

**Chapter 1 : Artists United Against Apartheid - Wikipedia**

*"Africas: The Artist and The City is an exhibition that contains a double affirmation: it corroborates the existence of an "other" urban and artistic reality in Africa; and it asserts that these realities do not correspond with what topics and stereotypes would have us see as Africa's sole reality.*

In North Africa , where Islam and Christianity had a significant influence, architecture predominates among the visual arts. This article addresses the range of architectural styles in sub-Saharan Africa. For a technical exploration of architecture as an art and as a technique, see architecture. For a discussion of the visual art of Africa, see African art. For a discussion of ancient Egyptian architecture, see Egyptian art and architecture. For a treatment of the later architecture of Egypt and other parts of North Africa, which were heavily influenced by Islam, see Islamic arts: Of the buildings of the continent south of the Sahara , the ruins of Great Zimbabwe are perhaps the best known. This complex of stone enclosures, particularly those popularly termed the elliptical building and the acropolis, was built on sites established as early as the 3rd century ce. The site has a massive defensive wall and, included in the elliptical building, a conical tower of unknown purpose. It is also monumental in scale, having functioned as a royal citadel, and it has become a national symbol. While some of these features can be found in other examples of African building, they are rare, and the emphasis on Zimbabwe has overshadowed the great diversity of materials, forms, purposes, and uses characteristic of architecture elsewhere in Africa. Aerial view of the ruins of Great Zimbabwe. Similarly, the states of the Persian Gulf and the Red Sea have influenced architectural types in Sudan, the Horn of Africa , and the coasts of Kenya and Tanzania, where the Muslim presence has also been strong. These influences are discussed below see below Influences of Islam and Christianity. As stone is the most durable of building materials, some ancient stone structures survive, while other materials have succumbed to rain, rot, or termites. Stone-walled kraals from early Sotho and Tswana settlements South Africa and Botswana and stone-lined pit circles with sunken kraals for pygmy cattle Zimbabwe have been the subject of archaeological study. Stone-corbeled shelters and circular huts with thatched roofs were also recorded in the 20th century among the southern Sotho. Rectangular and circular stone farmhouses, unusual in being two stories, have been built by the Tigre of Eritrea and Sudan for centuries, while in Niger some Tuareg build square houses in stone. Because of the impermanence of many of these materials, existing buildings, though based on forms many centuries old, are of relatively recent date. Where vegetation is largely confined to thin grazing cover, peoples are often nomadic, using tents of animal skins and woven hair for shelter. In the veld and less-forested areas, grasses are used as building material as well, being employed widely for thatch and mat roof coverings. Hardwoods in forest regions are used for building, as are bamboo and raffia palm. Earth and clay are also major building resources. Characteristic soils of Africa include semidesert chestnut earths and laterites reddish residuals of rock decay , which are often low in fertility but easily compacted. Earth-sheltered houses are made by the Iraqw of Tanzania, and a number of peoples in Mali and Burkina Faso have partly sunken dwellings. Soil erosion and overgrazing, as well as pressure on land as a result of population growth, have also contributed to migratory movements. The growth of urban centres led to wide-scale migration in the 20th and 21st centuries, and these migrations have had a profound effect on the dispersal of house types. Geographic influences Nomads and pastoralists As a consequence of their hunting and gathering economy , the San of the Kalahari move frequently. Some San shelters are little more than depressions in the ground, but groups such as the! Kung build light-framed shelters of sticks and saplings covered with grass. Other hunter-gatherers, such as the Hadza of Tanzania, live in dry savanna territory, which contains a wide range of game animals. Their domed dwellings of tied branches are given a thick thatch in winter. Some forest dwellers, such as the Bambuti of the Ituri Forest in eastern Democratic Republic of the Congo , are also hunter-gatherers. Their similarly constructed temporary shelters are interlaced with crossed sticks, over which mongongo leaves are layered. Pastoral nomads follow defined routes, reducing the risk of overgrazing and enabling them to contact other nomadic groups. A central row of four poles supporting curved ridge pieces reduces the possibility of damage to the tent. In Niger the Tuareg use a tent of superficially similar form, though the strips are made of

