

OLIVE DELUCE GALLERY
NORTHWEST MISSOURI STATE UNIVERSITY DEPARTMENT OF ART

African Art Exhibit



April 4, 2011 – April 22, 2011



The DeLuce Fine Art Gallery's exhibit of African art and artifacts offers glimpses into some of the enormous variety of cultures on the continent of Africa. From more than twenty of the countries represented in the extensive collection of Dr. Ray Lake of Kansas City, Mo., eighty wooden and fabric masks, figurines, and ritual objects showcase the work of both historic and contemporary Africans.

Lectures by Yale-trained PhD Dr. Maude Wahlman on the gallery show, and by Dr. I. Murphy Lewis, PhD from Pacific University, on the myths and wisdom of the African peoples she studies complement the exhibition to create a rare and rich cultural experience for NWMSU's guests.

Angola Burkino Faso
Cameroon Congo
Gabon Ghana
Guinea-Conakry
Ivory Coast Mali
Liberia Nigeria
Sierra Leone

I have thoroughly enjoyed watching Ray Lake build his African art collection. Many of the pieces in his collection are museum quality and will be sought by museums as they are seen and published. Ray collects what he likes best and his collection of African art is remarkable for its geographic and material diversity, its aesthetic quality, and his very interesting choices.

It has been an interesting challenge for me to curate this exhibit, advise on photographing images, help choose images for the postcard and the mailer, write this catalog and wall labels, and install the exhibit. So I wish to acknowledge the talents and support of Dr. Martha Breckenridge who came up with the idea and nurtured it along, Ray Lake who measured everything and let us overrun his house, Pete Vogt who photographed our dramatic wonderful images, Christopher Graves, our brilliant postcard, mailer, and catalog designer, and Nicholas LaSeur who made artistic stands for many pieces and took charge of packing and shipping the arts.

Thank you,

Maude Southwell Wahlman, Ph.D.

Dorothy and Dale Thompson/Missouri Endowed Professor of Global Arts
Professor, Art & Art History
University of Missouri-Kansas City



Traditional African art was created for at least three reasons: economic, political, and religious.

African arts were made for local and long distance trade, with considerable skill, because artists often worked in professional guilds which emphasized technological knowledge.

As trade increased and brought wealth, art was also commissioned to show the status of religious and political leaders. Most African art was made for religious use.





In Africa, when a person dies, although the body disappears, the energy of the person's soul is thought to be available to provide advice, good luck, protection, and wisdom, to descendants.



So ancestors were then honored through their religious art, dance, food offerings, memorials, and music.

AFRICAN WRITING SYSTEMS AND PROTECTIVE CHARMS



For thousands of years, African artists have incorporated writing and graphic symbols into their art with great ingenuity and creativity. Both traditional and contemporary specialized forms of African writing and graphic inscription are usually the domain of highly trained (and often religious) practitioners, including female and male healers, leaders, poets, priests, and scribes. Those who master writing and the ability to employ it for particular purpose possess a specific literacy that enables them to serve as spiritual mediators between ordinary people and the specialized knowledge and powers encoded in scripts.

In West Africa, writing is considered protective because it represents knowledge, and is often placed inside small square charms. The writing can be indigenous, Islamic, or from the Bible, and can be enclosed in cloth, leather, brass or silver. These charms are worn around the neck, kept in a pocket, or accumulated on gowns worn on special occasions. Other protective arts include fertility dolls, ancestor figures, and masks because they refer to the power of ancestors to advise, heal, and provide wisdom to descendants who honor them.



**BAGA ANCESTOR FIGURE,
GUINEA-CONAKRY**

BAGA

Baga religious life is one that is deeply focused on lineage-based men's and women's societies.

Baga wooden figures and masks are used by these initiation societies to educate initiates about the role of the ancestor spirits whom they represent. Ancestors are represented in figures that embody both human and animal characteristics, and carved anthropomorphic figures are placed on shrines.

The Bijago use naturalistic Bull dance masks, and shark or swordfish masks, in initiation ceremonies.





BAGA SNAKE DANCE HEADDRESS, GUINEA-CONAKRY

Large wooden serpent figures appear at initiations. The Baga Snake, “Bansonyi,” normally displayed as an upright static sculpture, is a headdress representing the spirit “A-Mantsho-na-Tshol.”

