



Smithsonian

National Museum of African Art

Drew Doggett Photographs, EEPA 2015-009

Eden Orelove

April 2017

Eliot Elisofon Photographic Archives, National Museum of African Art
National Museum of African Art
P.O. Box 37012
MRC 708
Washington, DC 20013-7012
Business Number: Phone: 202-633-4690
Fax Number: Fax: 202-357-4879
elisofonarchives@si.edu
<https://africa.si.edu/collection/eliot-elisofon-photographic-archives/>

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Collection Overview

Repository:	Eliot Elisofon Photographic Archives, National Museum of African Art
Title:	Drew Doggett Photographs
Date:	February 2011
Identifier:	EEPA.2015-009
Creator:	Doggett, Drew (Photographer)
Extent:	1 Photographic print (b&w; matted; 12 x 18 in. (print); 21 x 24 in. (matted)) 1 Photographic print (b&w; matted; 10 x 12 in. (print); 16 x 18 in. (matted)) 18 Photographic prints (b&w; matted; 12 x 18 in. (print); 18 x 24 in. (matted))
Language:	English .
Summary:	The collection consists of twenty matted black and white photographs taken in February 2011 that were used in Doggett's series, <i>Omo: Expressions of a People</i> (2012). These artistic photographs were taken in Omo Valley, Ethiopia, and depict Suri, Hamar, Dhassanac and Karo peoples.
Container:	Box 1
Container:	Map-case M4

Administrative Information

Provenance

Donated by Drew Doggett in 2015.

Processing Information

Processed by Eden Orelove in April 2017.

Description

Descriptions provided by Drew Doggett.

Preferred Citation

Drew Doggett Photographs, EEPA 2015-009, Eliot Elisofon Photographic Archives, National Museum of African Art, Smithsonian Institution, Washington, D.C.

Restrictions

Use of original records requires an appointment. Contact Archives staff for more details.

Conditions Governing Use

Drew Doggett is the owner of copyright and other intellectual properties. Permission to reproduce requires written consent from Doggett. Any commercial exploitation of any of the works in the collection

that include a person identifiable in the work is explicitly prohibited unless Doggett grants a publicity release. Contact the Archives staff for more information.

Biographical / Historical

Photographer and filmmaker Drew Doggett (b. 1984 in Maryland) received his BA from Vanderbilt University (2006), majoring in Human & Organization Development. In addition to working from 2006-2012 under prominent fashion and portrait photographers, including Steven Klein, Annie Leibovitz, Mark Seliger, Ruven Afanador and Craig McDean, Doggett has photographed remote regions in the Himalayas, Africa, France, Canada, and other areas. Solo exhibitions include *Slow Road to China* (2010-2011), *Omo: Expressions of a People* (2012), *Discovering the Horses of Sable Island* (2013), *Dunes: Landscapes Evolving* (2014-2015) and *Sail: Majesty at Sea* (2015). His work has garnered awards at the Px3 Prix de la Photographie Paris (2014, 1st place in Culture Photography category), Px3 White Color Trilogy Photography Competition (2015, 2nd place in Nature category) and the Nikon Photo Contest (2015, 3rd prize for *Dunes: Abstract Expressions* short film). In 2016 he was honored as an Associate from the Royal Photographic Society. His work is held in private collections globally and is also in the permanent collections of several museums.

Scope and Contents

The collection consists of twenty matted black and white photographs taken in February 2011 that were used in Doggett's series, *Omo: Expressions of a People* (2012). These artistic photographs were taken in Omo Valley, Ethiopia, and depict Suri, Hamar, Dhassanac and Karo peoples. Many of the photos emphasize individuals' adornments, including headdresses, ear plates, necklaces, loin coverings, body painting and scarification and lip piercings. There are also several photographs of village scenes, cattle herding and rites of ceremonies, particularly the Hamar peoples' Jumping of the Bulls.

Arrangement

The collection is arranged in one series by title.

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

- Hamar (African people)
- Karo (African people)
- Suri (African people)

Places:

- Africa
- Ethiopia
- Omo River Valley (Ethiopia and Kenya)

