

# DAN GE PERFORMANCE



*Masks and Music in  
Contemporary Côte d'Ivoire*

DANIEL B. REED

# Dan Ge Performance Masks And Music In Contemporary Cote Divoire

**Marcilene K. Wittmer, Lowe Art  
Museum**



## **Dan Ge Performance Masks And Music In Contemporary Cote Divoire:**

*Dan Ge Performance* Daniel B. Reed, 2003-08-21 An excellent study of both the visible and invisible elements that constitute the Ge performance of the Dan People of western Cote d'Ivoire. The World of Music Ge formerly translated as mask or masquerade appears among the Dan people of Cote d'Ivoire as a dancing and musical embodiment of their social ideals and religious beliefs. In *Dan Ge Performance* Daniel B. Reed sets out to discover what resides at the core of Ge. He finds that Ge is defined as part of a religious system, a form of entertainment, an industry, a political tool, an instrument of justice, and a form of resistance, and it can take on multiple roles simultaneously. He sees genuine dancing, the latest dance steps, co-opting popular music, and acting in concert with Ivorian authorities to combat sorcery. Not only are the bounds of traditional performance stretched, but Ge performance becomes a strategy for helping the Dan to establish individual and community identity in a world that is becoming more religiously and ethnically diverse. Readers interested in all aspects of expressive culture in West Africa will find fascinating material in this rich and penetrating book.

**The Unity of Music and Dance in World Cultures** David Akombo, 2016-02-09 This study surveys music and dance from a global perspective, viewing them as a composite whole found in every culture. To some, music means sound and body movement; to others, dance means body movement and sound. The author examines the complementary connection between sound and movement as an element of the human experience as old as humanity itself. Music and dance from Africa, the Americas, Asia, Europe, the Middle East, and the South Pacific are discussed.

**African Masks and Emotions** Z. S. Strother, 2025-12-23 In this groundbreaking book, Z. S. Strother, inspired by dialogues with African masquerade patrons and performers, disputes assumptions that masks universally hide, reveal, or transform. In Western European languages, the word mask exerts a powerful presence as a figure of speech. To masquerade is to pretend to be someone or something one is not. By extension, unmasking is a heroic metaphor for exposing a hidden truth. In this volume, art historian Z. S. Strother counters that narrative using African case studies to offer an alternative vision of masquerading. She explores the aesthetic emotions aroused by masks, or more precisely, by dances of masks: joy, wonder, awe, fear, and the release of laughing out loud. She also investigates the uncanny, a sensation of delicious shiveriness triggered when familiar spaces and individuals become strange and changeable. Inspired by Strother's studies in DR Congo, *African Masks and Emotions* takes a comparative perspective and moves emotion from the periphery to the center of analysis.

**Abidjan USA** Daniel B. Reed, 2016-09-24 Studies of four musicians and a broader discussion about diaspora and migration provides an important study of African music in the United States. Alex Perullo, author of *Live from Dar es Salaam*, Daniel B. Reed integrates individual stories with the study of performance to understand the forces of diaspora and mobility in the lives of musicians, dancers, and mask performers originally from Cote d'Ivoire who now live in the United States. Through the lives of four Ivorian performers, Reed finds that dance and music, being transportable media, serve as effective ways to understand individual migrants in the world today. As members of an immigrant community who are geographically

dispersed these performers are unmoored from their place of origin and yet deeply engaged in presenting their symbolic roots to North American audiences By looking at performance Reed shows how translocation has led to transformations on stage but he is also sensitive to how performance acts as a way to reinforce and maintain community Abidjan USA provides a multifaceted view of community that is at once local national and international and where identity is central but transportable fluid and adaptable Daniel B Reed s scholarship is solid and his writing style is thoroughly engaging The topic is novel there are fascinating twists and turns throughout Eric Charry editor of Hip Hop Africa This study s attention to the intersection of lived experiences with wider historical events and social formations as well as the author s careful analysis of Ivorian ballet and the dances and drum rhythms that constitute the genre make Abidjan USA an important intervention in ethnomusicology and folklore Journal of American Folklore

