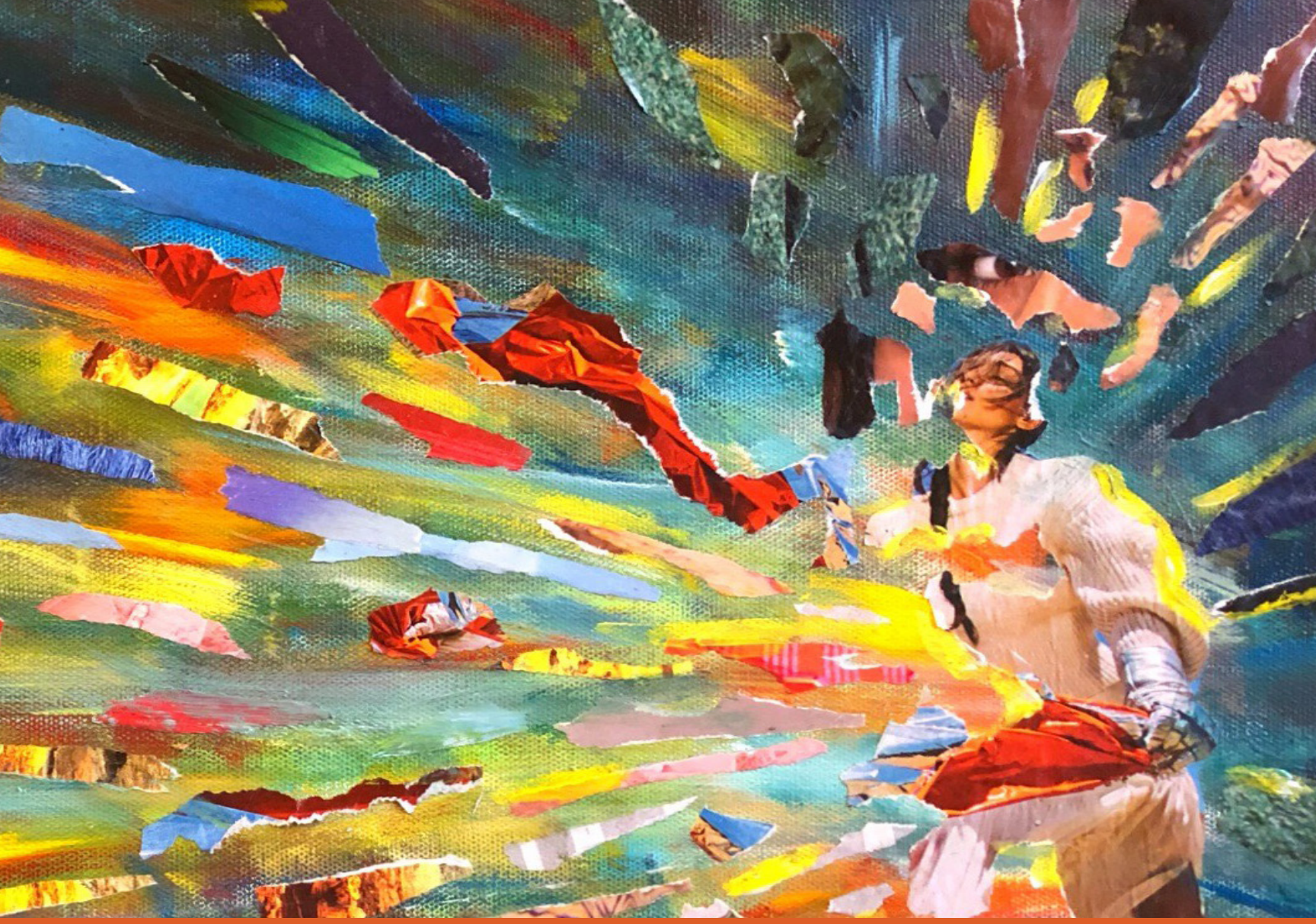

effusions

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Cover Art: *Expansion*, 2019. Anna Skalicki. Acrylic Paint on Canvas. Page 13.


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Note from the Dean

Elizabeth Reitz Mullenix, Ph.D.

This year the leadership in the College of Creative Arts began the academic year by having an August retreat at the Art Academy of Cincinnati. As we entered the building for our meeting, I was struck by an enormous rock upon which was carved the phrase: Art is not optional. That idea has stuck with me and become a mantra and theme for me as an arts dean.

The arts are indeed not optional, but sometimes they seem invisible. Everyday billions of world citizens look at their phones, watch TV, shop on-line, take pleasure in colors and images and performative acts. Because these ubiquitous encounters are perhaps mundane, popular, or even "low brow," they go unrecognized as "art," but in this digital age--increasingly mediated by screens--such intakes are not optional. Indeed, they seem necessary and even critical.

Most people engage with design, architecture, photography, storytelling, theatrical or musical virtuosity on Instagram or You Tube rather than in museums or concert halls or theatres. And yet, 67,638, 407 people went to art museums in 2018, according to the Association of Art Museum Directors; and tickets for Hamilton have been sold for $9,975—$67 dollars a precious minute in the theatre! Whether you are using a filter on Snapchat or watching Lin Manuel Miranda or recording the day's hunt on a cave wall, art does not seem optional. It seems fundamental in a prehistoric, essential sort of way.

This is why--despite being underfunded and under-valued--artists do what they do. I am so deeply proud of our amazing students who strive every day to make this world more meaningful; specific examples of their wonderful work lie within this volume of *Effusions*!
Enjoy!

Elizabeth Reitz Mullenix, Ph.D.
Dean, College of Creative Arts
Professor of Theatre

Note from the Chair

Robert Robbins, MFA

It is a pleasure to welcome you to *Effusions*. Each year students from across the university share an array of written and visual works through this publication, which is sponsored by the Department of Art, and produced by the *Effusions* Student Organization. In its pages, you will find eloquent writings and exquisite artworks that are a testament to the depth and talent of our students. Of course, talent is little without a few other ingredients. This publication is a representation of the time and energy Miami students invest every day into nurturing those talents.

I find it astonishing that each contribution to *Effusions* arrives as an act of unfettered generosity on the part of the writer and the artist. One makes themselves vulnerable when they offer their views, opinions and vision in this manner. These students offer their vision without hesitancy. Why? They are forming connections between those of us that give their work attention. Through their work, attention, and thoughtfulness they are helping all of us to be more sensitive beings, and they are broadening our understanding of the world. They are giving us a better understanding of who we are. They are forming in us the bonds that foster empathy.

Here students from across the university come together under a common goal, to look closely at who we are, how we exist now, and how we have been in the past. Whether it is through mark or through word, each contributor is offering us a chance at a better understanding of who we are. With that goal in mind we all can live fuller lives and be more understanding of one another.

I invite you to take the time to absorb each word and mark in this journal. Give it the time to change you and make you more attentive to the world around you. Let these writings and these images have influence upon you.

Each year I am incredibly proud of what our students produce. This issue of *Effusions* is just a sample of the passion, dedication and creativity that is the driving force in the Department of Art. Each contribution to this journal required the contributor to take time and care to find the right form for their vision. I am certain that as you give your time to this issue of *Effusions* you will be generously rewarded with all that it has to offer.

Robert Robbins, MFA
Chair and Professor of Art
Department of Art

Note from the Faculty Advisor

Annie Dell'Aria, Ph.D.

The artwork and scholarship you are about to enjoy demonstrate what is possible when students come together, collaborate, and receive support to pursue their creative projects. Over the course of the year, the *Effusions* team expanded the journal's reach, tackled bureaucratic hurdles, reviewed numerous student submissions, tirelessly edited content, and assembled yet another professional, engaging visual arts publication.

Not only does this publication demonstrate their hard work and effort, but it is also a testament to the positive potential of encouraging students to lift each other up. At the heart of the editorial board's weekly meetings was the desire to publish and advance the work of their peers—to produce something of value not only to themselves, but to the entire community. This collaborative spirit and community of support are vital components of the arts and of a liberal arts education, and something that I find students encounter too infrequently. I commend the editorial board and the artists and scholars they have selected to publish for sharing this work with the community, and I thank the Department of Art for their continual support of this publication.

I want to especially applaud the work of our outgoing Editor-in-Chief, Amanda Messeri, who graduates from the Art and Architecture History program this spring. Amanda's organization and contributions to this journal have been outstanding over the last three years, and her commitment to *Effusions* is clearly infectious, as she was able to recruit a similarly amazing team to join her. I wish her the best in all her future endeavors.

Please enjoy this issue of student work, and follow *Effusions* online and via social media throughout the year!

Annie Dell'Aria, Ph.D.
Assistant Professor of Art History
Department of Art

Meet the *Effusions* Team

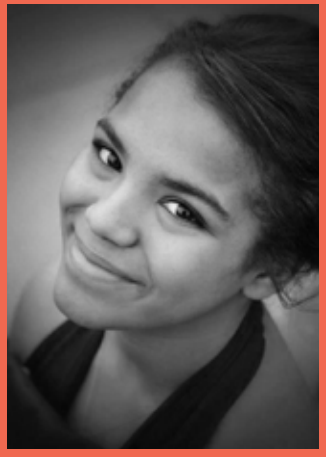
We are proud to present the 2018-2019 edition of *Effusions* art journal. *Effusions* is a student-led publication sponsored by The Miami University Department of Art. Throughout the years *Effusions* has functioned as an opportunity for students to express the work they've completed throughout their academic careers as artists, art historians, musicians, graphic designers, composers, and photographers. In addition, this journal reveals a comprehensive experience into the broad spectrum of creative endeavors taking place around us. For these reasons, we are proud to present this year's edition to our readers.