goat skins sewn together. As many as 40 skins are required to complete each tent membrane. Farther south, Tuareg subgroups employ a structure similar to that used by many camel-herding nomads from as far away as Djibouti. Common to these people is the use of the pole frame in the form of a humped dome over which woven mats of grass or palm fronds are secured. Palm leaves are split by the Oromo of Somalia; Oromo women then weave strips of coloured cloth into the mat, with the patterned side laid over the frame in order to be visible within the tent, while on the outside the shaggy, rough fibres are exposed. The cattle-herding pastoralists of Southern and East Africa settle for some years in one location. The Maasai of Kenya and Tanzania construct an oblong, or sometimes square, low-domed hut some 20 feet 6 metres long and at shoulder height from closely woven frames of thin leleshwa sticks and saplings. Arranged in a circle around the cattle enclosure, or manyatta, the frames are packed with leaves and plastered over with cattle dung, which acts as a deterrent to termites. The huts are aerodynamically designed to resist high winds, and the manyatta thicket boundary acts as a defensive barrier. A number of other tribes use a similar structure; the Barabaig of Tanzania, for example, build thornbush enclosures in the form of a figure eight, with one loop used as a kraal for the cattle and the other lined with huts with flat-roof frames. Others make a ring of poles inserted into the ground and brought together in a crest, either as a continuous curve early Xhosa or to a point Sotho. These structures are expertly thatched; the Zulu domes, or indlu, have finely detailed entrances. Some Nguni types have layers of mats beneath for insulation, the covering thatch being brought to a decorative finial and the whole held down with a grass rope net to withstand strong winds. Savanna kraals and compounds Later houses of the Xhosa tend toward a consistent form—the rondavel, or cylindrical, single-cell house with a conical thatched roof. This type is prevalent throughout Southern Africa. Variants in the region include a low plinth or curb supporting a domed roof some Swazi and Zulu, flattened domes or low-pitched cones on head-height cylinders, and high, conical roofs. Methods of construction also vary, though a common method is a wall with a ring of posts and infilling of wattles or basket weave packed and plastered with mud. Rings of posts may have packed earth infilling, and in more wooded regions walls may consist mainly of timber posts. Some southern peoples, including the Venda of northeastern South Africa and the Tswana of Botswana, build veranda houses with deep, thatched eaves supported by an outer ring of posts. The units are traditionally single-cell, undivided, and illuminated only from the doorway. Additional living space may be claimed from the exterior, with a semipublic space in the front and a private space, with hard-packed earthen floor, at the rear of the dwelling being used for food preparation, cooking, and other domestic occupations. Both spaces are bounded by a low wall. In many areas houses are dispersed; in others the kraal, with huts ranged around the perimeter of a large cattle enclosure as among the Ila of Zambia, serves a defensive function against raiders and predators. Similar houses are constructed in the East African lakes region, where the form probably originated. Houses of considerable size are built by some Luo near Lake Victoria and Kuria Tanzania people, the former making extensive use of papyrus reeds from lake borders, using the thicker stems structurally and the leaves for thatching material. Luo homesteads are frequently ringed with hedges within which cattle are penned; fields extend beyond for the growing of cereals. Most of these Central African peoples construct granaries, often basket-shaped and basket-woven, raised on stilts to keep rodents away and placed beneath a thatched roof to keep them dry. Veranda houses are also built, and secondary thatched roof crests, which permit ventilation, are not uncommon. Cylindrical houses are built by the majority of peoples in the savanna and semidesert regions of Sudan and western Africa. With less wood available, these are often constructed of mud in a coil pottery technique. The Musgum of northern Cameroon once created spectacular homes from compressed sun-dried mud, although their tall conical dwellings with geometric raised patterns are no longer made today. The Batamaliba of Togo and Benin build elaborate two-story dwellings that are integrally connected with Batamaliba cosmogony and social order. Thatch-covered conical roofs of cylindrical houses in a Matakam compound, Cameroon. Rene Gardi The characteristic settlement form in western Africa is the compound, a cluster of units linked by walls. Many compounds are circular in plan, but others, conditioned sometimes by the uneven terrain, are more complex. Earthen wall and floor surfaces are plastered smooth and dried to a rocklike hardness. These surfaces are often decorated with coloured clays as are the homes of the Bobo in Burkina Faso and the Nankani in Ghana and, in some instances, sculpted with ancestral motifs such as

the Kassena do in Burkina Faso. Flat roofs with parapets are also built, sometimes in the same compound, supported either independently by a log frame of forked posts and cross members or by joists inserted into the clay walls; hollowed half-log gargoyles throw off water during seasonal rains. Dwelling huts, granaries and other stores, and pens for goats and fowl are built within the same compound. Throughout the western savanna region the trend has been toward rectangular-plan houses, largely because of Islamic influence from the north see below Influences of Islam and Christianity and contact with rainforest peoples from the south. Forest dwellings To the south of the savanna is a thinly populated strip, possibly depleted by the slave trade , beyond which lie the rainforests. These regions, especially in Nigeria , are among the most densely populated parts of sub-Saharan Africa, and they have had contact with European traders since the 16th century. The rectangular-plan houses of the Akan peoples, including those of the Asante in Ghana , date to a period before the 16th century, but they may have replaced an earlier savanna form. Until the 20th century, Asante houses were constructed primarily of pole frames with mud infilling. Such houses were finely decorated, in mud molded over grass armature, with fluid motifs. The pitched or hipped roof is covered in thatch or, more frequently, with corrugated iron. Though the materials have changed, the basic form remains in the village compounds: Yoruba compounds in Nigeria are somewhat similar, but the four sides are often under one continuous roof. Rain is collected from the roofs, and the plan is therefore often compared to the Roman impluvium, or cistern, house plan. Farther south in Nigeria the Igbo and related peoples traditionally built rectangular houses, often with open fronts facing a courtyard and surrounded by enclosing mud walls. Closer to the coast of western Africa, some peoples build houses raised on stilts. The buildings are constructed of mangrove poles, a material also used by coastal Swahili-speaking people in Kenya. In some coastal regions, such as that occupied by the Duala in Cameroon, houses are constructed of bamboo , though they are mud-plastered. Bamboo—which grows to heights of more than 49 feet 15 metres in Angola , the Republic of the Congo, and parts of Central Africa—is used by many peoples as a building material. Its straight stalks, used as screen walls, are lashed with thin wood strips to produce crisp rectangular houses with peaked thatched roofs, as among the Nyakyusa of Tanzania. Bamboo construction reached its apogee in the tall houses of the Bamileke and other peoples of western Cameroon, who constructed steep prefabricated pyramidal roofs raised on platforms with verandas; the whole structure frequently reached 33 feet 10 metres or more, with male and female ancestor figures often flanking the doors. Tall conical houses, made of bamboo poles joined at the crest and then leaf-thatched, were built by the Ngelima and the Panga of the Democratic Republic of the Congo. The most impressive of these structures are the rectangular, pitched-roofed meeting halls of the Mangbetu of Congo; their houses are of the cylinder-and-cone type, mud-plastered and geometrically decorated. On special occasions pole-frame shelters are constructed with monopitch roofs loosely covered with grass or palm fronds. Awnings are also used, and among the Asante immense umbrellas shade dignitaries and members of royal families. Palaces and shrines In the 19th century the earth-and-stone palace of the Asantehene king of the Asante empire at the capital city of Kumasi covered some five acres two hectares. It had many courtyards with verandas and open screens and more than 60 rooms with steep thatched roofs. The exterior walls of the palace were covered with rich embellishments in raised clay, patterns that may be related to Islamic calligraphy.

