

Shona Sculpture

Anthony Appiah, Henry Louis Gates (Jr.)

Shona Sculpture:

Shona Sculpture F. Mor, Robert Gabriel Mugabe, 1987-01-01 African Cultures, Visual Arts, and the Museum Tobias Döring, 2002 From the contents Christine MATZKE Comrades in arts and arms stories of wars and watercolours from Eritrea Sabine MARSCHALL Positioning the other reception and interpretation of contemporary black South African artists Kristine ROOME The art of liberating voices contemporary South African art exhibited in New York Jonathan ZILBERG Shona sculpture and documenta 2002 reflections on exclusions Shona Sculpture ,1993 **Spirits in Stone** Anthony Ponter, Laura Ponter, 1992 The first book on Zimbabwean Shona sculpture to be printed in the West will forever change the way you think and feel about contemporary art Discover the stunning beauty of the stone sculpture the extraordinary people who create it and the ancient African land which inspires such profound expressions of love and hope front cover Library of Congress Subject Headings Library of Congress, 1996 *From C to C* Dr. Richard Kimball, 2015-01-31 This book is an overall memoir about the life of Dr Richard Kimball It mainly covers his ten years in Africa from 1961 to 2011 but also includes the time in his life from 1939 to the present Dr Kimball has traveled all over the world to 103 countries and has Same and Other Mai Palmberg, Maria Eriksson Baaz, 2001 The idea of African Otherness has worked in many of them occupied a central role in discourses on cultural production in Africa whether film literature music or the arts These claims articulated both by Western and African critics and consumers means that particular criteria and standards are adopted in relation to cultural production in Africa The claim to African Otherness is gaining new strength in the wake of globalization but it is also increasingly challenged by a number of contemporary artists This book deals with the question of relevance and meaning of the signifier in various fields of contemporary cultural production in Africa Conceptions of Giftedness Shane N. Phillipson, Maria McCann, 2020-11-25 The effective education of gifted children is one of the most significant challenges facing educational systems in many countries around the world made particularly difficult by the forces of globalization Conceptions of Giftedness describes the unique and varied ways cultures conceive of giftedness As language influences perception different ideas of giftedness may embody different ways of thinking especially in the areas of creativity and problem solving This important new volume in special education encourages the understanding appreciation and preservation of our intellectual diversity Contributing authors to this book are authorities in the field of gifted education and represent a range of languages and cultures including Western Chinese Japanese Australian Aboriginal and Malay cultures Each chapter describes giftedness from one cultural perspective within the global context resulting in both local and global educational implications Conceptions of Giftedness appeals to an international audience and will serve as a primary and or secondary resource for scholars teachers and undergraduate and postgraduate students interested in gifted education Its distinctive universal perspective will attract sociolinquists and anthropologists as well as educators *Library of Congress* Subject Headings Library of Congress. Cataloging Policy and Support Office, 2009 **Decolonising Gender** Caroline

Rooney, 2007-11-13 Through examination of the functions of language and cross cultural readings of literature from African gueer reading to postcolonial Shakespeare Rooney explores current ideas of performativity in literature and language and negotiates a path between feminist theory s common pitfalls of essentialism and constructivism Africa Trek Alexandre African Art and Agency in the Workshop Sidney Littlefield Kasfir, Till Förster, 2013 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 A Companion to Modern African Art Gitti Salami, Monica Blackmun Visona, 2013-10-22 Offering a wealth of perspectives on African modern and Modernist art from the mid nineteenth century to the present this new Companion features essays by African European and North American authors who assess the work of individual artists as well as exploring broader themes such as discoveries of new technologies and globalization A pioneering continent based assessment of modern art and modernity across Africa Includes original and previously unpublished fieldwork based material Features new and complex theoretical arguments about the nature of modernity and Modernism Addresses a widely acknowledged gap in the literature on African Art **Library of Congress Subject Headings** Library of Congress. Office for Subject Cataloging Policy, 1992 **Encyclopedia of Africa** Anthony Appiah, Henry Louis Gates (Jr.), 2010 The Encyclopedia of Africa presents the most up to date and thorough reference on this region of ever growing importance in world history politics and culture Its core is comprised of the entries focusing on African history and culture from 2005 s acclaimed five volume Africana nearly two thirds of these 1 300 entries have been updated revised and expanded to reflect the most recent scholarship Organized in an A Z format the articles cover prominent individuals events trends places political movements art forms business and trade religions ethnic groups organizations and countries throughout Africa There are articles on contemporary nations of sub Saharan Africa ethnic groups from various regions of Africa and European colonial powers Other examples include Congo River Ivory trade Mau Mau rebellion and Pastoralism The Encyclopedia of Africa is sure to become the essential resource in the field **Contemporary Stone Sculpture in Zimbabwe** Celia Winter-Irving, 1993 Zimbabwe's stone sculpture is unique not only because of its individual form and content which is highly valued and acclaimed in the art centres of the world but because it springs from indigenous talent that lay hidden until the 1960s This book explores the creativity and craftsmanship of the Shona Chewa Yao and Mbunda artists who have earnt international recognition for their remarkable work Contemporary Stone Sculpture in Zimbabwe provides a fascinating overview of an intriguing art form and is likely to become the standard work on the subject World Art Ben