Amanda Messeri
Editor-in-Chief

Caroline Bastian
Treasurer

Diana Kate Karsanow
Marketing and Promotions Director

Camille Boggan
Content Editor



Lydia Jasper
Secretary

Margaux Newell
Content Editor

Carmen Perez
Marketing Assistant

Emily Drexelius
Graphic Designer

Anna Skalicki

BFA Studio Art: First Year
Minor: Creative Writing

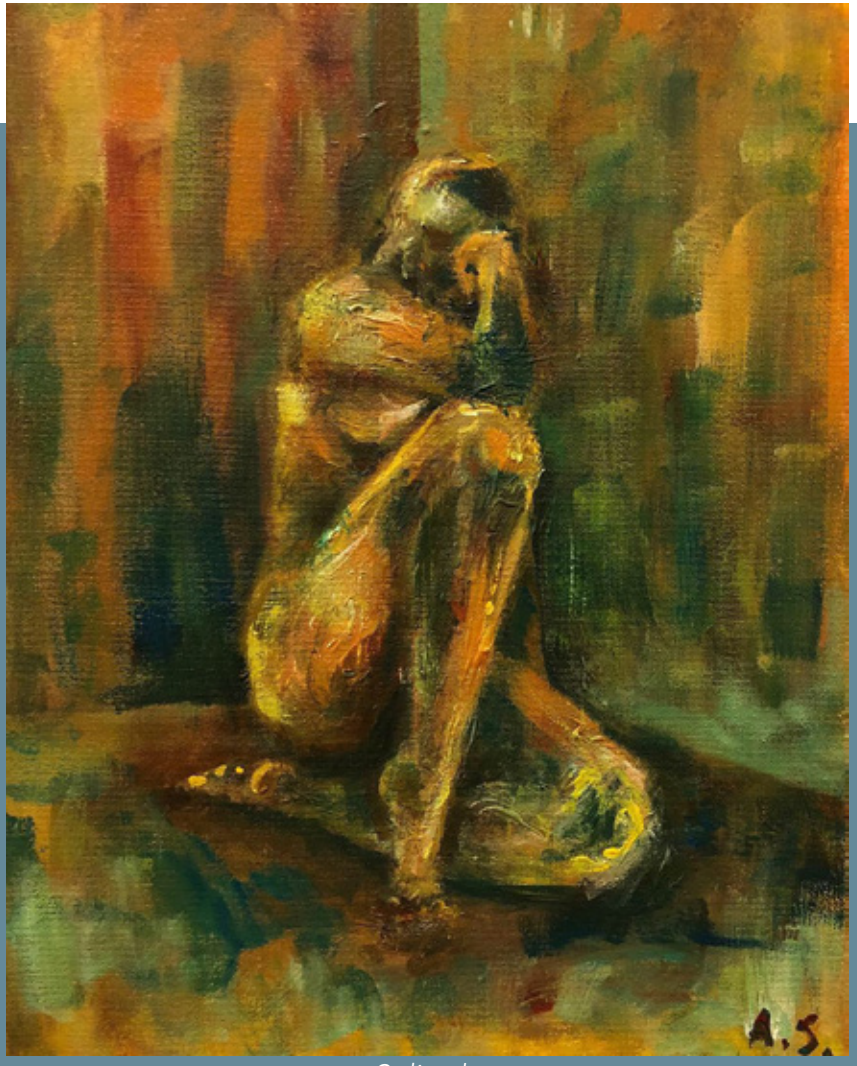
How do we express emotion in ways that are not vocal? I thought about how facial expressions, a blast of color, etc. can express emotion. I enjoy how creating art makes it so easy to explore my inner thoughts and feelings. Sometimes it is hard for me to convey my thoughts, but when I pick up my paintbrush or pencil, that barrier fades away. My brush strokes are my voice, and the colors I choose give a life to the stories I tell. I draw from past experiences, memories, and current struggles and triumphs. I have a voice, sometimes shy, that I want the world to hear- all while reaching new audiences.

People are all around us, and each face is so unique. I am so interested in the curving lines and shapes which form a face. I can reduce the human form down to its most simple form. These themes repeat in a lot of my recent works. Most of the things people do or say become overlooked nowadays. Distractions are all around us, and we are always "busy." I am an artist who takes a step back from distraction to become the observer of my own emotions.

Expansion
Acrylic on Canvas
18″ x 14″

Spotlight

ist



Solitude
Acrylic on Canvas
11″ x 17″

The Lizard King
Acrylic on Canvas
8″ x 10″

Joy
Acrylic on Canvas
16″ x 12″

Emotion
Lithograph Print
9″ x 12″

Kylie Miller

BS Engineering Management: First Year

I wrote this song (*Dream Disposal)* hoping to encourage people to think more about their decisions and implications that come afterwards. I get that's probably the unpopular opinion, to think about consequences and stuff like that, so that's why I "hid" the message behind an upbeat tempo. I'm not saying to always take life serious and never have fun with it, but it makes me so sad when people live life with no purpose, no intention, only ever acting on impulse or immediate gratification. And to be honest, those are the people I want to penetrate the most with this EP. The whole idea is that you go as deep as you want, in reading into the lyrics and melodies. There's real truth there for those who want it. But the people who get turned off by stuff like that can still listen to this EP and have a good time. You come as you are, and you interpret it as you will.

Get Kylie's Music including the single *Dream Disposal:*
thekyliemiller.com/epk.html

Musician

Hidden
Extended Play

Hannah Ayers

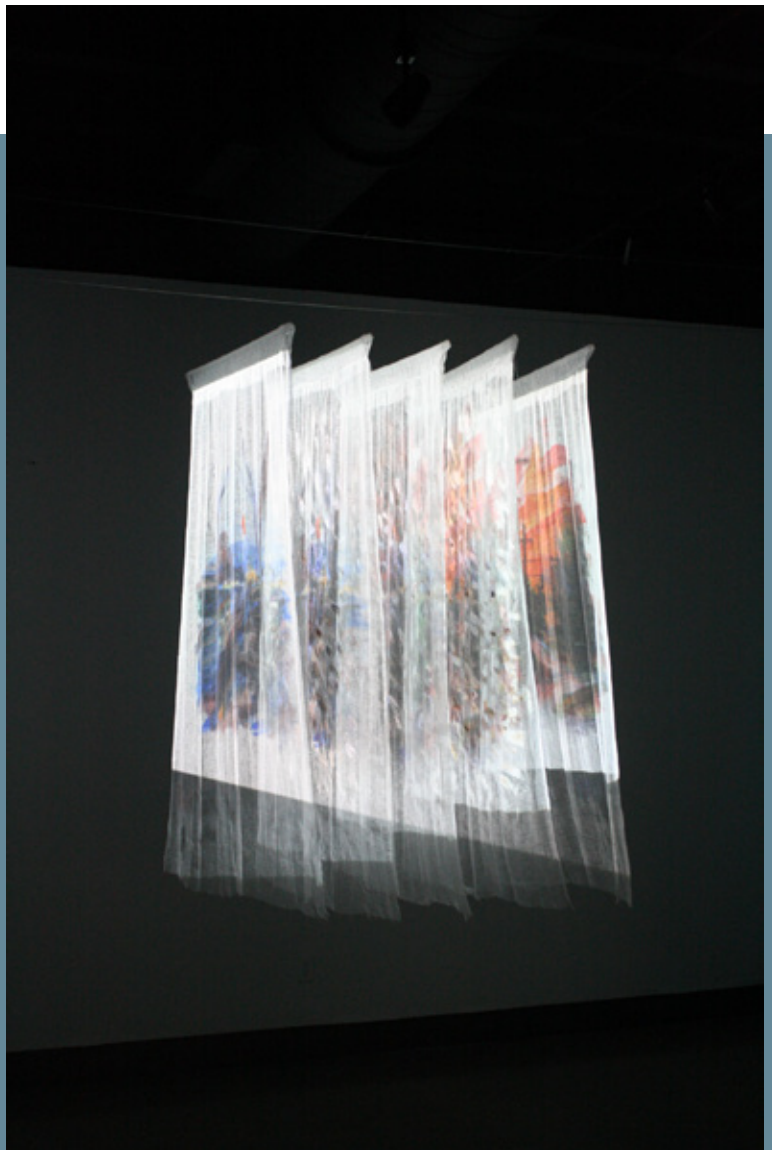
MFA Graduate Student, Painting: Second Year

Memory serves as a catalogue of our experiences. It can be both a burden and a comfort. I am interested in examining my own memories and exploring the possible benefits of remembering versus the benefits of forgetting. Some things we wish to shut out and can't. Other experiences we wish to hang on to, but they slip away.

In my work I create processes of distilling memory. The purpose memory serves, as well as its emotional content, is related to the way I select and assemble materials within each series. The subject matter has its origin in landscape, but I am more concerned with the feeling and atmosphere of a piece. My work comes from a desire to bear witness to self. My paintings are created from my own encounters with loneliness, feeling disconnected from one's surroundings, and the exploration of the difference between independence and isolation. I am interested in how sensory experiences may be preserved and examined in a way that chronicles an emotional reaction and the sensations that are lasting. In the fogginess of memory, we are unsettled by details that are unspecified or lost, but perhaps loss can be healing. Through cumulating transitory experiences and fragments of moments perhaps a sense of wholeness or connection can be achieved.

Neither Here Nor There
Mixed Media
3′ x 5′ x 3′

ist



Neither Here Nor There
Mixed Media
3′ x 5′ x 3′

Neither Here Nor There
Mixed Media
3′ x 5′ x 3′

Kevin Corotis

BA Economics: Second Year

I drew inspiration from the torus teapot, which is an adaption from the topological solid (torus) into a functional teapot. I wanted to explore the visual and mathematical implications of cutting (even if "cutting" isn't a valid transformation in topology) a torus into segments and replacing them in a seemingly random fashion.

Given that it is, indeed a teapot (you can pour water in the top and it will flow through the torus segments and out of the spout when poured), the mathematical question asks what is this new teapot's topological characteristic number (Euler Characteristic)? Moreover, the visual question of this sculpture asks what occurs when geometric or topological solids are cut apart and pieced back together in different ways? The purpose of this teapot is to explore the intersection between mathematics and art.

Characteristic of a Teapot: A Mathematical Sculpture
Ceramic, Cone 10 reduction

ist

Diana Kate Karsanow

BA Art and Architecture History, Arts Management Co Major: Third Year

Manipulation Through Integration:
Architectural Photography at the Court of King Njoya,1905-1930

Since the fourteenth century, the Bamum kingdom has ruled over the western grassland region of present-day Foumban, Cameroon. The arguably most influential ruler of the Bamum kingdom was Ibrahim Njoya who is known as Bamum's "Renaissance man."[1] Under Njoya's rule, which lasted from 1886-1933, the Bamum tribe modernized through the creation of their own writing system, the use of a printing press, agricultural advancements, and global recognition. Njoya was an extremely positive ruler who "thought that the Bamum could do anything, and do it better than anybody else."[2] This mindset was challenged when Cameroon became an official German colony towards the end of the nineteenth century. Surprisingly, the Bamum kingdom did not have any interactions with the Germans until 1902 due to their challenging surrounding terrain.[3] However, when the Germans finally arrived, Njoya was prepared and welcomed the foreigners into his kingdom. Njoya had observed the failures of the neighboring tribes who did not submit to the Europeans and "understood that in taking sides with the new masters who dominated the world, he could also continue to govern his people."[4] This approach deemed successful, for Njoya was allowed to continue to rule his people with minimal interjection by the Germans. The Germans respected and favored Njoya greatly, with one chief military officer deeming him "the most loyal and the most trustworthy friend of the [German] nation."[5] Nevertheless, Njoya was cautious with the types of interactions he had with the colonists at first, but quickly became comfortable with passively exerting his power over them.

