



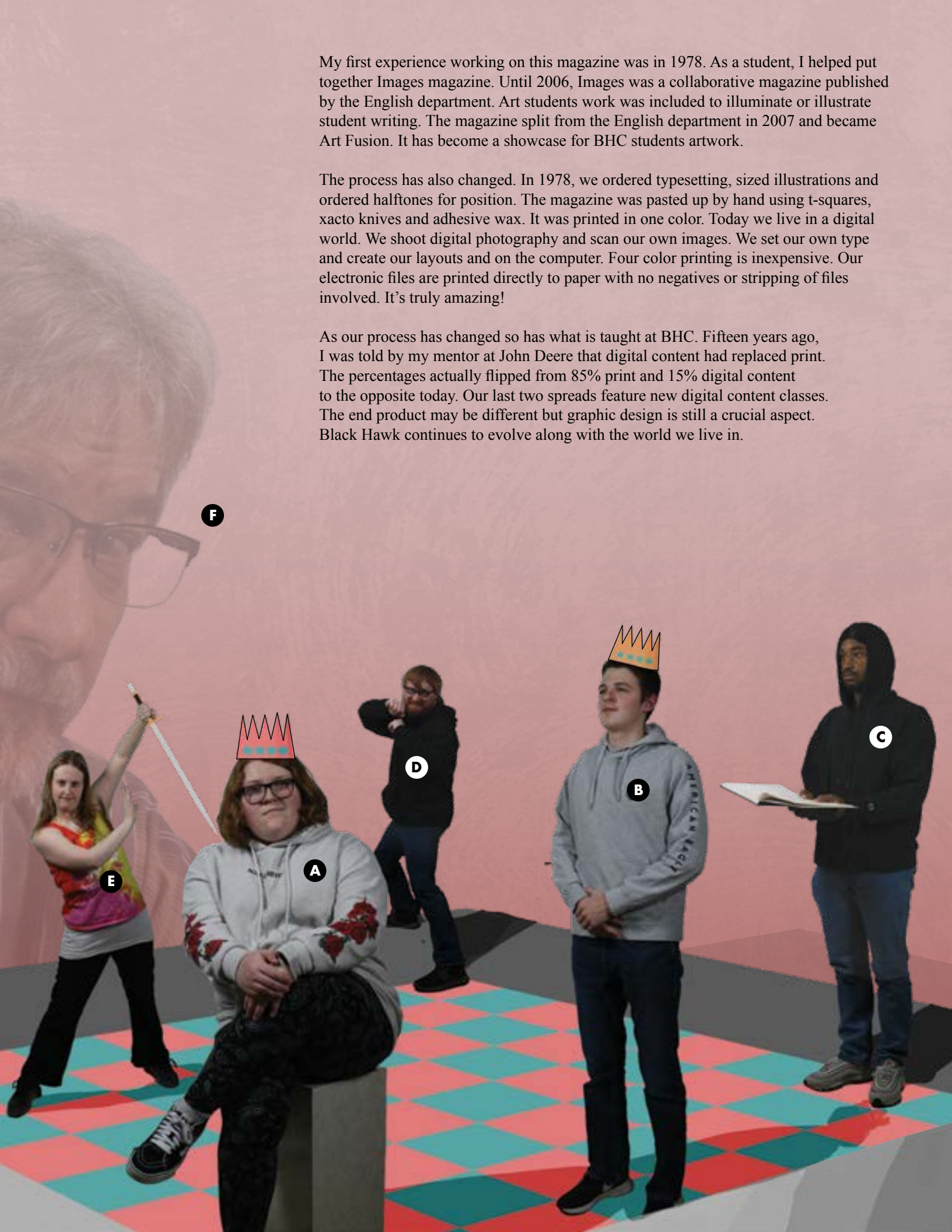
Art Fusion

Spring 2022

My first experience working on this magazine was in 1978. As a student, I helped put together Images magazine. Until 2006, Images was a collaborative magazine published by the English department. Art students work was included to illuminate or illustrate student writing. The magazine split from the English department in 2007 and became Art Fusion. It has become a showcase for BHC students artwork.

The process has also changed. In 1978, we ordered typesetting, sized illustrations and ordered halftones for position. The magazine was pasted up by hand using t-squares, xacto knives and adhesive wax. It was printed in one color. Today we live in a digital world. We shoot digital photography and scan our own images. We set our own type and create our layouts and on the computer. Four color printing is inexpensive. Our electronic files are printed directly to paper with no negatives or stripping of files involved. It's truly amazing!

As our process has changed so has what is taught at BHC. Fifteen years ago, I was told by my mentor at John Deere that digital content had replaced print. The percentages actually flipped from 85% print and 15% digital content to the opposite today. Our last two spreads feature new digital content classes. The end product may be different but graphic design is still a crucial aspect. Black Hawk continues to evolve along with the world we live in.



