

LUBA

AUX SOURCES DU ZAIRE



FRANÇOIS MEYER



MUSÉE D'ART ET D'HISTOIRE DE LA VILLE DE PARIS

Luba Aux Sources Du Zaire

Huangqi Zhang



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Luba François Neyt, 1993-01-01 **Luba** François Neyt, 1994 *The Spiritual in the Secular* Patrick Harries, David Maxwell, 2012-07-20 David Livingstone's visit to Cambridge in 1857 was seen as much as a scientific event as a religious one But he was by no means alone among missionaries in integrating mission with science and other fields of research Rather many missionaries were remarkable pioneering polymaths This collection of essays explores the ways in which late nineteenth and twentieth century missionaries to Africa contributed to various academic disciplines such as linguistics ethnography social anthropology zoology medicine and many more This volume includes an introductory chapter by the editors and eleven chapters that analyze missionary research and its impact on knowledge about African contexts Several themes emerge including many missionaries positive views of indigenous discourses and the complicated relationship between missionaries and professional anthropologists Contributors John Cinnamon Erika Eichholzer Natasha Erlank Deborah Gaitskell Patrick Harries Walima T Kalusa John Manton David Maxwell John Stuart Dmitri van den Bersselaar Honor Vinck **Cognitive Archaeology** David Whitley, Johannes Loubser, Gavin Whitelaw, 2019-11-28 Cognitive Archaeology Mind Ethnography and the Past in South Africa and Beyond aims to interpret the social and cultural lives of the past in part by using ethnography to build informed models of past cultural and social systems and partly by using natural models to understand symbolism and belief How does an archaeologist interpret the past Which theories are relevant what kinds of data must be acquired and how can interpretations be derived One interpretive approach developed in southern Africa in the 1980s has been particularly successful even if still not widely known globally With an expressed commitment to scientific method it has resulted in deeper well tested understandings of belief ritual settlement patterns and social systems This volume brings together a series of papers that demonstrate and illustrate this approach to archaeological interpretation including contributions from North America Western Europe and sub Saharan Africa in the process highlighting innovative methodological and substantive research that improves our understanding of the human past Professional archaeological researchers would be the primary audience of this book Because of its theoretical and methodological emphasis it will also be relevant to method and theory courses and postgraduate students **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 **The Dream Swimmer** Witi Ihimaera, 2005-02-02 Eleven years have passed since that winter of 1986 when I put down my pen on the story of the woman who wore pearls in her hair my grandmother the matriarch Riripeti Mahana nee Pere whom some called Artemis So begins *The Dream Swimmer* Witi Ihimaera's gripping sequel to *The Matriarch* acclaimed winner of the Wattie Award *The Dream Swimmer* continues the

odyssey of Tama Mahana grandson and heir to the matriarch as he assumes the mantle of leadership and with it his grandmother's battles with the Pakeha But at every step Tama is thwarted by deception and intrigue and by the woman whose destiny has intersected Riripeti's and his She is the enigmatic Tiana his mother the woman of no account Ihimaera continues to dazzle as he negotiates this story of great breadth and breathtaking climaxes combining the heart of his early work with the deft experimentalism of his more recent novels and short stories At once an incisive character study and a deeply moving family saga *The Dream Swimmer* is sure to enchant and delight Part oracle part memorialist Ihimaera is an inspired voice weaving many stories together The effect is epic operatic David Eggleton Metro Also available as an eBook