Njoya's ability to secretly control and influence the German, and later the French, colonists developed from his use of photography. Christraud Geary, a scholar dedicated to Cameroonian history, particularly within the Bamum kingdom, believes that Njoya and his court had access to photography before the first German colonists arrived through circulated illustrated magazines

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1. Howard W. French, "Foumban Journal; Inheritors of an African Kingdom, Come and Gone," *New York Times*, Oct. 21, 1997: A4.
2. Sylvaine Anna Diouf, *Kings and Queens of Central Africa* (Danbury, CT: Scholastic Library Publishing, (2001), 39.
3. Diouf, *Kings and Queens of Central Africa*
4. Emmanuel Matateyou, "King Njoya and the Kingdom of Bamum in German-African Relations 1902-1915," in Crosscurrents: African Americans, *Africa, and Germany in the Modern World*, ed. David McBride, Leroy Hopkins, and C. Aisha Blackshire-Belay (Rochester, NY: Camden House, 1998), 153.
5. Matateyou, "King Njoya and the Kingdom of Bamum in German-African Relations 1902-1915," 152.

and foreign journals.[6] However, when the German colonists arrived in the early 1900s, they brought with them cameras that allowed Njoya to physically be a part of the photographic process for the first time. Because of Njoya's power and status, as well as the photographic technology used by colonial photographers, he was capable of indirectly influencing the images' appearances and outcomes. The cameras these photographers used allowed them to develop the negative as soon as the shot was taken meaning that Njoya could see the scene he just posed for and make changes if needed.[7] He also prohibited the colonists from entering specific parts of his palace, so much so that there are no interior photographs of Njoya's old place built by his father. Njoya therefore regulated the images taken of him and his palace complex that were released to the masses by manipulating the "foreign photographers to put himself in the right light."[8] Colonial photographs that were originally meant to depict the Bamum as backwards and in need of colonial intervention soon became a successful method to "promote the kingdom and visually market a distinct Bamum identity within the colony and abroad."[9] Photography is therefore used in the Bamum kingdom to integrate colonial and local ideas in favor of the indigenous culture.

Njoya not only adopted colonial technologies to integrate the two societies, but he also used architecture to capture the power dynamics of his newly colonized kingdom. When the Germans arrived, Njoya was living in his father's old palace, which is the setting of most of the colonists' early photographs of Bamum. He then conducted a major building project where he constructed what Itohan I. Osayimwese, a scholar focused on colonial interactions and architecture, refers to as "hybrid buildings," due to their clear European influences.[10] Njoya returned to this hybridity of architectural forms

6. Christraud M. Geary, "The Past in the Present: Photographic Portraiture and Evocation of Multiple Histories in the Bamum Kingdom of Cameroon," in *Portraits and Photography in Africa* ed. John Peffer and Elizabeth L. Cameron (Bloomington, IN: Indiana University, 2013).
7. Christraud M. Geary, *Images from Bamum: German Colonial Photography at the Court of King Njoya* (Washington D.C.: Smithsonian Institution Press, 1988).
8. Christraud M. Geary, *Visions of Africa: Bamum* (Milan, Italy: 5 Continents Editions, May 2011), 24.
9. Geary, *Visions of Africa: Bamum*, 25.
10. Itohan I. Osayimwese, "Architecture with a Mission: Bamum Autoethnography during the Period of German Colonialism," in German Colonialism Revisited: *African, Asian, and Oceanic Experiences* ed. Berman Nina, Muhlhahn Klaus, and Nganag Patrice (Ann Arbor, MI: University of Michigan Press, 2014), 37.

(Figure 1)
"King Njoya in the Audience Courtyard of the Palace"

Title by C. Geary,
Photograph by Schroder
1912

towards the end of the German colonial rule and into the start of France's occupation when he commissioned a new palace in the city of Foumban. To capture the dynamic relationship Njoya had with the colonizers, he posed for a series of photographs with his architecture throughout his rule. This pairing of portraiture and architectural photography presents King Njoya to the public as more powerful and influential than his colonial counterparts, while still seemingly obeying the expectations of a colonial photograph.

This duality of meaning is clearly seen in the photograph entitled "King Njoya in the Audience Courtyard of the Palace" by Christraud Geary and taken by a German merchant named Schroder. Geary describes the image as "distant yet dignified", capturing the ambiguity behind the photograph.[11] In the image (Figure 1), Njoya is centered yet the angle is not straight-on. He is slightly turned as if the act of stopping to pose was disruptive and his head seems to be angled down towards the lens as if he is looking down upon the audience. This pose has been compared to European portraits of royalty and men of power, which Njoya was exposed to, demonstrating his belief that he was equal in power and influence when compared to the European rulers.[12] The diagonal of the roof behind Njoya draws the eye toward the palace architecture. Upon closer observation, the viewer can see that the massive carved pillars that support the structure are carvings of human beings. What is particularly unique about these pillars, besides their impeccable craftsmanship, is the use of men and women as motifs. Geary explains that the human motif "embodies aspects of leadership, evokes the hierarchical nature of the kingdom, and demonstrates wealth in people," and it could only be used exclusively by Bamum kings.[13] The figures could also demonstrate Njoya's loyalty to Bamum because his people are the literal support system of his palace and therefore his wealth and power. The pillars

11. Geary, *Images from Bamum: German Colonial Photography at the Court of King Njoya*, 52.
12. Geary, "The Past in the Present: Photographic Portraiture and the Evolution of Multiple Histories in the Bamum Kingdom of Cameroon."
13. Geary, *Visions of Africa: Bamum*.

(Figure 2)
"King Njoya Giving an Audience in Front of the Palace"

Title by C. Geary, Photograph by Marie-Pauline Thorbecke January 1912

separate a row of women, presumably some of Njoya's numerous wives, which not only show Njoya's desirable nature, but also his wealth, for women are commonly the ones who work and support the family in Bamum. On the other hand, to a colonizer, this image presents a dark and mysterious ruler who practices polygamy, so it captures Schroder's presumed ambitions to show the differences between the Germans and the Bamum. Nonetheless, it is undeniable that members of the German public would relate Njoya's posture and facial expression to European royal portraits and understand the powerful motifs of the reliefs behind him, which work together to present Njoya is an extremely powerful figure. No matter how Schroder frames and textualizes this image, the Bamum empire is shown as a dominant entity to the European public.

Njoya's constructed perspective of the photograph therefore "won" for Figure 1 and will triumph again over the colonial photographer's perspective in Figure 2. This photograph was captured by Marie-Pauline Thorbecke, who was accompanying her husband on his scientific expedition of Cameroon in the early twentieth century.[14] Geary entitles the image "King Njoya Giving an Audience in Front of the Palace" and states that it is "perhaps the best-known picture of Njoya."[15] The photograph is of Njoya atop his famous two-figured throne speaking with a servant.[16] The servant bows before Njoya with his eyes closed and his hands clasped together, because it was not allowed for a servant to speak to a king while looking him in the eyes. Behind the pair is a group of approximately thirteen other servants who keep a respective distance from Njoya but are available if he needs them. The repetition of vertical lines that occurs from the rows of servants directly correlates with the architecture they stand in front of; connecting portraiture to the greater architectural subject. The numerous vertical pillars with repeating patterns of reliefs encompass the background and connects the people serving Njoya directly

14. Geary, *Images of Bamum: German Colonial Photography at the Court of King Njoya.*
15. Geary, *Images of Bamum: German Colonial Photography at the Court of King Njoya,* 50.
16. Geary, *Visions of Africa: Bamum*, 36-37. Stools and chairs were a symbol of hierarchy and symbolized the legitimacy of a king's rule. Thrones were constructed of wood from "dangerous" trees that are meant to protect the king against witchcraft and misfortune. The thrones were ritually protected while they were being constructed and are consecrated before the king could use them. Therefore, the thrones are spiritually potent objects that embody Bamum kingship and tradition. The motif of the two-figures represents twins, a phenomenon the Bamum public fears. The king is the only person who can control the innate powers of twins which is why they make up the rear of the throne.

(Figure 3)
"King Njoya and his throne in front of the palace that was built in 1905"

Title by C. Geary, Photograph by Martin Gohring, November 1905

to the palace in which they work. The human motif is once again present in the pillars flanking the doorway. Unlike Figure 1, Njoya is not looking at the camera, but he is still looking down upon someone to show his prestige. The architecture in this photograph makes the entire scene overwhelming and to a European audience, the obscure appearance of the palace would most likely deter them from understanding the Bamum elite and they would instead just label them as "different". However, the orderly chaos of the architecture in the background highlights the formal exchange between Njoya and his servant in the foreground, making it even more important. The eye must forcefully adapt to focusing on the foreground because it acts as almost its own entity when compared to the repetitive verticality behind it. This then makes the event of Njoya having a respectful exchange with his servant much more valuable to a viewer than the exoticism of the palace.

Njoya was not only interested in presenting himself as a powerful ruler to the Europeans, but he was also intrigued by the direct response the westerners had to his culture. The story behind Figure 3 demonstrates Njoya's fascination and possible enjoyment with the manipulative power he could impose through architectural photographs taken at his court. This image, taken in 1905 and published in the *Evangelischer Heidenbote* journal, spurred immense interest in the museum industry of Germany.[17] Njoya poses in the photograph between his father's throne and his palace. His choice to stand behind the throne shows his belief that the spiritual nature of the throne and its motifs is ultimately the only power stronger than his own. He is also dressed like a German military man who takes a nonchalant stance with his hip out to one side demonstrating how the Germans must also revere the traditional spiritual powers of Bamum. The composition of this piece is extremely dynamic for there is a clear blending of Bamum and European

17. Geary, *Images from Bamum: German Colonial Photography at the Court of King Njoya.*

styles. However, by placing himself between two major symbols of Bamum royalty, Njoya is showing the weakness of German control over his kingdom. The strong vertical lines of the palace wall complement the spiritual potency and height of the two-figure throne, while Njoya's relaxed pose seems out of place. This represents the strength and power of the Bamum kingdom compared to the lax rule of the colonizers. Njoya is once again using subtle hints and details to demonstrate the lack of power the Germans have in his community. Because this photograph was to be massed produced, it can be assumed that Njoya intentionally posed in this manner to bring attention to his throne and palace instead of himself and the German military outfit he wears. When the photograph was shared with the German public, museum curators became obsessed with the two-figure throne. They tried to have Njoya donate it to their collections or even sell it to them, but Njoya refused, demonstrating how Njoya was the dominant participant in the discussions, unlike most colonial encounters where the Africans were hardly ever respected.[18] Njoya knew this photograph was going to have an impact on the German public, so he planned the composition to glorify his culture and their commodities to make the public enthralled with his power and success instead of the work the colonizers were supposedly doing in Cameroon.

As photographs of the Bamum kingdom continued to circulate throughout the world, Njoya increased his usage of photographic manipulation. Due to his desire to keep the colonists happy and secretly under his control, Njoya frequently interacted with the colonial governors of the greater region of Cameroon. During a visit with a German governor on the coast of Cameroon in 1908, Njoya was impressed with the governor's palace. However, Njoya knew that "his craftspeople and technicians could do better," and began the construction of a new, eclectic palace of his own.[19] This palace is commonly

18. Geary, *Images from Bamum: German Colonial Photography at the Court of King Njoya.*
19. Diouf, *Kings and Queens of Central Africa*, 44.

(Figure 4)
"Foumban: The King's new palace, seen from the rear"

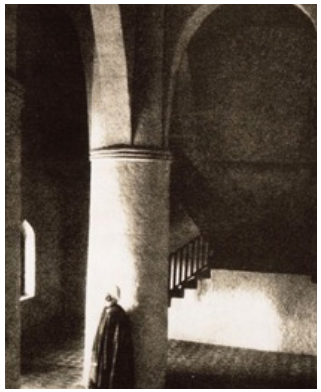
Walter Oettli
1908-1914
Basel Mission Archives

referred to as the "new palace", a title that will be utilized in this paper as well. This structure still stands in Foumban today and embodies Njoya's continuous struggle to artistically present Bamum culture as "authentic and timeless on one hand and modern and progressive on the other."[20] The structure is a three-story mud-brick building of which Njoya drew out the plans himself.[21] Paul Gebauer, who visited the Bamum Kingdom in 1931, describes this new palace as "a strange combination of local tastes and foreign ideas." [22] Steven Nelson, a Cameroonian art scholar, also admits that the palace "articulates the eclecticism and visual distinction of the king," who has "the greatest influence on the kingdom's royal arts and architecture."[23] The new palace is clearly a magnificent structure, that gave Njoya a great opportunity to further present the Bamum as successful members of modern life. The following three photographs discussed demonstrate Njoya's reliance on his palace architecture and the greater public reaction to his two-dimensional representations of this palace to present Bamum culture above European lifestyles.

