

Crusader

welcome



the gallery experience

Rachael Finch

Everyone has heard these words spoken at some point in time; "I'm just not an artistic person." You may have even said them yourself. For many of us, this becomes an excuse for why we do not try to enjoy or understand works of art. In reality, though, whether you are "artistic" or not has very little to do with your ability to appreciate a piece. You can enjoy a sculpture without being able to create one, and you can understand a painting without being able to paint one. Understanding and enjoying artworks is what the gallery experience is really about.

"I'm tempted to throw out the word etiquette," Professor Amanda Hamilton stated when asked about proper gallery etiquette. Instead, she said that people need to know how to understand art. Obviously we should be respectful of artworks; you should never handle a piece of art unless the artist has instructed otherwise, but the factor that requires most emphasis here, is learning to enjoy art. By attending a liberal arts university, most of us have had the opportunity to receive more training in art than the general population. We are also invited into the art community more readily. This alone offers us the chance to become more acquainted with the art world. That is the first step to enjoying the gallery experience.

Like sentences in a conversation, each artwork has a context. The first mistake many people make in a gallery setting is missing the context of a piece. In order to really understand a work, you should take in all the information offered to you. Professor Hamilton suggests reading the wall texts and pamphlets; she states that they act as a "self-guided tour."

Another element to remember is time. You would not rush through a novel in a few hours and assume that you have received all it has to give; similarly you should not take one look at an artwork and expect to understand it. It takes five to ten minutes to begin to appreciate a work, according to Professor Hamilton. If you take this time, you will find that you enjoy and understand the artwork much better. Thus, your time is one of the highest compliments you can offer an artist; and, as Professor Hamilton stated, indifference is the biggest insult.

If you read the available texts and spend time with an artwork, the final element should follow naturally. You should ask questions and think about the piece. Art is not arbitrary, it has purpose and meaning; it is up to you to find that meaning. It may seem different to you than to someone else. Being able to debate about an artwork with another person is also part of the gallery experience. The advantage we have as NNU students is our access to great professors and students in the art field. Most of them are willing to discuss their art, and the works of others.

So what does it all come down to? Basically what you should know about art galleries is this; the art is there for you to enjoy. Spend time with it, think about it, learn from it, and always be respectful of it.

Here is a list of galleries to start with



J Crist Gallery
223 South 17th Street
Boise, Idaho 83702
www.jcrist.com

Boise Art Museum
670 S. Julia Davis Drive
Boise, ID 83702
www.boiseartmuseum.org

Stewart Gallery
2212 W. Main Street
Boise, ID 83702
www.stewartgallery.com

Visual Arts Collective
1419 Grove Street
Boise, Idaho 83702
www.visualartscollective.com



Natural Art

Tyler Law

Have you ever been out wandering around in the great outdoors and thought that nature is just one big work of art? Well, that is exactly what Andy Goldsworthy thought. He has made a living using the elements of nature to create different artistic visions.

Goldsworthy was born in 1956 in England. He developed his craft at the Bradford Art College and at Preston Polytechnic, all the time using gifts of nature to create his unique pieces. His work has traveled extensively, particularly around Europe, but also in many other locations around the world such as Japan, Canada, and the United States.

The art work is all done in its natural state. For instance, one of his pieces is a cornucopia made out of leaves, placed in the middle of a lawn. Another is a bunch of sticks making geometric shapes on a rocky beach. He also specializes in ice sculptures and snow-packing when the weather turns cold. To him, the placement and condition of the art are just as important as the piece itself. His mission is not to disturb or mark the landscape. It is rather to connect to the earth and the materials and work from instinct. After the creation of a piece, he photographs it and it is later put on display.

As Goldsworthy works on his art, he receives a profound feeling that all life is connected. He says: "When I work with a leaf, rock, stick, it is not just that material in itself, it is an opening into the processes of life within and around it. When I leave it, these processes continue." His work focuses on the famed circle of life. Goldsworthy states that the idea is to find nature, no matter the location. "Nature goes beyond what is called countryside—everything comes from the earth. My work made indoors or with urban and industrial materials is an attempt to discover nature in these things also."

Goldsworthy is proof that artists continue to strive to be unique with their pieces. His works also makes a statement about how diverse art can be. Where one person only sees a tree, another person sees the opportunity for something spectacular. Even if you are not an artist, it is important for all of us to remember the beauty that is around us in nature and to be able to find beauty in all of the small things.

