

Surfaces

*Color, Substances, and
Ritual Applications
on African Sculpture*



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Surfaces Color Substances And Ritual Applications On African Sculpture African Expressive Cultures

RC Schank



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Surfaces Leonard Kahan, Donna Page, Pascal James Imperato, 2009 Explores the power and potency of surfaces in African sculpture **African Arts**, 2009 **Library Journal**, 2009 *The British National Bibliography* Arthur James Wells, 2009

The Oxford Handbook of Cognitive Archaeology, 2024-03-12 Cognitive Archaeology is a relatively young though fast growing discipline The intellectual heart of cognitive archaeology is archaeology the discipline that investigates the only direct evidence of the actions and decisions of prehistoric people Its theories and methods are an eclectic mix of psychological neuroscientific paleoneurological philosophical anthropological ethnographic comparative aesthetic and experimental theories methods and models united only by their focus on cognition The Oxford Handbook of Cognitive Archaeology is a landmark publication showcasing the theories methods and accomplishments of archaeologists who investigate the human mind including its evolutionary development its ideation thoughts and beliefs and its very nature through material forms The volume encompasses the wide spectrum of the discipline showcasing contributions from more than 50 established and emerging scholars from Europe Africa Asia Australia and the Americas Prominent among these are contributions that discuss the epistemological frameworks of both the evolutionary and ideational approaches and the leading theories that ground interpretations Significantly the majority of chapters deliver substantive contributions that analyze specific examples of material culture from the oldest known stone tools to ceramic and rock art traditions of the recent millennium These examples include the gamut of methods and techniques including typology replication studies changes opératoires neuroarchaeology ethnographic comparison and the direct historical approach In addition the book begins with retrospective essays by several of the pioneers of cognitive archaeology presenting a broad range of state of the art investigations into cognitive abilities tackling thorny issues like the cognitive status of Neandertals and concluding with speculative essays about the future of an archaeology of mind and of the mind itself **Bulletin of the Atomic Scientists**, 1959-02 The Bulletin of the Atomic Scientists is the premier public resource on scientific and technological developments that impact global security Founded by Manhattan Project Scientists the Bulletin's iconic Doomsday Clock stimulates solutions for a safer world *Indianapolis Monthly*, 2001-12 Indianapolis Monthly is the Circle City's essential chronicle and guide an indispensable authority on what's new and what's news Through coverage of politics crime dining style business sports and arts and entertainment each issue offers compelling narrative stories and lively urbane coverage of Indy's cultural landscape *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 Schmahmann 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

Isn't S/he a Doll? Elisabeth Lynn Cameron, Doran H. Ross, 1996 From Preface This publication challenges the prevailing opinion among scholars of African art that the word doll is an inappropriate designation for many genres of African art to which it is often applied The word it seems evokes a limited set of images that are incompatible with the stereotype of African sculpture as objects laden with ritual and religious associations associations which to many minds preclude any consideration of play as part of their existence Our basic premise for this volume is that the problem is not the application of doll to African contexts but rather a profound misunderstanding of what a doll is Playing with dolls we argue is serious business and we in the United States and elsewhere in the Western world probably take ours too lightly While the average parent views these figures as relatively inconsequential objects it is becoming increasingly clear to social scientists that they can be active in establishing value systems and constructing identities

African Art in the Cycle of Life Roy Sieber, Roslyn A. Walker, 1987 Shows examples of tomb figures posts ancestor figures masks chairs stools cups boxes and doors and describes the background of each work

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

Forms and Processes of African Sculpture University of Texas at Austin. African and Afro-American Research Institute, Robert Plant Armstrong, 1972

Isn't S/He a Doll?, 1997 **African Sculpture Speaks** Ladislav Segy, 1975 The first full appraisal of African art published in the United States African Sculpture Speaks describes and illustrates the sculpted works of more than 150 West

African tribes **Isn't She a Doll** Lyn Avins, Betsy D. Quick, Elisabeth Lynn Cameron, 1997 **Tribes and Forms in African Art** William Fagg, 1965 African Sculpture Warren M. Robbins, 2005 Introduces the vast range of tribal sculpture from Senegal to the Congo regions and Mali to Sierra Leone Explores the expressive quality and sheer evocative power of African art and helps one gain a better understanding of one of the great heritages of mankind **Material Differences** Herman Burssens, 2003 In Africa the materials that are used to make objects of daily and ritual life are profoundly significant Material is meaning Material Differences Art and Identity in Africa examines the different layers of meaning inherent in the material of each object Many African cultures believe that mineral and organic materials contain supernatural powers that are associated with protection healing or with leadership Some of these materials wood ivory stone clay or metals such as iron copper alloys and gold are laden with symbolic significance The exhibition and this publication investigate the numerous factors that lead to the choice of specific materials in the creation of works of art in sub Saharan Africa Google Books
 African Sculpture , 1970 **African Art in Cultural Perspective** William Russell Bascom, William Bascom, 1973

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Introduction

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