With a light framework, the towering polychrome decorated serpent is held on the shoulders of a dancer concealed beneath a raffia covering. The dancer moves rapidly, shaking and twirling around to create dramatic motion. The Bansonyi is involved in protecting male initiates at circumcision; it is also used during droughts, as well as appearing at funerals as a male and female pair.

BIJAGO COW HEADDRESS GUINEA-CONAKRY



MENDE CULTURE, SIERRA LEONE

Mende ancestors and other spirits are appealed to for protection and fertility for the community and for individuals. Mende masks are carved to be aesthetically pleasing to ancestral and other spirits, and are performed for religious ceremonies with hope that the spirits will agree to embody the dancer during the ceremony.

The Bundu helmet mask is worn by female leaders in the secret Sande society, found throughout Sierra Leone and western Liberia among several ethnic groups. It is the only known mask tradition in Africa exclusively used by women. Although women throughout Africa often act as intermediaries between the spirit world and the earthly world, there are no other known examples of women wearing masks.



MENDE MASK, SIERRA LEONE



MENDE BUNDU SOCIETY HEADDRESS

MENDE FIGURES, SIERRA LEONE



Mende life is governed by the “Poro,” a men’s society, and the “Sande,” a women’s society. While Poro is practiced by many cultures up and down the coast, from Guinea to Cote d’Ivoire, the Sande has no parallels elsewhere. Statues from the Mende and their relatives, the Temne and Vai, are scarce and difficult to tell apart.

The coiffure, the face form and its features, the ringed neck, as well as the structure of the torso, are typical of the Mende style. Mende statues were used in educational, initiatory, and healing rituals by the women’s secret Sande society.



BOBO BIRD DANCE HEADDRESS, BURKINO FASO

About 10,000 Bobo live in Western Burkino Faso and Mali.
The Bobo curator god is Wuro, who is never physically represented and cannot be described in words. Wuro is responsible for the ordering of all things in the world into pairs, which must always remain balanced.

However, man, through his everyday existence, is likely to upset this balance.

The Bobo religious system involves restoring order through a series of offerings. Dwo is the Bobo god responsible for communication between man and Wuro, and is physically revealed through the extensive Bobo masking tradition.

Masks fashioned from leaf, fiber, cloth, and wood are usually worn with leaf and fiber costumes. The major context is men's initiation.



DAN/KRAN DANCE MASK



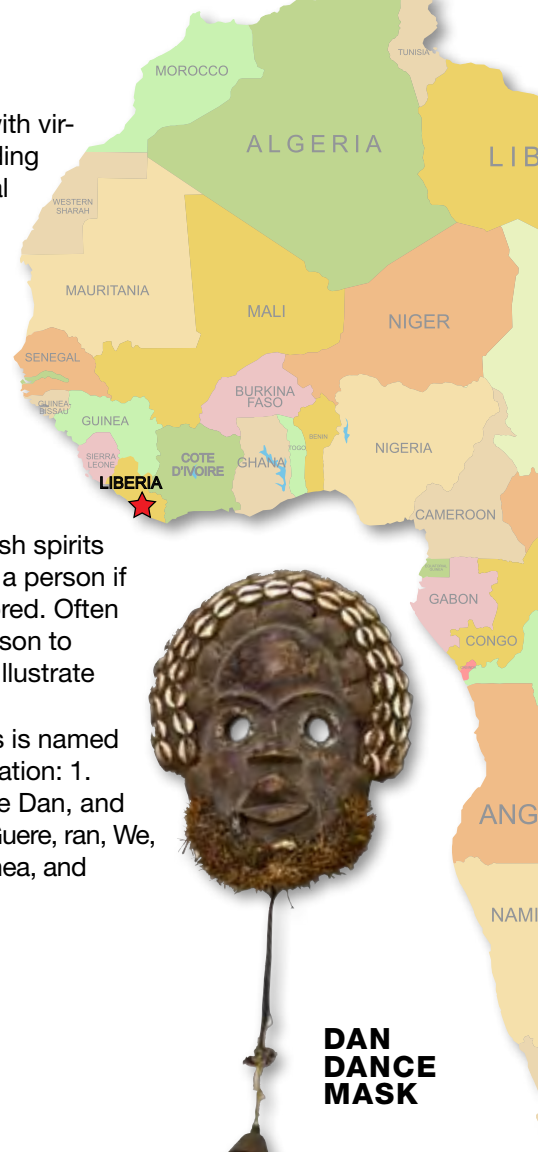
DAN MASK, LIBERIA

Dan sculptors create masks which deal with virtually every element in Dan society, including education, competition, war, peace, social regulation, and of course, entertainment.