Burt,2020-07-12 What do we mean by art As a category of objects the concept belongs to a Western cultural tradition originally European and now increasingly global but how useful is it for understanding other traditions. To understand art as a universal human value we need to look at how the concept was constructed in order to reconstruct it through an understanding of the wider world Western art values have a pervasive influence upon non Western cultures and upon. Western attitudes to them This innovative yet accessible new text explores the ways theories of art developed as Western knowledge of the world expanded through exploration and trade conquest colonisation and research into other cultures present and past It considers the issues arising from the historical relationships which brought diverse artistic traditions together under the influence of Western art values looking at how art has been used by colonisers and colonised in the causes of collecting and commerce cultural hegemony and autonomous identities World Art questions conventional Western assumptions of art from an anthropological perspective which allows comparison between cultures It treats art as a property of artefacts rather than a category of objects reclaiming the idea of world art from the art world This book is essential reading for all students on anthropology of art courses as well as students of museum studies and art history based on a wide range of case studies and supported by learning features such as annotated further reading and chapter opening summaries

There Is No Such Thing As a Spirit in the Stone! Misrepresentations of Zimbabwean Stone Sculpture Olga Sicilia,2010-08 This work focuses on contemporary Zimbabwean Stone Sculpture widely known until the early 1990s as Shona Sculpture from the perspective of a critical anthropological analysis of cultural identity and representation The analysis frames the inception of this art movement within the colonial socio historical circumstances of its genesis where discourse about the producers of this art form Shona discourse was created Drawing from the social context of inequality and racial spatial segregation and from the concepts of the primitive in art and anthropology the author aims to show how Shona discourse entails a primitivist construction of the Other i e the sculptors cultural identity that is directly linked to modernist primitivism Shona discourse as a temporalising discourse situates the producers of so called Shona sculpture in an extra ordinary time the time of primitive myth magic and cosmology constituting in this sense a good example of allochronic discourse Originating within the colonial politics and ideology of the 1960s and contested by younger generations of sculptors from the 1990s onwards this discourse was paradoxically appropriated by the cultural politics of indigenisation during the early period of the post independence Zimbabwean State as part of its national identity and heritage

Contested Cultural Heritage Helaine Silverman, 2010-11-02 Cultural heritage is material tangible and intangible that signifies a culture s history or legacy It has become a venue for contestation ranging in scale from protesting to violently claimed and destroyed But who defines what is to be preserved and what is to be erased As cultural heritage becomes increasingly significant across the world the number of issues for critical analysis and hopefully mediation arise The issue stems from various groups religious ethnic national political and others come together to claim appropriate use exclude or

erase markers and manifestations of their own and others cultural heritage as a means for asserting defending or denying critical claims to power land and legitimacy Can cultural heritage be well managed and promoted while at the same time kept within parameters so as to diminish contestation The cases herein rage from Greece Spain Egypt the UK Syria Zimbabwe Italy the Balkans B nin and Central America Zimbabwean Stone Sculpture Marion I. Arnold,1981

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