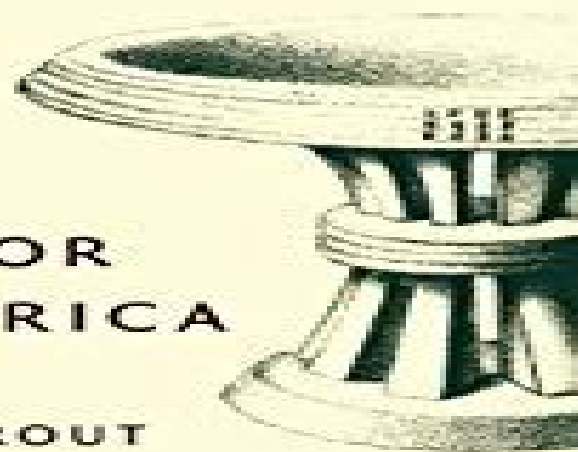


ARTES AFRICANAE



THE SCRAMBLE FOR ART IN CENTRAL AFRICA

EDITED BY ENID SCHILDKROUT
AND CURTIS A. KEIM



NIAM NIAN



Scramble For Art In Central Africa

Ruth Sacks



Scramble For Art In Central Africa:

The Scramble for Art in Central Africa Enid Schildkrout, Curtis A. Keim, 1998-03-28 Western attitudes to Africa have been influenced to an extraordinary degree by the arts and artefacts that were brought back by the early collectors exhibited in museums and celebrated by scholars and artists in the metropolitan centres The contributors to this volume trace the life history of artefacts that were brought to Europe and America from Congo towards the end of the nineteenth century and became the subjects of museum displays They also present fascinating case studies of the pioneering collectors including such major figures as Frobenius and Torday They discuss the complex and sensitive issues involved in the business of collecting and show how the collections and exhibitions influenced academic debates about the categories of art and artefact and the notion of authenticity and challenged conventional aesthetic values as modern Western artists began to draw on African models

Irma Stern and the Racial Paradox of South African Modern Art LaNitra M. Berger, 2020-11-12 South African artist Irma Stern 1894 1966 is one of the nation s most enigmatic modern figures Stern held conservative political positions on race even as her subjects openly challenged racism and later the apartheid regime Using paintings archival research and new interviews this book explores how Stern became South Africa s most prolific painter of Black Jewish and Colored mixed race life while maintaining controversial positions on race Through her art Stern played a crucial role in both the development of modernism in South Africa and in defining modernism as a global movement Spanning the Boer War to Nazi Germany to apartheid South Africa and into the contemporary RhodesMustFall movement Irma Stern s work documents important twentieth century cultural and political moments More than fifty years after her death Stern s legacy challenges assumptions about race gender roles and religious identity and how they are represented in art history

Misrepresenting Black Africa in U.S. Museums P.A. Mullins, 2019-12-09 This book is an examination of race Black African objects identity museums at the turn of the 19th century in the U S via the history of the earliest collectors of Black African objects in the U S Misrepresenting Black Africa in American Museums explores black identity as a changing nuanced concept Focusing on racial history in the United States this book examines two of the earliest collectors of Black African objects in the United States First there is a history of race and ideas of primitiveness is presented Next there is a discussion of western concepts of race Then there is an examination of Karl Steckelmann the first collector who is a united states citizen After which there is a critical account of William H Sheppard the second collector who is also a black Presbyterian Minister from Virginia Then a broader discussion of public appearances of Black African images in public This is followed by a detailed look at museum formation and practices Next there is a theoretical discussion of identity and race and finally a look at the impact of historical practices that continue into the 21st century This book will be of interest to scholars of race and racism African visual culture heritage and museum studies

Mennonites and Post-Colonial African Studies John M. Janzen, Harold F. Miller, John C. Yoder, 2021-02-28 This book examines the evolution of post colonial African Studies through the eyes of

Africanists from the Anabaptist Mennonite and Church of the Brethren community The book chronicles the lives of twenty two academics and practitioners whose work spans from the immediate post colonial period in the 1960s to the present day a period in which decolonization and development have dominated scholarly and practitioner debate Reflecting the values and perspectives they shared with the Mennonite Central Committee and other church sponsored organizations the authors consider their own personal journeys and professional careers the power of the prevailing scholarly paradigms they encountered and the realities of post colonial Africa Coming initially from Anabaptist service programs the authors ultimately made wider contributions to comparative religion church leadership literature music political science history anthropology economics and banking health and healing public health extension education and community development The personal histories and reflections of the authors provide an important glimpse into the intellectual and cultural perspectives that shaped the work of Africanist scholars and practitioners in the post colonial period The book reminds us that the work of every Africanist is shaped by their own life stories