To begin, Figure 4 captures the rear of the new palace and the architecture looks almost purely European. The flat, pointed roofs look nothing like the reed and raffia roofs of the old kingdom and the entire structure is made of mud-brick, a material used by the visiting colonists, that is not found in the earlier palace complex either. The one architectural element that references the traditional Bamum palace is the vertical wooden posts that support the overhanging roof of the exterior porch. So how does this photograph demonstrate Bamum power over colonial interventions?

The answer is the presence of King Njoya. If Njoya was removed from the composition, the viewer's attention would glide across the scene and not find anything particularly eye-catching. However, Njoya strategically placed himself directly in the center of the frame, so the eye automatically gives his

20. Osayimwese, "Architecture with a Mission: Bamum Autoethnography during the Period of German Colonialism," 36.
21. French, "Foumban Journal; Inheritors of an African Kingdom, Come and Gone."
22. Paul Gebauer, "Architecture of Cameroon," African Arts 5, no.1 (Autumn 1917): 43, http://www.jstor.org/stable/3334615.
23. Steven Nelson, "Collection and Context in a Cameroonian Village," Museum International 59, no.3 (September 2007): 28, doi:10.1111/j.1468-0033.2007.00610.x



(Figure 5)
"King Njoya in the central hall of the palace he built after 1917"

Title by C. Geary, Photograph by Anna Wuhrmann
1920-1921

(Figure 6)
"Untitled"

Unknown
1930-1939
Basel Mission Archives

figure more importance. The stark white of Njoya's turban makes him stand out from everything else in the photograph. His head is like a bright beacon in the middle of the composition that the viewer's eye is consistently drawn back to. He is too far away for the viewer to clearly see his face, but the viewer can still tell that Njoya is staring back at them, breaking the barrier of emotional separation that photography sometimes creates. Njoya's gaze is uncomfortable and consumes the viewer's interest more than anything else in the photograph. His direct gaze, frontal posture, and symmetrical composition are all common conventions found in African portraiture at this time.[24] This image is clearly not a documentary piece of Njoya's new palace, because the distance between the camera and the structure blurs the clarity of the exterior while the local vegetation interrupts the architecture. The clearly European palace is therefore just a backdrop for King Njoya to stand before, capturing his national pride and confidence. Even though Njoya's figure is physically a minimal part of the composition, his presence embodies the entire photograph and outshines the colonial importance in his architecture.

Instead of consuming the architecture with his presence like in Figure 4, Njoya uses the architecture in both Figures 5 and 6 to bring attention to himself and his power. These two photographs are taken of the entrance hall of Njoya's new palace but use unique approaches to capture the complexity of the space. In Figure 5, there is a layering of architectural features to make the depth and vastness of the hall obvious. The left-side of the frame shows a part of a massive column, who's counterpart sits off-centered in the composition. These two clay columns are a half of the entire columnar system in this hall, proving the immense amount of power and strength they must possess. Geary says these columns represent the "individualistic architecture of Njoya," suggesting that these powerful support-systems are a metaphor

24. Geary, "The Past in the Present: Photographic Portraiture and the Evocation of Multiple Histories in the Bamum Kingdom of Cameroon."
25. Christraud M. Geary, *Things of the Palace: A Catalogue of the Bamum Palace Museum in Foumban (Cameroon)* (Wiesbaden, Germany: Franz Steiner Verlag GmbH, 1983), 14.

of the king's own stability.[25] This column blocks a side of a staircase that seems to disappear into the darkness of the back of the hall. The only light in the photograph comes from an unseen source on the left, for the outline of the only window on the wall is too small to create so much illumination. This limited light source makes the architecture look bare and eerie.

The construction is clearly inspired by European styles and there is almost no reference to the Bamum culture. The high vaulted ceilings are supported by extremely wide and tall columns that lack a traditional order. The thick ribs of the vaults above reach so far down on the column that it appears the column is quite stout, yet upon closer observation, the viewer can recognize that the columns span the height of the hall. To understand the size and grandeur of this hall, one must once again study King Njoya's presence. By placing himself adjacent to the major architectural subject of this composition, Njoya becomes a sort of reference or measuring tool for the viewer to use when trying to understand the size of the architecture. The viewer needs Njoya to recognize that the column behind him is more than twice as wide as his figure and approximately four-times his height. Without Njoya, the grandeur of the European architecture would be muted and limited because his presence is what makes the vastness of the hall and the monumental size of his palace architecture evident. Njoya therefore is what makes the European construction, and culture, important within this photograph demonstrating once again his control over the colonial encounters.

The architecture itself also brings attention to Njoya as the focal point of the composition of Figure 5. The ribs of the arches supporting the ceiling converge at the column adjacent to Njoya. The eye is drawn to the curves of the ribs and as one follows the curved path they create from one column to the next, the ribs act as arrows directing the eye to Njoya. The ribs above

him, connected to the column, send the viewer's attention down towards his figure instead of throughout the architecture. Njoya also stands facing the out-of-frame light source that illuminates his face and casts an immense shadow behind him. This makes it seem like he is oblivious to the grandeur of his palace and sees better, more interesting things, out of the shot. His shadow morphs with the shadow of the adjacent column making Njoya's presence stretch out into a farther distance of the hall and connects him directly to his architecture, yet he ironically is also the object preventing the European architecture to experience the Cameroonian light.

This manipulation of light and shadow is also a major aspect of Figure 6. This photograph, taken approximately ten years after Figure 5, still shows Njoya as a reference tool for his European architecture in the new palace. The light comes from the same direction as Figure 5, and the source remains unseen. The light illuminates Njoya's white clothing while the black details of his outfit make him stand out from the column behind him. This image is particularly interesting because of its European conventions of creating an impactful photograph. Similar to Figure 1, where Njoya adopts a European stance and gaze to exemplify his power, here a European technique of framing architecture is used. The two massive columns of the hall act as boundaries for the composition. They direct the eye towards the void between them which Njoya's posture and direction of focus does as well. Sitting between the columns is one of the Bamum kingdom's royal thrones, whose two-figure motif, extensive beaded decoration, and advanced carving signifies Njoya's right to rule. The figures on the throne stare back at the viewer, like Njoya does in Figure 4, and give the appearance that the European architecture whether it be the columns, tiles on the floors, or the double-staircase behind the throne

are all there simply to bring attention to this magnificent symbol of Bamum culture. Njoya and the two columns are arranged within the photograph as if they are attendants to the sculpted figures on the throne. This creates a similar power dynamic as seen in Figure 3, where the spiritual significance of the royal throne is more influential than Njoya's own jurisdiction and presence within the photograph. Neither the Europeans nor Njoya can override the strength and rule of Bamum ancestral and spiritual traditions.

An interesting element of Figure 5 and 6 that must be mentioned is that they are interior photographs of Njoya's palace. As stated before, Njoya was very particular about what areas of his old palace that colonial photographers could see and capture. He only allowed colonists to enter his grand audience courtyard which was stationed right behind the exterior wall of the palace. This was a public space, and therefore allowed to be shared with the Europeans.[26] However, in these later photographs of his new palace, there seems to be a shift in Njoya's approach, for the photographers are not only allowed to enter a private part of his palace but can also take photographs of it. This shift must reflect Njoya's acceptance of photography and his confidence in his influence over the colonists. The entirety of the old palace was a symbol of traditional Bamum life while the new palace is a European skeleton and façade whose only significance and meaning comes from its interaction with elements of Bamum culture. The new palace represents the manipulative approach Njoya used for colonial integration in the earlier photographs previously discussed. The complex compositions found in all of Njoya's architectural photographs are turned into a three-dimensional form when Njoya builds his new palace which is why he allows interior photographs. It can then be said that the power Njoya found in photography motivated his later architectural ventures,

26. Osayimwese, "Architecture with a Mission: Bamum Autoethnography during the Period of German Colonialism."

further demonstrating the importance of both architecture and photography in Njoya's approach to colonial interactions.

These six images, taken by European photographers, but constructed by Njoya, give the appearance of being pro-colonization, yet under closer observation actually show the Bamum's lack for the necessity of colonization. When discussing the multiple viewpoints a single photograph can possess, Geary states "if one shifts the perception of a portrait from the older notion of being solely the product of the photographer to one that gives agency to the sitter as well…then the photographic portraits in Bamum become an important part of the royal project of articulating and inscribing history and maintaining rule."[27] The Bamum and Njoya understood the two sides of photography and the multiple messages it can produce. Their story was being shared throughout the Western world without their consent by colonial government officials, scientists, and scholars, but through photography they were able to control at least part of the story the public was exposed to. Njoya most likely would have agreed with Geary's statement that "no medium could communicate more convincingly than photographs," which is why he used photography to share the prestige, modernity, educational successes, and innovations of his people.[28] Njoya was not only a master of manipulation for physical interactions between himself and the Europeans, but also for visual interactions through which he could share his story with people across the world who would rather be told what to believe than to discover the information for themselves. European colonists believed they were assisting the Bamum by introducing them to modern technology and practices, like photography, but what truly helped the Bamum was the Europeans' ignorance to Njoya's ability to mask political manipulation as cultural integration.

27. Geary, "The Past in the Present: Photographic Portraiture and the Evocation of Multiple Histories in the Bamum Kingdom of Cameroon," 224.
28. Geary, *Images from Bamum: German Colonial Photography at the Court of King Njoya*, 30.

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Chad Eggar

MFA Graduate Student: First Year

I am making pictures about the ordinariness, yet ardent intricacies of domestic life by confronting my past and constructing a new present.

Warmth
Oil paint and charcoal on paper
22″ x 30″

ist

Matthew Heckert

BFA Photography: Fourth Year

I started my artistic path with a background in architecture but always held a fondness for photography. Growing up, I was surrounded by photos and wanted to find a way to merge my two backgrounds. I became drawn to structures, both found in nature and built by man, and have begun to explore the art behind them through film and digital photography.

Untitled 1
Digital Photograph

ist

Untitled 2
Digital Photograph

Untitled 3
Digital Photograph

M.Bea Hosenfeld

BSA Art Education: First Year

Here I have a depiction of the brave St. Joan of Arc, titled *Joan of Arc*, done in Procreate on iPad Pro. *Joan of Arc* is an inspiring saint that instills bravery and courage. Second, *Cloud Girl*, done in Procreate on iPad Pro. I am often considered as someone who has their head in the clouds, so I decided to render the feeling of flying and jumping through clouds and the freedom that coincides with it as a rendition of that phrase.