Miniature masks, often called “passport” masks, are used among various cultures in Liberia and the Ivory Coast, including the Bete, Dan, Geh, Gio, Guere, Loma, Konor, Yacouba, and We. These personal masks of initiated adult men were carried in leather pouches when travelling, or kept on personal home shrines.

Dan spirits inhabit the forests as bush spirits and must establish a relationship with a person if they wish to be manifested and honored. Often the spirit will request the chosen person to dance the spirit, utilizing a mask to illustrate the spirit's embodiment.

The Dan-We complex of styles is named after two extremes of stylistic variation: 1. the smooth, restrained style of the Dan, and 2. the more abstract style of the Guere, ran, We, and Wobe, who live in Liberia, Guinea, and Côte d'Ivoire.



DAN PASSPORT MASK



DAN DANCE MASK





WE MASK, IVORY COAST



The We have been variously known in the past as the Kran in Liberia and the Nguere or Guere in Ivory Coast. Though close in terms of geography and culture to the well-known Dan people in the region, they are separated by language (We are Kru speakers and the Dan are Mande speakers). Both the Dan and We have dynamic masking associations known as Poro that initiate the young and regulate society.

GUERE MASKS, IVORY COAST





BAMANA WATER POT, MALI

Bamana arts include pottery, sculpture, beautiful Bogolanfina cloth, and wrought iron figures fashioned by blacksmiths. Their extensive masking traditions are used for social control and community education.



BAMANA SNAKE, MALI



BAMANA CHI WARA HEADRESSES, MALI

Chi-Wara or Tji Waraare “danced” twice a year, for the planting, and again after the harvest to honor the best farmer in the village. The antelope represents the mythical character who taught the Bambara how to cultivate the land. The horn is a symbol of the millet’s growth.



BOGOLANFINI PAINTED CLOTH, MALI

Bamana men weave cotton threads into narrow strips which are sewn together to create larger textiles which women then paint with a dye containing iron which bonds to create permanent dark brown designs. Only the women who create the designs can read the patterns.



DOGON & BAMANA ANCESTOR FIGURES, MALI

BAMANA



DOGON

Dogon seated figures represent ancestors of an individual, family, village or region, or one of the original eight ancestors (Nommo) who established Dogon towns and continue to be honored.

Such a figure represents a village ancestor or one of the original or primordial ancestors who continues to be interested in the affairs of the living. As part of annual celebrations that take place when the first rains of the year occur, figures such as this would be taken from their shrine house to the center of the village where they would be ritually cleansed and decorated with beads. These events were directed to assure the fertility of women and crops and to acknowledge the ancestors.



DOGON BABOON MASK, MALI

Dogon art is documented as early as the 12th century and continues to be created in the present with a number of sub-styles.

DOGON BOX, MALI

Horse-shaped containers are embellished with carved Nommo (ancestor) figures and sun lizards.



BAULE MALE SPIRIT FIGURES IVORY COAST

Baule figurative statuary is among the best known and most collected. Finely carved male and female figures are portrayed with formal calmness.

Baule figure sculptures are seen in two styles: 1. spirits of the wild (asie usu) that live in the bush beyond village boundaries and 2. male and female figures that represent 'spirit world' spouses for their owners.

Baule figures reflect ideals of beauty and aesthetics as the female (blolo bla) and male (blolo bian) figures show youthful, well formed bodies, with much attention to details of hair and scarification.

Spirit world spouses are kept in personal shrines where offerings are made to them and where they are close by their real world spouses.





BAULE FEMALE SPIRIT FIGURES, IVORY COAST

Other world spouse figures are kept in personal shrines where offerings are made to them and where they are close by their real world spouse. The figures reflect Baule ideals of beauty and aesthetics as the female (blolo bla) and male (blolo bian) figures exhibit youthful, well formed bodies and with much attention to details of hair and scarification. The wellcarved figures are burnished to a dark glossy patina from much handling when being treated with the respect due an 'other world spouse'.