How to Read African Textiles Christine Giuntini, Jenny Peruski, 2025-05-22 Historically handwoven cloth and clothing made across the African continent have been labor intensive creations deeply embedded in local and regional value systems These fabrics frequently adapted to communal and individual needs serve to clothe the body divide architectural space protect physical and spiritual well being and convey wealth and authority This volume in The Met's acclaimed How to Read series features forty masterworks of African fiber arts from a dynamic nineteenth century interior hanging from Sierra Leone to a dreamlike textile canvas by a contemporary Malagasy artist Authors Christine Giuntini and Jenny Peruski explore the complex histories of production consumption and exchange attached to these extraordinary works contextualize long standing and recently embraced techniques and materials and offer readers new ways to appreciate Africa's diverse textile traditions

Authentically African Sarah Van Beurden, 2015-11-25 Together the Royal Museum for Central Africa in Tervuren Belgium and the Institut des Musées Nationaux du Zaïre IMNZ in the Congo have defined and marketed Congolese art and culture In *Authentically African* Sarah Van Beurden traces the relationship between the possession definition and display of art and the construction of cultural authenticity and political legitimacy from the late colonial until the postcolonial era Her study of the interconnected histories of these two institutions is the first history of an art museum in Africa and the only work of its kind in English Drawing on Flemish language sources other scholars have been unable to access Van Beurden illuminates the politics of museum collections showing how the IMNZ became a showpiece in Mobutu's effort to revive authentic African culture She reconstructs debates between Belgian and Congolese museum professionals revealing how the dynamics of decolonization played out in the fields of the museum and international heritage conservation Finally she casts light on the art market showing how the traveling displays put on by the IMNZ helped intensify collectors interest and generate an international market for Congolese art The book contributes to the fields of history art history museum studies and anthropology and challenges existing narratives of Congo's

decolonization It tells a new history of decolonization as a struggle over cultural categories the possession of cultural heritage and the right to define and represent cultural identities **Archiv 57/58** , **Congo Love Song** Ira Dworkin,2017-04-27 In his 1903 hit Congo Love Song James Weldon Johnson recounts a sweet if seemingly generic romance between two young Africans While the song s title may appear consistent with that narrative it also invokes the site of King Leopold II of Belgium s brutal colonial regime at a time when African Americans were playing a central role in a growing Congo reform movement In an era when popular vaudeville music frequently trafficked in racist language and imagery Congo Love Song emerges as one example of the many ways that African American activists intellectuals and artists called attention to colonialism in Africa In this book Ira Dworkin examines black Americans long cultural and political engagement with the Congo and its people Through studies of George Washington Williams Booker T Washington Pauline Hopkins Langston Hughes Malcolm X and other figures he brings to light a long standing relationship that challenges familiar presumptions about African American commitments to Africa Dworkin offers compelling new ways to understand how African American involvement in the Congo has helped shape anticolonialism black aesthetics and modern black nationalism Mistaking Africa Curtis Keim,Carolyn Somerville,2021-12-27 For many in the west the mention of Africa immediately conjures up images of safaris ferocious animals sparsely dressed tribesmen and impenetrable jungles Newspaper headlines rarely touch on Africa but when they do they often mention authoritarian rule corruption genocide devastating illnesses or civil war Advertising movies amusement parks cartoons and many other corners of society all convey strong mental images of the continent that together form a collective consciousness Few think to question these perceptions or how they came to be so deeply lodged in western minds Mistaking Africa looks at the historical evolution of this mind set and examines the role that popular media plays in its creation The authors address the most prevalent myths and preconceptions and demonstrate how these prevent a true understanding of the enormously diverse peoples and cultures of Africa Updated throughout the fifth edition considers images of Africa from across the world and provides new analysis of what Africans are doing themselves to rewrite the stories of their continent particularly through social and digital media Mistaking Africa is an important book for African studies courses and for anyone interested in unraveling misperceptions about the continent **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 **Potential History** Ariella Aisha Azoulay,2019-11-19 In this theoretical tour de force renowned scholar Ariella Asha Azoulay calls on us to recognize the imperial foundations of

knowledge and to refuse its strictures and its many violences Azoulay argues that the institutions that make our world from archives and museums to ideas of sovereignty and human rights to history itself are all dependent on imperial modes of thinking Imperialism has segmented populations into differentially governed groups continually emphasised the possibility of progress while trying to destroy what came before and voraciously sought out the new by sealing the past away in dusty archival boxes and the glass vitrines of museums By practising what she calls potential history Azoulay argues that we can still refuse the imperial violence that shattered communities lives and worlds from native peoples in the Americas to the Congo ruled by Belgium's brutal King Leopold II from dispossessed Palestinians in 1948 to displaced refugees in our own day In Potential History Azoulay travels alongside historical companions an old Palestinian man who refused to leave his village in 1948 an anonymous woman in war ravaged Berlin looted objects and documents torn from their worlds and now housed in archives and museums to chart the ways imperialism has sought to order time space and politics Rather than looking for a new future Azoulay calls upon us to rewind history and unlearn our imperial rights to continue to refuse imperial violence by making present what was invented as past and making the repair of torn worlds the substance of politics **Congo Style**

