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Die Kunst Der Senufo

**Walter E. A. Van Beek, Harrie M.
Leyten**



Die Kunst Der Senufo:

Masquerades in African Society Walter E. A. Van Beek, Harrie M. Leyten, 2023 What is the meaning of masks and masquerades in African traditions and how can we understand their role in rituals and performances Why do we find masks in some African regions and not in others and what does this mask habitat say about the general dynamics of masquerades in Africa Though masks are among the most famous art icons of Africa exploration of their uses and the way in which they articulate social characteristics of African societies has been underexamined This book takes an anthropological perspective on the phenomenon of masquerades on the African continent to show how mask rituals are an integral part of African indigenous religions and societies and are informed by and linked to specific types of social and ecological conditions Having established the commonalities of mask rituals and a mask typology the authors look at the varieties of mask performances and the types of rituals in which masks function in rites of passage and in rituals of gender power and identity *The Routledge Companion to Digital Humanities and Art History* Kathryn Brown, 2020-04-15 The Routledge Companion to Digital Humanities and Art History offers a broad survey of cutting edge intersections between digital technologies and the study of art history museum practices and cultural heritage The volume focuses not only on new computational tools that have been developed for the study of artworks and their histories but also debates the disciplinary opportunities and challenges that have emerged in response to the use of digital resources and methodologies Chapters cover a wide range of technical and conceptual themes that define the current state of the field and outline strategies for future development This book offers a timely perspective on trans disciplinary developments that are reshaping art historical research conservation and teaching This book will be of interest to scholars in art history historical theory method and historiography and research methods in education

African Art and Agency in the Workshop Sidney Littlefield Kasfir, Till Förster, 2013-04-01 Compelling case studies demonstrate how African workshops have long mediated collective expression and individual imagination Allen F Roberts University of California Los Angeles The role of the workshop in the creation of African art is the subject of this revelatory book In the group setting of the workshop innovation and imitation collide artists share ideas and techniques and creative expression flourishes African Art and Agency in the Workshop examines the variety of workshops from those which are politically driven or tourist oriented to those based on historical patronage or allied to current artistic trends Fifteen lively essays explore the impact of the workshop on the production of artists such as Zimbabwean stone sculptors master potters from Cameroon wood carvers from Nigeria and others from across the continent Contributions by Nicolas Argenti Jessica Gershultz Norma Wolff Christine Scherer Silvia Forni Elizabeth Morton Alexander Bortolot Brenda Schmähmann Chika Okeke Agulu Karen E Milbourne and Namubiru Rose Kirumira A closer examination of the workshop provides important insights into art histories and cultural politics We may think we know what we mean when we use the term workshop but in fact the organization of groups of artists takes on vastly different forms and encourages the production of

diverse styles of art within larger social structures and power dynamics Victoria Rovine University of Florida Taken as a whole the case studies provide a wide window into the very diverse structural and functional characteristics of workshops They also clearly describe how African workshops have served both contemporary political and cultural needs and have responded to patronage whether it be traditional or stimulated by tourism African Studies Review **African Folklore** Philip M. Peek,Kwesi Yankah,2004-03-01 Written by an international team of experts this is the first work of its kind to offer comprehensive coverage of folklore throughout the African continent Over 300 entries provide in depth examinations of individual African countries ethnic groups religious practices artistic genres and numerous other concepts related to folklore Featuring original field photographs a comprehensive index and thorough cross references African Folklore An Encyclopedia is an indispensable resource for any library s folklore or African studies collection Also includes seven maps **Picasso's Collection of African & Oceanic Art** Peter Stepan,2006 Although he never set foot in Africa Picasso had a passion for African art Throughout the course of his life he assembled a unique collection of statues and masks Comprising more than 120 objects Picasso s private collection can now be found in museums in Paris such as the Louvre Musee Quai Branly and the Musee Picasso as well as in the private collections of members of Picasso s family This beautiful book documents the entire collection and examines it as a whole It features documentary photographs a section of stunning colour plates and detailed ethnographic descriptions of each piece providing a full account of Picasso s relationship with African and Oceanic art This important publication sheds new light on the fascination non Western art held for one of twentieth century s most important artists Review an illuminating and handsome book copiously illustrated with fascinating original documents and excellent colour reproductions a convenient and also essential reference tool for anyone interested in this important subject an invaluable and also entertaining guide this book not only investigates Picasso s response to tribal art with unusual thoroughness but also reopens the larger question of the artist s primitivism The Burlington Magazine June 2007 *African Studies at Bayreuth University, 1980-1995: Bibliographies* ,1995 **Catalog of the Library of the National Museum of African Art Branch of the Smithsonian Institution Libraries** Smithsonian Institution. Libraries. National Museum of African Art Branch,1991 *Art and Oracle* Alisa LaGamma,Metropolitan Museum of Art (New York, N.Y.),2000 Twenty eight African cultures are represented here by artifacts created to communicate with ancestors spirits and gods about such issues as health conception and determination of guilt or innocence Issued in conjunction with an April July 2000 exhibit at The Metropolitan Museum of Art NY this catalog contains extensive ethnographic descriptive and interpretive text in connection with each of 50 pictured pieces as well as a 13 page essay about divination in Sub Saharan Africa by John Pemberton III and an introductory essay by LaGamma Annotation copyrighted by Book News Inc Portland OR **The Power of Form** Ezio Bassani,Michael Bockemühl,Patrick R. McNaughton,2002 Many elements converge in the construction of a high quality art collection making it a fascinating intellectual and emotional adventure a journey of discovery and a labour of love Formed