**Chapter 2 : Africas: the artist and the city**

*Africas: The Artist and the City aims to illustrate a moment in which a fertile collision is taking place between tradition and modernity, between the local and the global--and to introduce the settings where this confluence is taking place.*

Share via Email Looted treasure: The royal palace was also burnt, although we claimed this was accidental. It was a court as big as a European town. Every roof is decorated with a small turret ending in a point, on which birds are standing, birds cast in copper with outspread wings. These may have represented the Bird of Prophecy that Esigie, the 17th-century oba, or king, of Benin is said to have killed after the bird squawked of disaster as he set out to war. And then it was no more. The palace was gone, the city wrecked, a culture halted overnight. It was, after all, a punitive expedition. The European "discovery" of African art began with the British punitive expedition against Benin in 1817. This series of articles about art and the British empire begins there, too. The empire for a long time was shoved out of historical memory, an embarrassment that, in the 1870s and 80s, Britain wanted to forget. None of that purported complexity was apparent in 1897 when Benin was crushed, its treasures stolen as if its people had produced nothing and knew nothing. The destruction of Benin City happened at the most irrational period in the history of the empire, when Britain competed with the French, Germans and Belgians to grab as much of the African continent as possible. Between 1882 and 1914 Britain seized Egypt, Nigeria, Kenya, the Sudan and Rhodesia; it established possession of South Africa and controlled eastern Africa from the Cape to the Suez Canal, fulfilling - partly - the megalomaniac dreams of imperialists such as Cecil Rhodes and Joseph Chamberlain. The Daily Mail, voice of popular imperialism, had been founded the year before. British traders were outraged that Oba Ovoranmwen, ruler of the still-independent Benin, demanded customs duties from them. As Phillips approached Benin City - with eight British officers, porters and a band - he was ambushed. The British officers were killed. Moor now had a *casus belli* for the annexation of another bit of Africa. The punitive expedition set out two months later, led by Sir Harry Rawson with 1,000 British troops. Oba Ovoranmwen was put on trial and exiled. It resembles one of those episodes of cultural misunderstanding that anthropologists love to tell. In fact, Benin had been dealing successfully with Europeans since the 15th century, when the Portuguese began to trade in west Africa. Oba Ovoranmwen had every reason to think he could maintain favourable trading terms with the British. He reckoned without the hysteria of late-Victorian empire-building. The Victorians were decent people, moral people. They were even moral about art - so much so that they missed out on the revolutionary art of the avant-garde being created in wicked Paris. Most of all, the Victorians were moral about their empire. The great Victorian art critic John Ruskin made one of the most passionate encomia of the morality of empire in his inaugural lecture as Slade professor of art at Oxford in 1869. The event was so sensational that it had to be transferred to the Sheldonian Theatre to accommodate the crowd. On the ground in front of them are treasures of 16th-century art: Nine hundred of these plaques were found in a storehouse, having been removed during redecoration of the palace. Along with these powerful pictorial reliefs, the punitive expedition discovered the rich artistic culture of Benin going back well before Portuguese contact: Some of these treasures were privately looted. But many were taken back to Britain officially as "reparations". The language of empire degenerated so easily. The killing of Lt Phillips and his officers was slavered over in Britain as an atrocity committed by a blood-soaked sacrificial culture. And so the classic art of Benin was brought to London to be sold to provide compensation for the families of the British victims. Ruskin, as far as I know, never commented on the art of Benin. Doubtless he would have found it, as he did a lot of things, disgusting and repellent. But in truth, there never was a better embodiment of all he thought best in art. The art of Benin was made, as Ruskin said art should be made, in a spirit of community and faith, by anonymous craftsmen. The Benin plaques and sculptures in the British Museum are at once imaginative and classical, with a compelling mixture of smoothness and sharpness, natural observation and unforced fantasy. Brass was the preferred medium of the royal art of Benin because its redness was beautiful and menacing, with an authority and a fiery presence that makes this art live. It has lived longer, anyway, than the British empire. It was the looting of Benin that made African art visible to Europeans. When the seized artefacts were sold, entering the collections

of museums, there was a sense of surprise and mystification. There were plenty of ambiguities. Frobenius could not believe that the 12th- to 15th-century brass heads of Ife, which are earlier than the art of Benin, were of African origin; he speculated that they were the work of ancient Greeks from the lost city of Atlantis. Its Customs, Art and Horrors. Within a few years, the European "discovery" of African art that began with the Benin punitive expedition bore strange progeny. In 1906, the Parisian artist Maurice Vlaminck acquired a mask made by the Fang people of west Africa. Matisse and Picasso probably saw it. Modernism was born partly out of the encounter at the end of the 19th century between Europe and Africa. But we in Britain were too pious ever to capitalise on this. While Picasso leapt into the "darkness", Victorians preferred to keep the light on. There was no British Picasso, no British Matisse lingering in the British Museum, wondering at the massive aesthetic power and life of African art.

**Chapter 3 : Â» African Cities Destroyed By Europeans**

*Description: Africas: The Artist and the City contains a double affirmation. It corroborates the existence of an "other" urban and artistic reality in Africa, and it asserts that these realities do not correspond with what stereotypes would have us see as Africa's sole reality. In the words of Pep.*

