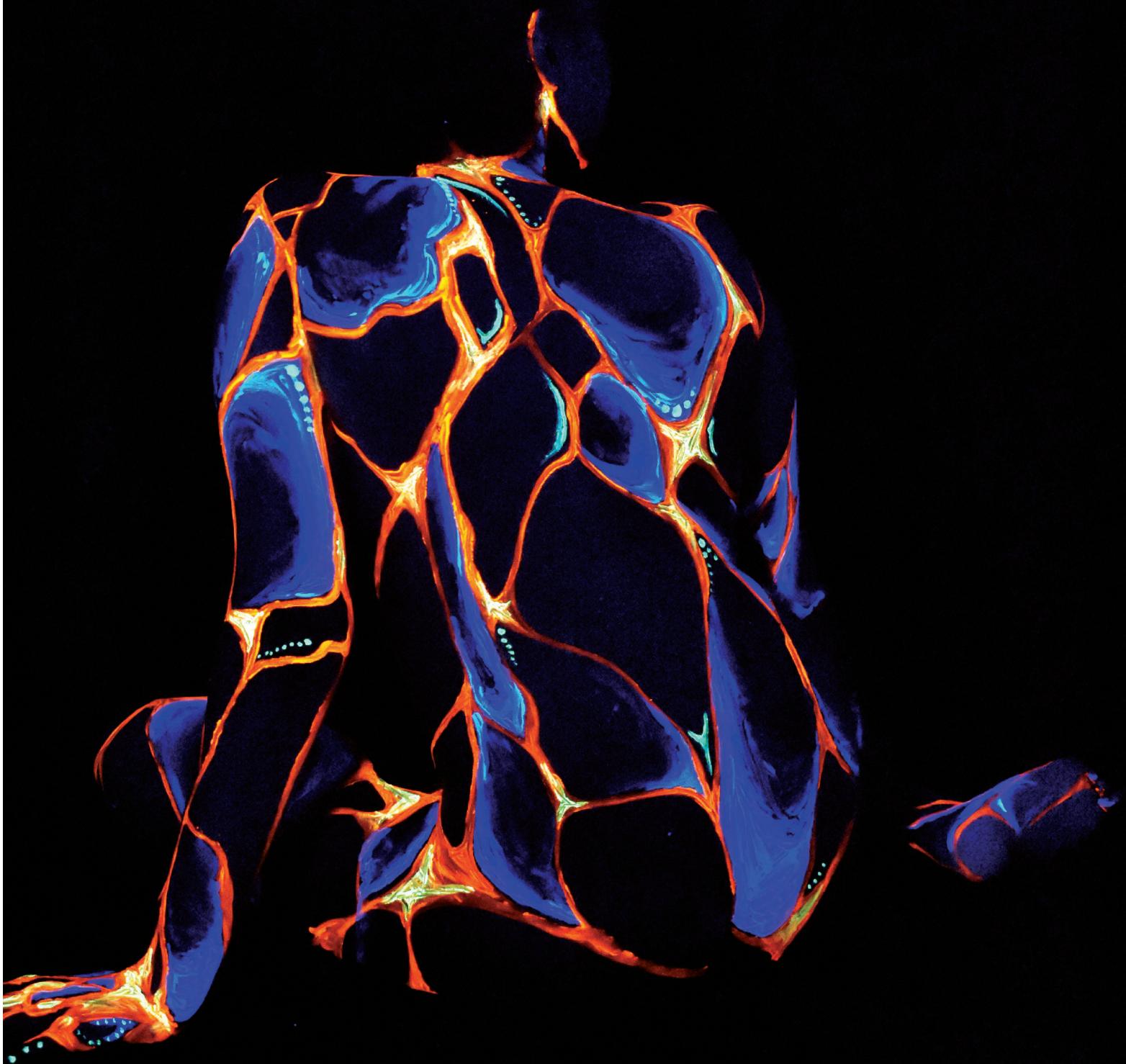
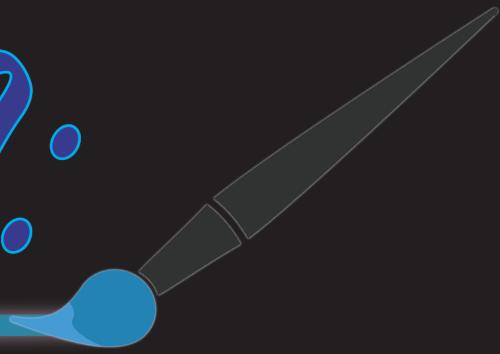


albright
am
waking up the arts
Fall 2018



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On the Cover:
This body painting
on model Jolisa
Lalhebarry was done
by artist Emily Curley.
See more of her work
in the main article on
page 17 of this issue.
Photographed by Katelyn Adams

Back Cover by Deborah Afolabi

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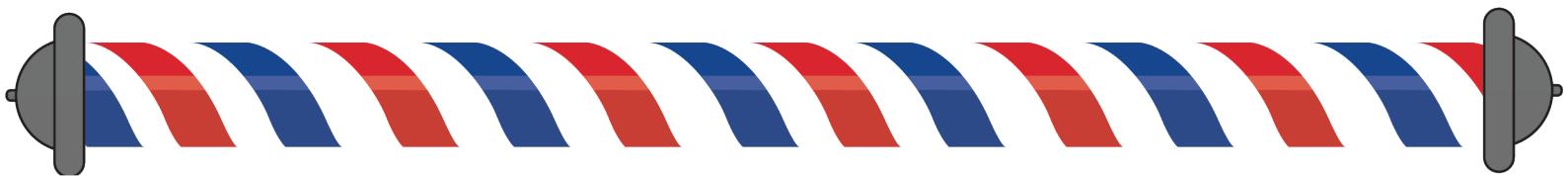
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Letter from the Editor:

Dear Reader,

It brings me great pleasure to announce that for the first time in AM history, we have created a theme for the issue! Our theme is Art and Body, and we have provided you with articles surrounding this theme each one as unique as the last. While keeping it traditional with reporting on student shows and featuring fellow artists residing at Albright, we also have reported on various art forms ranging from cutting hair and costume design to some unusual performance art. We also have articles about the human canvas, and our main article that brings a literal meaning to the words Art and Body. There is truly something for everyone! I would like to thank our incredibly creative and talented staff for making this issue possible. Thank you for all of your hard work and for keeping me grounded during the semester. This was probably our toughest semester yet for the magazine, but we still did it. I appreciate all of you, and I think that we have made this publication something to be proud of! So with that, please enjoy our 2018 fall semester issue, and I hope that you not only learn something new but learn a new appreciation for art as well.

- Katelyn Adams



BARBERSHOP

By Wes Cipolla

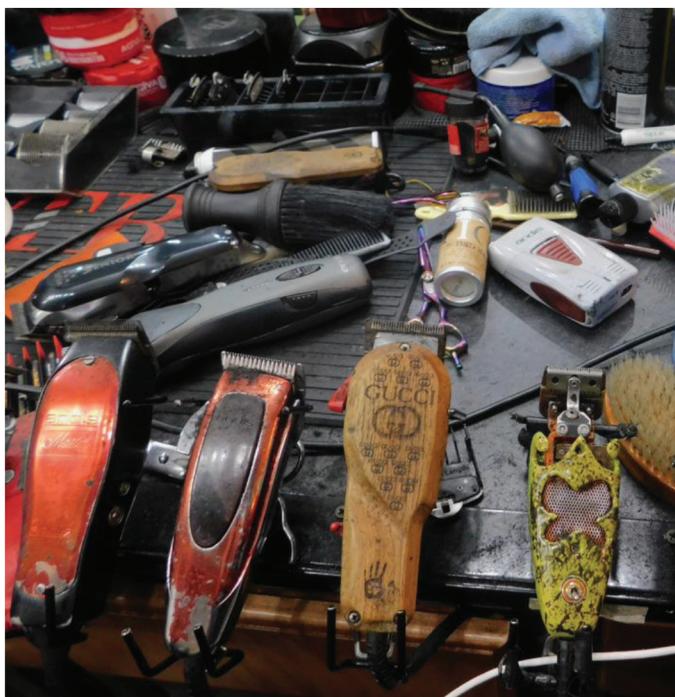
At Double Platinum Barber Shop on the 900 block of North Ninth Street in Reading, the conversation is as lively as the Latin music playing on the speakers. It's 10 a.m. on a Saturday morning, the place is crowded, and the only seat left is a massage chair. A ninja throwing star hangs on the wall, above Double Platinum's license to practice barbing. To get a barber's license in Pennsylvania, one must complete a 1,250-hour training course and pass exams testing barber theory and practice. Sam Delacruz, who's been working at Platinum since he co-founded it in 2001, is working on a man with a tattoo of a dove behind his ear, in memoriam of his friend Justin. "You should ask what the colors mean on the spinning barber pole," the customer, Eric Perez, says, nodding his head towards the very large example on the wall.

