An abstract painting featuring vibrant, swirling colors like blue, green, yellow, and red. The brushstrokes are thick and expressive, creating a sense of movement and depth. The composition is dense and layered, with various shades of blue and green dominating the right side, while yellow and red are more prominent on the left.

# ACROUS

JOURNAL OF VISUAL ARTS AND CREATIVE WRITING



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JOURNAL OF VISUAL ARTS AND CREATIVE WRITING

Lynchburg College 2017-2018

Department of Art

<http://www.lynchburg.edu/art>



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A SPECIAL THANKS TO: *Delane Karalow*  
*Mike Jones*  
*Marketing Department*

# ART DIRECTOR'S NOTE

The eighth edition of the *Aurous* serves to showcase the many different approaches to art that the Lynchburg College community creates. A simplistic and clean design paired with the combination of visual and literary art engages the viewer and allows the main focus to be on the artist and their work. It was wonderful to see the exceptional talent throughout our campus and I would like to encourage everyone to keep creating for the future.

I want to thank everyone who submitted, supported and helped with the journal this year. I wholeheartedly hope that this journal will serve as an inspiration to everyone who views it and remember that art, *of any kind*, is important.

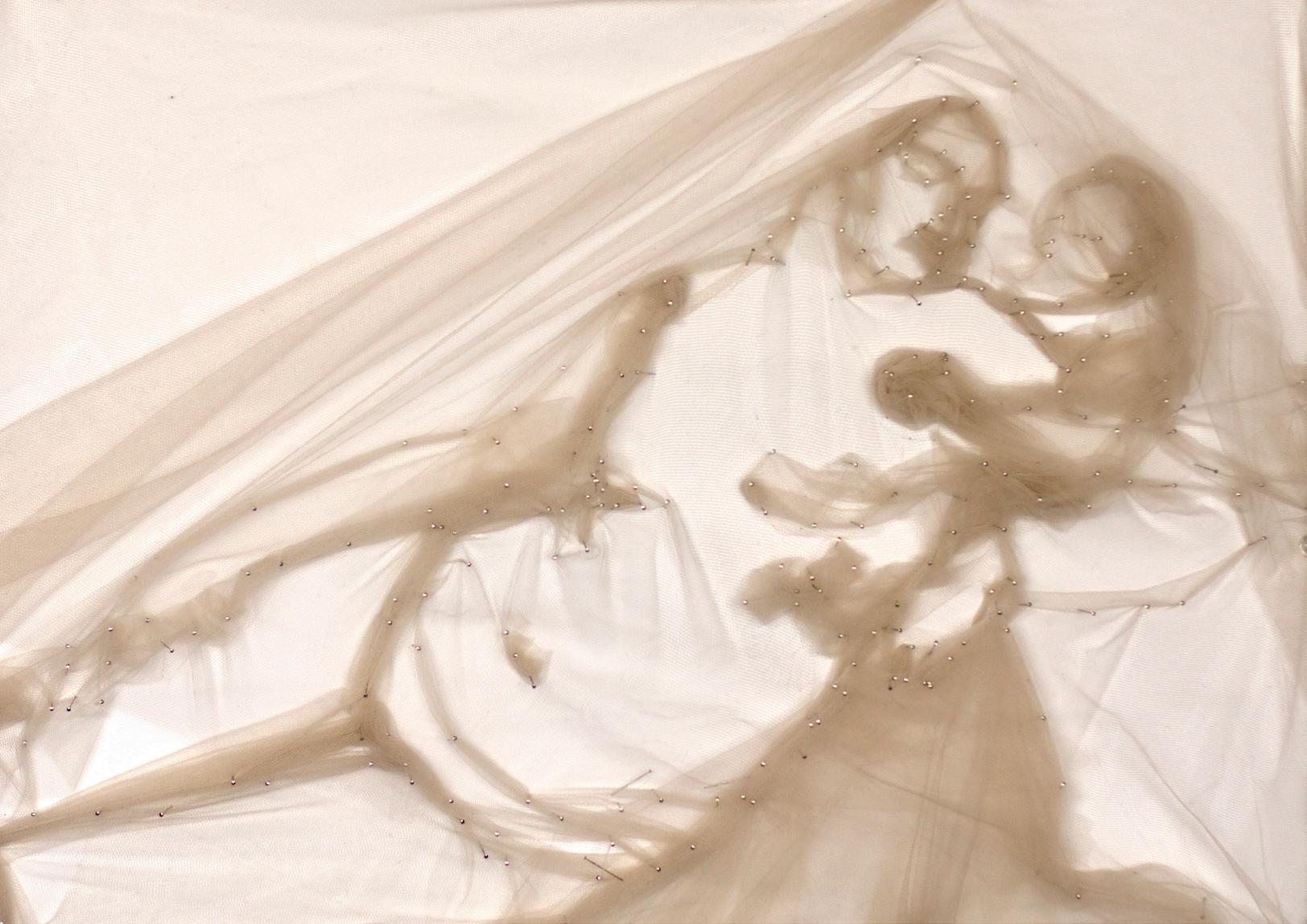
-Erin Womack

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## PINNED VENUS

Isabella Hudson  
*tulle and applique pins*

# MORNING TEA

Parker Weiss  
ceramics



# KIDS OF KATWE

Hannah Grasberger  
*photography*





**africell**  
AVAILABLE HERE

Smile Pay  
Bu airtime here



SMILE PAY  
AIRTIME



# MELISSA

Kay Hames

*poetry*

Eyebrows frame tanned skin  
Thick, remnant of your father.  
Despite their boldness, you retain  
A subtle grace in your beauty

And yet that delicacy does not mask  
The fervent spirit and strength,  
a petite soma

the age of innocence is gone,  
you are a woman of great power  
empathetic yet compelling