Team

A. Lauren Handley

B. Koby Brooks

C. Chris Kelley

D. Nate Lowery

E. Kira Finley

F. Paul Lange
Instructor

Cover

Concept - Nate
Art - Lauren

Team Page

Concept - Nate
Art - Lauren, Kira, & Koby

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Designer - Kira Finley

Art Fusion 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

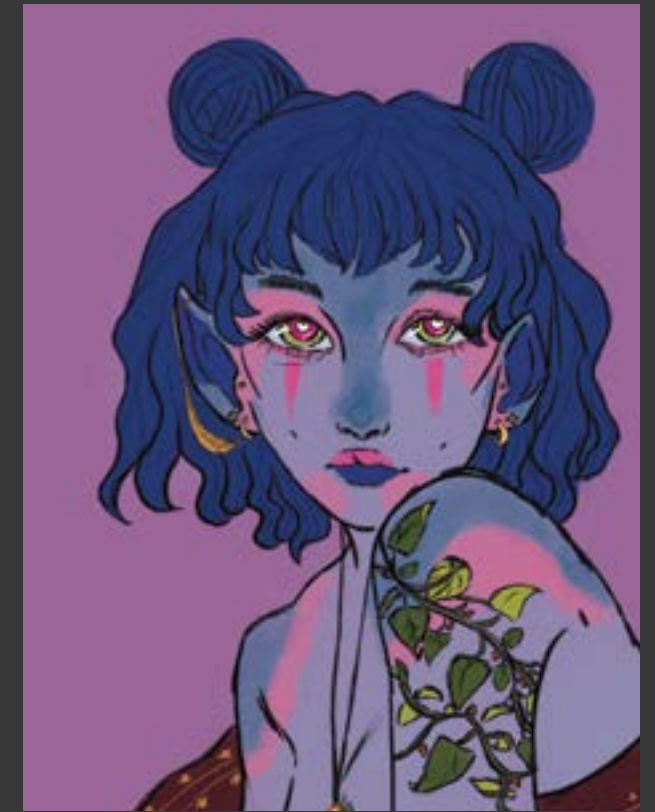
Drawing...