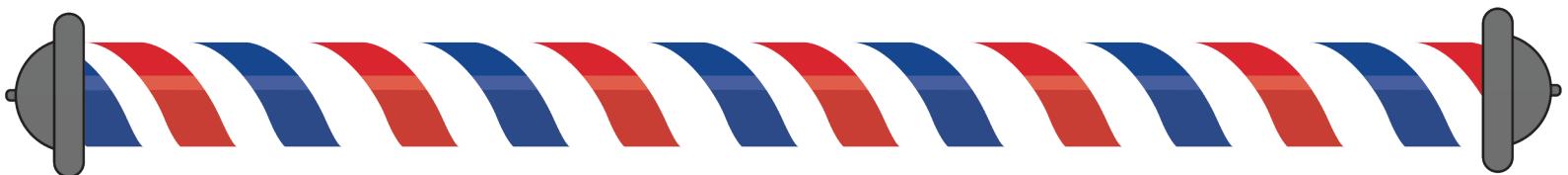
"That's a good question," Delacruz answers. He claims that the red and white are relics from a time when barbers were also doctors and dentists.

The red represents the blood of patients, which was removed in a practice called bloodletting, it was thought that diseases were caused by "bad blood." The white represents the cloth that mopped up the stains. Blue was added later. Some think it's patriotic, others think it represents the veins targeted by the barber-bleeders.

"If he does teeth the way he cuts my hair, I trust him 100 percent." Perez said. Delacruz has been cutting Perez's hair for over 20 years. "He's one of my best friends." Perez said of Delacruz. "Not only is he my barber, he's something like my therapist, too."

Perez himself was once a barber. "I've always been fascinated by the art." He said. "Creating things, making things, living a certain way. For example, when you do a fade right, you're doing a transition from light to dark without being able to see how the transition happens. So that's the beauty about it. Can't really tell how it starts or ends, you just see it as one."





Now, Perez works at a battery factory. "The thing I miss, I miss this right here." He said. "You see the same people each week, you build friendship. The little kid you see here, ten years from now he'll be in the same barbershop. He'll bring his kids here." Perez left the barber shop partly because his wife didn't like him staying out so late at night - "Leaving when I want to leave, you know the freedom of it, when in reality she wants you home."

He considers his hairstyle to be a part of who he is. If he went bald, he wouldn't know what to do.

"To cut hair was like a form of art because you're creating something that's somebody's hair." Perez said. "The hair comes out looking the same, you have to do different techniques because everyone's texture is different. It's like working on a different canvas. You gotta use your imagination."

There are dozens of barber shops in the city of Reading and the surrounding area, each attracting its own regular customers who develop friendship with their barbers. Practically next door to Double Platinum is a competing barber shop, Infamous.

"You gotta see them as competition," Delacruz said, "playing a game by the rules. Train,

and focus on you. We're always friendly."

In the back of the shop, beyond the crowd, the TV is playing music videos and slideshows of inspirational quotes written in Spanish, this is Platano Gucci's niche. It's decorated like a sensible suburban she-shed, with abstract paintings in metallic colors on the walls. Gucci, born and raised in Reading, has worked at Double Platinum for over 13 years. He decided to become a barber when he was 12. He cut his cousin's hair, so he could pay for his own visits to the barber shop. "It wasn't about the cut," he said, "it was about the smile you put on people's faces when you make them look good."

On his cluttered table, Gucci has razors of all colors and shapes, including ones monogrammed with his name - and wood carvings of the Gucci logo. "It's more than an art." Gucci said about being a barber. "It's a gift. And a curse. The gift is that you can give every kind their confidence back. Curse could be, you gotta put in a lot of time in the barbershop. You gotta get to your kids late." Gucci has three children of the ages of 16, 12 and 6. It's a hassle, he says, because they're all in different stages of developing. One of Gucci's regulars is Andres Ortiz, a full-time model. He said that Gucci's haircuts are the only reason he got the job.



albright AM

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First Year Feature:

Emily Lenkevich

By Deborah Afolabi
Photographs by Katelyn Adams



Hailing from what she refers to as "the middle of nowhere," Houtzdale, PA, biotechnology major Emily Lenkevich has always had art all around her. Her family consists of artists. Her father is a drafter who designs homes for others by hand as well as creates fan art of classic movies such as Star Trek and Aliens. Her mother does cartoon work and is very craft-oriented, with knitting as one of her fortés. Emily has an oldest sister, as well as an identical twin. Autumn, the oldest, who is fondly referred to as "Sneaksby," does claywork, watercolors, and pretty much everything Emily does, minus knitting and cooking, with a focus on digital art. Kaitlin, her twin, is a graphic designer and enjoys working with acrylic paints.

Emily has found a very interesting way to include herself on campus. She is apart of the Anime Society, ECO Club, the Albright Visual Arts Organization, Alternative Spring Break, the American Sign Language Club, and has even gone to a few Albright Improv shows and their sessions. Although she is not in any art classes, Emily does a lot of art projects in her dorm room, on her

own time. Her artwork is showcased on the walls above her desk, a lot of them sketches and art on canvases.

When not in class or doing schoolwork, Emily can be found doing a variety of things. She could be hiding in her dorm room on the third floor of Mohn Hall, doing her various art projects and sketches, being a complete sarcastic savage, or hiding under her desk having a complete mental breakdown. (Ask her roommate; she'll tell you all about it.) On weekends, you'd find her roaming about campus and Reading; her roommate calls it exploring, Emily calls it wandering around aimlessly. Emily loves music and you will almost always find her with an earbud in. She constantly doodles in her class notebooks or the art app on her phone ibisPaintX. On extremely rare occasions you may even find her working on her very own comic, My College Adventures. You may even find Emily battling it out with the many spotted lanternflies seen around campus. She loves trees, especially climbing and being in them, and is on a crusade to protect them.



When did you first encounter art?

Emily: "At the age of four, through cooking. I was in control of the kitchen at the age of four. Screw my mom being in control, I wanted to be in control of the kitchen."

When did you first start creating art?

E: "At the age of six, I painted a horse in my Kindergarten art class. Before this, I had painted in Pre-School but got in trouble for it. I had painted my twin blue, saying that she would look great if she was blue, and my friend painted me orange, and my twin and I painted her purple."

How do you use art in your daily life?

E: "I am constantly doodling and working on various art pieces."

How did you discover your passion?

(Emily laughed at this question before answering, and this is her honest answer)

E: "The first time, I was bored. When I painted my horse in first grade, I thought it was funny and wanted to continue. So I did."

Why is art your passion?

E: "It is fun to use different mediums and learn about different cultures in art. I love using supplies that are not meant for art for art."

What do you love about art?

E: "It is interpreted in different ways from different people. I like how other people see artwork when it's different from what I see. I like the different viewpoints."

Who inspired you to be an artist, maybe still inspires you?

E: "My older sister and my dad. My dad denies that he can do art. He's a freaking liar. Check my sister out on Tumblr! Her handle is energon-goodies."

What is your favorite art form and way to express yourself?

E: "My favorite art form is pointillism because it takes forever and the finished product has a nice texture. As for expressing myself....Hand gestures and facial expressions. Doodling. I constantly doodle in my calculus notebook because I hate math."

What is your dream job?

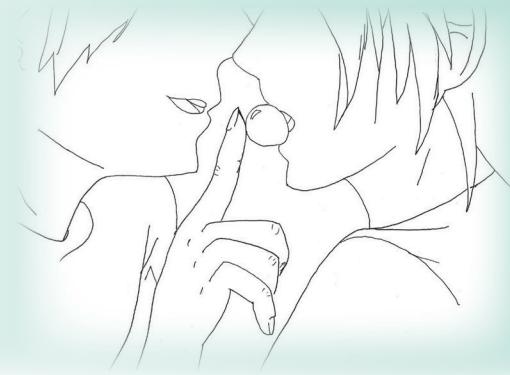
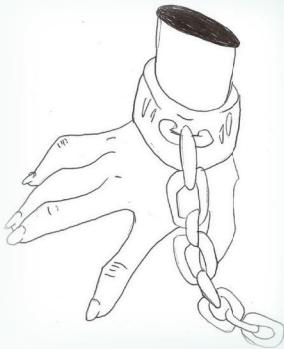
E: "Working with sharks, because sharks are majestic creatures that don't deserve to be killed for fins and then thrown back into the ocean to die. Since they don't have fins anymore they can't swim away. I want to research sharks and their habits."