Ruth Sacks, 2023-07-25 Congo Style presents a postcolonial approach to discussing the visual culture of two now notorious regimes King Leopold II's Congo Colony and the state sites of Mobutu Sese Seko's totalitarian Zaïre Readers are brought into the living remains of sites once made up of ambitious modernist architecture and art in Kinshasa Democratic Republic of the Congo From the total artworks of Art Nouveau to the aggrandizing sites of post independence Kinshasa Congo Style investigates the experiential qualities of man made environments intended to entertain delight seduce and impress In her study of visual culture Ruth Sacks sets out to reinstate the compelling wonder of nationalist architecture from Kinshasa's post independence era such as the Tower of the Exchange 1974 Gamines Tower 1977 and the artworks and exhibitions that accompanied them While exploring post independence nation building this book examines how the underlying ideology of Belgian Art Nouveau a celebrated movement in Belgium led to the dominating early colonial settler buildings of the ABC Hotels circa 1908-13 Congo Style combines Sacks's practice as a visual artist and her academic scholarship to provide an original study of early colonial and independence era modernist sites in their African context *The Routledge Companion to Art and the Formation of Empire* Emily C. Burns, Alice M. Rudy Price, 2025-05-30 This companion comprises essays that analyze interactions between art and global imperial relationships from 1800 to World War II The essays in this volume expose and add to historical layers of meaning in their discussions of art and empire Found across much of the globe sites of sedimentary rock allegorize the dynamics of art and empire and frame the section structure for this book Twenty two authors unpack imperial layers in a variety of global and historical contexts through case studies that center art and visual and material culture The authors show how art and aesthetics have operated as tools of empire Interpreting a comprehensive array of media as well as inter media dialogues they analyze and intervene in how we remember and examine entwinements

between empire and aesthetic practices In this volume s attention to the role of art in imperial formation as well as the legacy of colonization the essays disentangle sediments of culture as they are moved and shaped by homogenizing forces of empire showing that the aesthetics of empire inflect not only individuals makers and economies but also practices of circulation and collecting The book will be of interest to graduate students researchers and professors and may be used in classes focused on art history imperialism and colonialism Mistaking Africa Curtis A Keim,2013-07-16 For many Americans the mention of Africa immediately conjures up images of safaris ferocious animals strangely dressed tribesmen and impenetrable jungles Although the occasional newspaper headline mentions authoritarian rule corruption genocide devastating illnesses or civil war in Africa the collective American consciousness still carries strong mental images of Africa that are reflected in advertising movies amusement parks cartoons and many other corners of society Few think to question these perceptions or how they came to be so deeply lodged in American minds *Mistaking Africa* looks at the historical evolution of this mind set and examines the role that popular media plays in its creation The authors address the most prevalent myths and preconceptions and demonstrate how these prevent a true understanding of the enormously diverse peoples and cultures of Africa Updated throughout the fourth edition covers the entire continent North and sub Saharan Africa and provides new analysis of topics such as social media and the Internet the Ebola crisis celebrity aid and the Arab Spring *Mistaking Africa* is an important book for African studies courses and for anyone interested in unraveling American misperceptions about the continent *Methodology, Ideology and Pedagogy of African Art* Moyo Okediji,2024-02-14 This edited volume including contributions from scholars with different areas of specialization investigates a broad range of methodologies ideologies and pedagogies focusing on the study of the art of Africa using theoretical reflections and applications from primitivism to metamodernism Chapters break the externally imposed boundaries of Africa related works beyond the conventional fragments of traditional contemporary and diaspora The contributions are significantly broad in their methodologies ideologies and pedagogical coverage yet they all address various aspects of African artistic creativity demonstrating the possibilities for analytical experiments that art history presents to scholars of the discipline today The w character of each approach is unique nevertheless each is useful toward a fuller understanding of African art studies as an independent aspect of art historical research that is a branch or bud of the larger family of art history The volume respects highlights and celebrates the distinctiveness of each methodical approach recognizing its contribution to the overall character or w of African art studies The book will be of interest to students in undergraduate or graduate intermediate or advanced courses as well as scholars in art history and African studies Black Africa and the US Art World in the Early 20th Century P. A. Mullins,2024-01-09 This book will explore several critical connections between Black African objects and white Western aesthetics and artwork in the United States from the late 1800s until 1939 Drawing from primary source materials and various scholarship in the field philosophy history sociology anthropology museum studied art history cultural

