



# Sculpture Of Africa

**Leonard Kahan, Donna Page, Pascal  
James Imperato**



## **Sculpture Of Africa:**

**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 **African Sculpture** Ladislav Segy, 1958-01-01 Includes a brief analysis and history of African sculpture followed by a pictorial survey of this art grouped according to region *Sculptures et formes d'Afrique-African sculptures and forms. Ediz. illustrata* François Neyt, Hughes Dubois, 2018 Les objets soigneusement sélectionnés dans cette publication et provenant de l'Afrique de l'Ouest de l'Afrique centrale et orientale travers les formes qui leur sont propres nous invitent renouveler notre perception et notre compréhension des messages qu'ils contiennent L'humble acceptation de notre connaissance parcellaire peut se transformer en énigme Cette approche de l'objet considéré comme un secret veille l'esprit et le cœur des réalités que nous ne soupçonnions guère Accepter l'énigme c'est reconnaître qu'une part du mystère de l'objet nous échappe et que l'autre part invisible peut nous apparaître Tel est le chemin proposé dans ce livre repérer des clés de connaissance et d'approfondissement sur les plans stylistique et esthétique *African Sculptures and Forms* François Neyt, Hughes Dubois, 2018 At the turn of the twentieth century in particular Gauguin Picasso Matisse and later the Surrealists then others right up till the present day Western artists have drawn on the arts of Africa for inspiration How can this constant impact ever be measured The same is true for the arts in Africa Every sculpture carries within it the heritage of a people culture and artistic tradition in the originality of its forms West Africa Central Africa and East Africa each has its own set of characteristics within which the variety of the sculptures always similar yet also always different demonstrates the creativity of the ethnic group that created it This book presents a remarkable collection amassed by a knowledgeable and impassioned art lover that combines sensitivity with quality a quality of forms meticulously selected among different African cultures It includes masks and reliquaries carved in Gabon effigies and statuettes from Congo Brazzaville and Congo Kinshasa and astonishing objects from West Africa from Mali to Cameroon the Koro and Mossi peoples the Ejagham and Ekoi in Nigeria and the Gouro in the Ivory Coast An extraordinary collection of artistic forms that well merits its place in the universal patrimony of art Publisher's website

*African Sculpture Speaks* Ladislav Segy, 1952 **The Sculpture of Negro Africa** Paul Stover Wingert, 1950

**Echoing Images** Alisa LaGamma, 2004 Idealized pairings have been an enduring concern of sculptors across the African continent This universal theme of duality is now examined in a handsome book that presents African sculptural masterpieces created in wood bronze terracotta and beadwork from the twelfth to the twentieth centuries Drawn from thirty sub-Saharan African cultures including those of the Dogon Lobi Baule Senufo Yoruba Chamba Jukun Songye and Sakalava the sculptures tell much about each culture's beliefs and social ideals These artistic creations are astonishingly rich and diverse forms of expression An essay written by Alisa LaGamma discusses thirty works all of which are illustrated in color **Heroic Africans** Alisa LaGamma, 2011 Issued in connection with an exhibition held Sept 20 2011 Jan 29 2012 Metropolitan Museum