How do you use the body in your art?

E: "I typically draw hands and chibi bodies. Chibis are miniature animated humanoid figures. They're adorable! However, the body in general is put in my work because I do draw people as well."

What is the hardest part of the body to capture?

E: "Drawing the figure of the body is so hard. It involves so much detail, and I often find insecurities in the ones I have drawn. But I don't stop drawing them."



Do you like using the body in your art? Why?

E: "I like drawing hands because they are challenging. Fingernails, joints, making sure they are even, making sure that you can pivot the fingers themselves, making sure that you have which way the fingers can bend, and pretty much everything. Everything about the human hand is challenging. As for chibi's, they are absolutely adorable!!!"

How have you grown as an artist?

E: "Interesting question. I continuously try new things. I have a love-hate relationship with art because I like doing it and then I see the finished project and want it to disappear. I am a perfectionist. It's an artist thing to think your artwork is bad. I've grown as an artist because even though I typically think my artwork is bad, I don't stop making art, because at the end of the day, I do love art and my art."



Fun Facts!

Emily is a twin.
She has six pets: an iguana, three dogs and two cats.
She collects pins.
Her favorite food is pizza bread.
Favorite drink: Iced Tea
Color: Orange
Song: Last Dance by One OK Rock
Animal: Whale Shark

Art Mediums

- Baking
- Cooking
- Acrylic painting
- Watercolor painting
- Calligraphy
- Color pencil
- Charcoals
- Using everyday supplies in ways they're not suppose to be used
- Knitting
- Sewing
- Sketching
- Doodling
- Digital art (Clip Studio and *ibisPaintX*)
- Pointillism
- Clay sculpting
- Photography
- Jewelry making

Faculty Spotlight

Maite Barragán

By Autumn Spears

One of the newest members of Albright's arts faculty, Maite Barragan, is the new art historian. Before coming to Albright, she spent two years as a teaching fellow in the art history department at Lawrence University; a small liberal arts school in Appleton, Wisconsin. And before that, she taught at Temple University in Philadelphia.

She was attracted to Albright because of its small liberal arts community saying that “I didn’t know about small liberal arts colleges before working at Lawrence University. But afterward, I was certain that I wanted to continue to work in that environment.” She also appreciates Albright’s gallery and proximity to museums in Philadelphia, New York, DC and Baltimore, offering plenty of field trip opportunities.

During her time here at Albright she is looking to create courses that address global contemporary debates and develop topic courses where she can explore issues in-depth with students. Barragan is concerned with finding connections between visual culture and the formation of identity and nationhood, which

she believes maybe rooted from her Puerto Rican identity. Looking at Puerto Rico as an example even though it is an American identity it is not frequently represented in mainstream American culture. She mentions "When I study visual culture, be that newspaper photographs to Academic paintings, I'm trying to find how it contributes to an image of the nation. I think about questions like: Who appears in these images? What social classes or ethnic groups are excluded? I'm interested in the implications of who is and who is not considered a representative of the nation. And I believe that is a very important perspective to have when looking at the past and present of history."

Barragan recognizes that art history gives us tools for a better understanding of the images that we're constantly being exposed to and being influenced by them, even if we don't realize it. Saying that "If the images we see have the power to shape us, having the tools to critically deconstruct them is essential." In saying that, she is very interested in expanding Albright's art history offerings.



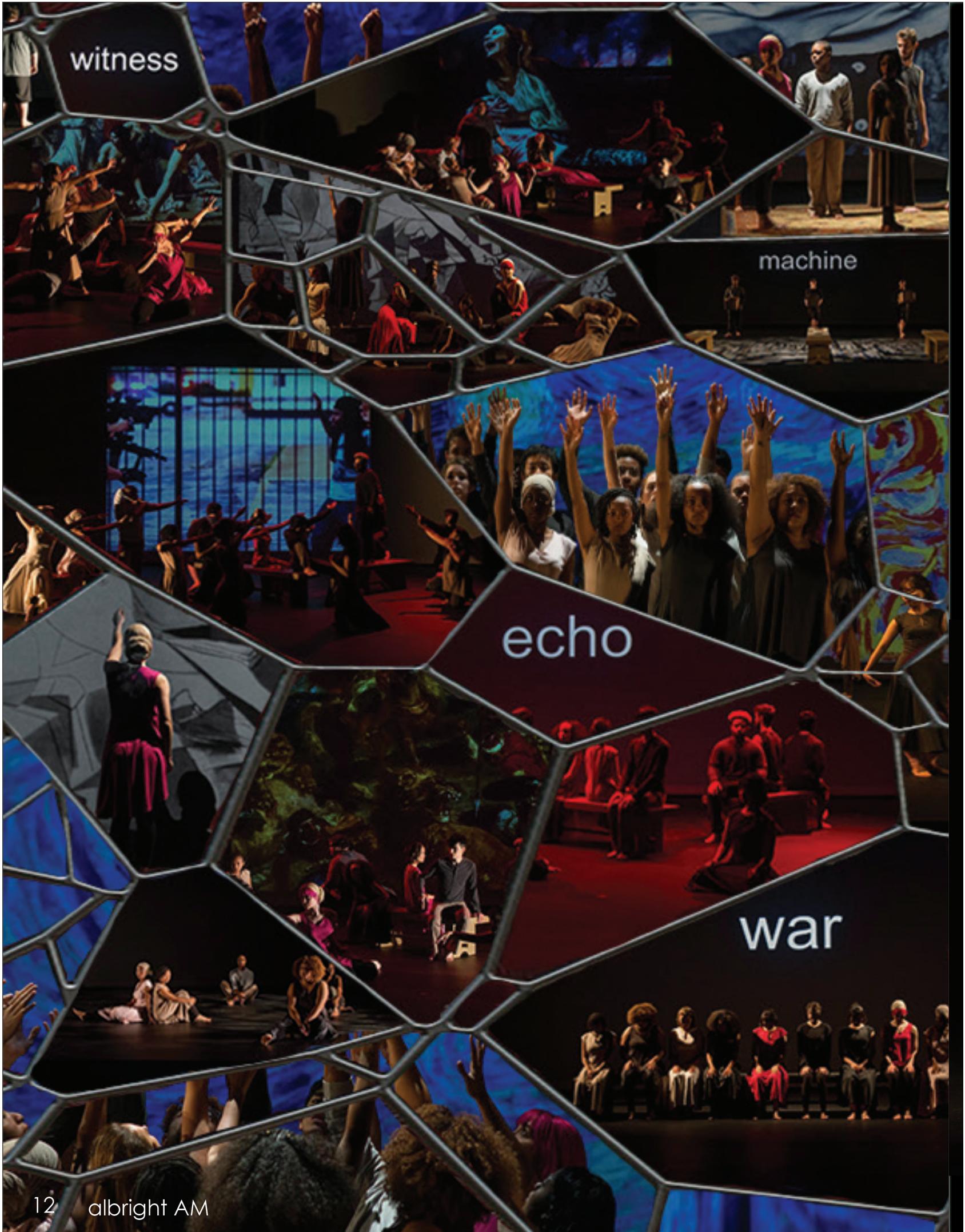


In concordance with theme of our magazine this semester we asked Professor Maite Barragan about ways that she has seen changes in the portrayal of the human body through art? And what she thinks are the current debates regarding the body in art? She responded with:

"Our bodies enable or limit how we understand and exist in the world. I think contemporary art is grappling with how bodies are not simply physical, but cultural entities. With the rise of feminist art in the 1970s, artists have been especially concerned with how different bodies exist and person's body dictates all their experiences."

"she continues with "As of late, there have been new developments regarding the cultural baggage of bodies. In 2016, white female artist Dana Schutz exhibited her painting based on the gruesome 1955 photograph of a lynched Emmett Till. A photograph that, according to many historians, marked a critical point in the Civil Rights movement. The painting calls forth the cultural burden of the 1950s and today. While some critics argue that a white artist should not ground her self-expression on the history of pain inflicted on an African American body".





witness

echo

war

machine

Your body is an art, and the way you live tells a story about you. Recently, the Domino Players put on a production called *Mosaic*, which was phenomenal. The play had no words only sound, pictures, and movement. It showed many issues that we face today. Some topics that were portrayed were injustice, homelessness, racism and immigration. When trying to convey such strong topics sometimes no words are better than words. That's exactly what the cast of *Mosaic* did.