In Western African art in particular, there is a widespread emphasis on expressive individualism while simultaneously being influenced by the work of predecessors. An example would be Dan artistry as well as its presence in the Western African diaspora. The human figure has always been the primary subject matter for most African art, and this emphasis even influenced certain European traditions. The human figure may symbolize the living or the dead, may reference chiefs, dancers, or various trades such as drummers or hunters, or even may be an anthropomorphic representation of a god or have other votive function. Another common theme is the inter-morphosis of human and animal. African artworks tend to favor visual abstraction over naturalistic representation. This is because many African artworks generalize stylistic norms. African artists tend to favor three-dimensional artworks over two-dimensional works. Even many African paintings or cloth works were meant to be experienced three-dimensionally. House paintings are often seen as a continuous design wrapped around a house, forcing the viewer to walk around the work to experience it fully; while decorated cloths are worn as decorative or ceremonial garments, transforming the wearer into a living sculpture. Distinct from the static form of traditional Western sculpture African art displays animation, a readiness to move. An extension of the utilitarianism and three-dimensionality of traditional African art is the fact that much of it is crafted for use in performance contexts, rather than in static ones. For example, traditional African masks and costumes very often are used in communal, ceremonial contexts, where they are "danced. In African thought, the three cannot be differentiated. Often a small part of an African design will look similar to a larger part, such as the diamonds at different scales in the Kasai pattern at right. More recently it has been described in terms of fractal geometry. Recently, however, there has been a movement among African art historians and other scholars to include the visual culture of other regions and time periods. Finally, the arts of the people of the African diaspora , in Brazil , the Caribbean and the southeastern United States , have also begun to be included in the study of African art. In this Nok work, the head is dramatically larger than the body supporting it, yet the figure possesses elegant details and a powerful focus. The neat protrusion from the chin represents a beard. Necklaces from a cone around the neck and keep the focus on the face. Sudanese basket-tray, tabar of weaved natural plant fibre, coloured in different colours African art takes many forms and is made from many different materials. Most African artworks are wood sculptures, probably because wood is a very widespread material. Jewellery is a popular art form and is used to indicate rank, affiliation with a group, or purely for aesthetics. Sculptures can be wooden, ceramic or carved out of stone like the famous Shona sculptures, [15] and decorated or sculpted pottery comes from many regions. Various forms of textiles are made including chitenge, mud cloth and kente cloth. Mosaics made of butterfly wings or colored sand are popular in west Africa. Traditional African religions[ edit ] You can help by adding to it. July Main article: The very nature of African art stem from their themes of religious symbolism, functionalism and utilitarianism. In the various Traditional African beliefs, Africans draw from their artistic traditions as sources of inspiration. Indeed the African art reflect images of ancestral spirits, and pantheons of indigenous gods and goddesses. African rock art in the Sahara in Niger preserves year-old carvings. Often depicting the abundance of surrounding nature, the art was often abstract interpretations of animals, plant life, or natural designs and shapes. The Nubian Kingdom of Kush in modern Sudan was in close and often hostile contact with Egypt, and produced monumental sculpture mostly derivative of styles that did not lead to the north. More complex methods of producing art were developed in sub-Saharan Africa around the 10th century, some of the most notable advancements include the bronzework of Igbo Ukwu and the terracottas and metalworks of Ile Ife Bronze and brass castings, often ornamented with ivory and precious stones , became highly prestigious in much of West Africa , sometimes being limited to the work of court artisans and identified with royalty , as with the Benin Bronzes. Influence on Western art[ edit ] Main article: Colonization during the nineteenth

century set up a Western understanding hinged on the belief that African art lacked technical ability due to its low socioeconomic status. These artists saw in African art a formal perfection and sophistication unified with phenomenal expressive power. The study of and response to African art, by artists at the beginning of the twentieth century facilitated an explosion of interest in the abstraction, organisation and reorganisation of forms, and the exploration of emotional and psychological areas hitherto unseen in Western art. By these means, the status of visual art was changed. Art ceased to be merely and primarily aesthetic, but became also a true medium for philosophic and intellectual discourse, and hence more truly and profoundly aesthetic than ever before. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. June Learn how and when to remove this template message European architecture was strongly influenced by African art. During the s, European architects transformed buildings into big-scale sculptures, replacing unnecessary decoration so criticized by Adolf Loos, by integrating textured murals and large bas-reliefs in walls. During the s, African art influenced Brutalism, both in language and symbolism, particularly in the late Le Corbusier, Oscar Niemeyer and Paul Rudolph. Unlike Europe, African art never established boundaries between body art, painting, sculpture and architecture; thanks to this, Western architects can now extend towards different art expressions. Traditional art[ edit ] Head of a scepter; 19th century; by Yombe people Traditional art describes the most popular and studied forms of African art which are typically found in museum collections. Wooden masks, which might either be of human, animal or mythical creatures, are one of the most commonly found forms of art in western Africa. In their original contexts, ceremonial masks are used for celebrations, initiations, crop harvesting, and war preparation. The masks are worn by a chosen or initiated dancer. During the mask ceremony the dancer goes into deep trance, and during this state of mind he "communicates" with his ancestors. The masks can be worn in three different ways: African masks often represent a spirit and it is strongly believed that the spirit of the ancestors possesses the wearer. Most African masks are made with wood, and can be decorated with: Ivory, animal hair, plant fibers such as raffia, pigments like kaolin, stones, and semi-precious gems also are included in the masks. Statues, usually of wood or ivory, are often inlaid with cowrie shells, metal studs and nails. Decorative clothing is also commonplace and comprises another large part of African art. Among the most complex of African textiles is the colorful, strip-woven Kente cloth of Ghana. Boldly patterned mudcloth is another well known technique. Contemporary African art Africa is home to a thriving contemporary art fine art culture. Many contemporary African artists are represented in museum collections, and their art may sell for high prices at art auctions. Despite this, many contemporary African artists tend to have a difficult time finding a market for their work. Many contemporary African arts borrow heavily from traditional predecessors. Ironically, this emphasis on abstraction is seen by Westerners as an imitation of European and American Cubist and totemic artists, such as Pablo Picasso, Amedeo Modigliani and Henri Matisse, who, in the early twentieth century, were heavily influenced by traditional African art. More recently European galleries like the October Gallery in London and collectors such as Jean Pigozzi, [20] Artur Walther [21] and Gianni Baiocchi in Rome have helped expand the interest in the subject. The appointment of Nigerian Okwui Enwezor as artistic director of Documenta 11 and his African centred vision of art propelled the careers of countless African artists onto the international stage. A wide range of more-or-less traditional forms of art, or adaptations of traditional style to contemporary taste are made for sale to tourists and others, including so-called "airport art". A number of vigorous popular traditions assimilate Western influences into African styles such as the elaborate fantasy coffins in shapes such as airplanes, cars or animals of West African cities, and the banners of clubs. By country, civilizations or people[ edit ] This section does not cite any sources.

**Chapter 4 : Africa's Most Populous City Aims to Become Art, Design Hub**

*À*Africas: the artist and the city*À*«takes a look through the eyes of contemporary African artists at the changing and, at times, hostile reality of this continent's major metropolises; a review of its artistic vitality, which appears to be a struggle between traditional cultural forms and a host of new concerns stemming from the conflicts that.