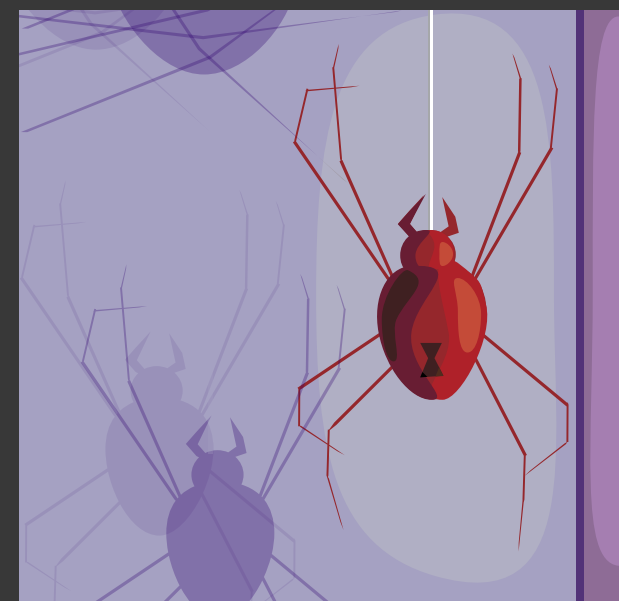
Lizbet Salazar



Jae Corales



Zoe Godfroy



Dorothy Turner



Zoe Peterson

*“Drawing is not what one sees but what one can make others see.”
-Edgar Degas*



Ella Crockett



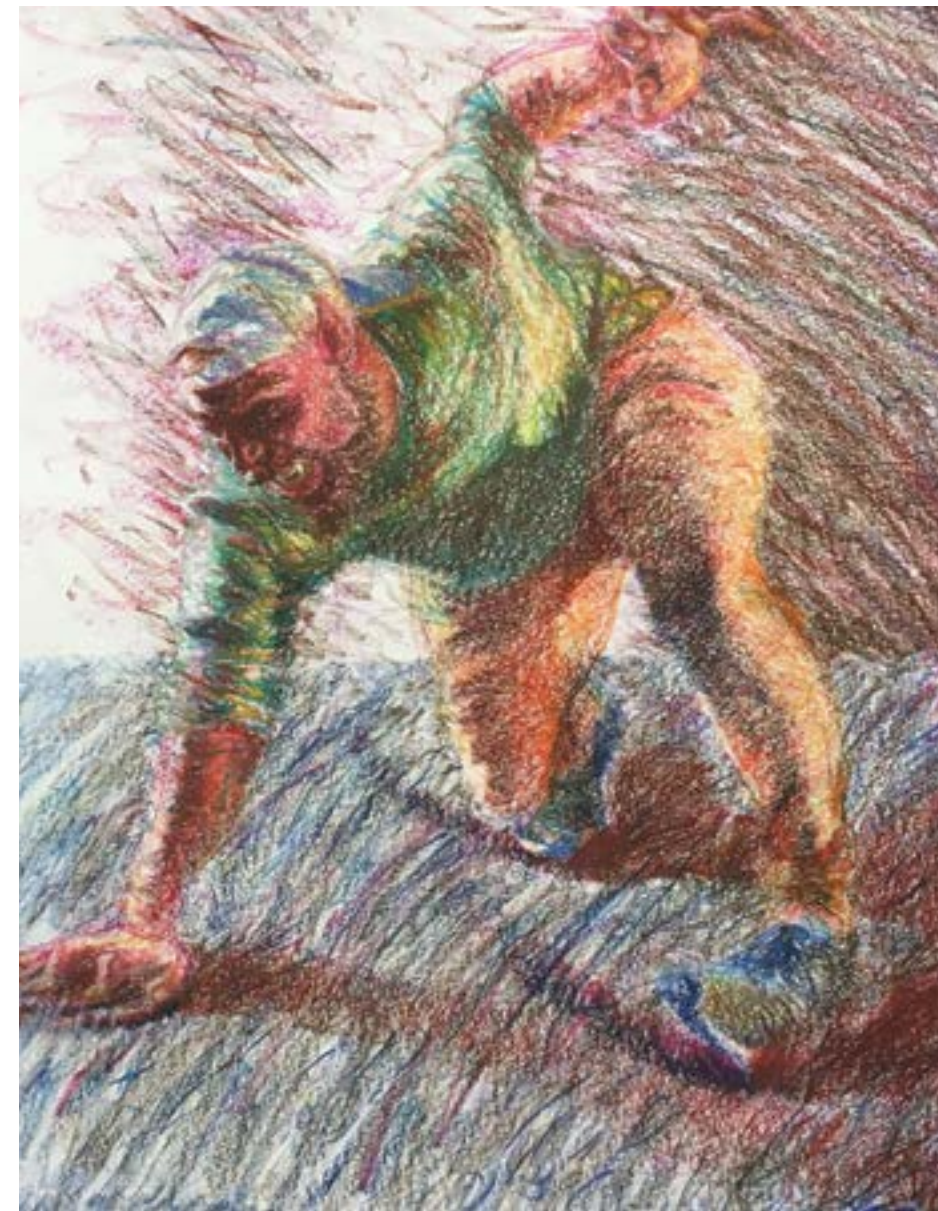
Andrew Forsterling



Lizbet Salazar



Abi Kongkousonh



Andrew Forsterling



Hailey Martin



Nolan Raymond

Painting



Eric January



Nolan Raymond



Abi Kongkousonh



Zoe Peterson (series)



Ella Crockett



Zoe Peterson

“Don’t think about making art, just get it done. Let everyone else decide if it’s good or bad, whether they love it or hate it.

While they are deciding, make even more art.”

Andy Warhol



Lillian Smith



Koby Brooks



Lillian Smith

Digital Imagery

“Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep.”