In one scene, body movements played a major part in telling the story. That scene was the "witness" scene and it focused on racism. On the screen there were many pieces of art that are associated with lynching. The main picture that was shown was a picture of an African American being lynched surrounded by white people. The cast of *Mosaic*, one by one, slowly walks on to the stage looking at the picture. As the slide show continues all the African American people sit down. Each cast member sat down in their own way. You could tell by the way their body is positioned that they are bothered or even scared. As the scene closed out, they turn around and face the audience. Their face shows no emotion and at that point you realize that you witnessed the harsh treatments that African Americans faced. Each movement was purposeful and strategically planned. So, as the audience member you can fully grasp what's going on without them having to use any words.

Movement plays a major part when telling a story. How do you tell a story about gender identity? What movements do you use? Is it possible to tell a story of this manner without using words? *Mosaic* did just that, in a scene called "switch," in which Bence Veres and Karis King beautifully showed how to be yourself no matter what. The screen projected art pieces where the boys dressed as girls and girls dressed as boys. Veres and King continuously walk past each other, each time they do you can see in their facial expressions that they want to be the other person. The pace of the walk gets slower as they make the decision to do what they want. As King places the hat that was once on Veres and strips herself of her dress. Her body language becomes more open and she is now happy. As we see the happiness flow through her body, we are drawn to Veres who is sitting still. He then puts the dress that King was wearing on and he feels more comfortable. The scene ends with them helping each other out by making sure they have on the outfits that make them feel right. You were able to feel how they were feeling.

In each scene of *Mosaic*, you were able to understand the story they were portraying. Whether it was by the way they walked, sat, or just the emotions on their face, you were able to feel exactly what they were feeling.



By Breiona Caldwell
Photographs by Dr. Pankratz

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CIRCUS CAMPUS

EST. 2017

By Kelsey Wye
Photographs by Katelyn Adams





When you think of a circus, what comes to mind? Clowns on unicycles? Elephants doing tricks? How about circus performers flying through the air on a trapeze? Circus artists put on amazing shows to entertain people of all ages. This art form is so unique and complex that it almost seems unachievable. While interviewing recent Albright graduate, Paige Sutton, I was surprised that anyone and everyone can become successful within this art if they are willing to take a leap of faith.

During the summer of 2018 Paige, decided she did not want to involve herself in a normal gym routine. She wanted to push herself and do something completely out of the ordinary. She lives in the Philadelphia area and heard of the Philadelphia School of Circus Arts, and started enrolling in trapeze classes. Paige actually has a fear of heights, so I wanted to know how come she pushed herself to do trapeze performances if she was scared. "I wanted to do something that would confront my fear and now I'm not that scared anymore. The trapeze is the hardest of the aerial apparatuses so I wanted a challenge," Paige said. She pushes herself every class to improve her skills as well as overcome her own fears.

While everything is difficult when you begin, Paige took to this art quite easily. When first beginning trapeze classes, she thought it would take her months or years to do what she's doing now. "I have had seven classes so far, and I can do a lot, Paige said. By her fourth class, Paige was a "flying apparatus". Her body was confident and she started swinging though the air with grace.

Since this type of art can seem a little intimidating at first, Paige explained that the instructors are there to help guide you and to catch you if you fall. There are many safety measures taken throughout the classes, and there are many techniques students, like Paige, have to learn. Paige explained that, "You are taught how to hold the bar and how to get up and down properly." The instructors teach these techniques in easy ways.

The student has to establish a trust between the instructor, trapeze and even a trust within themselves. Paige listens to everything the instructors tell her and she listens to her own body when it comes to different moves and tricks she is performing.

While watching Paige performing on the trapeze, I wondered how she is actually able to pull herself up onto the bars and not get tired. She has to have upper body strength and as a result, achy muscles at the end of the day. To handle the aftermath of a workout on the trapeze, Paige has to stretch every other day. "I try to do basic stretches just to stay somewhat flexible," she said. Paige works her way through the pain of muscle aches because she honestly loves what she does. She thinks if you are willing to put in the work and take a risk, then you should put yourself out there and try out trapeze arts.

Performing on a trapeze may not be the first thing that pops into your head when you imagine art, but Paige has a completely different mindset on the subject. When she is contorting her body along with the bar, she is envisioning her body as two different forms. Her body is fluid and flows freely, matching the pace of the bar in perfect time. On the other hand, her body is also as rigid as a grounded sculpture.

With the shapes and forms of a sculpture in her mind, Paige is able to keep her body steady and her muscles strong. Paige states that, "You look graceful while flexing your muscles, while you're in these two different forms."

While this trapeze performance is still considered an art, it is obviously different from all other art forms. Paige makes a great comparison between trapeze arts and dance. In a dance performance a dancer can sometimes have a partner. The pair communicates with each other to coordinate dance steps and solve problems. Paige also has a partner. Her partner is the trapeze bar. She can not communicate or work out problems with her partner, so she has to find a way to mold herself around the bar and trust it will hold her up. Gravity is also another factor Paige depends on. She has to hope that in the specific moment she is up in the air, gravity will work in her favor. Paige states, "People think that it is like a solo performance, but it's not just you, it is you with the bar. You are performing as a team with the bar."

Within this art form Paige enjoys so many of its intricate techniques, but she does have her favorite parts. Paige loves being upside down, so it comes to no surprise that her favorite move is called the "Bird's Nest." This move of course involves being upside down. Paige explains it by saying, "Your feet are flexed against the rope and you push your hips above the bar and you keep your legs straight and your body straight. It's fun and you defy gravity."

Paige's favorite part about working with the trapeze actually comes from her explanation of this art form. She really enjoys the two perspectives you observe by watching and performing this type of art. When she is on the bar, she feels like she is not graceful or fluid. She is on the bar planning out where to put her right arm or her left leg, so she does not lose her balance. Within the other perspective, the one viewing Paige's performance witnesses her moving her body in just the right way so she executes the move perfectly. Overall, Paige likes the fact that, "You end up with these two perspectives that both accurately portray the

dichotomy of this art form."

Although Paige enjoys everything about this art form, she definitely had a few misconceptions about it before starting. In Paige's mind, the first class was going to be all about safety and basic instructions, but this was not the case. She actually had the opportunity to work with the trapeze. She surprised herself because the instructors had her doing moves during her first class that she thought she could not do, but she did. The instructors were very helpful and made Paige feel like she could do anything. Another misconception Paige had was the nervousness and fear she felt. At first, she was a little intimidated by the height of the bar, but after a few lessons she, "purposefully chose the highest bar" to give herself a challenge. She does not feel like there is any danger involved because there are many safety measures put into place, the instructors are always there to help and she only does things she is completely comfortable with.

The circus arts have many misconceptions to begin with. When people hear the word circus many stereotypical words come to mind, like clowns and freaks. What Paige wants people to know is that anyone can do this type of art. You do not need to have super strength and be the most flexible person to be successful at this art form. The environment within the school is very open and inviting and the community is very supportive. Paige truly believes that anyone can take the opportunity to be involved in the circus arts. She gives an example of a woman in her class with one arm and how she overcame her disability by performing within this art form. Not only does performing on the trapeze give Paige an outlet to have fun, but it is also incredibly self empowering. When she accomplishes a new move this boosts her confidence mentally and physically. This art form tests your body and mind to its limits by pushing you to trust not only the bar of the trapeze but your body itself. To enjoy and have fun while performing on a trapeze Paige says, "You need to be someone that wants to try something new and know that you're not going to get it the first time around, but you will get better as time goes on."

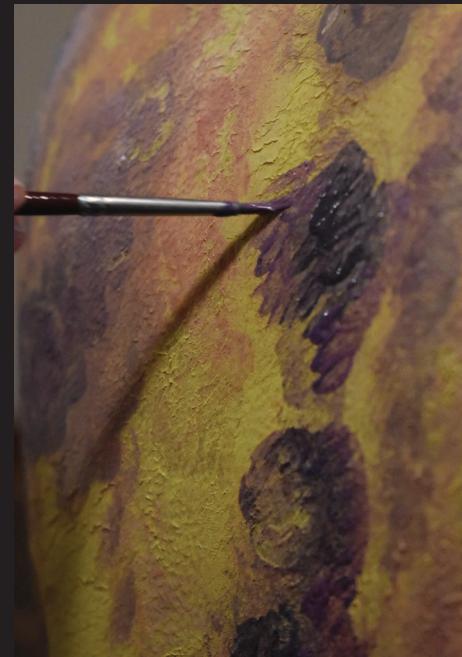
The Human Body: An Unconventional Canvas

By Katelyn Adams

Our bodies have been used as a human canvas since the beginning of time, but we never get to hear the artist's perspective about what it is like to create art on one, specifically using the medium of paint. Emily Curley, a junior here at Albright is an English major with a minor in Art. She is also a painter with a passion for the unusual. Emily took on a challenge to bring a literal sense to the meaning of body and art using the human bodies of Christina, Tori and Jolisa (the cover) as her canvases. With only tetrad of colors and her paint brushes, she created three unique pieces of walking art: the aftermath of a lightning strike, a rushing waterfall, and lava cracks for our cover. Emily's style consists of broken colors, creepy, and a fringe modern theme, so it was no surprise for what she chose her pieces to look like and how they turned out.