Treasures April 17â€”August 24, Treasures showcases sculpture made of ivoryâ€”a material highly valued universally. These artworks, dating from between the 15th and 20th centuries, range from small personal objects containers, jewelry to large public objects carved tusks, staffs. Treasures highlights the extraordinary creativity of African artists and what the original owners or caretakers in Africa deemed worthwhile. Gawu March 12â€”September 2, Throughout his career Ghanaian artist El Anatsui has experimented with a variety of media, including wood, ceramics and paint. Most recently, he has focused upon discarded metal objects, hundreds or even thousands of which are joined together to create truly remarkable works of art. Approximately worksâ€”from private collections as well as national and international public collectionsâ€”feature a range of artistic genres and media dating from the 19th century to the present. Writing and Graphic Systems in Africa Art May 9, â€”August 26, This is the first comprehensive exhibition to address the interface between African art and the communicative power of graphic systems, language and the written word. Approximately 80 works, dating from ancient to modern times, represent the ingenuity and creativity of African artists who incorporate script and graphic forms of communication into a wide range of artworks, including everyday and ritual objects, religious painting, talismans, leadership arts, popular arts and photography. Resonance from the Past: During the last four decades since the collection was formed many scholars have conducted research in Africa to discover the uses and meanings of these works. Included in the exhibition are ancestor figures, symbols of authority, and objects of transformations. Sculpted artworks, including masks, pots, costumes, and musical instruments, represent elements of divination and initiation ceremonies, bestow power on their owners, and serve as altars to mediate between humans and the divine. First Look offers a glimpse of this remarkable collection of objects that encompasses most major styles of African art. An inaugural exhibition showcasing 80 masterpieces will open in early Bordering the Atlantic Ocean, the gold-rich forest region of what is now Ghana was once known as the Gold Coast. While these works of art date to the 19th and 20th centuries, their history is linked to that of the West African empires that rose to power more than years. BIG small January 17â€”July 23, Contemporary and tradition-based works illustrate how artists use size and scale to conveyâ€”literally and metaphoricallyâ€”status, power, community and privacy as well as size. Objects of varying size are juxtaposed to demonstrate concepts and challenge perceptions. Intended for middle school children, the exhibition is fun for everybodyâ€”young and old, big and small, groups and individuals. Masterpieces from the Jean Pigozzi Collection profiles 28 artists from 15 African countries, all of whom came of age in Africa and maintain close ties to their native countries. No single tradition or method unites these artists. Rather, they reflect the complex heritage of Africa today and respond to both the historic traditions of their local cultures and the new era of international globalism. Where Gods and Mortals Meet: Continuity and Renewal in Urhobo Art June 23â€”September 25, Devoted to the art of the Urhobo peoples, Where Gods and Mortals Meet illustrates ways that art serves to establish and reinforce cultural identity. The exhibition considers the full range of Urhobo creativity, from personal images offering protection and advancement to communal shrine art. Through the works of artist Bruce Onobrakpeya, it also offers a contemporary elucidation of the meaning and iconography of the central themes of Urhobo art. The works employ text and graphic symbols to tell stories about memory, identity and the power of language. In doing so, they bring African visual histories into the global debate on conceptualism, which often melds word and image. Playful Performers April 9â€”December 12, Playful Performers is especially for children, their friends and the playful at heart. We invite you to see how children in Africa learn through playful inventiveness and creativity. The 67 objects on display include rugs, textiles and jewelry. The museum is grateful to the Embassy of the Kingdom of Morocco. Dialogues in the Diaspora May 2â€”December 7, While exploring the complexities, diversity and vibrancy of the artistic practices among artists of Ethiopian descent,

Ethiopian Passages: African Artists on the Move January 31–November 30, Journeys and Destinations explores the important histories of migration and the negotiations of artistic, cultural, personal and group identities among African artists who make up the growing and significant diaspora of practicing artists now living in Europe and America. January 3–October 5, This exhibition focuses on the icon, an art form associated with the Ethiopian Orthodox church. Images from Central Africa, – December 6, – March 16, In and Out of Focus, examines how widely disseminated images by Euro-American photographers created and perpetuated ideas and sentiments about the peoples of central Africa who lived under colonial rule. Among the featured photographers is Casimir Zagourski – , one of the most successful practitioners whose evocative works are highlighted in the exhibition. In addition, the exhibition explores the role Africans played in the photographic encounters. Africans also frequented photographic studios and took up photography to demonstrate their modernity. Central African Art from the Lawrence Gussman Collection June 9–August 14, These 75 highlights from the Gussman collection probably date from the late 19th to early 20th century and come from more than 30 different African cultures that span the present-day nations of Cameroon, Gabon, Equatorial Guinea, the Republic of the Congo, the Democratic Republic of the Congo, Angola and Zambia. Many of the objects exemplify the free exchange of ideas, beliefs and artistic practices that occurs across ethnic boundaries in central Africa and has resulted in distinctive art forms. Viewed together, these works highlight the dynamic nature of cultural exchange while they present the personal expressions of African artists. Textile Arts of Madagascar April 14–September 2, Cloth is considered the ultimate gift and plays a vital role in the social and economic lives of women and men in Madagascar. Gifts and Blessings examines the historical context and dynamism of contemporary cloth production through a comprehensive collection of textiles, including silk and cotton wrappers, burial shrouds, marriage cloths, fashions and textile art, and two important cloths given as diplomatic gifts to President Grover Cleveland in by Malagasy Queen Ranavalona III. The book Object as Envoys: Cloth, Imagery and Diplomacy in Madagascar was published in conjunction with the exhibition. The artist has set a table for an intimate feast with multiple resin blocks containing scraps of precious and mundane objects that act as witnesses to and survivors of the racist apartheid laws. From exquisitely created dolls and stools to awe-inspiring masks and power figures, the objects in this exhibition represent traditions that may predate the arrival of the Portuguese in Africa. This is the first time these objects have toured the United States. The exhibition has been made possible through the generous support of BP in Angola. Form and Decoration of African Pottery May 6, – January 6, Beautiful forms, rich surface textures and sumptuous colors characterize these handbuilt clay vessels from continental Africa. These 19th- and 20th-century vessels that evoke both human and geometric forms were used for domestic and ritual purposes. A Contemporary Artist of Egypt November 19, – February 19, A series of panels begun in by contemporary artist Chant Avedissian address the multilayered visual history and social memory of modern Egypt. Drawing subject matter from billboard advertisements and popular media of s Cairo, the artist creates nostalgic, whimsical, and at times, satirical commentaries on the strength of the visual in public culture. Identity of the Sacred: Two Nigerian Shrine Figures September 24, – April 2, People worldwide wear symbols that help identify their relationships to others in a group, in society and to the world at large. The Igbo and Urhobo peoples of Nigeria carve wooden figures that represent tutelary deities and ancestors. The adornments, scarification, color, surface treatment and gestures on these figures are hallmarks of their identities. This selection of musical instruments demonstrates the formal inventiveness of African artists who create objects that are a delight for the eyes as well as the ears. A listening station provides sample recordings of music made by instruments similar to those on display. In and Out of Africa May 21–September 3, Over the centuries, a dialogue evolved across the Atlantic as Africans came to the New World and blacks from America returned to their continent of origin. An aesthetic conversation has recently developed between African and African American artists as they work from different perspectives to reconcile their African identity and heritage within the currents of contemporary art. This exhibition explores the varied ways that African and African American artists interpret their ideas and identities. Similarities of style as well as diversity of expression emerge from a shared African heritage. The Artistry of African Currency March 12–July 23, This exhibition contains a variety of objects that have been used across Africa to facilitate trade and measure wealth. Although