Scott Adams



Koby Brooks



Paige Carpenter



Paige Carpenter



Harry Aziadekey

*“Photography takes an instant out of time,
altering life by holding it still.”*

Dorothea Lange

Kaylee Hanger



Lauren Handley



3D

Three-Dimensional

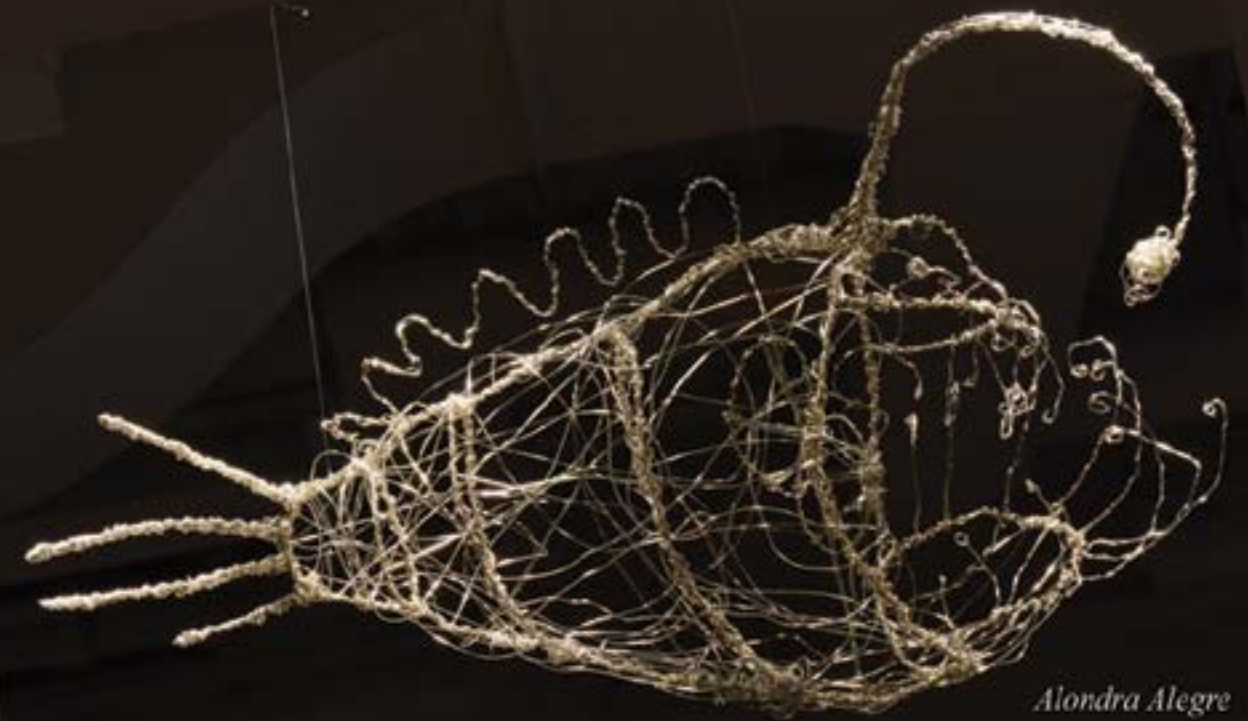
Three-dimensional art, more commonly referred to as 3D art, refers to any art that is created in three dimensions, rather than two-dimensional like a drawing. This type of three-dimensional art can be made in many different ways, including sculptures, paintings, and even photographs.



Jacob Johnson



Ella Crockett



Alondra Alegre

“Design is not a single object or dimension. Design is messy and complex.”

Natasha Jen



Olivia Bizub



Lauren Handley



Koby Brooks

“Good design is like a refrigerator when it works, no one notices, but when it doesn't, it sure stinks.”
Irene Au

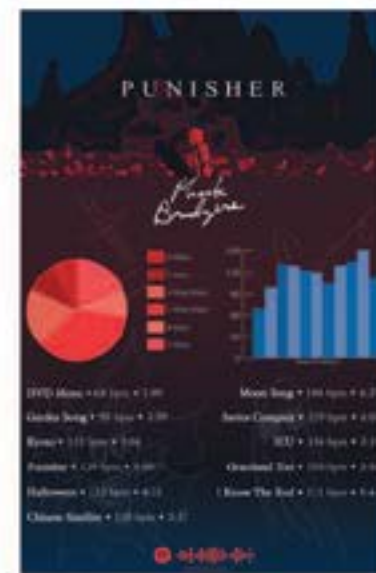
The art or skill of combining text and pictures in advertisements, magazines, or books. A well-planned graphic design strategy is important for a business to establish its image and remain visually consistent throughout the marketing efforts. Using the art of graphic design will help in improving the brand identity and brand recognition of a company.



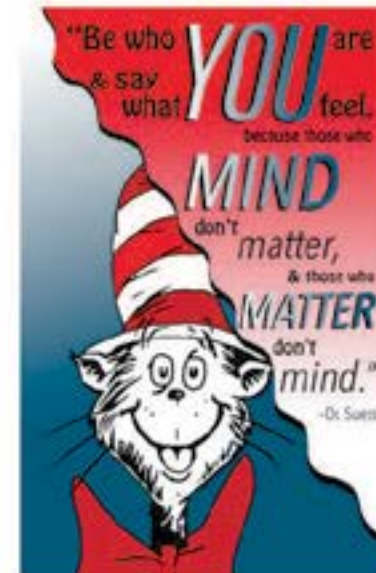
Shakira Gbenyo



Paige Carpenter



Delainey Bradshaw



Brooke Gatter



Cheyenne McElyea



Lisbet Salazar

Graphic Design



Beauty in the midst of pain

Kerry James Marshall and Edmonia Lewis

by Eric January

As a nation, we are at a turning point in racial justice. With 2020 still fresh on our minds, racial inequalities and generational trauma is at America's doorstep. It seems like for the first time in a long time, it is clear what is right and wrong. Ahmaud Arbery, George Floyd, Breonna Taylor and many others died horrifically on the biggest stage. The videos of their deaths by the police during the pandemic opened everyone's eyes to what black people have been dealing with for generations, trauma. I have heard the argument, "everyone goes through something," and that is very true. But generations literally have been oppressed, even killed where they stand; these systems are only reserved for the bottom of the bottom. As I look through time, it's astounding to me that I can still relate to my ancestors who were living 150 years ago because they were still going through very similar oppressive things. Yes, our struggles and experiences connect us, but the will to overcome unfair systems and hatred is something that courses through our veins. We embrace it and bring out beauty in the midst of pain. That beauty is exemplified in the arts, as seen in two examples discussed in this paper.

