

Good example of media reflection piece essay

[Life](#), [Death](#)



In reading about the voodoo art and objects, I was fascinated by the Three Figures on Motorcycles by Jean Herard Celeur. The figure is dedicated to the Haitian spiritual figure 'Gede' who is a major character in the voodoo religion. The artwork is also associated with the issue of negative perception of the Western people on the voodoo culture. The bizarre imaging of the artwork resembles how the voodoo spiritual figures are imaged as unusual and offensive (Wittmer, 73). The Haitian spiritual figure 'Gede' is very important in the voodoo art and religion since it personifies the death and sexuality. The artwork of Celeur is a resemblance of how the voodoo religion symbolizes its bizarre culture of personifying the dead. I choose this artwork or image since it could identify the major concepts of the voodoo religion and it is associated with the unusual aesthetics of Haitian culture.

Three Figures on Motorcycles came from recycled material which is an aspect of Haitian necessity. It is an economic reality that Haitian culture did not use luxurious materials in building or developing aesthetics. It is composed of three skulls which are apparently riding on the skeletal motorcycles. The rider at the center has a large phallic symbol which represents the male spiritual figure. It is a challenge to the viewers of the artwork about the sexuality of the spiritual figure. It could be observed that even if the major spiritual spirit is a female, the male has an important role in representing death and sexuality. The artwork is also a crucial piece of Haitian representation which values the culture of the voodoo religion (Maki, 88).

The artwork of Celeur represents 'Gede' who is the Haitian spiritual figure for death and sexuality. The gender of male was recognized with the phallic

symbol and it is believed that his main role is for healing the people. In the concept of religious realities, the spiritual figure of ' Gede' can be associated with the role of Saint Gabriel of the Roman Catholics. The spiritual figure could also be viewed as a representation of the Haitian culture about death. The spiritual figure is described as childish and playful which transforms people according to their own aggregates. According to Marie Lovinski, also known as Mama Lola, the Haitian spiritual figure ' Gede' is the family's center role since " all Vodou healing is the healing of relationship" (Brown, 331).

Vodou culture, art and religion are commonly mistaken by the other people due to its dark representation and unusual aesthetics. However, the artwork of Celeur could be a historical realization on how the Haitian culture focused on the aspect of necessity and ingenuity. It could also be a representation of the poverty in the African nation. The use of recycled materials and the aspect of primitivism could be a representation of the historical and economic situation in Africa. Most of the interpretations of the artwork of Celeur are that it could be a representation of the ' Four Horsemen of the Apocalypse'. The artwork could also be viewed as the Western's analysis of the Haitian culture. The artwork is one of the many arts which resemble primitivism of the African culture which could be rooted in the Creole culture (Maki, 88). Lastly, the artwork of Celeur is a fascinating art which personified the spiritual figure in a contemporary art.

Works Cited:

Brown, K. Mama Lola: A Vodou Priestess in Brooklyn. University of California Press. 2001. Print.

Maki, J. Contemporary Haitian Art. African Arts. 2008. Web. <http://www.jstor.org/stable/20447905>

Wittmer, M. Sacred Arts of Haitian Vodou. Africa Arts. 1997. Web. <http://www.jstor.org/stable/3337424>