**The Garland Handbook of African Music** Ruth M. Stone,2010-04-02 The Garland Handbook of African Music is comprised of essays from The Garland Encyclopedia of World Music Volume 1 Africa 1997 Revised and updated the essays offer detailed regional studies of the different musical cultures of Africa and examine the ways in which music helps to define the identity of this particular area Part One provides an in depth introduction to Africa Part Two focuses on issues and processes such as notation and oral tradition dance in communal life and intellectual property Part Three focuses on the different regions countries and cultures of Africa with selected regional case studies The second edition has been expanded to include exciting new scholarship that has been conducted since the first edition was published Questions for Critical Thinking at the end of each major section guide and focus attention on what musical and cultural issues arise when one studies the music of Africa issues that might not occur in the study of other musics of the world An accompanying audio compact disc offers musical examples of some of the music of Africa

Côte D'Ivoire Patricia Sheehan,Jacqueline Ong,2010 This title provides comprehensive information on the geography history wildlife governmental structure economy cultural diversity peoples religion and culture of Cote d Ivoire All books of the critically acclaimed Cultures of the World R series ensure an immersive experience by offering vibrant photographs with descriptive nonfiction narratives and interactive activities such as creating an authentic traditional dish from an easy to follow recipe Copious maps and detailed timelines present the past and present of the country while exploration of the art and architecture help your readers to understand why diversity is the spice of Life

*Hip Hop Africa* Eric S. Charry,2012 Hip Hop Africa explores a new generation of Africans who are not only consumers of global musical currents but also active and creative participants Eric Charry and an international group of contributors look carefully at youth culture and the explosion of hip hop in Africa the embrace of other contemporary genres including reggae ragga and gospel music and the continued vitality of drumming Covering Senegal Mali Cote d Ivoire Ghana Nigeria Kenya Tanzania Malawi and South Africa this volume offers unique perspectives on the presence and development of hip hop and other music in Africa and their place in global music culture Publisher description

**Ge Performance** Daniel Boyce Reed,1999

**Africa** Maria Grosz-Ngaté, John H. Hanson, Patrick O'Meara, 2014-04-18 Much has changed in Africa and in African studies but one constant has been the enduring excellence of the anthology *Africa International Journal of African Historical Studies* Since the publication of the first edition in 1977 *Africa* has established itself as a leading resource for teaching business and scholarship This fourth edition has been completely revised and focuses on the dynamism and diversity of today's Africa The latest volume emphasizes contemporary culture civil and social issues art religion and the political scene and provides an overview of significant themes that bear on Africa's place in the world Historically grounded *Africa* provides a comprehensive view of the ways that African women and men have constructed their lives and engaged in collective activities at the local national and global levels From all indications the fourth edition of *Africa* should not only endure the test of time but also be found exceptionally useful by a wide spectrum of scholars including college professors and their students in general *Africa Today* **Journal of Folklore Research**, 2017 **African Studies Association annual meeting.**

**[Program]** African Studies Association, Imaging and Identity Marcilene K. Wittmer, Lowe Art Museum, 2005 **Africa Today**, 2005 See the Music, Hear the Dance Baltimore Museum of Art, 2004 This innovative look at African Art presents the wonders of one of America's best known African collections within the ritual context for which the artworks were first created Drawing on The Baltimore Museum's renowned African Collection this vibrantly illustrated exploration of African rituals uniquely encourages readers to look beyond the solitary artifact and toward an understanding of African music and dance as fully sensory experiences The one hundred objects presented here are parts of ceremonies that rely on sounds sights smells and tastes to deliver their ultimate effects Color reproductions of the objects including masks sculpture and ceramics are accompanied by brief essays explaining the contexts within which each was created The essays focus on costumes dance movement and gesture music and other sounds storytelling audiences staging and lighting Field photographs and archival images help bring to life the African ceremonial experience which we can better understand with the aid of this groundbreaking work **Masquerades of Modernity** Ferdinand De Jong, 2007 Explores the place of secret ritual in a globalized world African Studies Review, 2005 *The Art of Livelihood* Stephen R. Wooten, 2009 To the casual observer farming on the Mande Plateau in central Mali looks rather traditional involving hand tools and crops that date back centuries The same might be said for the region's famous antelope ciwara headdresses and dances which have ancient origins Yet Stephen Wooten tells a story of the essential dynamism of agriculture and masquerade understood as linked processes of performance Food production and masked dancing play out a common local aesthetic centered on the paired vernacular concepts of fadenya father childness individuality and improvisation and badenya mother childness community and stability As farmers balance old subsistence and new cash crops they do not build narrowly on the most historically familiar or economically beneficial system They instead construct a livelihood that meets a combination of needs and desires both material and ideological In masked performance key rituals and forms shift in similar ways with active negotiation over