Her first piece was inspired by a photo of a person that was struck by lightning, which was a perfect fit for her style. So with The Killers blaring out of her laptop and a half naked girl sitting upright in front of her, Emily was ready to get to work. While she did have an idea of what she wanted before she began, her only real concrete plan was her color scheme. Emily explained that when looking at her work, you will tend to only see the use of three base colors because she likes to work in tetrads, and she likes the use highly saturated colors as well. For the creation of this piece, she chose to use various shades of yellow, red and purple. She started off with a base coat of a mix of yellow and white to create an unsettling looking base spanning across the entirety of Christina's back and the back of her arms and neck. This created, the yellowing skin that would be the base for bruising. While taking a break to allow the first coat to dry, Emily chuckled

as she realized just how disturbing the painting was already starting to look. She then explained that her art always tends to be a little grotesque. Whether her goal is to creep out people or not, it just always seems to happen. After the base coat dried, she went in with another coat and then used white paint to add the highlights. Then she mixed the white with red to make a sickly neutral shade, another one of Emily's favorites from her color palette, that would be the base for her contours of the back. She followed this with a blue-undertone purple for the shadows. With every stroke, she looked as though she was painting instinctively, but claims that she actually does not have a thought process when it comes to creating her art. "I really don't have one. I went in knowing my color palette and what I was going to paint, but I decide what to paint and where while I'm looking at the body," she said.





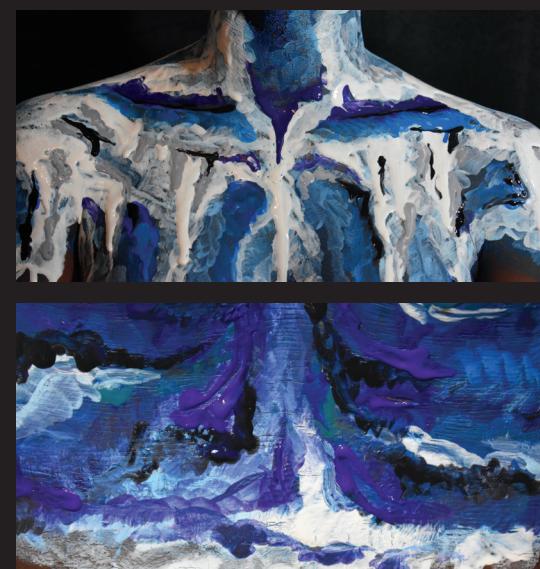
She continued by stating that she needs to do just that because the "lines" are already present on a body. "With a canvas, I'm creating the contours of the painting. Here I must follow the contours of the body and just define them more," she said. Next, she had to create the bruising of the spine on Christina's back. She used the same purple that she used for the shadows to create circles that would mimic the bruising on each groove of the spinal cord. Then she went in with a deeper purple to outline the "bruising" on the back a little more, and then she grabbed the same color on her tiny, detail brush to paint on the veins. Emily explained that with using a human as a canvas comes a different kind of creativity than with using a normal canvas, especially when recreating the characteristics of this hypothetical anatomy on someone's body. "This is kind of like

getting a present," she said. "You're creating off of something that's already there, which is a different kind of thinking and creativity that would come with working with a canvas." Before going in with black to darken the veins and touch up everything, Emily discussed a challenge that she found while working on Christina. A huge difference between a canvas and the skin on a body is not only the texture but the surface itself. "The human body like it bounces back so it's different from a canvas," she explained. She described the body as spongy or squishy compared to a canvas that's just a hard, flat surface. When painting on a body, it takes a bit to get used to a surface that is bouncing back at you while painting. Finally, Emily had completed her first masterpiece and was eager to start the next one.

Her second painting was inspired by another natural phenomenon: water. Emily described her vision as a waterfall but with cool colors. She planned to match the "water" to Tori's muscle curvature, and she decided to use various shades of the colors blue, purple and green to get the job done. And with another half-naked girl posing in front of her, she was ready to turn another person into walking art, but Emily quickly came to realize that her idea wasn't turning out as planned. Another challenge that an artist faces when working with a human canvas is that not all body structures are the same, and once you get so used to working on one, it can be difficult to switch gears to work on another. A major difference when comparing it to an actual flat canvas because, unlike a body, you can go in with a plan expecting what will come out. When working with a body you cannot do that because you are told the shape of your painting before you even pick up a brush. "I kind of did come in here with a set plan but Tori's body shape is a little different than I expected," Emily said, "So I changed up my color palette because Tori's back has a deeper curve than I thought. So I'm going to make it pull into deep

purple because that's where I would want the shadow versus what I was originally planning." After starting with the purple, we both saw how beautiful it looked on Tori's dark skin, which lead to Emily commenting about another thing that an artist needs to be weary of while doing this, the skin tone creating the undertone of the paint. A realization like this can even lead to a change in the placement of the colors. Christina may have been too pale to pull off the purple and it appeared to harsh for her skin tone, but the color complimented Tori's skin. "Tori looks wonderful with the purple on her, so I added more than I intended to also. I plan to do the same with the green as well." As Emily finished up Tori's back with strokes of blue, purple, and green, black and white, she moved on to working on the front of her body. Being face to face caused conversation between the artist and her canvas. Emily said that the interactions with your canvas is another important difference between the two. Since you're working with a human and not an inanimate object, you have this obligation to make your canvas feel comfortable. There is the physical sense of making sure

not to press the brush on them too hard or tickle them but there is also the fact that you want them to be having fun. "If your model is uncomfortable, your art isn't going to be good," Emily commented. "Like that's just not good vibes, art is supposed to be fun for everyone." Emily started with a blue base, and then she did strokes of white to create the waves that would frame Tori's neck, chest and shoulders. She then went in with the purple to deepen up the bottom of her breasts. She then went in with Van Gogh like swirls of blue between everything, and then she dripped more white paint where she made the waves. There was white paint dripped even down Tori's hands to bring the waterfall aspect to life. Emily finally finished up by adding some finishing touches of gray to accent the white of the paint drippings. And with one final brush stroke, she had finished her second masterpiece. Tori had been turned into a running, abstract colored waterfall, which, again, showed her style perfectly.





Emily said that her paintings tend to be rather impressionistic, like the style of Van Gogh. "I don't blend my colors together, but my themes tend to be rather fringe modern. A modern style but fringe is like on the outskirts of what is usually done," she said. Emily's paintings tend to make people uncomfortable as well, and, much like the painting on Christina and Jolisa, this one has something a little unsettling about it. And, while creepying people out is not her goal, at the same time it is because she wants them to see her style. "I don't like it when you can't see people's style in their work. It makes it look dead to me," she said with a serious tone. Emily said that she also wants people to look at her work and know that it is a painting. With this broken color style, the art is not supposed to appear hyper realistic, especially because they are done on human canvases. "I like to work organically not methodically. I want my work to look like a painting, not perfect because the human body isn't perfect," she said.

Step Afrika!

By Thania Inoa
Photographs by Dr. Pankratz



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On September 14, 2018 the Step Afrika cast came to Albright college and preformed at the Chapel Center. Step Afrika is the first professional company dedicated to the tradition of stepping. They rank top ten in the country in African American teams. They were founded 24 years ago, in 1994.

Friday night of September, most of the seats in the chapel are being used by students, and professors. The dancers came out in formation stepping, grabbing everyone's attention with their energy. Their energy and charisma captivated the audience. They educated us about stepping and the history of it. They engaged with the audience and brought some students the audience stage with them too, making things more exciting. After introducing themselves through stepping, they moved on to another performance. They had about 12-14 audience members on stage with them and showed them a small routine that they had to perform on their own afterwards. Teaching the students how to use their energy and allow themselves to do the teamwork even though they did not know each other. Their small performance was great, they worked together and projected

their energy on the audience members who cheered for them loudly. They wore the colors blue and yellow with rubber boots. They used story telling to teach about how stepping was used withing African slaves in the fields. They communicated with each other through stepping, including finding someone to impress, even if that meant finding someone to marry. One of the male dancers showed off his skills while looking back far through the audience. He was dancing for his "future wife", or maybe just dancing to get a plate of dinner for the night. They used story telling to teach about how stepping was used withing African slaves in the fields. They communicated with each other through stepping, including finding someone to impress, even if that meant finding someone to marry. One of the male dancers showed off his skills while looking back far through the audience. He was dancing for his "future wife", or maybe just dancing to get a plate of dinner for the night. They incorporated comedy with this number, the audience fell with laughter as they danced for the pretty imaginary woman. They incorporate storytelling, humor, education, and audience participation, along with team work, energy and technique.