Joan of Arc
Procreate on Ipad Pro

Cloud Girl
Procreate on Ipad Pro

ist

Celia Bugno

BA Art and Architecture History, Arts Management Co-Major: Third Year

The Womanist Masquerade and Dispelling Stereotypes

Africa is generally regarded as a secondary subject; African art forms even more so. Throughout my time studying the arts of Africa at Miami, I have noticed that the art forms frequently discussed are primarily male forms, especially in masquerade (which until recently, I hadn't realized was its own art form). This made me curious about the female masquerades and artistry, and also lead me to question the dynamics of art and gender in Africa. After learning a bit about the Ohm society and Gelede masquerades in Nigeria, I became very interested in how these female societies wield power in their communities. I realized that my interest in this topic largely stemmed from my own misconceptions about the submissive roles of African women in art, and in their societies in general. After completing further research, I have gained an understanding of these misconceptions and their sources, as well as an understanding of these art forms. Through analysis of Gelede and Sande masquerades, I will argue that African women demonstrate their own forms of feminism in art, and that this is often overlooked because of Western exclusion of masquerade as an art form and Western stereotypes about African cultures.

One of the most important things to consider when looking at African art is context. Without context, much of African art simply cannot be understood because it loses its power, purpose, meaning, or a combination of all three. African art is meant to be a living thing. In one interview, curator Allyson Purpura goes in depth with multiple challenges she faced in curating her own exhibit with African art. She talks about navigating the falsified histories of the objects, how to give them contexts, the organization of the physical space, and how to include the diaspora, which often does not relate their own experiences closely to the objects that are frequently displayed in museums.[1] She mentions that "Terms like *fetish, specimen, artifact, art,* all reflect different

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1. Jasmin Habib, "Encounters and the Diasporic Art of Africa: An Interview with Allyson Purpura, Curator of African Art, Krannert Art Museum, University of Illinois," *Anthropologica* 56, no. 1 (2014): 229-37.

historical moments and configurations of knowledge/power that shape how African objects come to be seen."[2] Ultimately, views on African art are skewed by common misconceptions of what they actually are. Hence Purpura's intention of trying to bring life back to the objects. She says "…I like to try to find ways to open up the critical capacities of these objects. They have the power to undo the very categories that we use to frame them."[3] Context is key to understanding the objects to begin with.

Nigerian-born artist Sokari Douglas Camp brings her own point of view to this discussion as well. In her essay, she discusses her experiences with seeing African art in museums, out of the contexts she is familiar with them in Africa, and her discomfort with not knowing whether it was safe for her to be around certain objects. Camp says that "Museums have been strange places for West Africans to visit because of our mutual history: being colonized, our cities sacked; many things were stolen. Then, seeing these objects in museums out of context has always been perplexing. Museums do not seem to be designed for native people to visit."[4] This is due to the lack of context surrounding African objects and the lack of information that is usually present alongside them. She discusses her experiences curating her own exhibit with African art as well as creating her own art inspired by traditional practices.[5] When looking at masking practices in particular, she says "This is what was missing from the storerooms; this is also what is missing from most museums throughout the world: the fact that these masks come to life once placed on a performer's body, and that the performer becomes possessed by the spirit he carries."[6] Camp explains that an object must be viewed as it was intended when it was created, something that is frequently lacking in museums.

2. Ibid., 230.
3. Ibid., 232.
4. Ibid., 55.
5. Sokari Douglas Camp, "LIFE IN MUSEUMS." *Journal of Museum Ethnography*, no. 11 (1999): 55-62.
6. Ibid., 57.

The late Mary Nooter, a professor of world arts at UCLA, dives into the reasoning behind the lack of context and prevalence of stereotypes in her essay about secrecy within African art.[7] She assets that "…stereotypes [based on sensational Eurocentric accounts] were rife during the colonial era, when European missionaries and functionaries deliberately projected an image of a 'primitive' Africa…Many African traditions were suppressed in this process, and a number of formerly open associations went underground or disguised certain of their practices to deflect the repressive attentions of colonial regimes."[8] Thus because of the goals of the Europeans in power, African art was discredited or abolished. However, one distinction that Nooter is sure to make is that in Africa, secrecy is fact of life when it comes to art. While the West associates secrecy negatively, with things such as espionage, Africans recognize secrets as a social reality and a necessary part of their systems of knowledge.[9] When looking at secret societies, and sometimes even in daily life, we can see that knowledge is often shared through performance or a long process, such as an apprenticeship. However, interpretations may be affected by the member's age, gender, and status, among other factors.[10] In this way, secrecy can also be looked at as a form of context- as Nooter puts it, "One function of art in Africa, then, is to act as a visual means of broadcasting secrecy—of publicly proclaiming the ownership of privileged information while protecting its contents."[11] When we look at African artistic practices, we must remember that without context, some of which is secrecy and the privilege of knowledge, the art is meaningless. We must remember that art in Africa is often multi sensory, especially in the case of masquerades, the focus of this essay.

First, we will look at the Gelede masquerade as a form of empowerment and celebration of women by the Yoruba community. The Yoruba people

7. Mary H. Nooter, "Secrecy: African Art That Conceals and Reveals." *African Arts* 26, no. 1 (1993): 55-102.
8. Ibid., 55.
9. Ibid., 55-56.
10. Nooter 62 and 64.
11. Ibid., 58.

primarily live in the southeastern region of Nigeria and the south of the Republic of Benin, and number about 25 million. They have a long and rich art, urbanization, and kingdoms that influence politics even today.[12] Beyond these statistics, the Yoruba have a unique and important relationship to art. They include multiple forms of art that are not frequently considered "art" by the West. Nooter notes that "Yoruba art is not only visual, but includes song, poetry, and dance. The very form of the objects establishes verbal and choreographic meaning."[13] Yoruba art is more than visual, and has strong ties to performance. This means that while Gelede masks are frequently seen in museums, their actual contexts involve the entirety of the Gelede festival.[14] Gelede must be considered in the context of Yoruba art forms and celebration.

The Gelede festival is an all-night event. First, there are drummers that begin to play music while the male members keep the crowds back from the performance space. Then the dancers file into the space in order of seniority, youngest to oldest. The crowd watches them dance and encourages them on, then once darkness falls many continue to celebrate elsewhere.[15] The female masquerade dance centers on supreme composure and controlled power- a dance for pleasure instead of the male dance for power.[16] The rehearsals are intense, beginning months in advance and occurring every other night; an elderly male official will usually evaluate the dance before it is performed. At the playing of certain drum phrases, the male dancers to shake their fake buttocks in imitation of the body beads that are commonly worn by women and girls to increase the appearance of the size of their buttocks. This is because "Femininity and beauty are referenced and praised in certain eka which may be included in the performance, and which influence the dress of Gelede."[17] Gelede festival is in part due to a fear of sisterhood, of a sort of

12. Ibid., 165.
13. Ibid., 166.
14. Ibid., 172.
15. Margaret Thompson Drewal, and Henry John Drewal, "Gelede Dance of the Western Yoruba." *African Arts* 8, no. 2 (1975): 36-79. 36.
16. Ibid., 44.
17. Ibid., 39.

covert power that women share in the form of secrets. Women were and are frequently powerful liaisons in political and spiritual matters,[18] and the Gelede "pampering' is seen as a necessary means to placate them- "the dance reflects man's anxieties towards women".[19] Gelede ultimately is "In a tightly structured play of great energy… the males symbolically externalize the vital natures of men and women, projecting an image of the life force, ase."[20]

In an article by University of Wisconsin-Madison's Henry Drewal, he describes Efe (the night portion of Gelede) as a public equivalent of the type of private prayer that would occur doing invocations. This spoken portion is very important to Gelede as well because "Ase is a vital force, energy, mystical power and potential which is present in all life in varying amounts and in varying manifestations. Utterances contain ase."[21] He talks about how many members of the community, outside of Gelede members, also participate in this portion of the festival.[22] However, this is still a festival for the women, as "Efe ceremonies traditionally occur in the main marketplace--a major setting of social, religious, and economic activity involving primarily women."[23] Something that is also interesting to note is that praise of the mothers comes immediately after praise of the *orisa* (the Yoruba deities).[24] The two, then, are considered close together in this prayer. When outlining the order of the songs, Drewal brings up the section in which politics and local behavior are discussed. In this section, those who have done wrong in the community, particularly to women, are called out and shamed, but those who have done well are praised.[25] The Oro Efe also provides political commentary in one section and acts as a mediator between disputes.[26] Therefore Gelede and Efe serve to praise and honor women of the community as a respected group that deserves fair treatment.

18. Ibid., 45.
19. Ibid., 45.
20. Drewal, "Gelede", 45.
21. Henry John Drewal, "Efe: Voiced Power and Pageantry." *African Arts* 7, no. 2 (1974): 26-83. 26.
22. Drewal, "Efe", 27.
23. Ibid., 27.
24. Ibid., 60.
25. Ibid., 63.
26. Drewal, "Efe", 60.

Gelede was created with a very specific purpose- honoring women as well as driving away any evil influences such as witches. This dual part purpose brings up legends of the Yoruba that relate to females, witches, and fertility. While the historical is concerned with time and place, the mythical relates to the idea of creation by divine beings. The mythical origins are mainly found in the *Odu-Ifa*, Yoruba divination narratives, that act as archetypes or examples for ways to fix problems based on past examples and repeating cosmic processes. The smaller parts of these, the *ese-Ifa*, starring an *orisa* (an animal or person presented with a problem in this case), are memorized by the diviner, the *babalawo*.[27] Gelede masquerade uses these to deal with witchcraft and human fertility by using the *Odu-Ifa* models to entertain *Iya Nla* (Great Mother), from whom all initiated women gain power over controlling the life and death over their offspring, as well as to influence the women towards using this power for good. Art historian and professor Babatunde Lawal states that "Although Gelede is used to honor many *orisa*, its main function is to entertain *Iya Nla*, the Great Mother, [who has] mystical powers, the most fearful of which is that of witchcraft."[28] Gelede is the most potent means of influence towards good. Gelede is also believed to pacify witches, or *aje*, who have nearly unlimited power. But we must again look at context when we look at these witches. "...Unlike the European conception of the witch as a personification of the devil, the *aje* can easily be convinced to use her powers for the well-being rather than the destruction of society. One of the most potent means of influencing her is the masquerade of Gelede."[29] There are some parts of the masquerade, such as *Efe* (named for the trickster god), or the bulkiness and dancing, that recognize her children as well. Lawal also addresses the patriarchal nature of the society, saying that

27. Babatunde Lawal, "New Light on Gelede." *African Arts* 11, no. 2 (1978): 65-94. 65.
28. Ibid., 66.
29. Lawal 66.

"...through the masquerade and rituals of Gelede, the men try to make up for the [socioeconomic] disparity by conceding a spiritual superiority to women while still retaining effective political control of the society."[30] It is a way of trying to make up for women's role as a mother raising a child, a subordinate role. The secrets of this masquerade are controlled entirely by the women and completely accessible to them, unlike those of male society masquerades.[31] It becomes clear that while Gelede has many purposes, it is designed to satisfy the females who may feel unhappy with their societal position and prevent evil female forces from affecting the community.