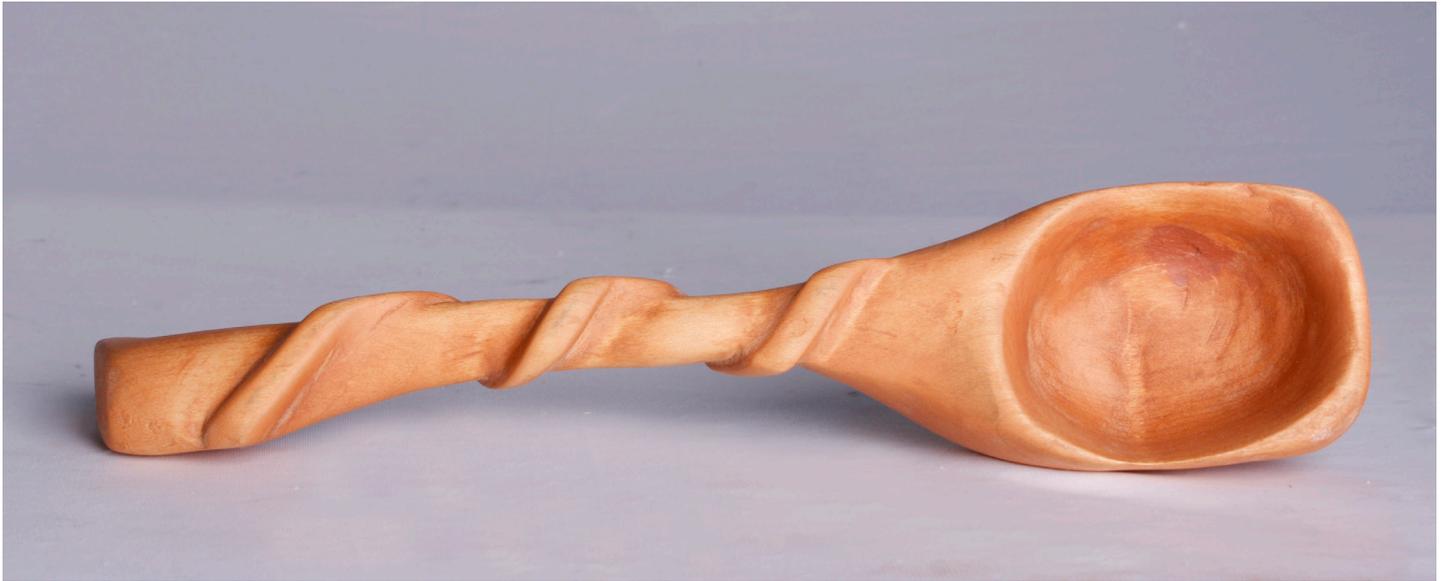
## THE LUCK TRUCK LOGO DESIGN

Brooke Kowalski  
*graphic design*



**ERIN**

Ra'Shae Abraham-Massop  
*drawing*



## TWISTED SPOON

Kara Barnes  
*sculpture*



## ORNAMENT

Lindsey M. Mason  
*drawing*



## THE FAMOUS RED CHAIR

Nat LeDonne  
*photography*

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# ALL THE KING'S WAYFARERS STATIONERY DESIGN

Genevieve Griffin  
*graphic design*

## IT'S AN ADDICTION

Lauren Bodamer  
*drawing*



# VERRÜCKT

Astrid Kerschbamer  
*drawing*



# CITRUS STUDY

Kate McConomy  
*painting*





# AVENIR designed by adrian FRUTIGER 1988



"Typography must be as beautiful as a forest, not like the concrete jungle of the tenements. It gives distance between the trees, the room to breathe and allow for life."

The word *avenir* is French for "future." It was released by Linotype GmbH in 1988. The font takes inspiration from the early geometric sans-serif typefaces Erbart (1922), designed by Jakob Erbar, and Futura (1927), designed by Paul Renner. Frutiger intended *Avenir* to be "more organic, human, a representation of these highly geometric types." *Avenir* tends to have a more modern and clean feel compared to more well-known and neutral fonts such as Helvetica.

Q tail  
 k ascender p x-height  
 e ascender A ascender  
 b bow g counter  
 descender

Type Anatomy

## AVENIR

Erin Womack  
 graphic design

A strange head lifted from the mist;  
white as snow no dirt had kissed.  
The fog streamed from you like steam from tea;  
you twitched and shined your eyes at me.  
Like an alien in the headlights, you were caught onstage:  
unmoving, unflinching, no fear, no rage.  
Where were you from, which planet, which land?  
Were you formed in a star by a cosmic hand?  
You stood and stared among your friends  
(all tawny-horns with pointed ends).  
Your eyes were pink like bloody milk,  
your ears were frayed like worn-in silk.  
You glistened and gleamed in the fading day:  
a space-glazed opal thrown astray.  
But I moved away, unsure if you  
were really real or something new.