Container Listing

Box 1	<p>EEPA.2015-009-0001: Untitled 1, Suri Boy Surveying his Cattle, Suri Village, Omo Valley, Ethiopia, February 2011</p> <p>1 Photographic print (color; matted; 12 x 18 in. (print); 18 x 24 in. (matted))</p> <p>Notes: Description provided by Doggett: "A Suri boy surveys his cattle. Herding in this tribe is the job of adolescent and pre-adolescent males. Watching over grazing livestock, they spend as much as six months at a time away from home."</p>
Box 1	<p>EEPA.2015-009-0002: Untitled 2, Karo Tribeswoman with Pierced Lip, Wearing Necklaces, Karo Village, Omo Valley, Ethiopia, February 2011</p> <p>1 Photographic print (color; matted; 12 x 18 in. (print); 18 x 24 in. (matted))</p> <p>Notes: Description provided by Doggett: "A Karo tribeswoman. Piercing the lower lip is a common practice among women, who may then adorn the lip with a range of objects, including, in this case, a nail."</p>
Box 1	<p>EEPA.2015-009-0003: Untitled 3, A Suri Warrior Wearing Body Paint, Suri Village, Omo Valley, Ethiopia, February 2011</p> <p>1 Photographic print (color; matted; 12 x 18 in. (print); 18 x 24 in. (matted))</p> <p>Notes: Description provided by Doggett: "A Suri warrior. The artful application of body paint is a means of intimidating enemies and attracting women. It is also a communal creative process among Suri men, who decorate each other's bodies with paint made from water and chalk."</p>
Box 1	<p>EEPA.2015-009-0004: Untitled 6, Suri Woman with Body Scarification, Suri Village, Omo Valley, Ethiopia [RESTRICTED], February 2011</p> <p>1 Photographic print (color; matted; 12 x 18 in. (print); 18 x 24 in. (matted))</p> <p>Notes: Description provided by Doggett: "A Suri woman. A permanent beautifying technique once practiced widely in Africa, body scarification entails cutting the skin with a sharp object, such as a blade or acacia thorn, so that it heals as a raised scar. The ornate patterns of these incisions are considered beautiful, and the healing process is deliberately slowed in order to build immunity and reduce the risk of future infection."</p>
Box 1	<p>EEPA.2015-009-0005: Untitled 7, Hamar Boys Wearing Traditional Loin Coverings Made of Beaded Rope, Hamar Village, Omo Valley, Ethiopia, February 2011</p> <p>1 Photographic print (color; matted; 12 x 18 in. (print); 18 x 24 in. (matted))</p>
Box 2	<p>EEPA.2015-009-0006: Untitled 8, Young Suri Men Drawing Blood from a Cow, Suri Village, Omo Valley, Ethiopia, February 2011</p> <p>1 Photographic print (color; matted; 10 x 12 in. (print); 16 x 18 (matted))</p> <p>Notes: Description provided by Doggett: "Young Suri men are taught that cow's blood is a source of strength. They disrobe to subdue the animal, then use an arrow to draw blood in a way that does not kill it."</p>

Box 1 EEPA.2015-009-0007: [Untitled 15, Suri Girl with Decorative Feather Headdress and Traditional Painted Ear Plates, Suri Village, Omo Valley, Ethiopia, February 2011](#)
1 Photographic print (color; matted; 12 x 18 in. (print); 18 x 24 in. (matted))

Box 1 EEPA.2015-009-0008: [Untitled 21, Dhassanac Woman Holding Tree Branches in Village near Omorate, Dhassanac Village, Omo Valley, Ethiopia, February 2011](#)
1 Photographic print (color; matted; 12 x 18 in. (print); 18 x 24 in. (matted))
Notes: Description provided by Doggett: "A Dhassanac woman in a village near Omorate. Homes on these wind-blown plains are built using a variety of materials, including tree branches. Dhassanac families move less often than their ancestors did but still lead a semi-nomadic lifestyle."

Box 1 EEPA.2015-009-0009: [Untitled 24, Hamar Women Performing a Lashing Dance, Hamar Village, Omo Valley, Ethiopia, February 2011](#)
1 Photographic print (color; matted; 12 x 18 in. (print); 18 x 24 in. (matted))
Notes: Description provided by Doggett: "Hamar women performing a lashing dance. Before the male coming-of-age ritual known as the Jumping of the Bulls, village women display their support of the young initiate by submitting themselves to harsh whippings. To prepare themselves, they engage in exuberant song and dance. The songs typically narrate feats of battle and seek to invoke *barjo*, a fundamental force considered to be the essence of well-being."

Box 1 EEPA.2015-009-0010: [Untitled 25, Dhassanac Man Wearing Traditional Headdress, Dhassanac Village, Omo Valley, Ethiopia, February 2011](#)
1 Photographic print (color; matted; 12 x 18 in. (print); 18 x 24 in. (matted))
Notes: Description provided by Doggett: "A Dhassanac man wearing traditional headdress. In this labor-intensive style, multiple coatings of clay and water are applied to the hair; indigo paint and an ostrich feather serve as the final touches. In addition to their aesthetic value, headdresses like this one protect against skin and hair parasites."

Box 3 EEPA.2015-009-0011: [Untitled 26, A Dhassanac Village near Omorate, Omo Valley, Ethiopia, February 2011](#)
1 Photographic print (color; matted; 12 x 18 in. (print); 18 x 24 in. (matted))
Notes: Description provided by Doggett: "A Dhassanac village near Omorate. In this unforgiving landscape, drought has made dust storms more frequent in recent years, intensifying tribal conflicts over grazing land and water rights."