cowrie shells, aggrey beads, ivory and cloth have served historically as currency, metals have also been used from the earliest times. The Artistry of African Currency features copper and iron implements, wands, bracelets and anklets—objects valued as much for their elaborate forms as for their intrinsic value. Oshogbo Art in the s January 23—October 22, During the early s, a major artistic transformation occurred in Oshogbo, a Yoruba town in western Nigeria. Here visual, literary and performance artists drew on traditional ideas to create new forms. A Concrete Vision features works by 11 visual artists from the earliest days of the Oshogbo school. Ghanaian Kente and African American Identity September 12, —January 2, Asante strip-woven cloth, or kente, is the most popular and best known of all African textiles. The exhibition focuses on the history and use of kente in Africa and explores contemporary kente and its manifestations. A Salute to African Headwear July 18—December 26, Among the most beautiful and creative objects of personal attire worn by African peoples are innumerable types of headwear fabricated from various materials. Drawing from its collection, the museum pays tribute to both the creative genius of their makers and the status and prestige of those who wear them. The system of repression that ruled in South Africa until recently denied black artists opportunities for creative expression. With the relaxation and elimination of barriers since , the strictures on artists have lifted. Many of the 54 works on view by both black and white artists contain strong political and social statements. In , on the death of her father, she created Church Ede, a monumental kinetic sculpture reminiscent of a Kalabari funeral bed, as a tribute to her father. African Art Western Eyes February 7—May 9, This exhibition of more than works presents the full range of objects created by Baule artists and contrasts how the Baule experienced these objects with how Western museums have presented them. He began collecting seriously in and amassed a premier collection of art from Gabon with strong representation from the Congo region. Photographs by Constance Stuart Larrabee September 20, —February 28, Constance Stuart Larrabee — lived and worked as a professional photographer in South Africa until Her aesthetic eye is apparent in the exquisite black-and-white images that document the lives of African peoples in both rural and urban settings. These images have become timeless works of art. African Forms in the Furniture of Pierre Legrain August 16—November 29, African objects that came into Paris from the French colonies in the s inspired European artists who sought to find new patterns and forms to incorporate into their work in the early s. This exhibition explores the influence African chairs and stools had on the work of Legrain. A Yoruba Sculptor to Kings March 15—September 7, African art is not always anonymous; some masterpieces were made by skilled individuals whose fame extended well beyond the villages or towns in which they lived. Olowe of Ise c. His unique style of carving attracted the notice of Ekiti-Yoruba kings who commissioned him to sculpt doors and veranda posts for their palaces. A Spiral of History February 1—April 26, Ivory tusks carved with relief figures are among the splendid corpus of objects attributed to 19th-century artists of Kongo-speaking groups that inhabited the West Central African region then known as the Loango Coast. This exhibition focuses on one tusk acquired by the museum and explores its place of origin, the artist or workshop responsible for its creation, the possible meanings of the figurative scenes, and the audience for whom it was created. Seven Artists of the Nsuka Group, Nigeria October 22, —April 26, The 64 paintings, drawings, prints, wood sculptures and mixed-media works on view were created by seven Nigerian artists who studied or taught in the Department of Fine and Applied Arts at the University of Nigeria, Nsukka. New Traditions from Nigeria: Seven Artists of the Nsukka Group by Simon Ottenberg was published in conjunction with the exhibition. The Art of the Personal Object Closed March 18, This exhibition celebrates the creativity of African artists who have made utilitarian objects of great beauty. Made to fulfill a specific function, each object was also skillfully conceived to provoke visual and tactile delight. Collectively, these are objects that were meant to be both used and seen. While it is not intended to be a comprehensive installation, it is a presentation of some of the most familiar and visually compelling imagery from various cultural groups. Included are figures, masks, pottery, and jewelry, works of art that were associated with divination, altars, mask performances, rites of passage, and items of regalia and personal adornment. Aesthetic, thematic, technical, and historic concerns have been considered in selecting the works of art, which are arranged according to geographic and cultural regions.