## MOONBEAST

Holly Peterson  
*poetry*





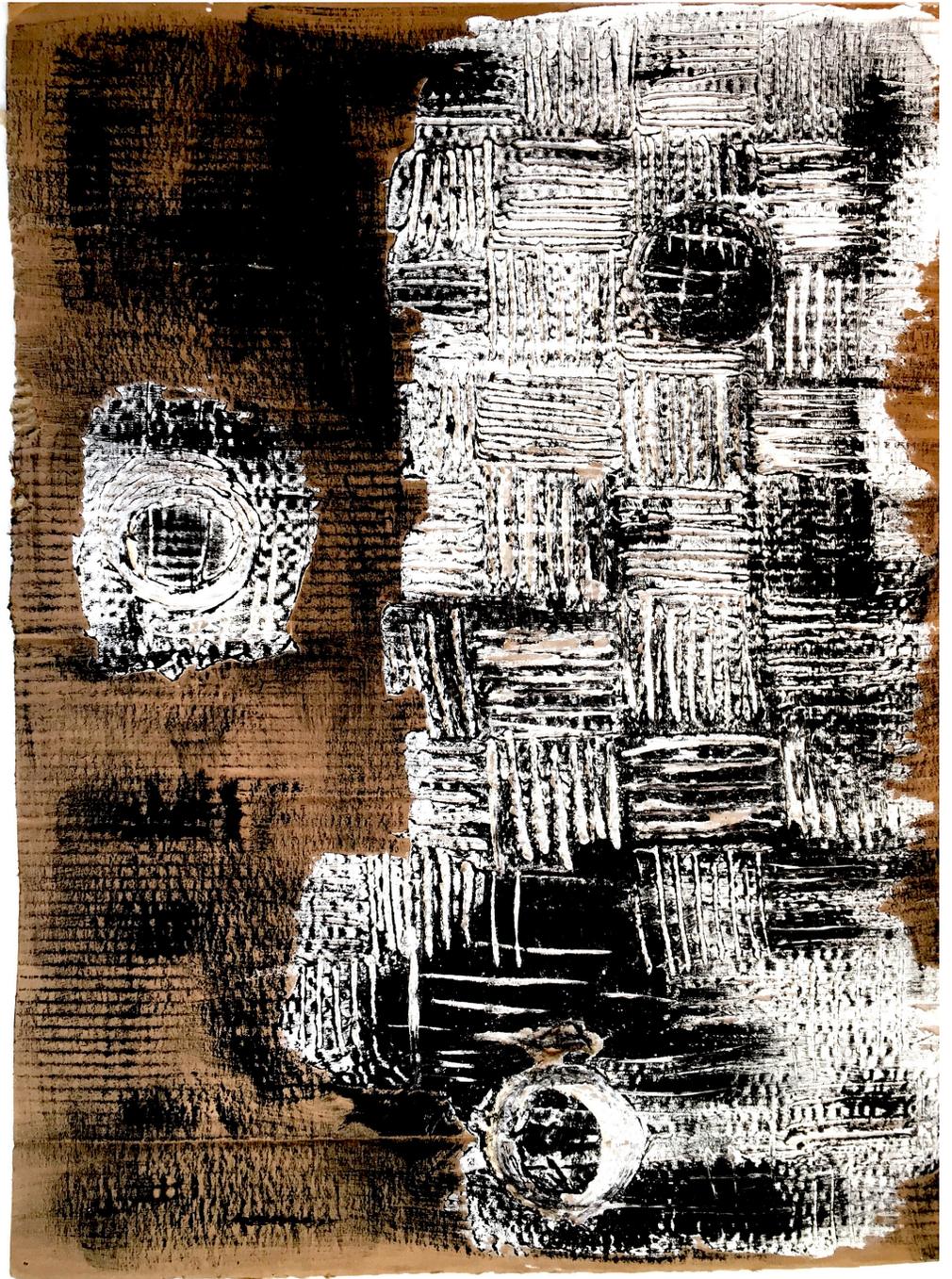
## BE STILL

Hannah Grasberger  
*photography*



**ME**

Ra'Shae Abraham-Massop  
drawing



ZERKRATZT

Astrid Kerschbamer  
*mixed media*



## WALK

Isabella Hudson  
*photography*

# MODERN MEDICINE

Lauren Bodamer  
*graphic design*



"Sarah, you're overdue for your dentist appointment."

Recline in the chair that sticks to your thighs

Accept the waxing you do not want

Smile

Stare into the sun

Don't swallow

Spit

Smile

Raise your hands

and praise your puppeteer

Swipe your card

Pass credit to someone more fit

Do you really think this is for you?

Don't speak

Move your mouth

in the way I've told you

Spit

Smile

Imagine you are lying in bed

and Submit

Feel the scraping on your teeth

Clinch them

Don't.