BAULE DANCE MASK, IVORY COAST

Some Baule masks are probably 'portrait masks'. Called "ndoma" by the Baule, they are said to portray an honored person of the village who is celebrated during a ceremonial dance known as "Mblo".

The "Mbola" dance reflects feminine virtues including graceful movements and elegant dancing steps and celebrates beauty. These masks are danced to entertain during days that the Baule do not work and they will also appear to honor important visitors to the village.

Well used and classic masks recall the artistry of the Baule artists of the past. The refined carved face may be similar to the person for whom the mask was originally carved to represent.



GURO DANCE MASK, IVORY COAST





GURO BUFFALO OR RAM MASK, IVORY COAST

The two robustly carved ram horns are symbols of masculinity, which means the mask portrays a male character, and can be aggressive during dance performances.

The mask is part of a group of animal masks regarded as powerful spiritual beings that perform only for special occasions, such as the funeral of an honored family member. Elephant features are attributes of strength and power.



GURO ELEPHANT MASK, IVORY COAST

SMALL GURO ELEPHANT MASK





SENUFO FEMALE ANCESTOR FIGURE, IVORY COAST

Senoufo figures may have been commissioned by the male 'Poro Society' or the female 'Tykpa' (Tykepa) Society, both which were concerned with initiations, funerals and good relationships between the living and the ancestors. A female figure may also represent a Yasungu, a shrine figure or one of a malefemale pair representing the first couple known as 'Kasingele'. She sits in quiet dignity for the village and its population that she nurtures and sustains.

AGNI, ATTYE SEATED FIGURES

Attye standing or seated statues are among the most beautiful of all African arts. The bulbous arms and legs, serene face and stunning body proportions common to the Attye show Baule influence, but are more daring, with exaggerated volumes. Some, representing female fertility, are used in fertility rituals, and by healers to cure sickness and to convey messages to the spirit world.



ASHANTE CEREMONIAL SWORD, GHANA



Akan swords of different shapes and complexity serve ceremonial, ritual and political purposes, primarily as ceremonial and parade swords for they have neither point nor cutting edge. Swords (afena or afenatene) are prominently displayed at royal courts as regalia of the king, reflecting his power and authority.

Swords of the nsuafena type are also used by priests during rituals and placed in shrines as objects of veneration. The iron blade may have lozenge opening designs, and the wooden handle often has geometric incised motifs.



ASHANTE AKUA'BA FERTILITY FIGURES, GHANA



Ashante Akua'ba are fertility charms, made for women who wish to have beautiful children, and for girls to carry carefully, to learn how to care for babies.



ASHANTE LION STOOL, GHANA

Ashante stools are spiritual as well as practical. They were understood to be the seat of the owner's soul, and when not in use were leaned against a wall so that other souls passing by would not settle on it.



TRADITIONAL ASHANTE STOOL, GHANA

ASHANTE HAND WOVEN TEXTILES, GHANA



West African men, working in professional guilds, weave strips of cloth on narrow portable looms, and then sew the strips together for women's wrappers, or larger men's robes. Recently, strips are also sewn together by machine. Nasadua, or Kente cloth is the royal cloth of the Asante, of Ghana. Thread was often obtained by carefully un-raveling silk garments, and re-weaving the silk threads. Legend says that the Kenta cloth weavers learned their skill from watching a spider, Anansi, a significant figure in African folklore. Most textiles exhibit different types of weft patterns. Each pattern has its own name and a proverb associated with it. Now rayon threads are often woven.



ASHANTE WOVEN SILK WOMEN'S WRAPPER

Kente cloth (Nasadua) is a high-prestige textile that was originally woven from imported silk and now is woven of rayon and other synthetics. Kente cloth has been worn in Ghana by rulers, and since independence, by everyone, and it has also become an important African-American cultural symbol.

The extraordinary bronzes of the Benin kingdom in what is now Nigeria exhibit a virtuosity and sophistication of style that has astonished the Western world since they were visited in the 15th Century. Their work was brought to Europe following a punitive expedition by the British in 1897, causing a great sensation. The people of Benin City are called Bini. Almost all Benin art was created to honor the king, or Oba, whose family has reigned from the 15th century. Styles have changed over the years. Each is still sculpted by hand, then cast in bronze by the lost wax process.