**Chapter 5 : African art - Wikipedia**

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

Glittering skyscrapers are counterpointed by orange, yellow, and ultramarine apartment buildings shaped into wavy lines. Just across the street, an ultra-modern office complex zig-zags upwards while a few blocks away a hotel that would be the envy of Monaco rises in an elegant V, painted cerulean blue with eggshell accents. This fantastical cityscape is the work of Bodys Isek Kingelez , a self-described architect, designer, and artist from the Democratic Republic of Congo. On view in New York City at the Museum of Modern Art, the exhibition of his architectural models entitled *City Dreams* is the first monograph of a black African artist at the institution. But not everyone is so sure that MoMA has put their best foot forward by featuring Kingelez as the first black African to have a solo exhibition. Do you remember your first impression? I first heard of his work through the "Magiciens de la Terre" exhibition in Paris. I was an art student at the University of Nigeria, Nsukka. The kind of delirious imagination that produced that kind of work, combined with the context of its insertion into the public imagination, was fascinating. I was dubious of how his work, and that of other African artists who were part of that exhibition and who later formed the core of the Pigozzi Collection , were presented as quintessential contemporary African artists because they did not go to art school, and thus pure. So, I had to find a way to segregate what I thought of his work as an artist and the way that work was framed for the international public. Bodys Isek Kingelez Congolese, To an outside observer, they become places where anything can happen. Could you talk a little bit about what these works mean in the context of a post-colonial then Zaire and now Congo? Have you seen or read about the Congolese " Les Sapeurs "? These guys who dress fabulously in the most expensive fashion? I have seen those photos. In spite of their depressing living conditions, they create these fashions that make even the most outrageous designers in Paris look so dull. These men and women earn very little, some are even unemployed, yet they acquire the most expensive shoes, belts, sunglasses, jackets, scarves, and what have you. How does that make sense? Perhaps it is their way of defying the devastating poverty within which they live. It is almost as if they are saying "No. We do not want to give into the political, economic, and social devastation that is Congolese, post-colonial reality. When you look at Kinshasa, you see on one side the finely designed landscaped areas for the former colonizers and the Africans that now run the country. On the other side, you see vast landscapes of impoverished habitations. It seems to me that for Kingelez, living in lower middle class Kinshasa, his architecture is a kind of resistance to the unruly urban, architectural and socio-political realities of the Congo. Bodys Isek Kingelez in Kinshasa, You write a lot about reshaping the narrative of post-colonial Africa. Within this context, how important is it to have *City Dreams* on display at MoMA, that is very much the ivory tower of modern art? But institutions like the MoMA missed the opportunity to support African artists for such a long time. So now, we have to question their decision to promote *City Dreams* as the first monographic exhibition by a black African artist. Looking at the gamut of 20th Century African art, would I select Kingelez as the first artist to be showcased in the institution that is, as you describe it, the ivory tower of modern art? There are other much more significant African artists that have produced a tremendous amount of work and who have had an enduring influence within and outside of the continent. These discussions have been in terms of what directions an institution like MoMA can take to establish a deep and meaningful interest in art from Africa, as it has with art and artists from Europe, the US, Latin America, and very recently the Arab world. This does not mean one should discount the predominantly foreign support. But it says something about how this work circulates and how it gathers meaning and value. The exhibition is positioned at the MoMA as a rewriting of both the history and future of Kinshasa through his models, or "extreme maquettes" as he calls them. Do these works still contain the power to inspire that kind of imagination given that they were not presented within the context of their creation? The kind of readings that we have seen of the work of Kingelez highlighting its aspects of political and social critique are done outside of Kinshasa, outside of the Congo. So

you wonder whether all this critical potential of Kingelez, in the way he reimagines the political and socio-economic future of the Congo, is occluded from the Congo people thus making it impossible for his work to contribute to the political and socio-economic debate. There are very few analyses of his work by art critics in the Congo who, I suspect, would have even more to say about what they think is going on in the work of Kingelez. But have they had the opportunity to encounter it, whether in New York or in Europe? The ongoing campaign for the return of ancient and traditional art looted, stolen, or forcibly extracted from Africa, mostly during the colonial period, does not pertain to modern and contemporary African art legitimately acquired by individual collectors and institutions, like the MoMA. The problem is, what are Africans doing? Why do wealthy Africans pay little attention to supporting art and cultural institutions within their individual countries? And there are virtually no public institutions in their own countries that they can trust to with their work. That is one of the many tragedies of contemporary Africa. Lorissa Rinehart is an author, curator, and photographer. [Related Articles Around the Web.](#)

*AFRICA MUSIC LAW* (AML) is a pioneering music business and entertainment law blog and podcast show by Fashion and Entertainment Lawyer Ms. Uduak Oduok dedicated to empowering the African artist and Africa's rapidly evolving entertainment industry through brilliant music business and entertainment law commentary and analysis, industry news.

Congolese independence leader Patrice Lumumba had famously mocked European pretensions ennobling what he called their tribal conflicts into World War status. Kentridge attacks the idea from a different point of view. His project focuses on the impact this "European War" had on the colonies of the principals. The British, French and German armies employed hundreds of thousands of African support troops for their war in Africa. The Africans were not allowed to carry arms for fear they might turn against them. Many died from sickness or privation in the course of the war. It paraded mechanised sculptures and actors. Some bore loads on their head and cast giant shadows before a constantly changing backdrop of animated drawings. An exhibition of a reduced version is on display at the Goodman Gallery in Johannesburg. It also shows his attachment to the language of Dada that evolved at the time to critique it. Walking a ship through Africa is patently absurd. It bears the annotation "This is a Fair Idea of Progress". Processions Tellingly, Kentridge interprets the line of porters moving across the landscape as a procession. The charivari a noisy mock serenade performed by a group of people to celebrate a marriage or mock an unpopular person , or Danse Macabre element of the procession is developed into dramatic form in "More Sweetly Play the Dance". It is a video installation currently showing at Zeitz Mocaa in Cape Town. In the process, it makes clear that all history is inevitably fragmentary, provisional and partisan. Correcting the absolutist version of history involves both the deconstruction of the heroic ideal - the demonstration of its fallibility and its dark side - and the bringing to light whole aspects of the past that have been ignored or suppressed. For Kentridge the Dada procession effects both purposes in appropriately iconoclastic fashion. The fragmentary and provisional that Kentridge understands as the true nature of history is replicated in his drawing style. It comes to the fore in several parts of the current "Kaboom! In fact, it dates back from the beginning of his career. Kentridge draws quickly in charcoal, refusing the naturalistic tendency of colour and indicating forms and spaces quite summarily. His "Drawings for Projection" are similarly open and incomplete in terms of both physical definition and narrative sense. Kentridge makes his movies by filming a drawing, altering it slightly, and filming it again to produce the idea of movement until the sequence is finished. He describes this method as "stone-age film-making" whose very "indeterminacy" is a means to refuse definitive reading of any given form, action or narrative. For Kentridge, this searching and erasure serves a model for understanding our place in the world. It has a profound moral dimension over and above any overt moral in the subject of his drawing or the narrative of his film. Needless to say, the same indeterminacy that allows the artist to search for the appropriate response to his subject provides an opening, a point of entry for his viewer. To contact the copyright holder directly for corrections or for permission to republish or make other authorized use of this material, click here. AllAfrica publishes around reports a day from more than news organizations and over other institutions and individuals , representing a diversity of positions on every topic. We publish news and views ranging from vigorous opponents of governments to government publications and spokespersons. Publishers named above each report are responsible for their own content, which AllAfrica does not have the legal right to edit or correct. Articles and commentaries that identify allAfrica. To address comments or complaints, please Contact us.