Kerry James Marshall is a painter born on October 17, 1955, in Birmingham, Alabama (Knight). He has many famous works but *Many Mansions*, 1994, is one that stands out. It is acrylic on paper mounted on unstretched canvas, measuring 114-1/4 x 135-1/8 inches.

Mary Edmonia Lewis was a sculptor born on July 4, 1844, in Rensselaer County, New York and she died in Hammersmith, London, United Kingdom on September 17, 1907 ("Edmonia Lewis"). Her half-brother, Sam (who had become wealthy in the California Gold Rush), and abolitionists helped her attend Oberlin College, one of the first colleges in the United States to admit African Americans (in 1835), and one of the first to admit and grant degrees to women (1837) (Cleveland-Peck, Stokstad and Cothren:998, "Oberlin College"). She was a master sculptor, as seen in *Forever Free*, c.1867. It is 41 x 11 x 17 inches, carved from marble.

Marshall's *Many Mansions* reflects both his direct experience with harsh "contemporary issues of race, class and poverty" (Stokstad and Cothren:1143) and knowledge of narrative history painting. Marshall was eight years old in Birmingham when four local children were murdered by the Ku Klux Klan in the 1963 16th Street Baptist Church bombing. "The family moved to South Los Angeles, where the young boy soon witnessed the [1965] Watts Rebellion. His first direct encounter with painting came the same year at the then-new Los Angeles County Museum of Art" (Knight). During these difficult times he was able to grow up and witness crucial events that shaped his grip on reality. In high school, Marshall "began figure drawing under the mentorship of social realist painter Charles White, which continued on



into Marshall's college career" ("Kerry James Marshall"). He completed a BFA degree in 1978 from Otis College of Art and Design and taught at the University of Illinois in Chicago in the School of Art and Design from 1993 until 2006. He was awarded a prestigious MacArthur Fellowship in 1997 and in 2017 was named among the 100 most influential people in the world by Time magazine.

In both his childhood locations, Marshall lived in the projects, government subsidized housing for low-income clients that often packed people into inferior living conditions ("Many Mansions by Kerry James Marshall"). In *Many Mansions*, the main focus was highlighting, "Chicago's Stateway Gardens, which was one of the largest and worst maintained housing projects in American before demolition in 2007" (Stokstad and Cothren:1143). Even though the projects, are viewed as a negative place, "Marshall insists, life in the projects 'wasn't any different than being in a house, except we paid less rent.' He has fond memories, such as using the communal garden tools in Birmingham to tend his family's garden. The Los Angeles project, he

Many Mansions,
Kerry James Marshall
1994,
*Acrylic on paper mounted on
unstretched canvas,*
114-1/4 × 135-1/8 inches.

reminisced, 'had a huge gymnasium and a large field where we flew kites'" ("Many Mansions by Kerry James Marshall").

Many Mansions is a very complex painting. His color palette mostly consists of black and white, with touches of red, pink, green, blue, brown and yellow. Its pyramidal mapping is inspired by narrative works of the past like Géricault's *The Raft*

of the *Medusa* ("Many Mansions"). Marshall has created a contemporary version of past "modern history" paintings: big, serious and conveying a moral message. At first glance, the eye is immediately drawn to the left-center of the scene, to a big pale sign saying "Welcome to Stateway Gardens." There is a peach-toned flower patch under the sign that spells out the letters "SG," with two Easter baskets near it. The baskets represent Easter and resurrection/salvation. The attention moves to the three midnight black figures working away in the garden. The three men working away are dressed in what is deemed as their "Sunday Best." The crisply defined men stand out against the painterly handling of their surroundings. As the eye travels to the back of the image, there is a noticeable red playground set in the back right, next to the project housing.

That playground represents children, showing human qualities contradicting a subhuman setting. Marshall has recounted the irony of a situation that struck him on his daily Chicago commute past a sign, 'Welcome to Wentworth Gardens.' He realized there were other similar Chicago housing projects. "They look like everything else but a garden... Was there a trend once to name housing projects as garden spots? Isn't there an irony there?" "Many Mansions by Kerry James Marshall"). The irony is more exposed on the ribbon held in the mouths of two baby blue birds, reading "Bless Our Happy Home." It is an idealistic portrayal of what the projects represent in a child's mind, of what home is supposed to be versus the grim reality of it.

Above the playground, in large red letters in front of the golden-colored projects, are the letters "IL-2-22." That is the official registration number for Stateway Gardens. The project buildings are gold, alluding to Chicago's elite Gold Coast neighborhood. Above the projects a red ribbon streams in front of the bright blue sky, stating "In my mother's house there are many mansions." This is a feminized version of the Bible's well-known New Testament phrase from John 14:2: "In my Father's house there are many mansions." Perhaps the variation expresses the idea of an all-inclusive home, or perhaps it is in reference to absent fathers. Marshall depicts fully grown men who refuse to give in to society's degradations and misled attempts at salvation. They will give dignity to their "mansions," digging themselves out on their own.

