

African
Art
at
the
Harn
Museum



SPIRIT
EYES
HUMAN
HANDS

Robin Poyner

Spirit Eyes Human Hands African Art At The Harn Museum

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Spirit Eyes Human Hands African Art At The Harn Museum:

African Art at the Harn Museum Robin Poynor, Samuel P. Harn Museum of Art, 1995-01-01 Insightful and profound Arthur P. Bourgeois Governors State University University Park Illinois More than just another exhibition catalogue The conceptual framework and orientation of the essay are original Poynor suggests the complexity of African religious beliefs and the diversity of roles art plays in their manifestation Barbara Frank SUNY Stony Brook With dramatic color and black and white photographs of ninety three pieces of art African Art at the Harn Museum introduces the notable collection of West African art from the Samuel P. Harn Museum of Art In the traditional view of many Africans the spiritual and temporal worlds depend upon each other for companionship and material well being As the inhabitants of either realm cross and recross their world boundaries art objects function as intimate links between the two domains allowing both spirit and human to see and to manipulate each other This work specifically addresses the role of the art object a bowl from Cameroon a mask from Burkina Faso or Sierra Leone an ancestral altar from Nigeria a fertility figure from Ghana as a medium through which each world gains entrance into the other Poynor's essay presents each work in its geographic and cultural context Line drawings and abundant field photographs enhance the text and support the idea that the objects assist communication between two worlds Robin Poynor associate professor of art at the University of Florida is guest curator of the Spirit Eyes Human Hands exhibition of the university's Samuel P. Harn Museum of Art He is the former curator of the Tweed Museum at the University of Minnesota Duluth He has written principally on the art of the Yoruba Kingdom of Owo Nigeria where he did field research and he has curated a number of exhibitions of African art writing essays catalogues and display texts for the Metropolitan Museum of Art Birmingham Museum of Art and Indiana University Art Museum He has published extensively in African Arts

Art and Religion in Africa Rosalind Hackett, Rosalind I. J. Hackett, 1998-10-01 Annotation Explores the interactive and interdependent relationship between art and religion in Africa challenging Western perceptions of what is important in the continent's visual and performing arts Case studies and examples reflect the geographical and gendered diversity of the arts and highlight changes imposed by Christianity Islam and the newer religious movements in post colonial Africa Includes black and white photos and illustrations and a few color photos Annotation copyright by Book News Inc Portland OR **Collections V3 N4 & V4 N1** Collections, 2016-05-06 Collections A Journal for Museum and Archives Professionals is a multi disciplinary peer reviewed journal dedicated to the discussion of all aspects of handling preserving researching and organizing collections Curators archivists collections managers preparators registrars educators students and others contribute

Materialities of Ritual in the Black Atlantic Akinwumi Ogundiran, Paula Saunders, 2014-10-03 Focusing on everyday rituals the essays in this volume look at spheres of social action and the places throughout the Atlantic world where African descended communities have expressed their values ideas beliefs and spirituality in material terms The contributors trace the impact of encounters with the Atlantic world on African cultural formation how entanglement with commerce

commodification and enslavement and with colonialism emancipation and self rule manifested itself in the shaping of ritual acts such as those associated with birth death healing and protection Taken as a whole the book offers new perspectives on what the materials of rituals can tell us about the intimate processes of cultural transformation and the dynamics of the human condition Continuum Encyclopedia of Native Art Hope B. Werness,2003-01-01 This lavishly produced volume is the first reference work to focus on the symbols meaning and significance of art in native or indigenous cultures African Arts ,1999 **African Art** Samuel P. Harn Museum of Art,1997 *Hair in African Art and Culture* Roy Sieber, Frank Herreman, Niangi Batulukisi,2000 Published to accompany an exhibition of the same title held at the Museum for African Art New York from 9 February 28 May 2000 **Collections** ,2007 **Embodying the Sacred in Yoruba Art** Babatunde Lawal,2007 *1999 Traveler's Guide to Art Museum Exhibitions* Susan S. Rappaport,1998 For every art lover who travels and for travelers who love art the 1999 edition of this essential book offers invaluable information and museum schedules for museums in the United States Canada and Europe as well as Australia and Japan 150 illustrations **Florida Heritage** ,1995 **Afro-American Collection, New Acquisition List** University of Pittsburgh. University Library System,1993 **Museum Premieres, Exhibitions & Special Events** ,1998 **Sense, Style, Presence** Susan Cooksey, Victoria Rovine,2004 **African Ethnonyms** Daniel P. Biebuyck, Susan Kelliher, Linda McRae,1996 A reference of some 2 500 names of specific African ethnic groups Emphasis is on the art of sub Saharan Africa with art broadly interpreted to include ornamental design architecture textiles and body adornment as well as the traditional arts of masks and sculpture Organized alphabetically entries list countries where groups are located and language name A secondary index lists groups by country and provides notes on historical colonial occupation languages and print resources For librarians museum scholars and researchers in art history anthropology linguistics and African studies Annotation copyright by Book News Inc Portland OR **CURRENT CONTENTS** ,1997 Art Now Gallery Guide ,1999 Isn't S/he a Doll? Elisabeth Lynn Cameron, Doran H. Ross,1996 From Preface This publication challenges the prevailing opinion among scholars of African art that the word doll is an inappropriate designation for many genres of African art to which it is often applied The word it seems evokes a limited set of images that are incompatible with the stereotype of African sculpture as objects laden with ritual and religious associations associations which to many minds preclude any consideration of play as part of their existence Our basic premise for this volume is that the problem is not the application of doll to African contexts but rather a profound misunderstanding of what a doll is Playing with dolls we argue is serious business and we in the United States and elsewhere in the Western world probably take ours too lightly While the average parent views these figures as relatively inconsequential objects it is becoming increasingly clear to social scientists that they can be active in establishing value systems and constructing identities **American Art Directory 2001-2002** National Register Publishing, National Register Publishing Co. Staff,2001 Identify key characteristics for thousands of art institutions in the U S and Canada with the

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