over the course of thirty years by Udo Horstmann and his wife the Horstmann collection is rather exceptional inasmuch as it offers a captivating vision of the variety of solutions adopted by black artists over the course of the centuries nearly 120 extraordinary sculptures figures masks household objects and weapons from Guinea Bissau Mali Burkina Faso Cote d'Ivoire Ghana Togo Nigeria Cameroon Gabon Congo Angola Zambia Zimbabwe South Africa Swaziland Mozambique Kenya and Sudan The origin of the artworks selected for their perfection transcending the mere utilitarian function touches all of the lands of the continent including the southern and eastern lands rarely so authoritatively represented in other collections and their execution covers an arc of time of several millennia The presence of ancient works contributes to the demolition of the preconception that has weighed unfairly until recent years on African art and that is the absence of evolution in the artistic creation of Black Africa and therefore of any historic quality This is a difficult negation to cancel if African sculpture is still often labeled as primitive Another meritorious quality of the Horstmans lies in the fact that they chose the sculptures in their collection not out of any generic passion for the exotic and neither for any abstract demand for representativity of ethnicity or significance or destination but for their quality for the enchantment of the form or better of the forms Paging through the book the reader will discover that the artistic creation that is the need to give form to the formless is a common heritage of mankind shared by the artists of Black Africa

The invention of the 20th century Uwe Fleckner, Museo Nacional Centro de Arte Reina Sofía, 2009 The art critic and historian Carl Einstein was one of the most important and multifaceted personalities of the 20th century artistic avant garde His books articles and essays were fundamental pieces for the critical study of the avant garde movements in them he introduced the West to African art and ratified Cubism as a movement in its own right His intellectual oeuvre rediscovered in recent decades is now paid tribute at the MNCARS This is the first international exhibition to offer a visual description of the work of Einstein a key figure in visual arts as well as literature theatre film and political action The Invention of the 20th Century shows significant works by the most important artists of the avant garde movements whom Einstein knew and on whose careers he reflected and wrote The one hundred and twenty pieces on display are signed by names like Braque Dal Groz Lger Mir Picasso Rousseau Paul Klee and Otto Dix to name a few

Anthropos, 1998 **Guide to the Literature of Art History 2** Max Marmor, Alex Ross, 2005 This bibliography supplements the greatest of modern art bibliographies Etta Arntzen and Robert Rainwater's Guide to the literature of art history ALA 1980 Preface

Forms of Wonderment Jan-Lodewijk Grootaers, Ineke Eisenburger, 2002 Forms of Wonderment the History and Collections of the Afrika Museum Berg en Dal describes how the Afrika Museum in Berg en Dal near Nijmegen in the Netherlands has developed over the years It provides the first ever overview of the museum's rich collections In the half century since the museum was founded there has been a profound shift in Western attitudes to African and other world cultures This is also true of the artefacts and works of art produced by these cultures The title refers not only to the objects that are the main subject of this book but also to the various forms of wonderment of

which they are both the cause and the effect Many of the African forms shown here reflect man's wonderment at the circumstances and mysteries of his existence and focus our attention on crucial moments and relationships in human life Ever since the early twentieth century these same forms have been a source of wonderment to artists missionaries art historians anthropologists and art lovers in the West wonderment which often merges into admiration The purpose of these books is to increase that admiration by familiarising readers with the artists' idioms and explaining the purposes and meanings of the objects they made back cover s

African Faces, African Figures Alain Nicolas, Jean-Hubert Martin, Jacques Kerchache, 1997 The Arts of Africa, 1995 **South of the Sahara** Constantijn Petridis, Cleveland Museum of Art, 2003 Petridis examines the relationship between contemporary and so called traditional arts and presents examples showing that many African works were originally part of an ensemble or one element of a performance

Ethnoarts Index, 1992 **Catalog of the Robert Goldwater Library, the Metropolitan Museum of Art** Robert Goldwater Library, 1982 **African Arts**, 2005 The Object as Mediator Mireille Holsbeke, 1996

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