"Step Afrika! promotes stepping as an educational tool for young people, focusing on teamwork, academic achievement and cross-cultural understanding. It reaches tens of thousands of Americans each year through a 50-city tour of colleges and theatres and performs globally as a cultural ambassador." Continuing with their performance they had solos, and then a more African based act. They had the perfect attire, they even had the drums. Bringing two audience members to stage with them. They were dressed as the queen and king of a colony or tribe, then they are asked to join them along with some dances. The queen does great, she follows the dancer then does her own thing. The king not so well, he is asked to do a high kick jump but falls while trying, but he was totally fine.

In 2016, they performed at the White house for the former president Barack Obama and the then First Lady, for the Black History Month Reception. This inspired me so much, and it truly made me happy to see the group succeed. They are all professional college graduates and an inspiration to all of us. It is amazing after 24 years this team is still standing and teaching us about the history of stepping.





Bringing Fabric to Life

By Zaria Livingston
Photographs by Katelyn Adams

Costume design is the art of creating the costumes for a character or performer. The costume is normally referred to as the style of dress to a nation, a class, or a period. This profession is almost always overlooked in its importance to theatics and how the ensemble sets the mood for the show. The students that have a passion for design are the ones to thank for the costumes that the audience sees worn on the Wachovia stage. Staci Gibson, a second semester junior here at Albright, is one of those students. She is a costume design major and took her passion even further by starting the new Costume Design Club.

Staci Gibson started out as1 an undecided major while she was attending Mercer County Community College. She then graduated from Mercer County Community College in December of 2016, where she earned her Liberal Arts degree. Gibson knew she wanted to major in Costume

Design when she took her first theatre course at MCCC, "I felt a fire inside me," said Gibson. After taking this course, her passion for costume design was ignited leading her to begin her school career here at Albright in the fall semester of 2017.

Gibson first chose to pursue a career in costume design because she believed that "It was something that came natural to me," being that a lot of her designer skills were self-taught, Gibson says that costume design was like "putting a puzzle together, but instead of puzzle pieces, it's fabric". The script of the play is a very crucial component of her costume designing because it is how she envisions the character or by her definition, she is a "seer". Being a seer requires you to get into the character's head; to do that you must study the script and even do additional research.



Some tips that help Staci get into the character's mind was given by Professor Paula Trimpey, Gibson's advisor and costume design director. These tips include reading the script multiple times. For example, if there are five characters within a play, she will read the script five times, each time she reads the script, she is focusing her attention to one specific character. She may also do additional research depending on the where the story takes place. If a story is taken place in the Renaissance era, Gibson will research and take notes on that time period; from the clothes that they wore to who was in political power of that time.

Costume design is clearly a very intricate art form; and is often left misunderstood and overlooked. Gibson believes some common misconceptions about costume design are that it is "easy" and that designing and creating a costume doesn't take that much skill. These misconceptions can be harmful in that it fails to take notice of the dedication talented

people like Gibson put into their designs.

It is important to pay close attention to detail and making sure that the clothing is historically accurate. You must understand the era in which the story is taking place in so that the costume can accurately reflect that time period. Gibson stresses the importance of being accurate because "you are telling a story through a garment". Sometimes being close to detail can be very frustrating, like any art form. Professor Trimpey would give Gibson piles of fabric in which she has to "create something out of nothing." At times it may be a bit overwhelming to Gibson, with short deadlines and detailed articles of clothing, the thought; "I'm supposed to turn this, into that?!" can be left running through Gibson's head. But Gibson has always felt a sense of pride and accomplishment once she has finished a piece, even when she is only given a short amount of time to complete a costume, her dedication and hard work always pays off.



Green Skirt: This skirt was also created for the Candide play, and unlike the pink dress, this skirt shows that the woman wearing is not as wealthy or of high class.



Pink Dress: this dress was created for the Candide play performed here at Albright in the fall semester of 2017. The dress shows that the woman wearing it, would be of higher class and wealth. The style Gibson used for this garment is pleating; a way to fold and sew fabric so that it lays to have layers.



Staci Gibson standing with her two creations.





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ARTIST OF THE ISSUE: ESSENCE HALL

By Breiona Cadwell
Photographs by Payton Bogatch



What is art? To this student, it is her performance art: hip hop dance. Essence Hall is a junior majoring in Psychobiology with a minor in Evolutionary Studies and is a very active student on campus. She is involved in many clubs, including Xion Step Team and the Albright Dance Team. With the help of these clubs, Essence can advance her hip hop dance skills movements. When Essence is not dancing, she can be seen out on the field playing Woman's Rugby. When school is not in session, Essence works at Sesame Place where she makes the beloved Sesame Street characters come alive.

Why do you dance?

E: I dance because it is a part of me, it is in my "DNA". I always had an urge to dance, it is my way of expressing who I am. It is an art form, it can be clear or abstract, or even social. Dance brings together families, cultures, and friends. It will always be around, it's even a form of therapy.

What's your favorite type of dance? And why?

E: My favorite type of dancing would be any dance within the hip-hop culture, I also enjoy African dance. These two allow me to tell a story using multiple types of dances incorporated into one. It requires a lot of energy to do it.

What inspired you to dance? Is there something the audience should take away like a message or some type of interpretation?

E: I have always had the urge to dance ever since I was little. My parents kept up with the gift I was given and put me into dance classes. It was always clear that it was something that I enjoyed because every time a song came on, I would start dancing. And always, it may not be a story that everyone would understand, but you can see it in the movement and in the facial expressions when a part of dance is really hitting home.

What do you think defines you as an artist?

E: The fact that I can show what I am feeling while on stage to my audience. My facial expressions are always something that have with me when I am performing. I want the audience to connect with me while I am dancing, so that they can also dance. In this way dance is social, I can do one thing, and someone else can take it and put their own twist on it.

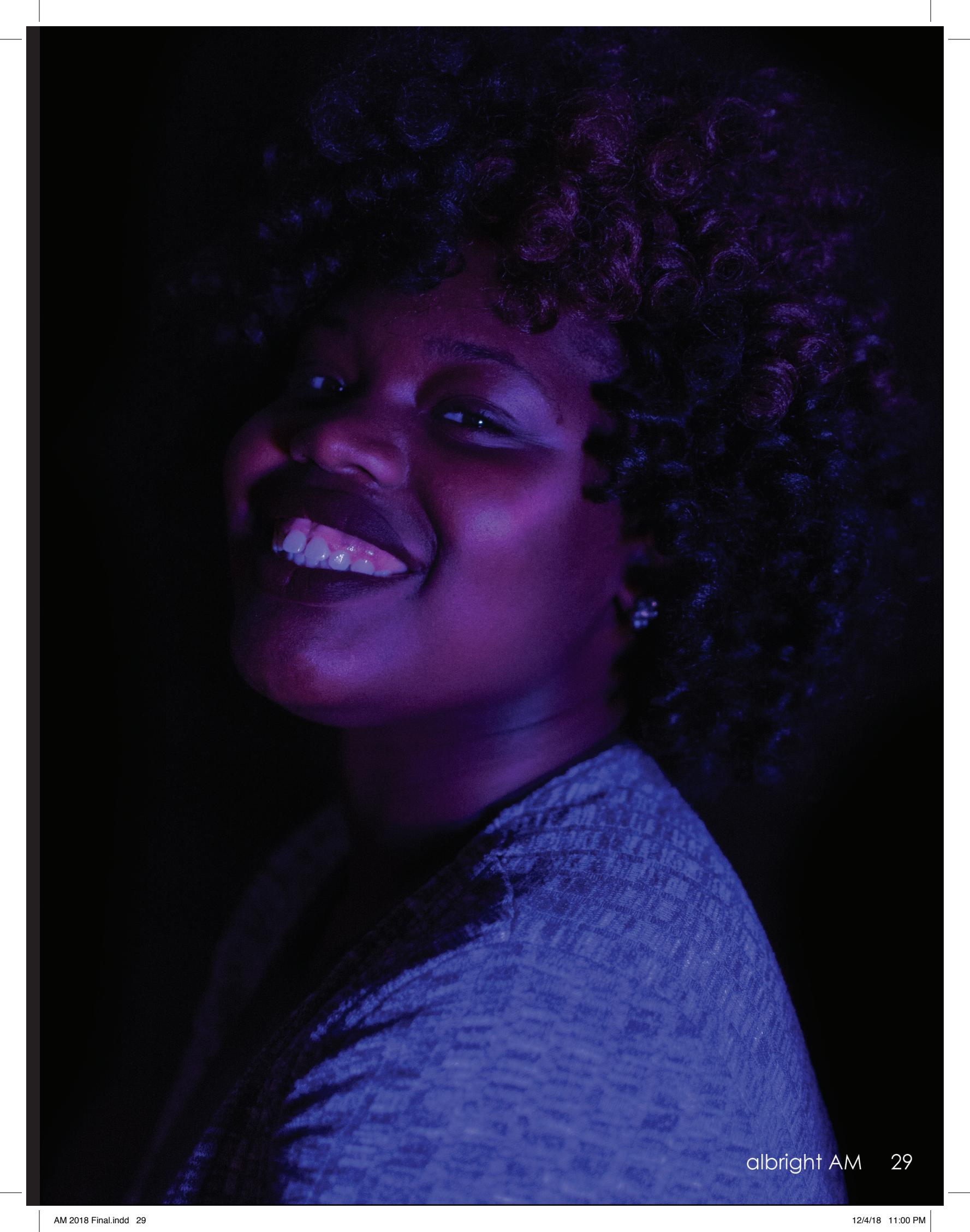
E: I have always had the urge to dance ever since I was little. My parents kept up with the gift I was given and put me into dance classes. It was always clear that it was something that I enjoyed because every time a song came on, I would start dancing.