Spit

Smile

Consent

Step forward

Stepford wife

Educate yourself

Discourage stupidity

Ignorance is bliss

Open your mouth

Wider

Spit

Smile

Consent

Lose your sense of self

and teeth

**TEXT STOP TO OPTOUT**

Azaria Brown

*poetry*



## EVIL SEA

Briana Dava  
*ceramics*

# CLOUD PAPER WORKS LOGO DESIGN

Ra'Shae Abraham-Massop  
*graphic design*



# THE PEACOCK LADY

Jess Ritenour  
*mixed media*



# STATE HOSPITAL

Kristopher Forren  
*photography*







# SPECTRUM SELF PORTRAIT

Jackie Wilson  
*painting*

## SUZANNE VEGA

Azaria Brown  
*poetry*

The streets met at nonexistent angles  
at a point where the map wrinkled, the diner emerged  
blurred by mystical fog and thick construction-vehicles-smoke;  
pristine, a shined glass jewel among unearthed minerals of quartz

Coffee brewed, wafting vapors that  
clung to poodle skirts and aprons  
food sizzled on flat top grills  
and bubbled in deep fryers

Suits sat at the counter  
murmuring thoughts on stock  
and the weight of a wristed watch  
tapped by calloused fingers.

We sit in a pleather booth  
nursing too sweet-sweet tea  
and clenching teeth that chatter  
noisily beneath an open vent

# TULLE

Kacey Stamey  
*cyanotype*







**ALL**

Isabella Hudson  
*drawing*

# TRACKS

Katherine Phipps  
*photography*



# FRINGE

Kay Hames  
*poetry*

This or That march proudly,  
followed by their grey shadows

Society confined to this or that,  
with no thoughts of the  
endless grey

The spectrum of everything  
simplified

Takes away all variety,  
leaving out the in between,  
the undefined improbabilities,  
fixated on simplicity

Children understand the world  
in elementary binaries,  
but society couldn't grow up,  
never learned that "they" is  
singular and plural

Liberty and freedom  
germinating obediently while  
Lady Liberty stands tall,  
clad in grey,  
for the persecuted  
that freedom omits

An American flag painted in  
cinereous, puce, and Marengo  
accounting for the middle ground  
most creatures inhabit



## BOOK COVER DESIGN

Erin Womack  
*graphic design*





## UNTITLED No. 1 & 2

Nat LeDonne  
*photography*

# JEWELRY BOX

Chloe Fisher

*prose*

In the polished, mahogany jewelry box covered in a layer of fine dust sat rings shoved in between faded green felt. Rings tarnished with age, lacking quality but full of sentiment. Some were ruby, maybe garnet—the untrained eye couldn't tell. Set in yellow gold, perhaps only a gold plating over silver or some other unknown metal. Beneath the field of rings were drawers of bracelets, necklaces, and earrings. Bangles that clatter together on the wrist, old pearls in desperate need of restringing, and clip-ons by the handful. This collection of jewelry didn't allude to one's wealth, status, or material possessions—it told the story of time. Rings passed down through generations, pearls gifted for one's wedding day. These are the things your daughter's daughter will have.



## AFRICAN STATUE

Lindsay Riley  
*painting*



BIKE & BLEND LOGO DESIGN

Sarah Barnes  
*graphic des*

## ON THE DAY THE WORLD ENDS

Holly Peterson

*poetry*

*(After "A Song on the End of the World" by Czeslaw Milosz)*

On the day the world ends

everyone sees the abundant leaves

and the gray tree trunks

and everyone sees the small pools in the creek

covered with willow branches

(that I walk by every day)