Of course we would be remiss to look at the context and purpose of Gelede without actually looking at the dress of the festival. Men dress as women in the masquerade and recognize their spiritual power. Men also dress this way because of a legend describing a god that wore the same things and won favor with the *aje*. According to legend, the Great Mother was briefly infertile after marrying *Oluweri,* a native of Ketu, until she danced with metal anklets and wooden images on her head; these are now part of the masquerade dress.[32] It is said that "The female Gelede can be identified not only by the hairdo but by her figure and costume."[33] Other parts of the masquerade dress include a long-sleeved shirt, gloves, stockings, anklets with protective sand bags, a cylindrical object tied around the waist at the back, and a large cloth knotted at the chest (*iro*), wooden breasts, a short blouse over the breasts (*buba*), and a wooden mask like a cap with an attached rim covering the face of the masquerader. The bulkiness of male and female costumes resembles the ideals of the Yoruba and the *aje*.[34] While the dress may seem a bit satirical, it actually is meant to honor various legends, deities, and mimic the way that Yoruba women actually dress.

30. Ibid., 69.
31. Ibid., 69.
32. Ibid., 69-70.
33. Lawal 69.
34. Ibid., 67, 69-70.

Another masquerade that celebrates and honors women is that of the Sande. The Sande societies are found along the Ivory Coast and in Liberia, Sierra Leone, and Guinea. Sande society is a women's society that recruits young girls and educates them. This education includes practical skills that they will need in their daily lives, as well as ritual practices and esoteric knowledge. They learn social norms of behavior, particularly related to family life, as part of their initiation. The initiates were also taught to avoid men to protect themselves and allowed to spend time with their families outside of the "bush", or compound that is built for each new session of initiates. Today the initiation period is much shorter, often coordinating with summer breaks from school.[35] The society has a rather complex ranking system, wherein only certain levels are allowed to wear or possess a mask and certain levels may possess a mask but it must be kept by a higher official in a special place, a *kunde*.[36] The process of initiation has several important parts, beginning with *yaya* (or female circumcision)[37], followed two weeks after by a feast celebrating the return of the initiates to their villages which includes *gani*, a special medicine.[38] Initiates in their second-to-last initiation ritual wear headcloths tied in a specific way around their waists as well as ropes of beads. They also wear a necklace called a *gbali* which may have cowrie shells and a leopard's tooth strung on an animal horn or bell. They rub white clay *(wuji*) on their faces.[39] The final ritual involves the collecting of initiates from their home and collecting of special leaves before gathering around the *gundi* (an enclosure built neat the house of the Sande Wa Jowei). During their three-day stay there, initiates are given new clothes and finery and make their final payments to the society. Then the initiates are brought into town and display the *kunde*, then attend a washing ceremony where they are dressed in their finest before

35. Ruth B. Phillips, "Masking in Mende Sande Society Initiation Rituals." *Africa: Journal of the International African Institute* 48, no. 3 (1978): 265-77. 265.
36. Phillips 267.
37. While I personally believe that female genital mutilation is wrong, I have chosen to omit that argument from this essay as I believe that it falls outside of the focus of my research. It is certainly an important discussion, but is not necessarily related to my thesis.
38. Ibid., 269.
39. Ibid., 270.

being celebrated by all townspeople with a large, multi-day feast. A special dancer appears here to celebrate them as well. The ceremony finishes when the girls go back to school, or in the olden days, when they would go to their grooms.[40] The Sande is one of few exclusively women's societies, and acts as a means of transition from girl to woman, as well as a socializing force, in their communities.

The masquerade itself is a form of empowerment to women and a sign of a very important event. What makes the masquerade so important, and so empowering, is that "The Sande maskmaker, the *sowei*… is the most artistically elaborated of the Mende mask types. It is also the only documented mask in Africa worn by women."[41] The dancer, the *ndoli jowei*, "wears, in addition to the black helmet mask, one or more capes of blackened palm fiber around her neck and waist and under this a shirt, pair of trousers and shoes which cover the masker's skin completely. Traditionally these clothes should be black as well, but today garments of other dark colors are occasionally worn and tennis shoes are not uncommon. She carries a switch in one hand with which she gestures, and bells are tied to her costume which jingle when she moves. The costume, like that of other maskers, includes various traditional herbal charms encased in *fritambo* or sheep's horns, as well as [Muslim] amulets folded into leather or cloth packets. These are intended to increase the masker's powers and afford protection from witchcraft." The dancer is accompanied by women shaking seed rattles and men drumming.[42] Ruth Phillips, a professor of art history at Carleton University, tells us that dancing is extremely important to create festive moods, if not always necessary for a ritual, so much so that if one Sande chapter does not have a Sowei they will bring in one from another chapter.[43]

40. Ibid., 270-271.
41. Phillips 265.
42. Ibid., 273.
43. Ibid., 268.

But the power of the masker is even more important. "The Sande masker…bears the same title as the highest rank in the Society, Sowei. This title gives extra dimension to the masker's identity. Like other secret society masquerades, she is both *hale*[or medicine] and *ngafa*[or spirit], a personification of the Society medicine and an embodiment of its particular spirit. But unlike other masquerades the Sande is also given the same title as the human leaders of the society."[44] She attends and dances through several portions of the initiation ceremony in order to honor the initiates accomplishments and to remind the town that certain dues are necessary for the next step of initiation. She is only seen at three specific points of Sande initiation. However, she may also be seen at certain times to remind the community of the strength of the women within the society, such as politically important occasions. he may also come out to point out an offender who has violated the rules of no sexual contact with an initiate, who the chief then punishes according to his crime. Thus the Sande masquerader acts as a significant political, economic, and spiritual force throughout the community, as well as a female protector of females.[45]

But more importantly to my purpose is the Sande impact upon their communities. Phillips gives an idea of the importance of Sande by stating that "Membership in both Sande and [the male equivalent] Poro continues to be a strong bond among adults, enabling these Societies to act as central institutions exerting considerable economic and political power in Mende life."[46] Sande is important to the maintenance of the community. Secret societies within the Mende also have important secrets that are only accessible to specific community members.[47] However, initiated women who move out of their communities may join the Sande chapter in their new community and will

44. Ibid., 268.
45. Ibid., 272.
46. Ibid., 267.
47. Caroline Bledsoe, "The Political Use of Sande Ideology and Symbolism." *American Ethnologist* 11, no. 3 (1984): 455-72.

still be welcomed as members in the chapter of their old community. Thus "… the Sande is seen as crosscutting lineage interests to unite its female members and to promote their education and welfare. Bonds among Sande women are said to afford members protection from unwarranted male exploitation, voyeurism, abuse and disrespect, and to provide them with close, supportive networks of other women. Membership in the Sande is also said to make women a powerful political force in the national arena."[48] Sande societies create important political and social ties between various communities within the region.

In order to discuss feminism and women's struggles in Africa today, we must first look at the past and how this context was created. The late art historian Pepe Roberts tells us that "In many (if not most) societies in Africa, few women had either individual or collective rights in land to maintain except access conditional on becoming and remaining wives."[49] Obviously, there has been a patriarchal dominance in African societal history. Women, interestingly enough, although treated as a commodity, frequently performed the most work. In fact, women performed double the work in many non-capitalist societies- the reproductive and the productive. They were frequently treated, due to changes in town economics due to capitalism, as "unfree labor".[50] So here is where the idea of submissive and hardworking women comes into play. Historically, women have worked without recognition both in the public economy and in the private household. Another important contextual factor to consider is that of the colonial gaze and its very sexualizing (and demeaning) view of African women. Unfortunately, this gaze does not end with the West- "…African women have had to struggle against both the oppressive sexual identities of their own cultures and the vicious imposition of western concepts

48. Bledsoe 465-467.
49. Roberts 176.
50. Ibid., 178.

of femininity in the course of imperial domination. The dilemma of the double struggle that African women have to engage against both western and indigenous cultural identities has been that acts of individual resistance are not only charged with being immoral rather than political but being in pursuit of western lifestyle and concepts of women's freedom rather than African ones."[51] Women in Africa have had to challenge ideas about their independence, economic equality, and sexual freedom that have been long established, and this is where their specific feminism emerged from.

However, African women do not always identify with feminism as it is used in the Western sense. Instead, many choose to believe in an African-woman centric belief instead. This is because of a complex history with the lack of intersectionality within feminism, as seen by African women, and quite often the diaspora as well. Ideas about feminism and gender equality first changed beginning with the U.N.'s Decade for Women, in which various workshops brought African women together to define their cultural-context appropriate forms of feminism and definitions of gender. From this point, multiple African nations began encouraging research in gender studies and several government agencies, such as women's commissions, were established. However, due to conflicting ideas about mainstream (i.e., not African-sensitive) feminism, many were still unwilling to adopt the term fully.[52] Many instead choose to adopt the philosophy of Black Womanism, which "celebrates Black roots, the ideals of Black life, while giving a balanced presentation of Black womandom. It concerns itself as much with the Black sexual power tussle as with the world power structure that subjugates Blacks."[53] This is also due in part to the phenomenon that "Black African men consider gender a divisive concept imported from the West to 'enslave' African women and

51. Roberts 181.
52. Mary Modupe Kolawole, "Transcending Incongruities: Rethinking Feminisms and the Dynamics of Identity in Africa." *Agenda: Empowering Women for Gender Equity,* no. 54 (2002): 92-98. 94.
53. Ibid., 95.

alienate them from African men and the general struggle against racism. In the same vein, many African women initially rejected feminism, perceiving it as a western ideology imported to Africa to ruin the family structure."[54] Thus there has been a large increase in the study of gender and the recognition of gender differences, despite the lack of Western-branded feminism. Black Womanism is a form of female empowerment that is very specific to Africa and the diaspora and is important to recognize as a means of leveling the playing field for women in a way that is sensitive to their cultural context.[55] Equally important are the efforts of many African feminists to adopt the meaning of feminism from its western context into one that is equally appropriate for contexts in other nations, such as those of Africa.[56] Feminism, and Black Womandom, in Africa come from a contextually significant basis of economic and social inequality of women that is due in part to historical gender roles as well as being influenced by colonial ideas about women's sexuality and subordination.

When we bring feminism in Africa together with the Gelede and Sande masquerades, we can see that these are in fact a feminist art form. Says Professor of Art History at Skidmore College, Lisa Aronson, "The two important conclusions we can draw [from several studies] is that women's masquerades have their own unique aesthetic and that women use their performative art to negotiate their relationship to men while asserting their own position of authority."[57] Performative art absolutely includes masquerade, as without the entire dress, dancer, and audience, the masquerade becomes meaningless. These are a specific, women-celebrating examples of a usually male-dominated art form. Henry Drewal notes that females are considered more secretive, and for this reason every male cult has one high-ranking

54. Kolawole 93.
55. Ibid., 94.
56. Sisonke Msimang, "Introduction: African Feminisms II: Reflections on Politics Made Personal." *Agenda:Empowering Women for Gender Equity*, no. 54 (2002): 3-15. 7.
57. Lisa Aronson, "Gender and South African Art." African Arts 45, no. 4 (2012): 1-5. 1.

female official. There is also a belief that male efforts can be negated by female opposition, spiritually and physically. There is a large amount of respect and affection for female elders within the community; they are protectors and creators. While females covertly make plans, their males overtly act them out, following the rules of behavior within society. Iyanla houses of the Yoruba relate to Gelede and female power as well. Drewal describes the various features and meanings of the masks, which include menstruation blood and are considered extremely powerful. The large white cloth leading from the Iyanla character that represents community unity is also the cloth representing the mother. Pregnant and working women often also appear on Iyanla masks to recognize their important economic contributions.[58] And with their heavy weight on politics and economics, the Sande clearly represent a strong female force.