Source: *Andy Goldsworthy: A Collaboration With Nature*

art department professors

Jonathan Bouw

I was born in a temporary hospital in the southern Philippines. My parents were career missionaries with the Christian & Missionary Alliance. I lived in primitive surroundings for much of my life. I was in jr. high when we had electricity for the first time. Most of my vacations home from school were spent exploring in the jungle, climbing trees, picking tropical fruit and swimming in local rivers and the ocean. I also spent a good deal of my time simply creating things: objects, games, images, etc. I went to boarding school at age 6 in a city hundreds of miles away on the other side of the island where we lived. At age 7 I trusted Christ as my Lord and Saviour while at summer camp in the US. This was easily the most transformative event in my entire life. I remember it vividly to this day.

I was very comfortable with international travel from a very early age, and had traveled many times by myself. I went to high school at a boarding school on the island of Penang, Malaysia. Many of my classes were scheduled in rooms 40 feet from the beach. I grew to love the educational system that I was experiencing. Even though at times I missed home, I also grew to be more independent, more secure in myself. At the end of my high school experience, I started to consider my future more and what God wanted me to do with my life. God spoke to me through a retired American minister and made it clear that He wanted to use me and my art.

In college I studied religion and the philosophy of religion, and after the completion of my bachelors degree, I started art school in New York City. It was while in college that I met my

wife, Karen, a philosophy major. After finishing a years worth of additional undergraduate art coursework, I was accepted to the graduate program at the School of Visual Arts in Manhattan, NY.

My wife and I got married while I was finishing grad school. After graduate school, I worked in a wide variety of jobs while at the same time starting my own business. I worked doing theatrical stage design, gallery installation work, adjunct teaching, freelance illustration and design work. Gradually my business grew till nearly all my time was spent doing editorial illustration and design work.

Both my wife and I wanted to get out of the New York metro area, so In 1997 I accepted a position to teach at NNU. I had never heard of Nampa, Idaho. I had never been out west. It was a huge cultural change, but overall, it has been a very rewarding and memorable experience.

Quirky Information:

Big Monte Python and Tarzan Fan
Loves Monster Movies
Could consume Indian/Thai curry by the bucketful
A Chocoholic
Teaches regularly in a kids Bible club program
Buffalo Bills Fan
Loves to watch live hockey

Bill Campton

Campton is filled with questions with no answers. Hence, he could not answer when questioned about himself. We do know that he enjoys wearing brightly colored shirts and has two daughters who attend NNU. Dr. Campton is a difficult man to find but can be found usually in the ceramics studio.

Amanda Hamilton

Amanda was born and raised in Southern California. She attended Biola University for her undergraduate degree in Painting and Claremont Graduate University for an MFA in Painting. She currently teaches drawing, painting, and art history at NNU. Amanda is the Director of the Friesen Galleries and the current Chair of the Art Department. She enjoys traveling and had the opportunity to take 12 students on an Art History Tour of London and Paris in May 2006. In her studio practice, Amanda is working on a series of drawings and a video piece revolving around the disappearance of the White Lake in Russia. Along with travel, she and her husband Andrew enjoy reading and cooking, and are expecting their first baby in March of 2007.

Jamie Hubble

Jamie is the newest member of the art department faculty. Her primary subject is photography but she also teaches some of the graphic design classes. You may have seen her car outside of the fine arts building. It still has Illinois plates on it. If you speak Spanish, go and talk to her. She spent a couple of years in working as a graphic designer in Guatemala. She enjoys speaking Spanish with others, so if you see her go ahead and say "hola".

Photography
by Robin McConkey



People often ask me what art is. Often this is a question asked jokingly by people who are giving me a hard time. They pile up plates on a DEX table and say, "Look, I made art." This comment always causes me to grimace. I know they are trying to be funny but to me this is no laughing matter. I know that dirty dishes art is no laughing matter. It

is quite serious. After informing my friends that this is not what is?

they turn and ask me, "If this

believe that this question is what makes it difficult. Many believe that physics is a walk in the park. I beg to differ. It is difficult, but you can define physics. They have equations. The question "what is art" there isn't a definitive answer. Even physics majors even have it worse. Sure you can

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Another problem to pin down is that is that by one person's opinion of a piece can be radically different from what another thinks. Is there still bad art and good art? I believe that there is. No list of qualifications that art has to meet in order to be good art exists. There are rules to be applied to art but these rules are continually

broken. In art, it is ok to break the rules. It hinges on the opinion of the viewer. We just know. You can't

"Without freedom of all others." -Albert Einstein

"I saw the angel in the marble and released him." -Michelangelo Buonarroti

"All that I desire to point out is that Art imitates Life." -Clement Greenberg

"It is not in life, but in art that we find the truth." -Woodberry

"Art is both creation and discovery. It is a sheer play of the human spirit." -Living, 1937

"Now the work of art also has a social order and maximum relationship to the world." -Walter Dill Scott

meant to stop the stream of consciousness. The work of art concentrates a view of the world.

of progression. The work of art is a reflection of himself by the changing sign of the times.

getting somewhere after all. The work of art is a reflection of the world. 1971

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rs. Yes, there are truly terrible works. How do we
by just looking at it.

