffins) from two different time periods. First, this paper will describe and analyze the *Inner Coffin from Tutankhamun's Sarcophagus* (Stokstad and Cothren: 75-78). Secondly, an analysis and detailed description will be made for the *Sarcophagus of Junius Bassus* (Stokstad and Cothren: 230-231). Lastly, comparisons will be made between the two sarcophagi.

The *Inner Coffin from Tutankhamun's Sarcophagus* is from the tomb of Tutankhamun, discovered near Luxor, Egypt in 1922. Tutankhamun ruled Egypt during the Ne Kingdom period for 10 years until he died around 1324 BC (History.com). Plunderers and thieves never located Tutankhamun's burial site so his tomb and surrounding riches remained intact (Stokstad & Cothren:75). The sarcophagus was made during the reign of the Eighteenth Dynasty, probably before the death of Tutankhamun. It weighs up to 243 pounds and is over six feet tall. The sarcophagus is made of solid gold, inlaid with glass and semiprecious stones. Today it can be found at the Egyptian Museum in Cairo, Egypt. The sarcophagus's exterior figure holds a crook and a flail that were symbols associated with a powerful united Egypt and the god Osiris. The body is finely incised with linear designs and hieroglyphic inscriptions. Osiris, the Egyptian god of the dead, is prominent in tombs because he was able to guarantee eternal happiness to those who deserved it in the afterlife (Hart: 5). The nemes headdress the figure wears shows Nekhbet and Wadjet, seen as a cobra and vulture who were goddesses of Upper and Lower Egypt.

A glimmering golden face with a blue braided beard is meant to imitate Tutankhamun's likeness. "The king's features...on the coffin and mask are those of a very young man, and the unusually full lips, thin-bridged nose, and pierced earlobes suggest the continuing vitality of some Amarna stylizations" (Stokstad & Cothren: 78). Egyptian rulers were expected to have highly decorated



Sarcophagus of Junius Bassus, 359 C.E., marble (Treasury, St. Peter's Basilica)

sarcophagi covered in divine symbolism. Tutankhamun's sarcophagus depicts the deceased king in a stylized manner. He is portrayed as this young and divine ruler with all the idealized facial features and decorations meant to impress any viewer of his sarcophagus, even though DNA analysis and CT scans have proven he was in ill health all of his life (Stokstad & Cothren: 75). He looked nothing like his coffin portrayal.

Ancient Egyptians believed in three afterlife ideologies; Duat (the underworld), eternal life, and rebirth of the soul. The path taken to Duat may have varied between kings and common people (Mojsov: 489). They believed a deceased individual took the path to approach Osiris, who would determine the virtue of the deceased's soul and grant a peaceful afterlife to those he deemed worthy.

The *Sarcophagus of Junius Bassus* is located in the Grottoes of St. Peter's Basilica in the Vatican, within Rome. The sarcophagus was made in 359 for the death of a Roman official named Junius Bassus (active 317-359 CE), who became a Christian convert shortly before his death (Stokstad and Cothren: 230). The carved marble relief shows multiple figural scenes on all three sides of the sarcophagus. These figural scenes are divided into individual spaces by columns, entablatures, and gables. The style of the figures is transitioning from classical Roman naturalism to shorter, more

stumpy body proportions, perceptual to conceptual. The iconography of this sarcophagus reflects the transformed status of Christianity, which had just been permitted to exist by the Edict of Milan. The Edict of Milan states “and now any one of these who wishes to observe Christian religion may do so freely and openly, without molestation. We thought it fit to commend these things most fully to your care that you may know that we have given to those Christians free and unrestricted opportunity of religious worship” (Hasall, 1996).

On the long side of the sarcophagus at the top center, a scene shows a regal Christ appearing to Peter and Paul, seated on a throne as if he were a Roman emperor. From the high seat Christ distributes legal authority as he rests his feet on the severed head of the pagan god of the heavens, Coelus, identifying Christ as “ruler of the cosmos” (Stokstad & Cothren: 230). The rest of the figural scenes show depictions of stories from both the Old and New Testaments (Stokstad and Cothren: 230). On the top left is Abraham ready to sacrifice Isaac to God, right next to that is the arrest of St. Peter. The two scenes on the top right show Jesus being arrested and Pontius Pilate literally washing his hands of the responsibility of sending Christ to his death. The bottom left shows Job being tested by God and the story of Adam and Eve creating original sin. The scene on the bottom center shows a triumphant Jesus riding into Jerusalem on a humble mule. The two scenes on the bottom right show Daniel being saved in the lion’s den and, lastly, the arrest of St. Paul.

Christianity partially justifies itself as a religion that exceeded the Jewish faith by identifying Old Testament stories as prefigurations of events that take place in the New Testament. For example, in one Hebrew story, God orders Abraham to sacrifice his son Isaac as a testament of his faith. Christians view this story as a foreshadowing of God sending his only son, Jesus, to be murdered on the cross. Another example would be the story of God saving Daniel from the lion’s den. This story can be seen as

Continued on next page



Tutankhamun's tomb, innermost coffin, New Kingdom, 18th Dynasty, c. 1323 B.C.E. (Egyptian Museum, Cairo.)



Harry Burton, Howard Carter with *Innermost Coffin of Tutankhamun*, 1922 (Tutankhamun Archive, Griffith Institute, University of Oxford).