As we break down the significance of Gelede and Sande masquerades, we see how they empower and celebrate women and womanhood. Both are societies for women that exercise considerable power over aspects of daily life, such as politics or spirituality. This directly ties into Black Womanism and its goals of empowering and celebrating African women and the diaspora, as well as certain aspects of feminism in the Western sense. They challenge stereotypical ideas about women's submission and roles as housewives.

58. Henry Drewal, "Art and the Perception of Women in Yorùbá Culture (L'art Et Le Concept De Féminité Dans La Culture Yoruba)." *Cahiers D'Études Africaines* 17, no. 68 (1977): 545-67.

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Erin Lorigan

BFA Communication Design: Second Year
Minor: Printmaking

These are Monoprints, a form of printmaking that involves applying layers of ink onto thin zinc plates. The same plate can be used multiple times, but each print can only be pulled once. This is the series I did on trees, all landscapes from the imagination. I wanted to experiment with several different techniques of applying the ink to create the landscapes, sometimes attempting to create atmospheric perspective by painting it on, and other times laying down ink first and then taking it away for a more graphic, line-based style.

Cliff Side
Ink on Zinc Monoprint
12″ x 9″

ist

Lake Side
Ink on Zinc Monoprint
12″ x 9″

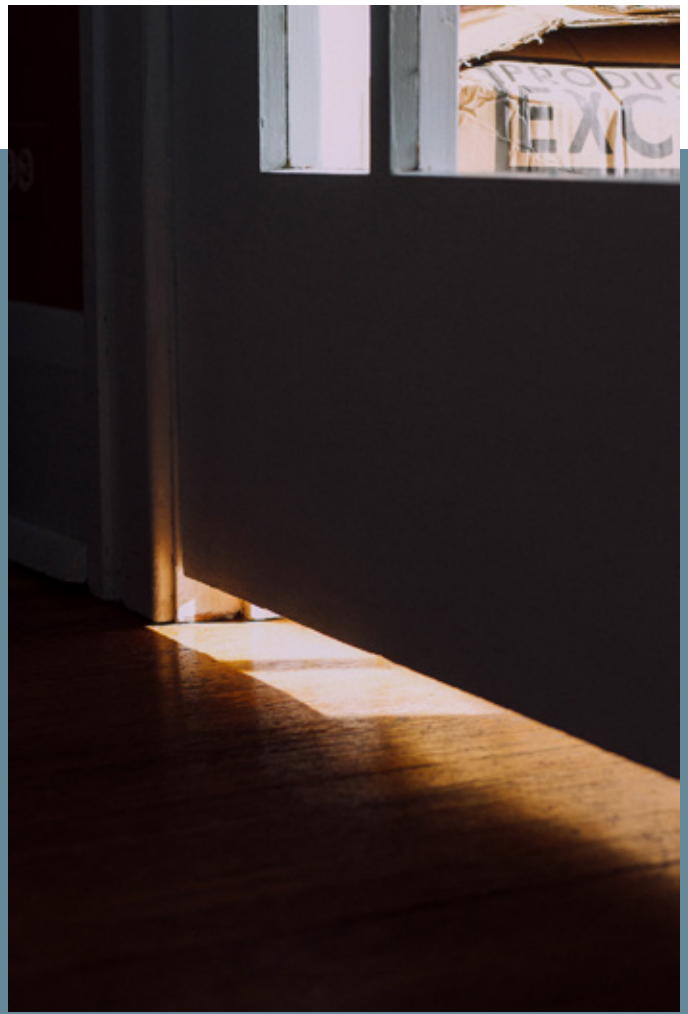
Dark Side
Ink on Zinc Monoprint
12″ x 9″

Rachel MacNeill

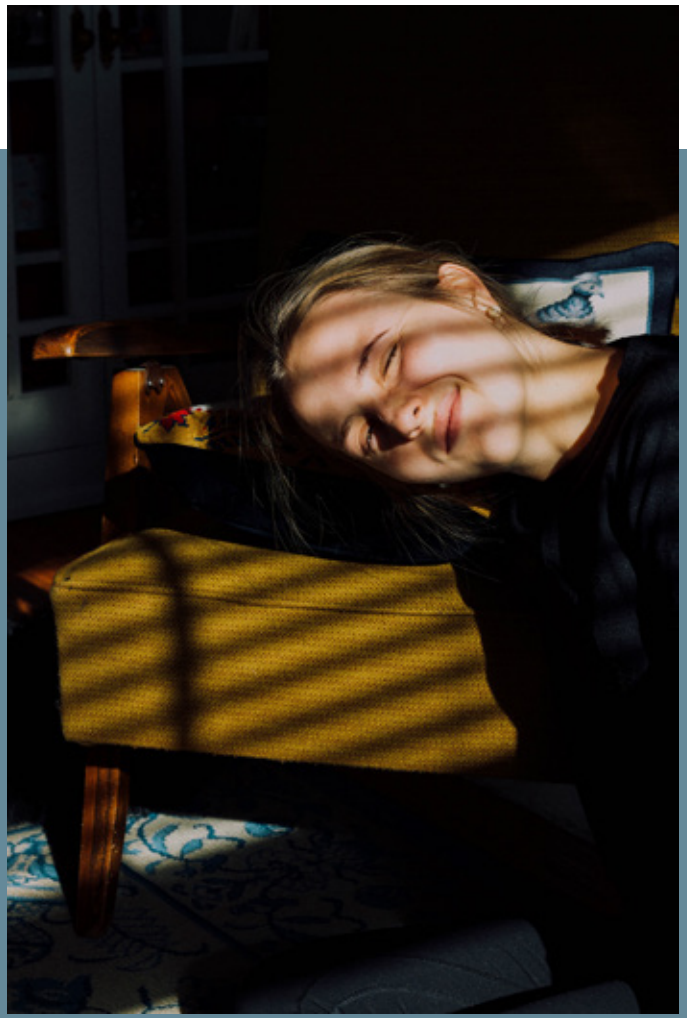
BFA Photography: Second Year

Seasonal depression strikes hard at home, especially during the unending J-term days. I will take all the sun I will get, even if it's through the slits of the blinds.

I am from Chicago, and I love shooting natural light. When I'm not shooting natural light I am shooting sports photography for Miami Athletics or event photography for my family's foundation, R33M.org.



Untitled 1
Digital Photograph



Untitled 2
Digital Photograph

ist

G M Akand Sabik

BS Mechanical Engineering: Fourth Year

At the core of Sylhet, Bangladesh, this what you get. This serenity can be overwhelming and calming at the same time. Some thrive for it, others live in it, only to take it for granted until it's lost.

One wonders what it might be like, others fathom-when again! Categorized as one of the select few, Charles Duke Jr looks back at his prime. In Oxford, Ohio, he took this symbolic stance at reminiscing the joy that was, walking on the moon.

Essence
Digital Photograph

Momento
Digital Photograph

ist

Camille Boggan

BA Sociology: Fourth Year
Minors: Art and Architecture History and Arts Management

Passing Through: Architectural Liminality in the Works of Do-Ho Suh and Sabine Hornig

In 1985, architect and critic Kenneth Frampton proposed six points for an "architecture of resistance." Architecture informed by critical regionalism would defy both Modernism's optimization of technology and nostalgic historicism of the late 20th century.[1] In *One Place after Another*, Miwon Kwon (2002) similarly explores this theory through the historical progression of site-specificity in contemporary art. Capitalist commercialization has been the driving factor of mass homogenization of places and culture, heightening society's sense of placelessness.[2] However, the contemporary art world's proclivity to distinguish mobilized placelessness from place-bound site-specificity is shortsighted. I will argue how artists Do Ho Suh and Sabine Hornig challenge the claimed contradiction of capitalist, placeless mobility and historic place-bound specificity through architectural liminality; using architectural form as representation of places and spaces that fluctuate between and combine the practices of place-bound specificity, mobility, or "non-places". Suh's ephemeral installations expertly blend the nostalgia of domestic space with concepts of nomadism and displacement in contemporary global society. Sabine Hornig's photographical and architectural installations play with both the placelessness and familiarity of the growing homogeneity of urban spaces. As Frampton concluded, architecture critical of hegemonic practices could "achieve a self-conscious synthesis between universal civilization and world culture", much like the works of these two contemporary artists.[3]

When I first experienced the contemplative experience of passing through one of Do-Ho Suh's fabric structures at the Contemporary Arts Center in Cincinnati, Ohio, I began a process of investigating the nature of transition and how it is inextricably linked to place and space—and how it could relate to art theory. I considered how these structures, much like tents, are given meaning by those who use them and how they occupy the spaces and in

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1. Kenneth Frampton, *Critical regionalism: Modern architecture and cultural identity*, (New York, The New Press, 1985) 314-327.
2. Miwon Kwon, *One Place After Another* (Cambridge, The MIT Press, 2002).
3. Frampton, 315.

which they are located. Many of us would attribute tents to spaces of leisure or mobility. They are not permanent structures bound by place or given deep, symbolic meaning; they are objects of movement or convenience. However, to the homeless or global migrants, these structures are a fixed space in a continuously transient existence. They are homes or shelters with identity, history, and sometimes culture—no longer objects, but places. What was striking about Suh's work was how he contextualized and executed works that acknowledged these contradictions of non-place and place by allowing them to coexist without tension, but contemplation.

Anthropologists, sociologists, architects, geographers, and other scholars have contemplated and theorized what it means for something to be a "place" versus a "space", and what these words mean both conceptually and when applied. Geographer Yi-Fu Tuan (1977) explored these meanings in depth in his book *Space and Place: The Perspective of Experience*.[4] He argues that places and spaces are fundamentally human experiences that reach beyond geographical locations and physical boundaries. Our experiences as human within spaces and places are how they are given meaning, defined, and re-defined over time. The fact that "space" is even distinguished from "place", although they are similar experiences, is an example. Tuan differentiates space as "freedom" while place is "security"; space is abstract, whereas place is tangible. Space is thought of as geographical measurable limitations or freedoms—there is not enough space, this is my space—whereas place can have an identity, a culture, and a history. The meanings of these connotations and definitions, however, are entirely constructed by humans based on our experiential perspectives. Space and place are often inextricably related; Tuan states that "the meaning of space often merges with that of place" as the lack of experience with a space slowly transforms into a place with knowledge, meaning making, and value given to it by humans.[5]

4. Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis, University of Minnestota press, 1977).
5. Tuan, 6.