Lost wax cast bronze leopards, a royal icon, were kept on royal altars, as a symbol of power and status. The Bini bronze casters still make exquisite castings to sell.

EDO LOST WAX CAST LEOPARD, BENIN CITY, NIGERIA



EDO LOST WAX CAST BRONZE STOOL, NIGERIA





The Yoruba Egungun society honors spirits of ancestors and invokes their protection or aid through dances. Costume styles are diverse due to regional preferences and the fertile imagination of artists and patrons. Many Egungun costumes consist entirely of costly and extravagantly embellished cloth, while others include carved headdresses.

These elaborate, colorful dance costumes combine traditional hand woven strip-cloth with other luxury textiles, including some that are printed, or machine made velvet or lace. The male dancer looks out through the rectangular mesh opening near the center.



YORUBA IFA DIVINATION BOWL AND TRAY, NIGERIA

A priest-diviner (known among the Yoruba as a Babalawo) used a wooden Ifa tray during divination directed to prevent illness or forestall bad luck. Yoruba Ifa oracle trays are marked by the head of Eshu, often positioned opposite the diviner. It is fed once a year by the members of a secret society. Annual offerings increase Ase (power/energy/life force) to the diviner, which increases the power of the divination.

Ibeji figures are often made for sacred twins, usually at birth. Twins share one soul. If one twin dies, it is important to “feed” the statue of that twin, to keep it happy.

YORUBA IBEJI FIGURES, NIGERIA



YORUBA OGBONI SOCIETY ARTS

The Yoruba secret society known as Ogboni has great power and authority, serving political and judicial roles. Membership in Ogboni and the level of authority that one held was indicated by ownership of bronze figures set into the earth before each member as they sat as a council of elders to settle disputes or deal with political affairs of a town. Lost wax cast brass Yoruba Ogboni figures indicated that the owner had the right and social obligation to participate in determining the community's future and insuring social control.

A 'title staff' indicates one's rank within the Ogboni Society and reflected, through the complex iconography, the relationship with Ogun, the Yoruba deity of iron, and an earth cult for the deity Onile. It might have had a chain attached to the top, joining it with another similar figure that could be worn around the neck of the Ogboni Society member or placed on the ground in front of the owner. This is a well used and important example of bronze casting from the Yoruba of Nigeria.



YORUBA OGBONI LOST WAX CAST BRONZE FIGURE, NIGERIA



YORUBA OGBONI SOCIETY BELL



YORUBA OGBONI FIGURE



YORUBA ASHOKÉ, HAND WOVEN CLOTH, NIGERIA

Ashoké, meaning “top cloth,” is the most prestigious hand-woven cloth of the Yoruba people of south-western Nigeria. While single pieces of ashoke are sometimes worn on a daily basis, complete ashoke outfits are worn during major ceremonies such as weddings, funerals, naming ceremonies and important religious festivals. Men wear ashoke in the form of agbadas, a three-piece outfit consisting of pants, an embroidered pull-over shirt, and a large pull-over robe. Women wear it as a head tie, blouse, and a wrapper. Traditionally, it was woven from three fabrics - cotton, a red imported silk called alari, and a domestic wild raw silk called sanyan.



IGBO MAIDEN SPIRIT COSTUME, NIGERIA

The northern Igbo Mmo society honor spirits of deceased maidens and their mothers with masks and costumes representing feminine beauty.

Maiden spirit costumes are sewed onto a young male dancer who performs in the annual Maiden Spirit Festival to honor the spirits of deceased women.



IGBO FIGURE



HAUSA EMBROIDERED ROBES, NIGERIA

Boubou Riga are high status robes worn by Hausa, Yoruba, and Nupe men at special ceremonies. Made out of hand woven cotton cloth, they are decorated with superb embroidered Hausa motifs. These robes, worn bunched at the shoulders, with matching pants and a hat, are also called “grand boubous.” or “Agbada.”



The Ejagham men’s secret society, called Ngbe, includes members known for wearing large skin-covered masks worn over costumes covering the body. Crest masks such as this one were worn on the top of the head attached to a basketry cap. Each Ngbe chapter has a lodge where ritual equipment was kept, including masks, used to initiate new members and celebrates their lives during funerals.