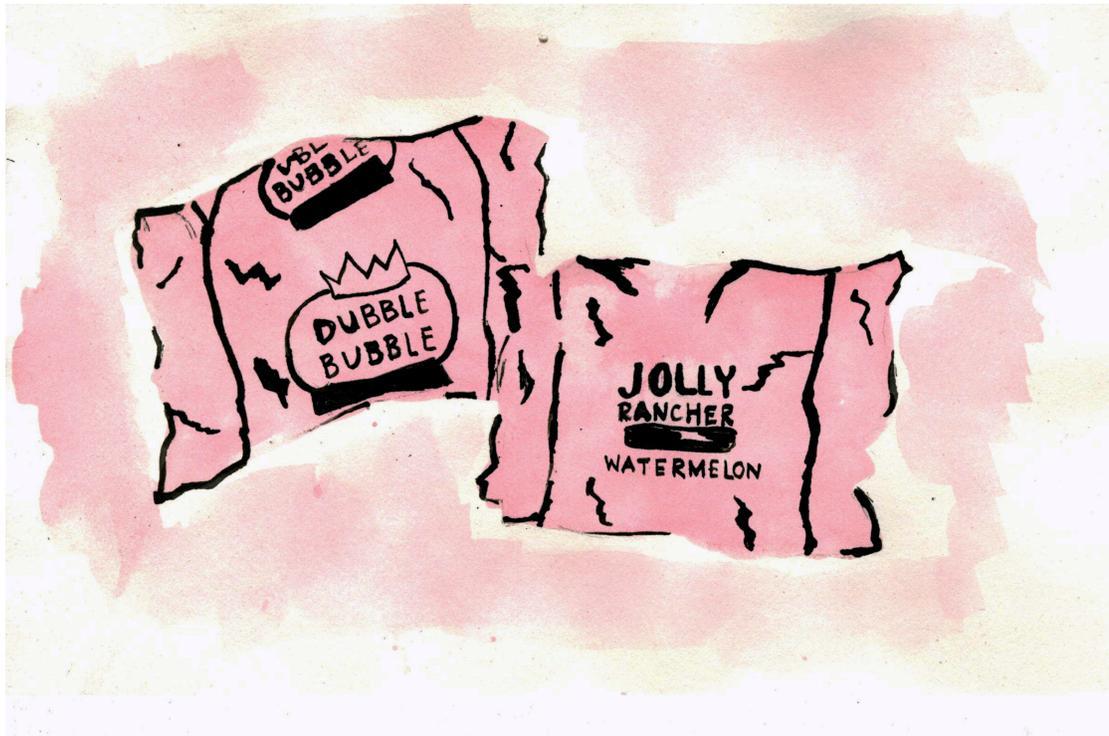
and everyone sees the lighter-flames of fireflies

igniting against the felted night.

And all this, maybe for the first time.

And then everyone, at once, breathes in.