Overall, *Many Mansions*' brilliance not only comes from its awareness of self, but its mastery of the narrative painting style that exemplifies beauty and childlike wonder of gardens in a space that actually was filled with pain: the horrific ironies of an adult's point of view on what project "gardens" really are.

Before the projects were even constructed, in the late 19th century, art was at a turning point. African American artists were extremely rare but a half black, half Native American artist was even rarer. Enter Edmonia Lewis, born in 1845 in New York state to a Chippewa mother and an African American father, orphaned by the age of 4, raised by her mother's family (Stokstad and Cothren:998). She called her mother "a full blooded Chippewa," and "a wild Indian, ... born in Albany, of copper colour, and with straight, black hair" (Cleveland-Peck:14). Straight black hair

and artistic talent were features she shared with her mother, a woman who crafted beaded souvenirs and sold them to tourists (Henderson: Prologue). Her mother's love for the arts inspired her initially and then she gradually found her own footing. Her childhood shaped her outlook on life: Mother often left her home and wandered with her people whose habits she could not forget and thus we her children were brought up in the same wild manner. Until I was twelve years old I led this wandering life, fishing and swimming and making moccasins. I was then sent to school for three years in M'Graw but was declared to be too wild ... From this school I was sent to another at Oberlin in Ohio where I remained for four years until I thought of returning to the wild life again but my love of sculpture forbade it. (Cleveland-Peck:13)



Forever Free,
Edmonia Lewis
c.1867.
41 x 11 x 17
inches,
Marble.

Lewis' interest in sculpture started with her imaginings of bringing her heroes to life (Lev 19:22). Her heroes were abolitionists, like John Brown, Charles Sumner and Robert Gould Shaw. She put these subjects on her very early sculpted medallions and small portrait busts. These medallions and busts are what got her noticed and working. This was not easy at all. She was the very first mainstream woman black sculptor and constantly met overt racism, sexism, classism, and everything in between. She was a very ambitious, free spirited and independent young woman, so you can see how those characteristics were ill-suited for her time.

A combination of all these things forced her hand. "I was practically driven to Rome in order to obtain the opportunities for art culture and to find a social atmosphere where I was not constantly reminded of my color. The land of liberty had no room for a colored sculptor" (Lev 30:30). Once in Rome, she was able to remake her image and take advantage of her newfound freedoms of not being categorized simply as her race. Her first piece produced was *Forever Free*. "Edmonia Lewis's statue 'Forever Free', 1867, was the first statue to celebrate the Emancipation Proclamation—Lincoln's 1863 declaration that all slaves in the rebel states were forever free" (Cleveland-Peck:15). It is white marble sculpture, standing 41 inches high, composed of two figures, a black man and woman. The woman

is kneeling, on the right of the man, praying thanks to God for finally being free. This alludes to the deep faith that is a part of the abolitionist movement, the belief that we are all free and equal under God. The woman is noticeably submissive (quite the opposite to Edmonia) and she reflects the contemporary ideal of docile womanhood to make her more appealing to white audiences (Stokstad and Cothren:999). The woman kneeling was also recognizable because of a similar figure on a widely circulated abolitionist copper token titled "Am I Not a Woman and a Sister" (Lev:34:46).

The man on the right is reaching up, with broken manacles on his wrists and legs, standing tall on a ball that was a part of his chains, embodying liberation for black men. He represents how black men can now be there to protect and be a part of his family, and can no longer be torn apart from it because he is free from bondage (Lev:30:08-30:12). He is in a slight contrapposto pose, showing Lewis' knowledge of the great sculptors before her time. Her choice to depict the athletic male figure in only shorts reinforces the Neoclassical aspect of style. They both have some irregular proportions (such as sizes of heads to bodies), however, they still accomplish the goal of the piece.

Both of these works address blackness in America as their theme. *Many Mansions* reflects the first high-rise project built by the Chicago Housing Authority around 1955, and at first *Stateway Gardens* did have gardens of sunflowers and vegetables, but it was not maintained by the city and by the 1960s the eight buildings were in decline and were centers for violence (McQuilling). Prior to 1968, a welfare requirement for people to live in these projects was to not have a father or other supporting man present, so

the contented men digging in the garden contradicts the resident requirement of broken families" (*Man-in-the-House Rule*). Lewis' idea of showing a black couple strong is still a bold statement today because of the stereotype of absent black fathers, which started in slavery and really gained recognition during Marshall's era. Both artists encountered the systems of oppression that the United States bred that shaped their lives. Edmonia wrestled with the issue of slavery and Marshall, reckoned with the eras of Civil Rights and War on Drugs. In these uphill battles, there was a lot of pain witnessed and experienced, but they were both able to hold it close to their hearts and make something magnificent, that ultimately changed their lives for the better.