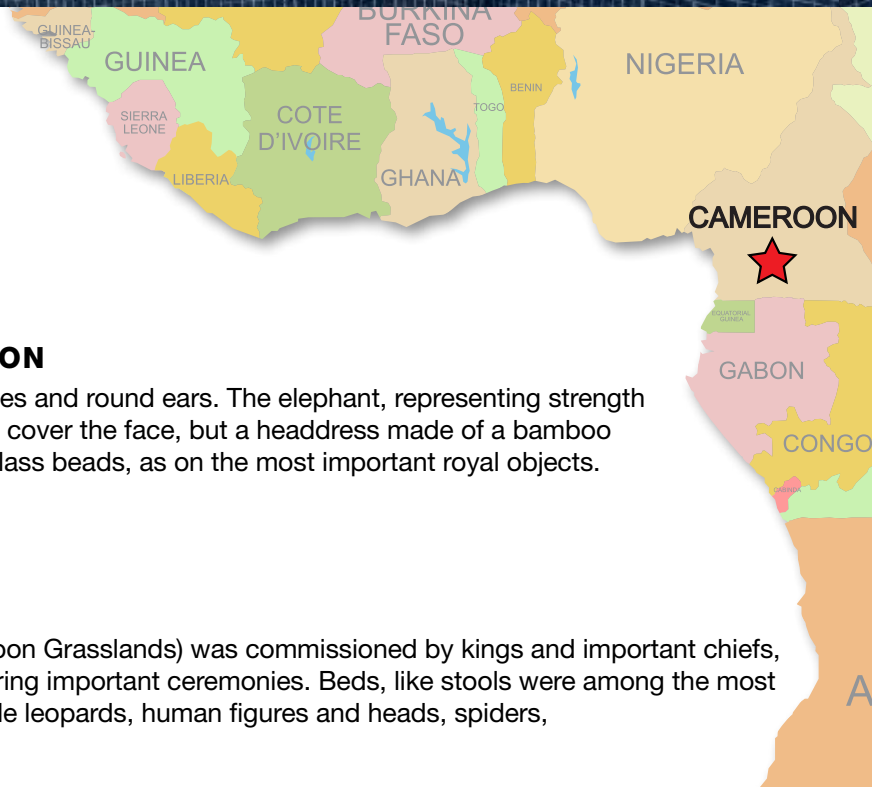


EJAGHAM ANIMAL HEADDRESS, NIGERIA



BAMELEKE BEADED MASK, CAMEROON

Colorful Bamileke elephant masks have beaded faces and round ears. The elephant, representing strength and stamina, is represented on masks, not made to cover the face, but a headdress made of a bamboo frame covered by palm fibers and embellished by glass beads, as on the most important royal objects.



Bamileke art (as with other kingdoms of the Cameroon Grasslands) was commissioned by kings and important chiefs, who displayed their power with prestige objects during important ceremonies. Beds, like stools were among the most important of these objects. Decorative motifs include leopards, human figures and heads, spiders, lizards and abstract designs.

BAMILEKE CARVED BED, CAMEROON





FANG MALE RELIQUARY FIGURE, GABON

Wooden sculptures, known as reliquary guardian figures, were attached to boxes containing ancestor bones. They protect the spirit of the deceased from unhappy ancestral energies, and may be an abstract portrait of the deceased individual.

FANG BELLOWS, GABON

Once a functioning tool for a blacksmith's forge, these bellows exhibit the traditional African ability to create everyday functional objects with artistic details.





**KOTA RELIQUARY
FIGURE, GABO**



KOTA HEADDRESSES, GABON



Wooden sculptures covered with sheets of copper and brass, known as reliquary or guardian figures, were attached to the baskets containing an ancestor's bones. These figures protect the spirit of the ancestor.





KUBA MBWOOM MASK, CONGO

Kuba arts are valued both for the quality and care of the craftsmanship and for the astounding power of their-sensitive geometric designs which also appealed to western artists and collectors.

KUBA CUPS, CONGO

Drinking palm wine from raffia palm trees is important to the Kuba, and any adult male can own his own cup. The carving of these wine cups frequently involves intense competition, with the most intricate and beautiful ones carved for royalty. Palm wine drinking cups are used in special ceremonies.



