

Santa Cruz Island Figure Sculpture

AND ITS SOCIAL AND
RITUAL CONTENTS



William H. Davenport

Santa Cruz Island Figure Sculpture And Its Social And Ritual Contexts

University of California, Santa Cruz

A red circular graphic with a gradient, appearing as a stylized sun or a lens flare, positioned to the right of the University of California, Santa Cruz text.

Santa Cruz Island Figure Sculpture And Its Social And Ritual Contexts:

Santa Cruz Island Figure Sculpture and Its Social and Ritual Contexts William Davenport, 2005-10-24 Accompanying CD ROM contains photographs by William H Davenport CD ROM label **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> **South Seas Encounters** Richard Fulton, Peter

Hoffenberg, Stephen Hancock, Allison Paynter, 2018-08-06 *South Seas Encounters* examines several key types of encounters between the many faceted worlds of Oceania Britain and the United States in the formative nineteenth century The eleven essays collected in this volume focus not only on the effect of the two powerful industrialized colonial powers on the cultures of the Pacific but the effect of those cultures on the Western cultural perceptions of themselves and the wider world including understanding encounters and exchanges in ways which do not underemphasize the agency and consequences for all participating parties The essays also provide insights into the causes unfolding and consequences for both sides of a series

of significant ethnographic political cultural scientific educational and social encounters This volume makes a significant contribution to increasing scholarly interest in Oceania's place in British and American nineteenth century cultural experiences South Seas Encounters investigates these significant interactions and how they changed the ways that Oceanic British and American cultures reflected on themselves and their place in the wider world *Tribal*, 2005 Historical Collections Council Newsletters Nancy Dustin Wall Moure, Historical Collections Council (Laguna Beach, Calif.), 2006 Continues those Newsletters printed in Publications in Southern California Art No 5 **Anthropos**, 2006 **Book Review Index**, 2006 Every 3rd issue is a quarterly cumulation American Book Publishing Record, 2003 **International Bibliography of Book Reviews of Scholarly Literature Chiefly in the Fields of Arts and Humanities and the Social Sciences**, 2006 **Oceanic Art** George R. Ellis, 2009 Publication accompanying an exhibition held at the San Diego Museum of Art San Diego Jan 31 2009 Jan 3 2010 2006/2007, 2011-09-15 Die seit 1971 wieder erscheinende interdisziplinäre internationale Rezensionbibliographie IBR ist eine einmalige Informationsquelle Die Datenbank weist über 1 1 Millionen vornehmlich die Geistes und Sozialwissenschaften berücksichtigende Buchrezensionen in 6 000 vorwiegend europäischen wissenschaftlichen Zeitschriften nach 60 000 Eintragungen kommen jedes Jahr hinzu bieten dem Benutzer Daten zum rezensierten Werk und zur Rezension Pacific Studies, 1996 **Arts d'Afrique et d'Océanie** Musée Barbier-Mueller, Laurence Mattet, Anne D'Alleva, 2007 Pour commémorer leur création les Musées Barbier-Mueller de Genève et de Barcelone détenteurs de l'une des plus prestigieuses collections d'art primitif au monde ont décidé d'organiser diverses manifestations dans les 2 années venir dont une exposition Genève en 2007 et une autre Paris en 2008 *L'art d'être un homme* Christiane Falgayrettes-Leveau, Musée Dapper (Paris), 2009 Cet ouvrage constitue une exploration originale des identités masculines en Afrique et en Océanie travers des objets portés bijoux vêtements accessoires et emblèmes De même les signes peints sur la peau ou les scarifications et les tatouages inscrits dans la chair et les déformations révèlent les expériences vécues L'iconographie très riche s'appuie tant sur des œuvres exceptionnelles appartenant de grands musées ou des collections privées que sur des documents gravures dessins et photographies voquant les contextes dans lesquels les arts de la parure se sont développés Les contributions des auteurs ethnologues historiens de l'art etcrivains se complètent pour faire merger des réflexions stimulantes sur la place qu'occupe l'ornementation du corps des hommes dans les relations sociales résumé

Art of the Solomon Islands Deborah Waite, Kevin Conru, 2008-09 The Conru Collection encompasses a broad range of artworks made between the eighteenth and early twentieth centuries Most of the objects were collected in the early period of Pacific exploration The collection is representative of the artistic output of the region and includes masks from Nissan and Bougainville war canoe ornaments from New Georgia and Choiseul and numerous figural sculptures from throughout the island chain as well as weaponry jewellery and articles for daily life **Journal de la Société des océanistes** Société des océanistes, 2006 **Art and Identity in Oceania** F. Allan Hanson, Louise Hanson, 1990 *Oceanic Art* Adrienne L.

Kaeppler, Christian Kaufmann, Douglas Newton, 1997-09 A documentary section about the principal cultural groups of the region provides an essential reference An excellent map adds further value **General Catalog -- University of California, Santa Cruz** University of California, Santa Cruz, 2001 *ABM*, 1976 Abstracts of journal articles books essays exhibition catalogs dissertations and exhibition reviews The scope of ARTbibliographies Modern extends from artists and movements beginning with Impressionism in the late 19th century up to the most recent works and trends in the late 20th century Photography is covered from its invention in 1839 to the present A particular emphasis is placed upon adding new and lesser known artists and on the coverage of foreign language literature Approximately 13 000 new entries are added each year Published with title LOMA from 1969 1971

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