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: Decay of Living, 1891

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-Honore de Balzac, C

"Art for art's sake, w

achieves a purpose w

"Art is a kind of inna

instrument. To perfor

to sacrifice happiness

ordinary human being

There are no equations to

and white, no concrete laws.

answer. Artists are like philosophers. We do not know the answer but maybe if

we keep asking questions we will find it some day.

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vn. [1804]" - Benjamin Constant

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a true

Swiss International Style

Dana Luhn

There is a multitude of design styles. One after the other they have changed how graphic design is seen and done. Each one pushes the borders a little bit further. New techniques are used and experimented with. New technologies from the introduction of photography to computers have been applied to design. Some of these styles are merely a category that Graphic Design students memorize for a class but others have lasted and continue to affect design today.

Sans-serif typefaces

Asymmetric layouts
Unjustified type

The following three pages have examples of Swiss International Style and contain information about Karl Barth and have examples of his writings. These came from the History of Graphic Design class.

Designers in order of appearance:
Jason Lavorante, Dana Luhn, Nate Hanson

Ragged-right text

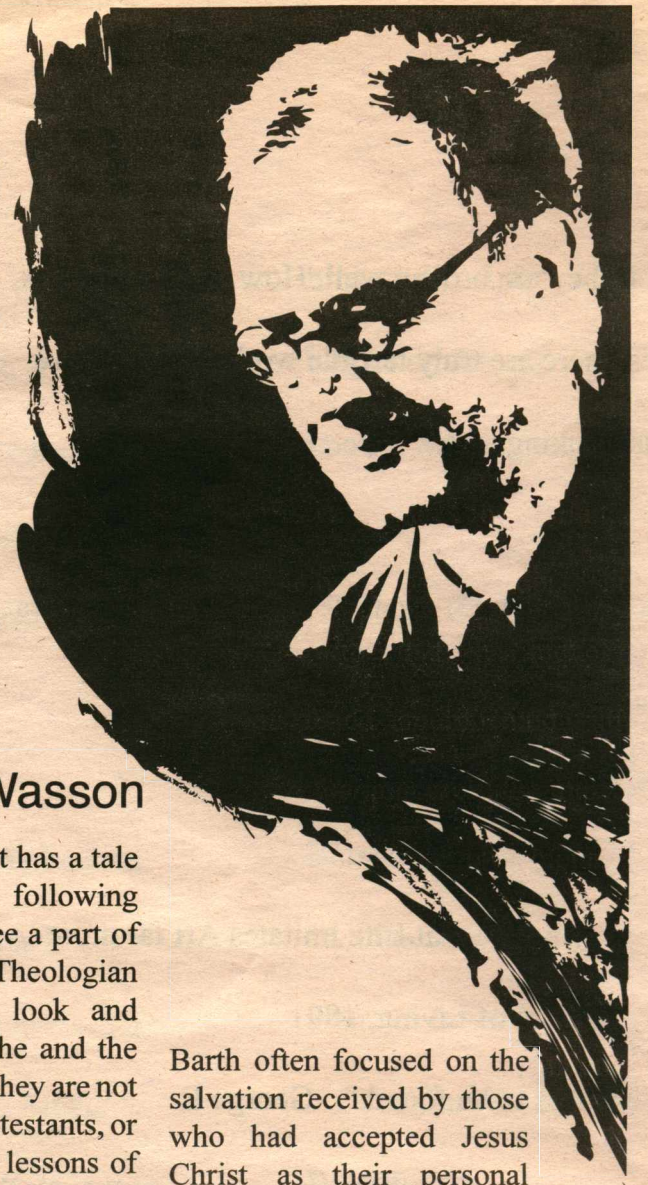
Typography is important

Rigid grid system

Photographs vs. illustrations
Structured layout

After World War II a style known as the Swiss International Style or International Typographic Style took graphic design by storm in Switzerland. This style of design has revolutionized graphic design worldwide and the effect of it is still seen today. Some influential players in Swiss International Style were Adrain Frutiger, Max Miedinger, and Ernst Keller. Many of the characteristics of Swiss International are listed on this page.

Karl Barth



Tannis Wasson

Every work of art has a tale to tell. On the following pages you will see a part of the life of Swiss Theologian Karl Barth. So look and learn the heartache and the lessons, because they are not just for Barth, Protestants, or a generation, the lessons of Karl Barth are for all time.

Karl Barth lived in Germany for a portion of his life during which he taught theology. However, Barth was forced to leave Germany when he refused to swear allegiance to Hitler, who had risen to power during the time Barth was in Germany. He returned to Switzerland and continued to teach theology until his retirement. Barth was a prominent theologian, often cited with the reformation in protestant theology between 1920 and 1950 and neo-orthodoxy. What Barth really wanted was for Christians to see how accepting they had become and how loose they had allowed their morals to grow to adapt to society, a cause for which he fought hard, and whether or not he won, he at least caused people all over the world to think about it.