JUICE AND INK:  
A SOCIAL COMMENTARY  
ON CHILDHOOD OBESITY

Brooke Kowalski  
*mixed media*

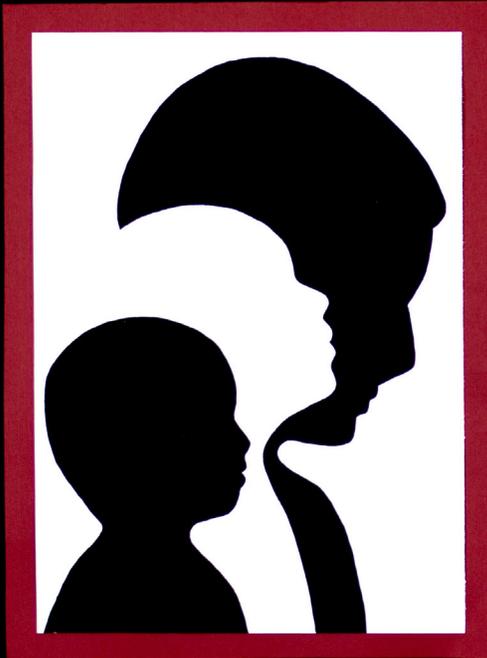


## ATTIC SHENANIGANS

Willow Ragland  
*photography*

# COMING OF AGE

Emily Sutphin  
*painting*





## A CRUMPLED IDEA

Katherine Rogers  
*painting*

# FIGURE DRAWING

Genevieve Griffin  
*drawing*

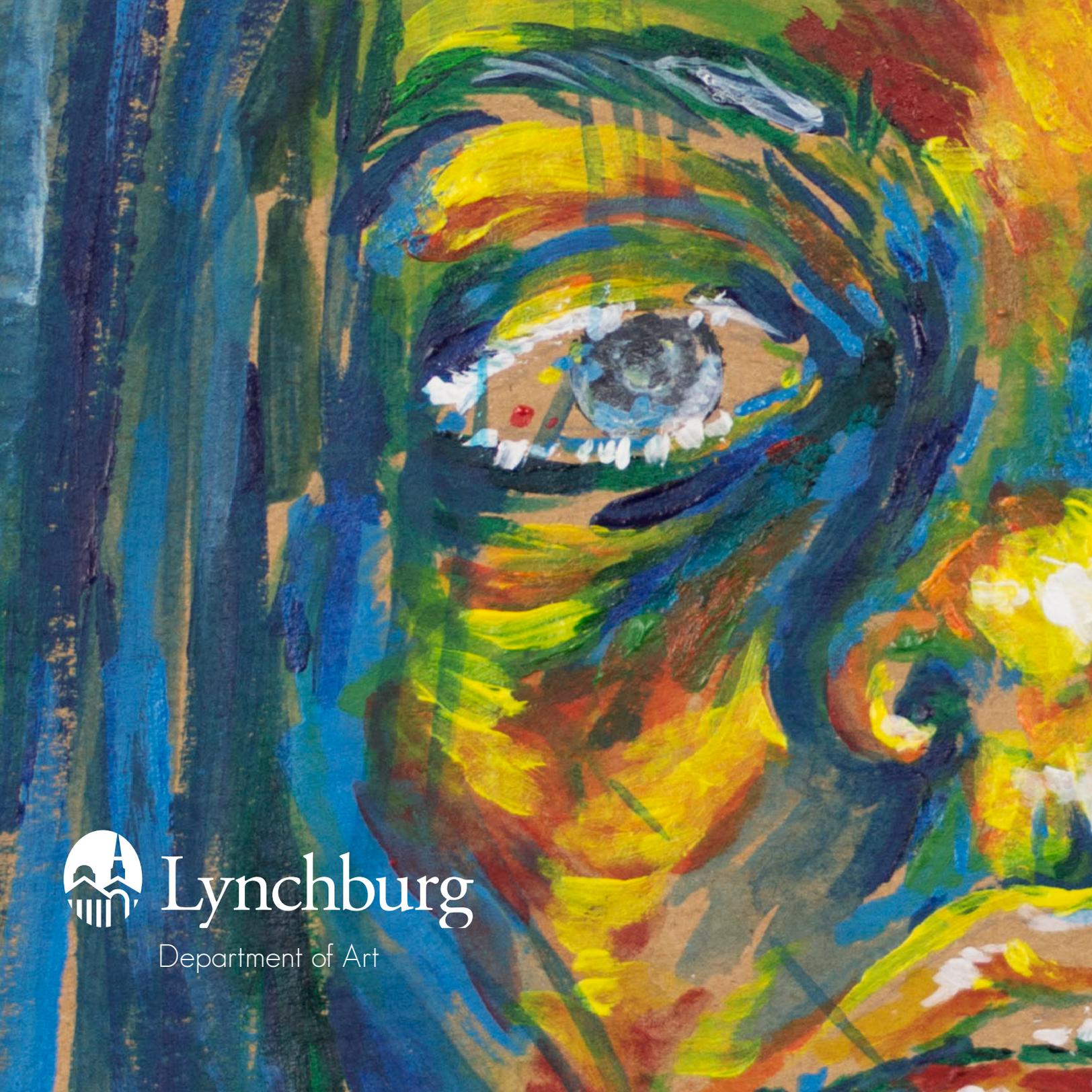






## DANCING CULTURE

Hannah Grasberger  
*photography*



Lynchburg

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