Contemporary art theory has also meditated on the use of notions of space and place by artists, particularly in the practice of site-specificity. Miwon Kwon's *One Place After Another* details the historical developments of site-specificity, and the reconfiguration of the meaning of site-specific following the rise of relocating previously place-bound or installations in the late 20th century.[6] Previously, site-specific works "took the site as an actual location, a tangible reality, its identity composed of a unique combination of physical elements…"; a work could not be separated from its site, or the work was no longer valid.[7] In the 1970s and 80s, site-specificity's meaning transformed to remove itself from physical spaces and dematerialize into a process, as a resistance to commodification.[8] However, despite the further growth of discursive art disseminating into the public sphere, institutions began to rekindle their interest in Modernist works towards the end of the 20th century and re-sited them back into their white-walled rooms. The capitalist-driven commercialization of these works negates the original place-bound intent of them and has made mobility of site-specific art the new norm. Kwon cautions that this institutionalized norm—mobile site-specificity—is now framed as an aesthetic choice by artists, where the ephemerality of place- or time-bound works are once again commodified into placeless objects.[9] We arrive at a point in contemporary art discourse where placeless mobility and place-bound specificity are at odds, largely driven by capitalist desire for art objects or art experiences.

"If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, historical, and concerned with identity will be a non-place", claims Mark Augé (1995), in his publication exploring anthropological places of "supermodernity."[10] The supermodern world is characterized by excess of time and space, leading to the rapid increase of what he calls "non-places"—areas of commerce, transit,

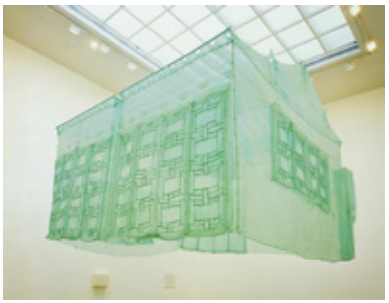
6. Kwon, 33.
7. Ibid., 11.
8. Ibid., 24.
9. Ibid., 38
10. Marc Augé, Non-Places: An Anthropology of Supermodernity (London, Verso, 1995).

and leisure. These non-places—such as airports or an airplane—do not relate to shared history, culture, or identity in order for them to be "places", nor are they intangible enough to simply be labeled as "spaces" either.[11] Although these non-places are shared by humans, they are simply neutral zones of passing through.

The distinction between non-places and architectural liminality is essential to my argument and will inform how I read the works of artists Do-Ho Suh and Sabine Hornig. Liminal is derived from the Latin word "limen", which means "threshold". Places, spaces, time, and people can be liminal, and performed acts can also be liminal.[12] British anthropologist Victor Turner expanded on this anthropological term in the late 1960s, although it originated from Arnold van Gennep in 1909. Turner described liminal entities as "necessarily ambiguous…. neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial".[13] While liminal spaces are characterized by the symbolic state of ambiguity and transience, non-places are distinguished by their lack thereof—there is no symbolic meaning to the absence of place or being.

Some contemporary artists practicing installation have utilized what I call architectural liminality— the use of architectural form that does not solely conform to placeless mobility or site-specificity, mediating on the betweenness of contemporary society. Do-Ho Suh is a Korean-born artist whose works require a deep meditation on the lived experience of those displaced in a rapidly globalizing world, and the perpetually in-between places and spaces these global migrants find themselves inhabiting. Suh practices his work between London, New York, and Seoul, and his meticulously crafted to-scale recreations reflect the impermanence and attachment of the ever-mobile global citizen. The recreations of his past dwellings are constructed of semi-opaque fabrics and wire, heightening the ephemerality of these structures.[14]

11. Ibid.
12. Judith Westerveld, "Liminality in Contemporary Art: A Reflection on the Work of William Kentridge (bachelors thesis, Gerrit Rietveld Academie, 2011), 5.
13. Victor Turner, The Ritual Process: Structure and Anti-Structure (Ithaca, Cornell University press, 1966).
14. Do-Ho Suh, interview by Julian Rose, Artforum, January 19, 2017.



(Figure 1)
Seoul Home/L.A. Home/New York Home/Baltimore Home/London Home/Seattle Home/L.A. Home, 1999, Do-Ho Suh, silk.

One of Suh's most notable works that emphasize the notion of liminality is his 1999 work, *Seoul Home/L.A. Home/New York Home/Baltimore Home/ London Home/Seattle Home (Figure 1)*. Suh has created a to-scale model of his traditional Korean home that is installed to be suspended in the air; a ghost of an ever-present, yet distant, place. The liminal aspect of this work is highlighted in symbolism found in the title. As the work travels from exhibition to exhibition, it becomes the artist's "home"—and with each show the name is extended to include all of the places that have become a home to the artist. The adaptable theme of this work points to its contradictions in terms of place; it is both intensely nostalgic and place-bound, yet mobile and transitory. It is a representation of a once-existing place in reality (a childhood home), a symbolic place (the artist's home in that particular city, the institution it resides in), and the absence of a place. By calling it a "home", Suh adds a layer of history, identity, and culture that allows it to be a place, but not entirely. More than a fixed place or an object that represents a place, it is a transitory, suspended architectural form between the destinations of place-bound and placeless.

(Figure 2)
Hub, 2016, Do-Ho Suh, polyester fabric on stainless steel pipes.

In the *Hub* series from his 2017 solo exhibition *Passage/s* (Figure 2), this same idea of transition and architectural liminality is explored. The featured installation is an index of Suh's past residences, connected to form a passage where each residence is defined by a different color of his signature fabric. Each room features expertly recreated details that are a reminder of both the artist's intimate knowledge and history with this place, but also the ubiquitous homogeneity found in the light switches, radiators, doorknobs, and pipes of pre-war American dwellings. As you walk through the intentionally narrow hall, it is apparent how brief your encounter is within each individual dwelling. These are not spaces of leisure or contemplation. Instead they form a perpetual passage; a liminal place that evokes uncertainty and displacement,

(Figure 3)
Double Transparency, 2013, Sabine Hornig, fabric on wooden construction.

(Figure 4)
Spilled Light, 2015, Sabine Hornig, Aluminum, Perspex, Duraclear, transparent varnish.

because the passage leads to both nowhere (placelessness) and somewhere (a fixed place). Somewhere—the gallery space—is what lies outside the architectural boundaries of this constructed passage. However, this passage also leads to nowhere, as you are in the same gallery and building in which you began. Within the passage you experience this same contradiction of the in-betweenness that defines architectural liminality; the feeling of occupying physical space that is both nowhere and somewhere.

Much like Do-Ho Suh, Sabine Hornig's architectural structures evoke notions of transient familiarity. The universality of the urban experience is the German artist's primary area of exploration. Doors, entryways and windows were replicated and then removed from their architectural context to stand alone, drawing attention to the generalizability of forms found in numerous structures of modernity.[15] In *Double Transparency (2013)* (Figure 3), Hornig employs the same use of semi-transparent fabric and architectural form as Do-Ho Suh to create a recognizably generic immersive experience of place and placelessness. Hornig's streetscape photographs are printed onto fabric, whose transparency captures the reflectivity and double exposure effect of glass. The structures are arranged to resemble both the interior and façade of an urban streetscape, in which the viewer is found unaware if they are meant to be looking out or looking in. Here, they experience architectural liminality; the sensation of being in-between "outdoors" and "indoors". This structure is not a place—it has no distinct identity, history, or culture, but it evokes a sense of place as a quotation of numerous real urban places around the globe.[16] Only when it is constructed and displayed does it become a physical representation of a place, but it can easily be transported, mobilized, and rebuilt again.

Spilled Light (2015) and (Figures 4 and 5) are works that continue this practice of quotation and memory triggering to recall and establish place. Each structure is formed with aluminum frame and high-quality photo prints

15. Saskia Van Kampen-Prein, *Sabine Hornig: Sensory Spaces* (Rotterdam: Museum Boijmans Van Beuningen, 2013).
16. Delfim Sardo et al., Sabine Hornig: Der Zweite Raum (Ostfildern: Hatje Cantz, 2006), 40.

(Figure 5)
Mirrored Room, 2011, Sabine Hornig, Aluminum, Perspex, Dura-clear, transparent varnish.

between transparent plastic, mimicking the look of reflecting glass in modern and contemporary buildings. Hornig's photographic techniques intentionally depict overlapping indoor and outdoor scenes as they would be viewed in a glass window, creating the illusion of occupying both spaces at once. The scale of these structures is purposely diminished in order to view the entire structure, and features like doorknobs and hinges are absent.[17] These particular structures are visually identical in form and construction—the photography is the defining distinction and changes the experience entirely. This combined effect of the glass and form, like in *Double Transparency*, create a space of transience, displacement, and familiarity all at once.

Globalization and technology continue to narrow the distances between locations in our world while simultaneously stretching the boundaries of transitory places and spaces. The experience of transience will continue to become of greater importance to humanity as we spend more and more time on interstates, in planes, and online. These rapid changes will continue to inform contemporary artist working with site and installation to be critical of institutional and commercialized trends involving mobility and site-orientation. As Miwon Kwon concluded in her book, critical site-oriented practices must "[address] the uneven conditions of adjacencies and distances between one thing, one person, one place, one thought, one fragment next to another, rather than invoking equivalences via one thing after another."[18] Like Do-Ho Suh and Sabine Hornig have demonstrated, there is artistic practice that operates between mobile, place-bound, physical, and virtual spaces and places that encompass and acknowledge the ambiguous and contradictory natures of these themes.

17. Ibid.
18. Kwon, 166.

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Sophie Wolber

BFA Co Major, Printmaking and Photography: Fourth Year
Minor: Arts Management

As a printmaker, my inspiration comes from both a large scale including landscapes and a small scale which includes details within plants that surround me constantly. Organic images express the detailed quality of the natural world. My work is a range from abstract to representational pieces. Nature is so complex, and in my work, I am able to break down individual pieces and simplify them.

I'm interested in pattern, the visual aspects of objects, and how things are arranged together. Throughout my work, focusing on texture and observation of things in nature has been an influence as well. These are simple yet complex ideas. My outcomes prove a sense of order to counteract the hectic world we are living in and dealing with. Visual qualities are in everyday things that are surrounding us.

Untitled 4
Ink on Zinc Etching

ist

Aspen Stein

BFA Co Major, Studio Art and Art History: Second Year

Pinhole photography is a process that involves photography paper and any container free from light. In a pitch black room, I put the paper in the container and ensured that it was light-tight. Then, I put a small hole, the size of a pinprick, in the container. Keeping the hole covered, I then pointed the container at the desired scene to photograph. Once the hole is uncovered, it allows for light to fill and, if done correctly, project an inverted image of the desired scene. This process is guesswork and chance. Will there be too much light? Too little? Will the intended scene be in the frame? Leave the work to chance.

Pinhole 1
Pinhole Photograph

ist

Reagan Waddell

BS Public Health: Second Year
Minor: History and Art History

When I look at the world around me, I want to capture the beauty in all things. All things both large and small, man-made and natural. I see my photography as an opportunity to show the viewer the world through my eyes, or "lens", and allow them to partake in the beauty. Photography allows me to take the viewer to my locations with me, and let them experience the same thing, but in a different way. I hope that my work inspires others to see beauty in the entire world around them, whether it's what they are surrounded by every day, or something they have never witnessed before.

Fall Vibez
Digital Photograph

Himeji Castle
Digital Photograph

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