of Art New York and at the Rietberg Museum Zurich at later dates      *Black Africa* Laure Meyer, 2007 This magnificently illustrated book covers each medium or craft in turn and examines in a clear and accessible manner the entire range of Black African art from aesthetic and ethnological points of view      **Sculpture from Africa in the Collection of the Museum of Primitive Art** Museum of Primitive Art (New York, N.Y.), 1963      *African Art: Sculpture* Pierre Meauzé, 1968      *Genesis* Alisa LaGamma, 2002 The seventy five masterpieces presented here drawn from public and private American collections are among the most celebrated icons of African art works that are superb artistic creations as well as expressions of a society's most profound conceptions about its beginnings All are reproduced in color and are accompanied by entries that illuminate the distinctive cultural contexts that inspired their creation and informed their appreciation BOOK JACKET      *African Sculpture* William Fagg, 1970      **Sculpture of Black Africa** Roy Sieber, Arnold Rubin, 1970      *Tradition en transition* Esther A. Dagan, 1989 Exhibition August 8 to 31 1989 Galerie Amrad African Arts Montréal      **Nok** Peter Breunig, 2014-10-15 This book provides insights into the archaeological context of the Nok Culture in Nigeria West Africa It was first published in German accompanying the same titled exhibition *Nok Ein Ursprung afrikanischer Skulptur* at the Liebieghaus Skulpturensammlung in Frankfurt 30th October 2013 23rd March 2014 and has now been translated into English A team of archaeologists from the Goethe University Frankfurt Main has been researching the Nok Culture since 2005 The results are now presented to the public The Nok Culture existed for about 1500 years from around the mid second millennium BCE to the turn of the Common Era It is mainly known by the elaborate terracotta sculptures which were likewise the focus of the exhibition The research of the archaeologists from Frankfurt however not only concerns the terracotta figures They investigate the Nok Culture from a holistic perspective and put it into the larger context of the search for universal developments in the history of mankind Such a development important because it initiated a new era of the past is the transition from small groups of hunters and gatherers to large communities with complex forms of human co existence This process took place almost everywhere in the world in the last 10 000 years although in very different ways The Nok Culture represents an African variant of that process It belongs to a group of archaeological cultures or human groups who in part subsisted on the crops they were growing and lived in mostly small but permanent settlements in the savanna regions south of the Sahara from the second millennium BCE onwards The discovery of metallurgy is the next turning point in the development of the first farming cultures In Africa the first metal used was not copper or bronze as in the Near East and Europe but iron The people of the Nok Culture were among the first that produced iron south of the Sahara This happened in the first millennium BCE about 1000 years after the agricultural beginning While iron metallurgy spread rapidly across sub Saharan Africa the terracotta sculptures remained a cultural monopoly of the Nok Culture Nothing comparable existed in Africa outside of Ancient Egypt and the Mediterranean coast The oldest securely dated clay figures date back to the early first millennium BCE Currently it seems as if they appeared in the Nok Culture before iron metallurgy reaching their peak in

the following centuries At the end of the first millennium BCE they disappeared from the scene There is hardly any doubt about the ritual character of the Nok sculptures Yet central questions remain unanswered Why did such an apparently complex world of ritual practices develop in an early farming culture just before or at the beginning of the momentous invention of iron production Why were the elaborate sculptures as excavations show intentionally destroyed And why did they disappear as suddenly as they emerged

**Embodiments** Christina Hellmich, Manuel Jordán, Fine Arts Museums of San Francisco, 2015 This volume on a unique and wide ranging collection of figural sculptures from sub Saharan Africa examines not only each distinctive piece but also how these works of art express value systems and cultural relationships both inside and outside Africa The geographical breadth of the collection and the variations in the depictions allow readers to explore both the histories and formal qualities of the genre Texts by leading scholars enhance the understanding of 122 objects alongside essays on major sculptures and themes

**Surfaces** Leonard Kahan, Donna Page, Pascal James Imperato, 2009 Explores the power and potency of surfaces in African sculpture

**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 Horstmanns 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

*African Sculpture Speaks* Ladislav Segy, 2018-12-05 PABLO PICASSO when the form is realized it is there to live its own life HENRY MOORE The sculpture which moves me most is full blooded and self supporting fully in the round giving out something of an energy and power of great mountains it has a life of its own independent of the object it represents African Art Speaks the first full appraisal of African art published in the United States describes and

illustrates the sculpted works of more than 150 West African tribes Ladislav Segy approaches African art from several different but interrelated perspectives considering the sculptures first as products of a distinct African culture then as high quality works of art Seeking to bring the African carver's work within the scope of the Western observer Segy stresses the need for appraising African art within its own context suspending established procedures for art appreciation and viewing the object as it actually is not as we think it is or should be Bringing to bear the disciplines of aesthetics anthropology psychology and phenomenology Segy shows how the deep seated magico religious beliefs of the tribal carver creates such powerful emotional tension in his work that the viewer can recapture this emotion and identify it as part of his own experience This present edition is the Third Printing originally published in 1961 and provides a systematic Style Guide analyzing the characteristic features of the different styles of tribal sculpture A special chapter for the collector tells how to buy and care for African art Segy also discusses the styles of the main sculpture producing tribes in East and South Africa Included are maps a bibliography and a list of illustrations While much has been written about African sculpture within recent years Mr Segy's book is undoubtedly among the finest published in this country The San Francisco Chronicle

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