Barth often focused on the salvation received by those who had accepted Jesus Christ as their personal Savior. He argued that in saying the words "Thy Kingdom Come" that the Kingdom had already come, that our Father sent his Only begotten Son to bring the Kingdom with Him, and many today would argue that our world is new every day and better every day since the coming of Christ and acceptance of the grace that comes with Jesus when we accept him.

Carefully study the art that follows. Look at the meaning behind the art, and listen to what it has to say to you. Remember the time in which Karl Barth lived and the message he had for Protestants everywhere.

Revealing the Kingdom

Confidence in the past bringing hope to the future

The world can see Christianity as a religion that looks to the past since the main events of Christianity—Jesus' birth, death, and resurrection—occurred two thousand years ago. However,

Swiss theologian Karl Barth encourages Christians to be confident in the past events and pray for the future return of the Lord.

In Barth's book *Prayer and Preaching* he emphasizes Christ has already reconciled us. It is not as if the sins of the world are ringing up a debt,

impossible to pay. Rather, Jesus paid for the debt of the sin of the world in advance, completing the goal of this world!

Christians need not eagerly await reconciliation, for it is already finished. This should give Christians confidence and assurance.

Since Christians are freed from the debt of sin, they can fearlessly look to the future. Barth argues that when Jesus Christ said "thy kingdom come" in Luke 17:21, Jesus was really saying that He completed His kingdom. Christians can be assured knowing the kingdom is ready and awaiting them. The Bible says Christians can only glimpse the kingdom of God in this world. Barth illustrates this concept with a tablecloth covering a table. One cannot see the table, representing the

kingdom of God, because the tablecloth hides it. 1 Corinthians 13:11 further illustrates, "For now we see through a glass, darkly; but then face to face." Before the Lord's return,

**Thy kingdom
come. Thy will
be done in earth,
as it is in heaven.**

Matthew 6:10 (KJV)

we will only see the kingdom of God dimly, but when God pulls back the tablecloth, we will see His kingdom fully.

With our reconciliation complete and the kingdom awaiting us, Barth advocates Christians to pray for "thy kingdom come" just as our savior, Jesus Christ, prayed.

Hope in Exile



A sorrowful and gloomy Church is not the Church! For the Church is built on him who was made flesh, who came to say the last word (not the last but one). This last word has already been uttered and on it our life depends; nothing in it can be changed.

During this anxious time of his long-suffering, which we must endure before the Kingdom comes, how necessary it is that God should utter his word and sound the warning bell!

We must therefore pray that his Kingdom may come and that he may cause the bell to sound the hour of crisis.

Writings of Karl Barth

1886-1968

A theologian who was deported from Germany because of standing against the Nazi reign

A Call To Arms

The influential writing of Karl Barth was very important to Christian thought. His compelling call to all Christians to pray for the revealing of God's Kingdom was needed very much. "The Gospel is not truth among other truths. Rather, it sets a question mark against all truths." He knew the God's kingdom was here and now. The response of the Christian is to make sure that everyone knows this truth. As God's followers we know the one with all of the answers. We know the Truth in a world of questions.

Karl Barth's writing was essentially a call to arms because he wanted Christians to be proactive in their faith. He no longer could stand the mediocrity that had plagued the church for years. One of Barth's main purposes was to oppose the Nazi regime. Born in Bonn, Germany at the center of the World Wars, Barth was on the forefront of change against Hitler, and made sure that he was heard. He pointed out the problem within the church, which he believed to be too liberal in allowing the accommodation of modern culture. But more importantly was his call for all Christians to pray.

Barth used the Lord's Prayer as his model for prayer. Time and time again we see the immense power of prayer. It is important to tap into the power of the Lord's Prayer. It can be useful on so many levels. We are able to voice our thoughts and feelings to the all-knowing, all-power God. We able to work through problems and build other others up. We have the chance to voice our needs, but also look at other's needs as well. We acknowledge that God is the ultimate authority. "Thy Kingdom come. Thy will be done." Barth reminded us our responsibilities as Christians and that reminder is often needed.

The Lord's Prayer

Our Father in heaven,
hallowed be your name,
your kingdom come,
your will be done
on earth as it is in heaven.
Give us today our daily bread,
Forgive us our debts,
as we also have forgiven our debtors.
And lead us not into temptation,
but deliver us from the evil one.
Matthew 6:9-13 (NIV)

Karl Barth

(1886-1968)
Swiss Protestant Theologian





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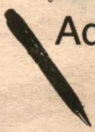
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