

**THE RAYMOND WIELGUS COLLECTION**



**THE MUSEUM OF PRIMITIVE ART, NEW YORK**

# Raymond Wielgus Collection

**BM King**



## **Raymond Wielgus Collection:**

**RAYMOND WIELGUS COLLECTION.** ,1960      **The Raymond Wielgus Collection** Museum of Primitive Art (New York, N.Y.),1960      Affinities of Form Diane Pelrine,Portland Museum of Art,1996 This is both a study of the art of collecting and a look at the objects in the Wielgus collection of arts from Africa Oceania and the Americas The book examines the motives that led Raymond Wielgus to become a collector and puts the Wielgus collection i      **The Raymond and Laura Wielgus Collection** Arts Club of Chicago,Raymond Wielgus,1966      **The Raymond Wielgus Collection** ,1960      *The Raymond and Laura Wielgus Collection* Arts Club of Chicago,Raymond Wielgus,Laura Wielgus,Allen Wardwell,1966\*  
*African Sculpture* Raymond Wielgus,1957      **African Art** ,1957      *Collection of Mr and Mrs Raymond Wielgus* Alan R. Sawyer,Art institute (Chicago, Ill.),1957      *Affinities of Form* Diane Pelrine,1996      AFRICAN ART.COLLECTION OF MR.AND MRS.RAYMOND WIELGUS. ,1957      **Santa Cruz Island Figure Sculpture and Its Social and Ritual Contexts** William H. Davenport,2011-09-02 In this ethnographic study of traditional sculpture from Santa Cruz Island near the Solomon Islands in the southwest Pacific the late anthropologist William H Davenport presents a distinctive genre of figure sculpture produced for and used in traditional religious rituals and ceremonies The body of the book discusses the history of Santa Cruz Island society since the first Europeans came to the area in 1595 the cultural meanings of its most conspicuous features and descriptions of the main components of worship the rituals The book includes discoveries about the making and use of the figurines as well as the iconography of the pieces The latter information is derived from general ethnographic data collected in the course of field research between 1958 and 1976 on Santa Cruz Island and the adjacent islands of the Santa Cruz Group where Davenport s many close friends included both his informants in the villages and officers of the British Colonial Service A dual study of a tradition of so called tribal art in its context and a study of Santa Cruz Island society the book includes meticulous descriptions of the sacred objects currency dances and social interactions Davenport s records of 55 specimens of Santa Cruz sculpture from both private collections and museums initial acquisition subsequent ownership and other detailed physical information constitute the catalogue section of the book An engaging and previously unrecorded transcription of information distilled from local informants of the oral myths rituals and ceremonies reveals how Santa Cruz believers distinguished celebrated and communicated with their deities Davenport s own unique photographs both black and white and color illustrate rituals on the island and life as it was lived before independence in 1978 His work here is a record of a culture which is barely now either lived or remembered by the descendants of those who created it and all figural sculpture discovered in the future must be judged against this corpus of authenticated originals Audiences will include anthropologists interested in the tribal arts of Pacific peoples libraries with Melanesian collections art historians contemporary historians interested in the difference between description and comparison and the special political and economic situation of colonialism Content of this book s CD ROM may be found online at this location <http://core.tdar.org>

project 376537     **African Sculpture** ,1957     Raymond Wielgus Raymond Wielgus,2010     **The Raymond and Laura Wielgus Collection** ,1966\*     Catalog of the Robert Goldwater Library, the Metropolitan Museum of Art Robert Goldwater Library,1982     *Affinities of Form* Diane Pelrine,1993     *The Raymond and Laura Wielgus Collection [Exhibition]* Arts Club of Chicago,1966     *African Arts* ,2003     *Vermeer's Wager* Ivan Gaskell,2000-10-01 Vermeer s Wager stands at the intersection of art history and criticism philosophy and museology Using a familiar and celebrated painting by Johannes Vermeer as a case study Ivan Gaskell explores what it might mean to know and use a work of art He arg

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