Traditio legis, Sarcophagus of Junius Bassus, 359 C.E., marble, (Treasury of St. Peter's Basilica.)



Sacrifice of Isaac, Sarcophagus of Junius Bassus, 359 C.E., marble, (Treasury of St. Peter's Basilica.)

a prefiguration of Jesus's resurrection and disappearance from his tomb. The Sarcophagus of Junius Bassus visually correlates Old and New Testament events, and proves the new faith of the deceased at a time when Christianity had just been permitted to be practiced in public.

Much can be compared and contrasted between these two works of funerary art. The *Sarcophagus of Junius Bassus* is a very unique piece for its time and a prominent example of early Christian funerary art. The *Inner Coffin From Tutankhamun's Sarcophagus* also is a uniquely made piece; however, its purpose was to please Ancient Egyptian royalty and secure high placement in the afterlife. The *Sarcophagus of Junius Bassus* makes a bold statement with its Christian iconography. The point of the relief is not to exalt the deceased, but to display his dedication and newly found faith in Christ. A similarity that these sarcophagi share is they both were made for a wealthy patron.

Both the religions of these patrons had a fairly similar process when it came to who belonged where in the afterlife. For the Egyptians, Osiris would judge the soul of the deceased and determine whether he/she was worthy of a peaceful afterlife. For Christians, God would be the one to impose judgment.

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Annabelle Bishop
Lidded Box, stoneware.

Ceramics



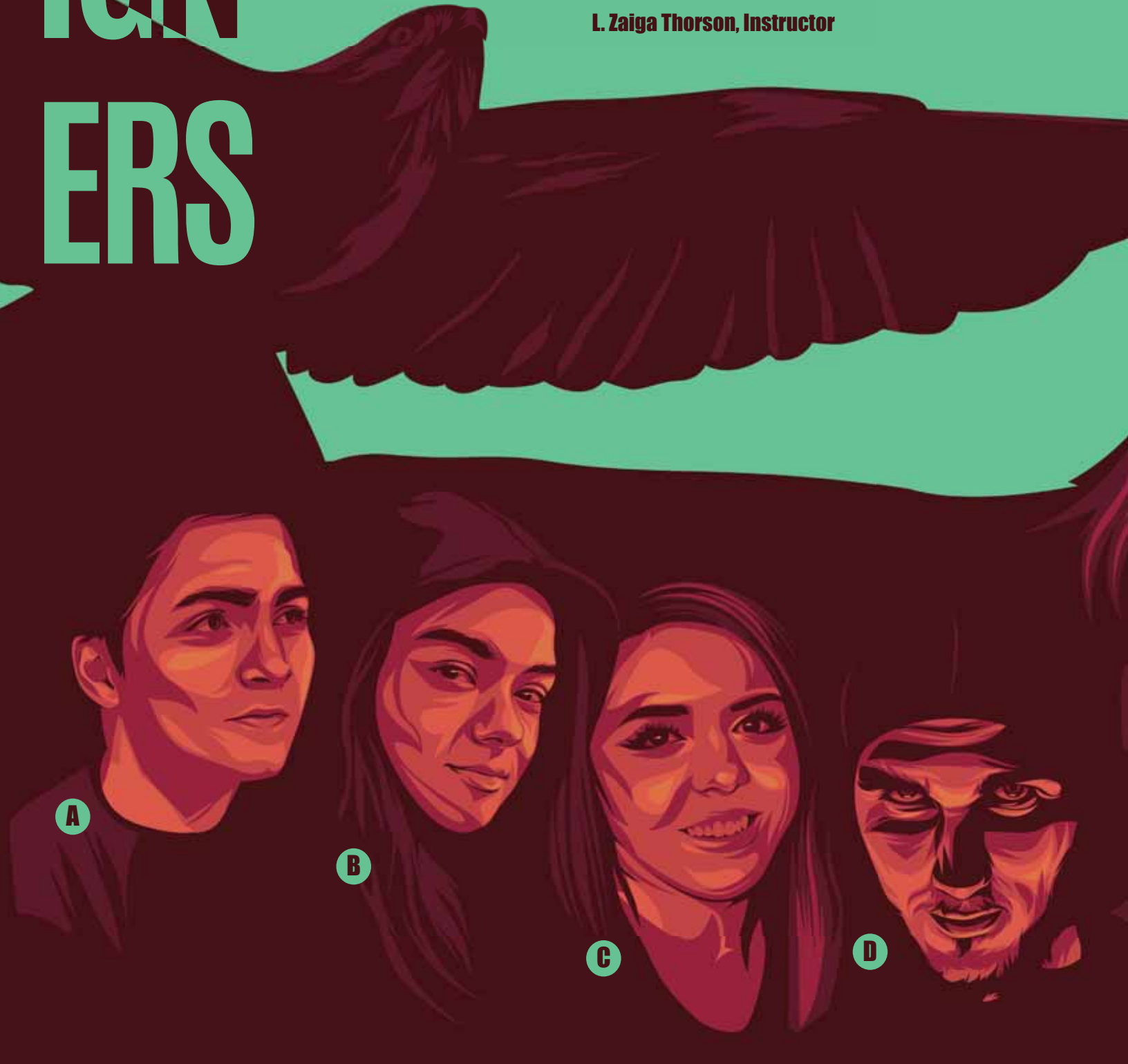
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Endmost Bowl, stoneware



Rick Jaeschke
Hope, Lidded box, stoneware

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