studies the book provides an analysis of the threads of white supremacy which run through early scholarship and understandings of Black African object within the United States and how scholars use the objects to reinforce narratives of primitive Black Africa and civilized advanced white Europe and the United States Collecting Colonialism Chris Gosden, Chantal Knowles, 2020-05-26 Colonialism has shaped the world we live in today and has often been studied at a global level but there is less understanding of how colonial relations operated locally This book takes twentieth century Papua New Guinea as its focus and charts the changes in colonial relationships as they were expressed through the flow of material culture Exploring the links between colonialism and material culture in general the authors focus on the particular insights that museum collections can provide into social relations Collections made by anthropologists in New Britain in the first half of the century are compared with recent fieldwork in the area to provide a particularly in depth picture of historical change Museum collections can reveal how people dealt with changes in the nature of community gender relations and notions of power through the shifting use of objects in ritual and exchange Objects photographs and archives bring to life both the individual characters of colonial New Britain and the longer term patterns of history Drawing on the related disciplines of archaeology linguistics history and anthropology the authors provide fresh insights into the complexities of colonial life In particular they show how social relationships among Melanesians whites and other communities helped to erode distinctions between colonizers and locals distinctions that have been maintained by scholars of colonialism in the past This book successfully combines a specific geographical focus with an interest in the broader questions that surround colonial relations historical change and the history of anthropology *Constructing African Art Histories for the Lagoons of C d'Ivoire* Monica Blackmun Visonà, 2017-07-05 Constructing African Art Histories for the Lagoons of C d'Ivoire is an investigation of the methods employed by art historians who study creative production in Africa While providing insights into the rich visual arts of the Lagoon Peoples of southeastern C d'Ivoire this study is one of the few attempts by an Africanist to situate local and regional artistic practices in the context of the global art market and to trace the varied receptions an African art work is given as it leaves a local context and enters an international one Drawing on her three seasons of fieldwork among Akan populations in C d'Ivoire Monica Blackmun Visonà provides a comprehensive account of a major art producing region of Africa and explores such topics as gender roles in performance the role of sculpture in divination and the interchange of arts and ideas across ethnic boundaries The book also addresses issues inherent in research practices such as connoisseurship and participant observation and examines theoretical positions that have had an impact on the discipline of African art history *Art Without Borders* Ben-Ami Scharfstein, 2009-08-01 People all over the world make art and take pleasure in it and they have done so for millennia But acknowledging that art is a universal part of human experience leads us to some big questions Why does it exist Why do we enjoy it And how do the world's different art traditions relate to art and to each other Art Without Borders is an extraordinary exploration of those questions a profound and personal meditation on

the human hunger for art and a dazzling synthesis of the whole range of inquiry into its significance Esteemed thinker Ben Ami Scharfstein s encyclopedic erudition is here brought to bear on the full breadth of the world of art He draws on neuroscience and psychology to understand the way we both perceive and conceive of art including its resistance to verbal exposition Through examples of work by Indian Chinese European African and Australian artists Art Without Borders probes the distinction between accepting a tradition and defying it through innovation which leads to a consideration of the notion of artistic genius Continuing in this comparative vein Scharfstein examines the mutual influence of European and non European artists Then through a comprehensive evaluation of the world s major art cultures he shows how all of these individual traditions are gradually but haltingly conjoining into a single current of universal art Finally he concludes by looking at the ways empathy and intuition can allow members of one culture to appreciate the art of another Lucid learned and incomparably rich in thought and detail Art Without Borders is a monumental accomplishment on par with the artistic achievements Scharfstein writes about so lovingly in its pages

Photography and American Coloniality Raoul J. Granqvist, 2017-04-01 This book is the first to question both why and how the colonialist mythologies represented by the work of photographer Eliot Elisofon persist It documents and discusses a heterogeneous practice of American coloniality of power as it explores Elisofon s career as war photographer correspondent and staff photographer for LIFE filmmaker author artist and collector of primitive art and sculpture It focuses on three areas Elisofon s narcissism voyeurism and sexism his involvement in the homogenizing of Western social orders and colonial legacies and his enthused mission of sending home a mass of still life photographs annexed African artifacts and assumed vintage knowledge The book does not challenge his artistic merit or his fascinating personality what it does question is his production and imagining of difference As the text travels from World War II to colonialism postcolonialism and the Cold War from Casablanca to Leopoldville Kinshasa it proves to be a necessarily strenuous and provocative trip

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