What is your favorite work/piece you've done and why?

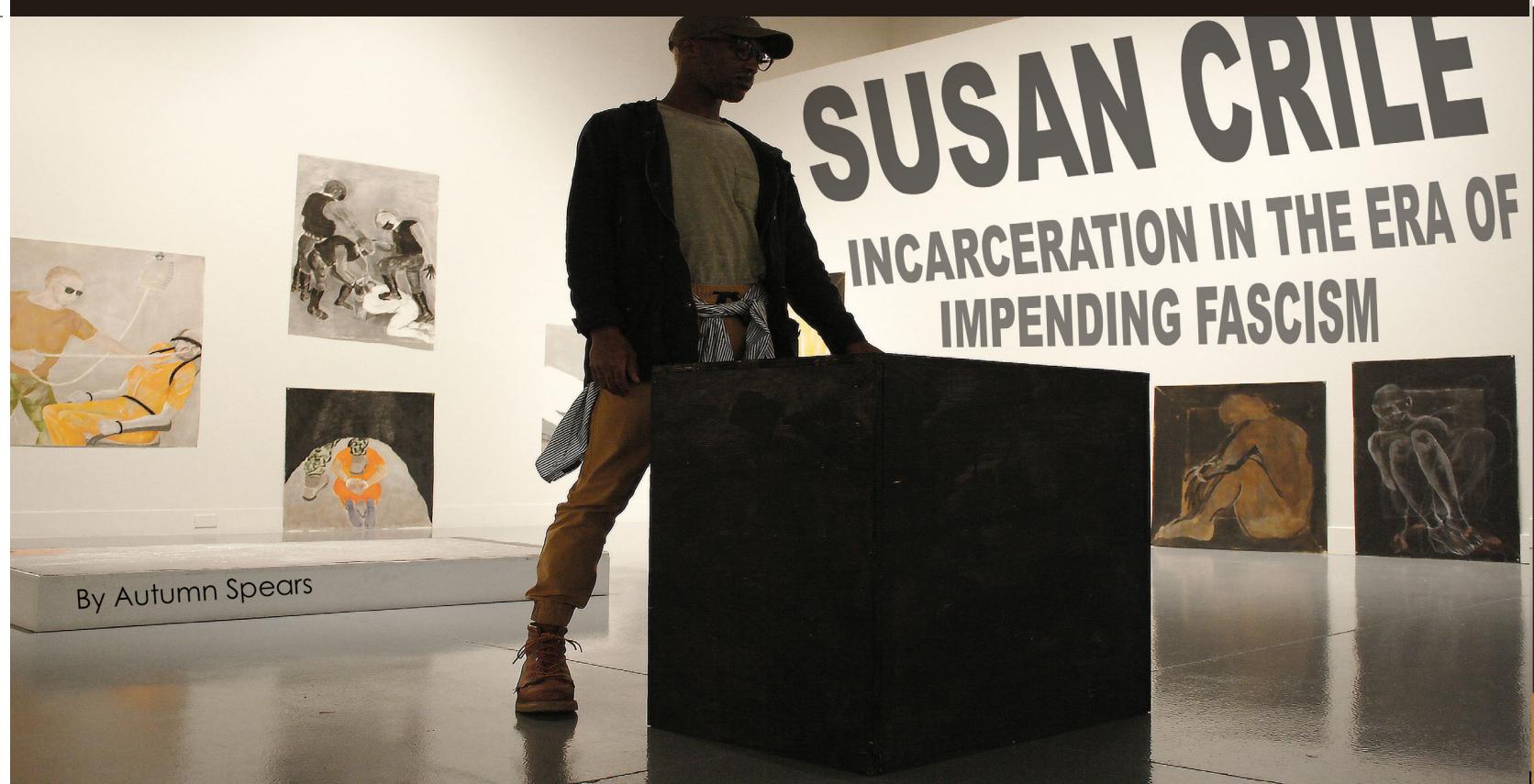
E: One of my favorite dances that I choreographed had to be OG Bobby Johnson, which was originally used for our fall 2017 showcase, which was the Battle Royale. The reason this is my favorite piece is because I got to collaborate with my fellow Xion member Mackenzie West in creating this piece. We were really feeling the vibe the song gave us and it expressed what type of dancer I am.

How has Albright helped with your journey and molded you into the artist you are today?

E: Albright gave me the opportunity to express myself differently and delve into another aspect of the hip hop dance culture, which is step. I never thought I'd step in my life and be able to pick it up so easily. I also had a chance to showcase my work during various occasions, like at the end of year showcases or other on-campus events. I was even able to go to Millersville University and Olivet Boys and Girls club to represent Xion.



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By Autumn Spears

“The degree of civilization in a society can be judged by entering its prisons.” – Fyodor Dostoevsky

Susan Crile's exhibit Incarceration in the Era of Impending Fascism is extremely powerful in its critique of torture and dehumanization inflicted on imprisoned persons, and in turn challenging the value society holds for humanity as a whole. Crile specifically draws upon this idea by visually recreating horrendous images and actions that depict people with authority abusing their power and ultimately violating one's human rights. In 2004, disturbing images from Abu Ghraib, an Iraqi prison surfaced the media. These images depicted US soldiers proudly inflicting various forms of torture on prisoners. Crile has done extensive research on this topic and has created several artworks based on her findings. She uses elements like color, size, perspective, and placement to evoke the injustice, sadness and anger that comes from the reprehensible situation while

stirring up those same emotions in viewers.

Walking into the gallery there was a shift in energy, the weight of the white walls was over bearing creating this imprisoning feeling of gravity. It felt as if you were a visitor walking into a prison, feeling helpless as you see the even helpless prisoners trapped in the artworks. Their rejected existence and abused bodies are put up for show and tell, giving viewers an alternative perspective when thinking of America, what it stands for, and even its presence to other nations.

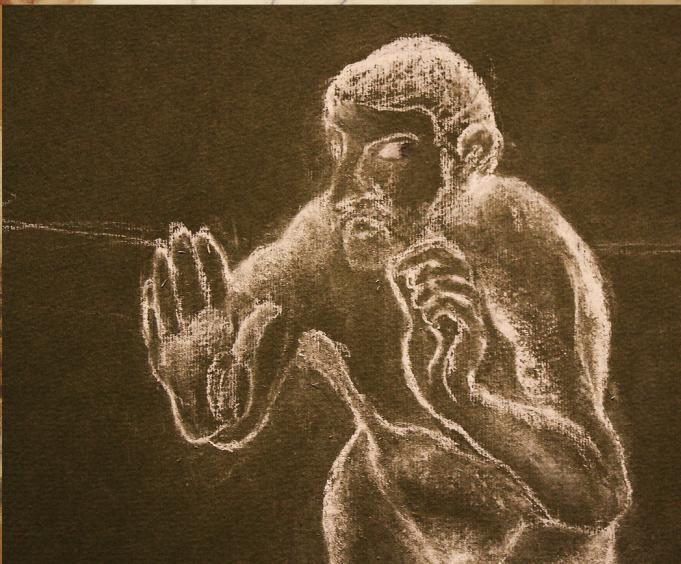
Crile uses color very wisely in this exhibit by using a consistent color palette, emphasizing the power of detention. The muted blacks, browns, and whites are helpful in representing the prison physically; while also alluding to the feelings of helplessness and despair, which

come along with imprisonment. In contrast, Crile also uses bold colors to emphasize and represent the punishment and torture that prisoners are subjected to. For example, orange is used to represent the prisoner's uniforms, and red is used to represent blood. The scale of the artworks in this exhibit range from small to life size. I thought the life-sized artworks were extremely impactful because its proportions allow viewers to internalize the message and the emotion being conveyed. The largeness of the work also confronts viewers in recognizing their connection to the subject being depicted, humanity. After acknowledging that, it challenges people to analyze and question the weight of the word “prisoner”. Are prisoners still regarded as people? Or are their titles and privileges of humanity stripped away as soon as the word prisoner is attached to their name.