Perfect Documents Virginia-Lee Webb, Walker Evans, Metropolitan Museum of Art (New York, N.Y.), 2000 The Metropolitan Museum of Art New York Feb 1 Sept 3 2000 Spirits Embodied Evan M. Maurer, Niangi Batulukisi, 1999 As the pace of change in African societies has quickened over the past hundred years interest in traditional African art as a means of understanding these cultures has increased The historic ties between the United States and the Democratic Republic of the Congo make the art from this part of the world of special interest to American audiences *Spirits Embodied* is the companion volume to a landmark exhibit that opened in the fall of 1999 at the Minneapolis Institute of Arts A beautifully produced and extensively illustrated volume *Spirits Embodied* offers a nuanced look at Congolese art produced from 1800 to 1940 Each section of the catalog examines the art of one ethnic group and offers context for understanding the objects both as part of a rich history and as a legacy of a constantly changing culture Detailed essays outline the beliefs traditions and artistic methods of each of the thirteen peoples represented including the Kongo Yaka Bembe and Pende In depth descriptions include explanations not only of the methods and materials used but also of the cultural and religious significance of each piece This book offers a rare opportunity to understand the ways in which the arts express the social religious and philosophical bases of traditional Congolese societies as well as how European and American societies have influenced appreciated and learned from those arts *Escultura africana en terracota y piedra* Ruth López-Diéguez Puerta, 2008 Historical Dictionary of the Democratic Republic of the Congo Emizet Francois Kisangani, Scott F. Bobb, 2009-10-01 The third edition of the *Historical Dictionary of the Democratic Republic of the Congo* looks back at the nearly 48 years of independence over a century of colonial rule and even earlier kingdoms and groups that shared the territory This is done through a chronology an introductory essay a bibliography and over 800 cross referenced dictionary entries on civil wars mutinies notable people places events and cultural practices *The Gullah People and Their African Heritage* William S. Pollitzer, 2005-11-01 The Gullah people are one of our most distinctive cultural groups Isolated off the South Carolina Georgia coast for nearly three centuries the native black population of the Sea Islands has developed a vibrant way of life that remains in many ways as African as it is American This landmark volume tells a multifaceted story of this venerable society emphasizing its roots in Africa its unique imprint on America and current threats to its survival With a

keen sense of the limits to establishing origins and tracing adaptations William S Pollitzer discusses such aspects of Gullah history and culture as language religion family and social relationships music folklore trades and skills and arts and crafts Readers will learn of the indigo and rice growing skills that slaves taught to their masters the echoes of an African past that are woven into baskets and stitched into quilts the forms and phrasings that identify Gullah speech and much more Pollitzer also presents a wealth of data on blood composition bone structure disease and other biological factors This research not only underscores ongoing health challenges to the Gullah people but also helps to highlight their complex ties to various African peoples Drawing on fields from archaeology and anthropology to linguistics and medicine *The Gullah People and Their African Heritage* celebrates a remarkable people and calls on us to help protect their irreplaceable culture

Masterpieces from Central Africa Musée royal de l'Afrique centrale, Gustaaf Verswijver, 1996 Catalogue published on the occasion of the exhibition Treasures of the Tervuren Museum held at the Canadian Museum of Civilization Ottawa in 1996-97 *Frans M. Olbrechts, 1899-1958* Etnografisch Museum (Antwerp, Belgium), 2001 In conjunction with the exhibition Frans M Olbrechts in Search of Art in Africa held in the Antwerp Ethnographic Museum from 7 December 2001 to 31 March 2002 **Afro-Brazilian art**, 2000 **African Dream Machines** Anita Nettleton, 2007-10-01 African Dream Machines takes African headrests out of the category of functional objects and into the more rarefied category of art objects Styles in African headrests are usually defined in terms of western art and archaeological discourses but this book interrogates these definitions of style and demonstrates the shortcomings of defining a single formal style model as exclusive to a single ethnic group Among the artefacts made by southern African peoples headrests were the best known Anita Nettleton's study of the uses and forms of headrests opened up a number of art historical methodologies in the attempt to gain an understanding of form style and content in African art objects Her drawings of each and every headrest encountered become a major part of the project **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

Affinities of Form Diane Peirine, 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 in

Annalen ,1996 **Anthropos** ,2004 **African Faces, African Figures** Alain Nicolas, Jean-Hubert Martin, Jacques Kerchache, 1997

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