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Metro Arts



Eight banners were installed in downtown Rock Island.



Regional Artists enrolled within Metro Arts Graphic Design: Laila Haley, Jacqueline Vernon (behind), Emily Mooney, Kate Austin (behind), Kira Finley, Omina Jagusah (behind), La Della Gallagher, Casey Rasmussen (Senior Apprentice)

Brooklyn Draisey, Quad City Times

In two vacant storefronts along Rock Island’s 2nd Avenue, vibrant vinyl prints have replaced “For Lease” signs and views into empty rooms. They depict designs of new businesses, including a community center, anime lounge and cat cafe.

Passersby may think these pieces, vinyl wraps placed in 1608 and 1808 2nd Ave., are signs of businesses coming to downtown Rock Island, but they’re not — yet. That all depends on if they entice someone inspired by the ideas presented to move into the empty space.

“I’m always down for a cat cafe,” University of Dubuque student and Long Grove native Casey Rasmussen said.

Rasmussen and eight other apprentices created the vinyl wraps during their five-week stint in the Quad City Arts’ Metro Arts graphic design program. The group brainstormed ideas for what they’d like to see downtown then used Adobe Creative Cloud to design the prints.

Black Hawk College provided facilities and software for the group to work with during the program, and arts instructor Annie Oldenburg was lead artist. Graphic design company Edwards Creative in Milan donated materials, printed the pieces, installed them and took the apprentices on a tour of their facility. Graphic design is a good skill to learn, but it is also more accessible in terms of education and prevalence in different areas of life and work.

Apprentices spent the first week of the program learning about each other and the software they were working with, then spent the rest of the time on the project.

Laila Haley puts together a tiled mock-up before final printing

“Seeing what they were able to create in just a five-week program was amazing,” Maynard said.

It was interesting to see all the pieces together, Rasmussen said, and she was happy with how they all turned out. The digital art and design major said each student worked on individual aspects of the different pieces, then combined them.

Each of the concepts hanging

“Black Hawk College provided facilities and software for the group to work with during the program, and arts instructor (BHC) Annie Oldenburg was lead artist.”

-Brooklyn Draisey

in vacant windows would bring something creative and unique to Rock Island and the Quad-Cities, especially the anime lounge and cat cafe. They may also help some kids who always complain about their town having nothing to do, Rasmussen joked.

“It’s so cool because they’re such big projects, and most people don’t get to work on that kind of

scale,” she said.

On each piece is a QR code leading to the property listing, giving interested parties a quick and easy way to access information to potentially lease or buy the space. They may even feel inspired to bring an idea or two to life, Downtown Rock Island Director Jack Cullen said. The greatest measure of the program’s success would be getting the buildings filled again.

“They would be great additions to the community,” Cullen said.

Cullen said Quad City Arts reached out to him about contacting owners of vacant businesses and more than just two expressed interest. There aren’t any current plans to create more designs, but Cullen said he would like to bring more art to empty windows if it’s possible.

“Right now there are no other designs, but we’re actively seeking opportunities to continue with it,” Cullen said.





Professional artists, faculty, alumni and students all have a chance to exhibit and share in this beautiful gallery. Students often have opportunities to engage in conversations with, and do workshops with the exhibiting artists.

a place to share



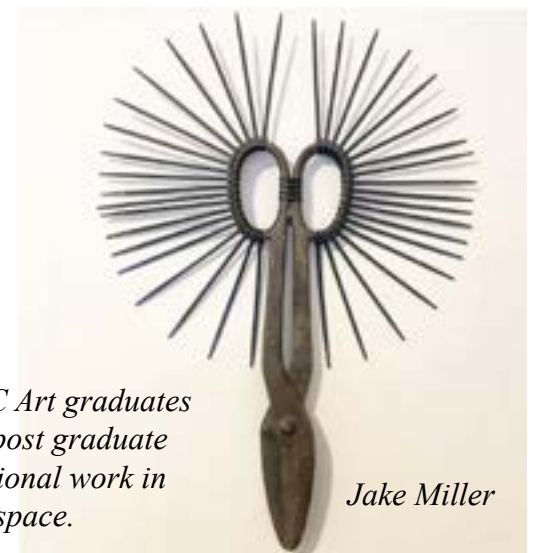
Life sized-full figure self portraits from Life Drawing class on display.



The juried BHC Student Art show is a highlight of the school year.