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The exhibit is very well curated in telling each prisoners narrative and evoking emotion through the artwork's placement. Crile uses a variety of different images to display the abuse and torture prisoners suffer during incarceration. Nudity is a commonality amongst some of her artworks, which alludes to the prisoner's vulnerability in these conditions. She also emphasizes the role of government censorship in a prisoner's narrative by hiding their faces completely or only parts of it in images. I thought that these concepts were very interesting to include because of the critical nature it encourages in challenging America as a nation and American citizens to accept

the indecent acts they have committed and are associated with. The arrangement of the artworks are well fitting to the subject matter because being talked about along with getting viewers to empathize with the prisoners is portrayed in these artworks. For example, in the exhibit Crile has seven drawings depicting prisoners trapped inside of boxes, viewers can see the prisoners crouching and moving inside of them, and the boxes are placed on the bottom of the wall. During Crile's lecture she discussed that as a form of torture prisoners would be forced to stay inside of a small box, even sometimes with animals they feared for hours and even days. She includes an actual box in the exhibit to

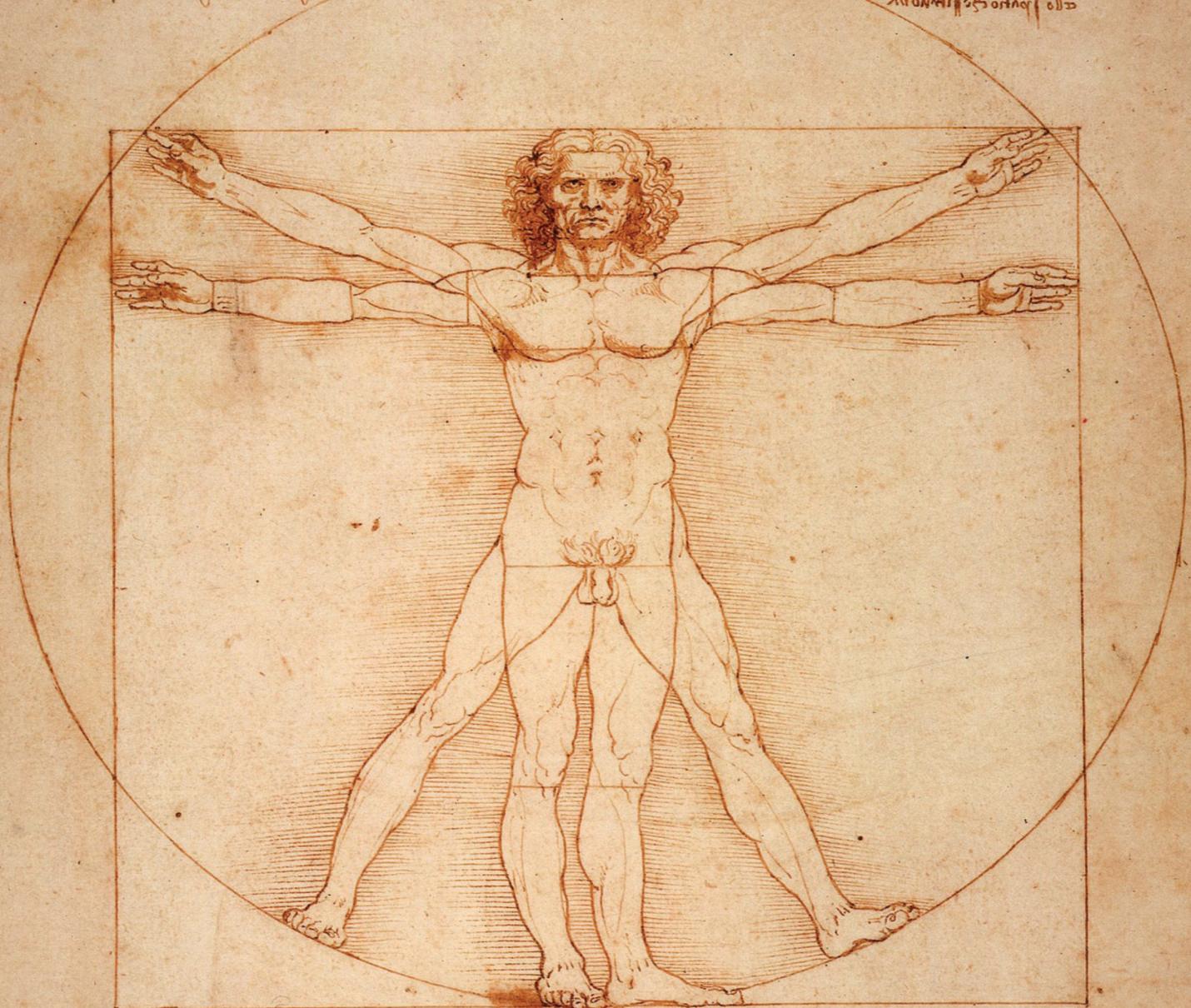
show how small a typical box would be. And her placement of the drawing on the bottom of the wall clearly presents the idea of confinement and that forces viewers to place themselves on the same level of the prisoners figuratively and literally to interpret what is being displayed.

This exhibit includes a variety of what some might call explicit images of horror, but I believe they are images we all need to see. The images encourage viewers to assess their identity as an American or as a person living in America, along with recognizing and respecting the bond of humanity that connects us to the rest of the world.

“ There are two basic poles to my work and one of them is beauty and the other is what's often in beauty and that is a sense of morality and loss. ”

- Susan Crile





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Throughout history we can see the body used in art. Typically, the body is incorporated into different pieces of art, such as a painting or sculpture. But the body can also be the canvas for artists to display their art. It is interesting to see how over time people and artists have taken part in both ideas and being able to look back and explore this history is intriguing.

One early piece that uses the body in the artwork is Leonardo da Vinci's drawing of the Vitruvian Man in the late 15th century. This piece, on the previous page of this article, shows a man drawn in a circle with his arms and legs drawn in different positions. This piece showed the proportions of a man according to Vitruvius. It is based on the correlations of the ideal body proportions with the geometry described by Vitruvius. This piece set many standards for body proportions to follow for future artists.

An era of artwork that really pushed for using the body in their art was the feminist art movement. Jean Auguste Dominique Ingres created an oil painting called The Turkish Bath, 1852-1859. This piece captures a scene of many nude women around a pool. This piece shows the details of the female body, showing heavier set women along with more petite women. It is a beautiful piece that encompasses the beauty of the body. The piece also has the women sitting around in a way that evokes sexuality, but the piece ultimately shows the artist ability to defy what was rational for artwork at the time.



The body can also be seen as a canvas for a piece of art, most commonly this can be seen in the form of a tattoo. Tattoos have been around since ancient times and were first used to mark criminals in ancient China, Greece and Rome. In some cultures tattooing was also used in some religious groups and for many Indian and Indonesian tribes. Tattoos did not become more about self-expression until the late 18th and early 19th century. At this time in the United States tattoos were most commonly found on sailors to prevent impressment of the British navy. More modern ideas of tattooing came about between 1860 and the 1920s but there was still a stigma that shadowed tattoos. Now tattoos are usually always about expressing yourself and showing your art or someone else's art on your body.

A more temporary form of body art is makeup. One of the trending art mediums is makeup. Creative makeup looks have been on the rise for a while and these artists show their work on social media, such as YouTube and Instagram. But this type of art also has a foundation that stems all the way back to the Egyptian times, as early as 4000 BC. Black eye makeup was the most common form and both men and women participated in this ritual. Makeup played a role in many other cultures as well and now is a medium that so many women and men everywhere use as an art form.

Body art takes form in many different ways, the history of it all is interesting to look at and when we explore how we make art and show art with our bodies helps us understand how we think and perceive the body.



Photograph by Katelyn Adams

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waking up the arts

Fall 2018

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