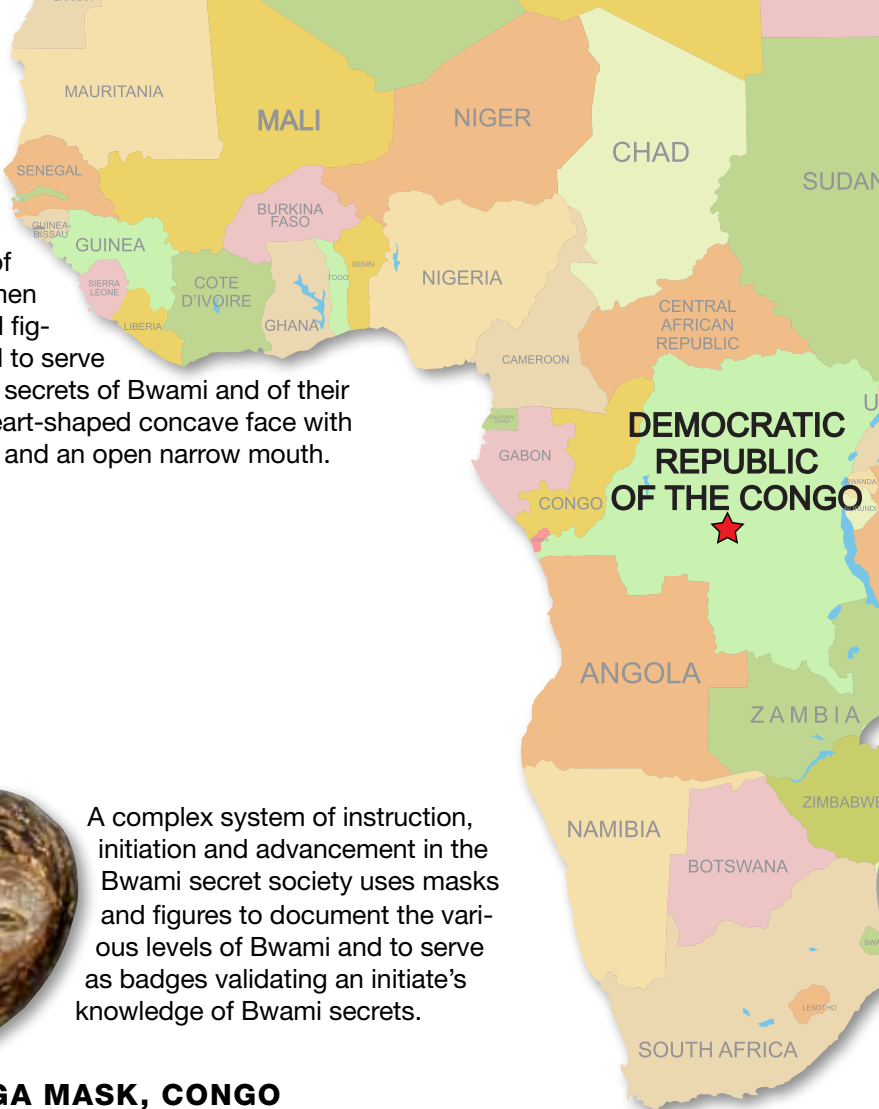
LEGA FIGURE, CONGO

Lega carved wooden figures are used during ceremonies of the Bwami Society, an initiation, and instructional society that governs and advises on moral and ethical conduct. The complex system of instruction, initiation, and advancement for both men and women in the Bwami society uses masks and figures to document the various levels of Bwami and to serve as badges validating the initiate knowledge of the secrets of Bwami and of their rank. Lega sculptures are usually carved with a heart-shaped concave face with a slightly bulging forehead, slit 'coffee-bean' eyes and an open narrow mouth.



A complex system of instruction, initiation and advancement in the Bwami secret society uses masks and figures to document the various levels of Bwami and to serve as badges validating an initiate's knowledge of Bwami secrets.