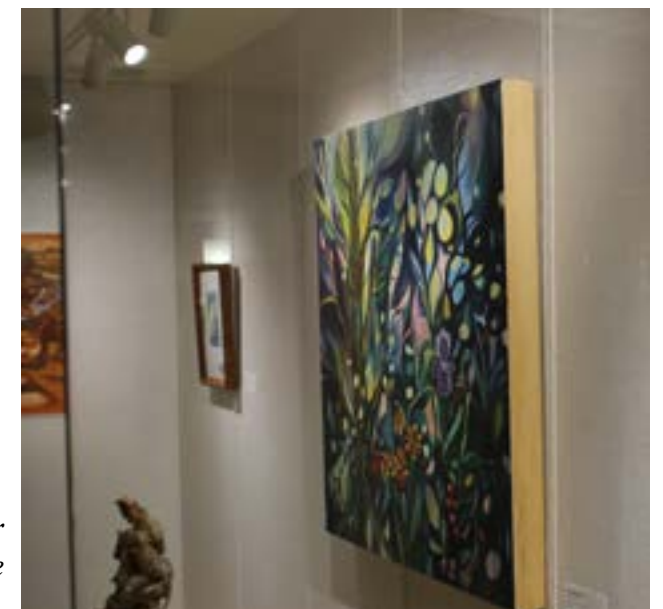


In her solo show, BHC alum Nicole Davis exhibits her MFA work done at the University of Iowa.



Recent BHC Art graduates show their post graduate and professional work in the gallery space.

Jake Miller



Art Faculty share their own work with the BHC community.

BHC ART THE COMMUNITY

Black Hawk students & faculty participate in the local art scene

Figge Portfolio Days offers art experiences to high school students during the event. Paul Lange teaches an intro to Life Drawing for high school students.



Jae Corales with his 2D design collage project accepted in the Figge College Invitational show.



Annie Oldenburg gives feedback to area art students during Portfolio days hosted by the Figge Art Museum.



Abi Kongkousonh beside her acrylic self portrait in the Figge College Invitational show.



Several BHC students were accepted into the juried Art on Lock-down show at Quad City Arts.

Part of Black Hawk College's mission is to be engaged and serve the community.



Lillian Smith, Kaylee Hanger and Abi Kongkousonh participate in the Quad City Arts Chalk Fest.

Motion Graphics



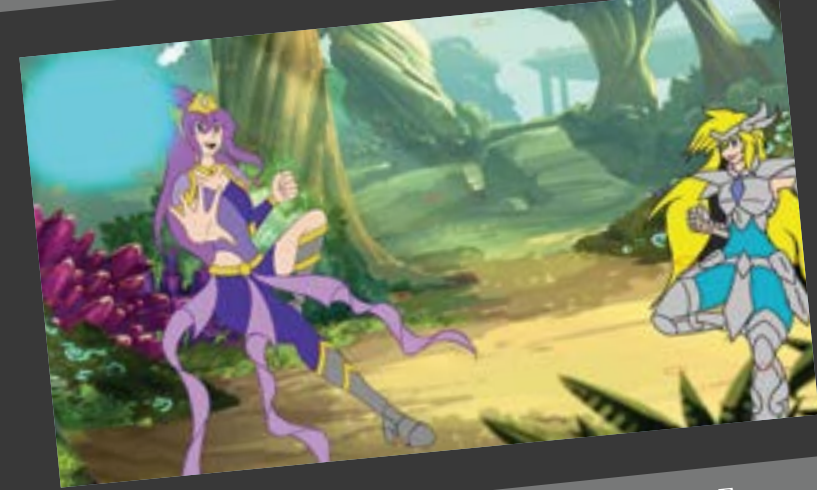
00:10



00:14



00:29



https://www.youtube.com/watch?v=LOB_3mtuomE
Kira Finley

Digital designers create images and elements that will end up on a screen, whether that's a computer screen, a phone screen, a dashboard, or any other digital formats.

The main difference between Graphic design and digital design is that graphic design is mostly static (logos, magazines, pictures etc.), while digital design involves movement (animations, interactive elements, movies etc.). The digital design does not only use visual arts, but may also include audio and sound effects.

Motion Graphics, Video and Web Design give students an opportunity to combine their Graphic Design skills with new technology.

“When it comes to Motion Graphics, I say let yourself go all out. Let your imagination be huge, then use editing to finesse the story.”

-Terrance Gray



Jacob Johnson



This semester has been a whirlwind of emotions - perhaps one of the biggest contributors to this is Zaiga's retirement. I have only had the pleasure of working with Zaiga for the past four years, but her influence over the past twenty three years is clearly visible.

In my Video and Time-Based media course this Spring, the students were asked to create a short documentary film for their final project. Without hesitation, Lillian Smith, asked if she could create a film about Zaiga's time at BHC.

-Annie Oldenburg

Video and Editing

We all **hit bumps** in the road and that because you hit a bump in the road, whether it's a project that didn't go so well or something going on in your life. That **you keep going** you don't give up on it you know, **don't give up** on your dream.

- Zaiga

In today's digital culture, time-based media skills are important whether you plan to go into a visual communications career or just as a hobbyist interested in social media and live streaming.

-Annie Oldenburg



Screen shots from Lillian Smith's video

"You can view the film here: <https://youtu.be/w4-W2W0lggw>."

Zaiga Thorson