aesthetic styles social roles and symbolic schemas In both contexts we find neither unfettered agency nor structural determinism but a complex interplay of the two mediated by a local concern for keeping the impulses of fadenya and badenya in aesthetically proper balance Wooten's rich and detailed ethnography reveals the artfulness creativity and local sense making behind both dimensions of expressive agri culture His study contributes to debates in cultural anthropology folklore art history and African studies and within the realms of practice theory performance studies and aesthetic analysis This is the first book in the Studies in Cultural Creativity Series edited by the book's author Stephen R Wooten University of Oregon Stephen Wooten's innovative study shows that the pursuit of livelihoods and the creation of art forms in the Mande Plateau are a unified practice with common aesthetic principles The study of agriculture is understood in relation to local philosophical and aesthetic ideas while the study of masquerade is securely embedded in the social and economic life of the region The result is a uniquely integrated and rounded portrait of a community simultaneously improvising and recreating core values in the face of changing conditions Based on long term engagement with southwestern Mali this book shows how socio economic and cultural analysis can fruitfully be brought together Karin Barber Professor of Cultural Anthropology University of Birmingham UK and editor of *Africa the Journal of the International African Institute* Owing to the extraordinary richness and profound historical significance of Mande culture several decades of scholars have explored endlessly intriguing avenues of inquiry and rummaged in many a dusty corner of the subject's more esoteric aspects Over the years many distinguished studies have emerged and now Stephen Wooten's *The Art of Livelihood* can be added to a list of works essential not only to research specialists but also to any serious student of West African culture Exhibiting superb scholarship impeccable methodology and refreshingly clear analysis the author illuminates the blend of art spirituality and social dynamics that form the basis of strategies for grassroots economic survival escorting his readers on a sensitive colorful journey into the endlessly challenging world of Mande village farmers David C Conrad Professor Emeritus State University of New York at Oswego and former President of the Mande Studies Association Taking his cue from his Bamana interlocutors Stephen Wooten embraces an aesthetic framework that understands both farming and masquerade as performance As a result this book demonstrates not just that these two seemingly separate domains are interconnected but also that both farming and masquerade are sites for creative agency in the lives of post colonial rural Mande people It offers artful detailed narrative descriptions of Bamana daily life and ritual activities as well as incisive analysis that synthesizes ethnographic research findings with the abundant literature on Mande social structure and aesthetics Essential reading for scholars and students interested in performance studies practice theory aesthetic anthropology African art history and African studies Daniel B Reed Associate Professor of Folklore and Ethnomusicology at Indiana University and author of *Dan Ge Performance* *The Art of Livelihood* provides a new and unique perspective on Mande farmers contextualized in two sociological constructs that play an important role in both maintaining continuity and engendering change Meticulous in its scholarship and textured

with insightful analyses it is a pleasure to read H Net Humanities and Social Science Reviews Online Wooten s narrative is refreshingly uncomplicated offering undergraduate and graduate level students a highly accessible introduction to rural life on Mali s Mande Plateau and to the seminal thinking of regional scholars The Art of Livelihood combines solid ethnography with capable analyses and offers a fresh perspective on creativity and meaning making in agricultural and ritual practices This is a welcome addition to course reading lists in both anthropology and art history African Arts *Research & Creative Activity* ,2008 **Research in African Literatures** ,2003 Vol 1 spring 1970 include A Bibliography of American doctoral dissertations on African literature compiled by Nancy J Schmidt **Choice** ,2004

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