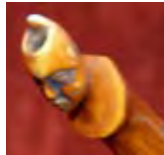
LEGA MASK, CONGO





KONGO IVORY ANCESTOR FIGURE, DEMOCRATIC REPUBLIC OF CONGO

A seated mother and child was a familiar motif for traditional sculptures that honored female ancestors. Foreign travelers who visited central Africa during the late 19th century described the specialist Kongo sculptors of souvenir ivories. These carvers belonged to a social class of middlemen who had long brokered trade between foreign merchants on the coast and indigenous peoples far into the interior since the 16th century. Portuguese arrived in the Lower Congo at the end of the fifteenth century. This longstanding experience of trade and contact with foreigners likely facilitated Kongo sculptors' ability to appeal to Western tastes and preferences in their souvenir ivories.



KUBA & KONGO IVORY TRUMPET, CONGO

Side-blown horns, made from the sixteenth century on, are among the earliest known of the Kongo Kingdom's royal commissions in ivory. Although made in the form of musical instruments to be sounded during court ceremonies, many such sculptures were likely given as gifts and made for sale to Portuguese elites, missionaries, and traders.

NGOMBA / NGALA/ NGBAKA CEREMONIAL KNIVE, CONGO

Made of forged iron, brass, and wood, these dramatic and elaborate knives with engraved motifs on both sides of the blade, were used by the Ngomba and Ngala peoples, as ceremonial and parade knives, over a wide area of the Congo. Used by chiefs and social elites, they indicated rank and social standing. Women of the nearby Ngbaka carried similar swords during ceremonies.



PENDE BODY MASK, CONGO

Pende ancestors (mvumbi) are honored through various rituals and offerings. The family head is responsible for taking care of the shrines and honoring ancestors. Numerous types of Pende masks and wooden figures are associated with education and initiation rituals. A wooden sculpture be commissioned so that offerings can be made to it, to honor a female ancestor.



PENDE POSTS, CONGO



Numerous types of Pende masks and wooden figures are associated with education and initiation rituals. Carved chairs, posts, staffs stools, and swords are commissioned by chiefs and other important people to show their power.

SONGE MASK, CONGO

The most famous of the Songye masks is made for the Bwadi Bwa Kifwebe secret society. Kifwebe means “Mask” in the Songye language. Female masks have a small size crest. Songye masks are used to exercise social and political control through magic and divination by the members of the Bwadi Bwa Kifwebe society.





LULUA FIGURE, CONGO

Much attention is focused on Lulua ancestors, to whom offerings are made to encourage the wellbeing of the individual and the family.

In Kongo culture, dogs are messengers from ancestors who reside in a watery world. Blue is symbolic of the role of this special dog mask, as a messenger from that world, to advise, heal and protect living descendants.



KONGO OR OVIMBUNDU DOG MASK, ANGOLA

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THE DELUCE GALLERY

AT NORTHWEST MISSOURI STATE UNIVERSITY DEPARTMENT OF ART

An exhibition of rare African art from the collection of Dr. Ray Lake of Kansas City, MO in the Deluce Gallery at Northwest Missouri State University. Additionally, lectures on African Art to be given by Dr. Maude Wahlman and Dr. I Murphy Lewis. Images by PeterVogt Photography.

CALENDAR:

Exhibit: April 4 – April 24, 2011

DR. MAUDE WAHLMAN LECTURE

April 4, 2011, 7 p.m.

Olive DeLuce Fine Art Building, room 244 – Exhibit Opening to follow.

Dr. Wahlman is a specialist in African Art. Having received her B.A. in Art from Colorado College, she completed her M.A. in anthropology at Northwestern and her PhD in Art History at Yale University. She is currently the Dorothy and Dale Thompson/Missouri Endowed Professor of Global Arts at UMKC. Dr. Wahlman joins us to speak on objects from the African art collection of Dr. Ray Lake of Kansas City, MO.

DR. I MURPHY LEWIS

April 11, 2011, 7 p.m.

Olive DeLuce Fine Art Building, room 244

Dr. I Murphy Lewis, Founder and Executive Director, Global Voice Foundation. Dr. Lewis spends her life promoting cross-cultural understanding by sharing rich cultural wisdom, traditions and ancient stories of endangered indigenous communities through film, television, lectures, and books. Global Voice's purpose is to help unite the world's diverse communities with greater respect and inclusion. Dr. Lewis holds a B.A. from the University of Kansas, and AA from the Parson's School of Design and a PhD in Mythology from Pacific University. She travels throughout the world, and is currently working in Africa, South America and New Guinea.