Box 3 EEPA.2015-009-0012: [Untitled 28, Suri Child, Wearing Typical Face Paint and Rope Necklace, Approaching a Ceramic Cooking Vessel, Suri Village, Omo Valley, Ethiopia, February 2011](#)
1 Photographic print (color; matted; 12 x 18 in. (print); 18 x 24 in. (matted))

Box 3 EEPA.2015-009-0013: [Untitled 31, Two Suri Warriors Engaged in Ritual Combat, Suri Village, Omo Valley, Ethiopia, February 2011](#)
1 Photographic print (color; matted; 12 x 18 in. (print); 18 x 24 in. (matted))

Notes: Description provided by Doggett: "Two Suri warriors engage in ritual combat. Stick fights, held during harvest time, are sport and spectacle for the Suri. This popular tradition allows men to show off their agility and brute strength; broken bones often follow, sometimes even death. The results help determine how men and women within the tribe will pair off. A Suri boy starts carrying a *donga* (or wooden staff) during adolescence when he becomes a warrior and will rarely go anywhere without it."

Box 3

EEPA.2015-009-0014: [Untitled 34, Two Young Hamar Women, Hamar Village, Omo Valley, Ethiopia, February 2011](#)

1 Photographic print (color; matted; 12 x 18 in. (print); 18 x 24 in. (matted))

Notes: Description provided by Doggett: "Young Hamar women. The top necklaces, with phallic-shaped ends, indicate that a woman has been chosen by a man as his first wife. Upon marriage, they will be replaced with a heavier, iron necklace wrapped in leather called a *bignere*."

Box 3

EEPA.2015-009-0015: [Untitled 37, Karo Boy with Painted Face, Karo Village, Omo Valley, Ethiopia, February 2011](#)

1 Photographic print (color; matted; 12 x 18 in. (print); 18 x 24 in. (matted))

Notes: Description provided by Doggett: "A Karo Boy. Face and body painting incorporate tribal motifs. Rather than convey a specific symbolic meaning, these designs reflect a combination of tradition and an individual's aesthetic preference."

Box 3

EEPA.2015-009-0016: [Untitled 47, Suri Woman with Lip Plate, Suri Village, Omo Valley, Ethiopia, February 2011](#)

1 Photographic print (color; matted; 12 x 18 in. (print); 18 x 24 in. (matted))

Notes: Description provided by Doggett: "A Suri woman with lip plate. Practiced by women, lip ornamentation is one of the tribe's most celebrated and distinctive traditions. During the Zigroo, or piercing ceremony, two lower teeth are removed and an incision is made in the bottom lip. As each plate stretches the lip, it is replaced by a larger one, which increases a potential bride's worth in cattle."

Box 3

EEPA.2015-009-0017: [Untitled 48, Hamar Warrior Holding a Spear, Hamar Village, Omo Valley, Ethiopia, February 2011](#)

1 Photographic print (color; matted; 12 x 18 in. (print); 18 x 24 in. (matted))

Notes: Description provided by Doggett: "A Hamar warrior holds a spear. In this land of scarce resources, Omo communities continue to engage in intertribal warfare. The ceremonial spear is an important part of the peacemaking process."

Box 3

EEPA.2015-009-0018: [Untitled 49, Hamar Youth Leaping onto a Bull, Hamar Village, Omo Valley, Ethiopia, February 2011](#)

1 Photographic print (color; matted; 12 x 18 in. (print); 18 x 24 in. (matted))

Notes: Description provided by Doggett: "A Hamar youth leaps onto a bull. An adolescent male's ultimate rite of passage, the Jumping of the Bulls, requires him to run across the backs of several bulls without falling. When his elders are satisfied he has succeeded, he is considered ready to marry and take on other responsibilities of

adulthood. The boy performs this task in front of his village and without clothes, a symbol of the childhood he is leaving."

Map-case M4

EEPA.2015-009-0019: [Untitled 50, Dhassanac Man Wearing Traditional Headdress, Dhassanac Village, Omo Valley, Ethiopia, February 2011](#)

1 Photographic print (color; matted; oversize; 12 x 18 in. (print); 21 x 24 in. (matted))

Notes: Description provided by Doggett: "A Dhassanac man wearing traditional headdress. In this labor-intensive style, multiple coatings of clay and water are applied to the hair; indigo paint and an ostrich feather serve as the final touches. In addition to their aesthetic value, headdresses like this one protect against skin and hair parasites."

Box 3

EEPA.2015-009-0020: [Untitled 51, Karo Warrior Wearing a Headdress Created from the Casings of Beetle Wings, Karo Village, Omo Valley, Ethiopia, February 2011](#)

1 Photographic print (color; matted; 12 x 18 in. (print); 18 x 24 in. (matted))