**Chapter 7 : Curiosity | 12 Decades Hotel in Joburg: An Art Hotel in the heart of Maboneng.**

*Africa's most populous city is aiming to become a cultural hub for the continent, as the boisterous city of Lagos hosted the AFRICAN Culture and Design festival. Exhibits included a mix of.*

Europeans destroyed most of them. We only have a few drawings and descriptions by travelers who visited the places before their destruction. In some places, ruins are still visible. You can get more info about PD Lawton work by visiting her blog: Hull , published in We begin with Benin City. When you enter into it, you go into a great broad street, not paved, which seems to be seven or eight times broader than the Warmoes street in Amsterdamâ€”The Kings palace is a collection of buildings which occupy as much space as the town of Harlem, and which is enclosed with walls. They are supported by wooden pillars encased with copper, where their victories are depicted, and which are carefully kept very clean. The town is composed of thirty main streets, very straight and feet wide, apart from an infinity of small intersecting streets. The houses are close to one another, arranged in good order. These people are in no way inferior to the Dutch as regards cleanliness; they wash and scrub their houses so well that they are polished and shining like a looking glass. There was a vast system of defensive walling totalling 10, miles in all. Even before the full extent of the city walling had become apparent the Guinness Book of Records carried an entry in the edition that described the city as: Benvenuto Cellini could not have cast them better, nor could anyone else before or after him. Technically, these bronzes represent the very highest possible achievement. The city was looted, blown up and burnt to the ground. They cover square kilometres and were all dug by the Edo people. In all, they are four times longer than the Great Wall of China, and consumed a hundred times more material than the Great Pyramid of Cheops. They took an estimated million hours of digging to construct, and are perhaps the largest single archaeological phenomenon on the planet. Wikipedia, Architecture of Africa. Here is a view of Benin city in before the British conquest. Today, Timbuktu is times smaller than London. Its population is two times less than 5 centuries ago, impoverished with beggars and dirty street sellers. The town itself is incapable of conserving its past ruined monuments and archives. From all 3 the only one which was still independent and prosperous was the Mali Empire. At the time of his death in , Mansa Musa was worth the equivalent of billion dollars. Here below are some depictions of emperor Mansa Musa. When Mansa Musa went on a pilgrimage to Mecca in , he carried so much gold, and spent them so lavishly that the price of gold fell for ten years. Witnesses of the greatness of the Mali empire came from all part of the world. At the height of its power, Mali had at least cities, and the interior of the Niger Delta was very densely populated. National Geographic recently described Timbuktu as the Paris of the mediaeval world, on account of its intellectual culture. According to Professor Henry Louis Gates, 25, university students studied there. The Mauritanian cities of Chinguetti and Oudane have a total of 3, hand written mediaeval books. There may be another 6, books still surviving in the other city of Walata. Some date back to the 8th century AD. There are 11, books in private collections in Niger. In Timbuktu today, there are about , surviving books. The contents of the manuscripts include math, medicine, poetry, law and astronomy. A collection of one thousand six hundred books was considered a small library for a West African scholar of the 16th century. Professor Ahmed Baba of Timbuktu is recorded as saying that he had the smallest library of any of his friends â€” he had only volumes. They date back hundreds of years. Its convincing evidence that the scholars of Timbuktu knew a lot more than their counterparts in Europe. In the fifteenth century in Timbuktu the mathematicians knew about the rotation of the planets, knew about the details of the eclipse, they knew things which we had to wait for almost years to know in Europe when Galileo and Copernicus came up with these same calculations and were given a very hard time for it. It was an surmounted by a dome, adorned with arabesques of striking colours. The windows of an upper floor were plated with wood and framed in silver; those of a lower floor were plated with wood, framed in gold. Malian sailors got to America in AD, years before Columbus. In the tenth chapter of his book, there is an account of two large maritime voyages ordered by the predecessor of Mansa Musa, a king who inherited the Malian throne in Here below are some depiction of the city of Timbuktu in the 19th century. Drawings of life in Kumasi show homes, often of 2 stories, square buildings with thatched roofs, with family compounds

arranged around a courtyard. A tree always stood in the courtyard which was the central point of a family compound. The Tree of Life was the altar for family offerings to God, Nyame. A brass pan sat in the branches of the tree into which offerings were placed. This was the same in every courtyard of every household, temple and palace. The purpose being that everyone was welcome to see what they were up to. This city in the s is documented in drawings and photographs. But the part of the palace fronting the street was a stone house, Moorish in its style. It was built by Fanti masons many years ago. The rooms upstairs remind me of Wardour Street. Each was a perfect Old Curiosity Shop. Books in many languages, Bohemian glass, clocks, silver plate, old furniture, Persian rugs, Kidderminster carpets, pictures and engravings, numberless chests and coffers. A copy of the Times, 17 October With these were many specimens of Moorish and Ashanti handicraft. Here below are few depictions of the city. Kilwa dates back to the 9th century and was at its peak in the 13th and 14th centuries. This international African port minted its own currency in the 11th th centuries. Remains of artefacts link it to Spain, China, Arabia and India. The inhabitants, architects and founders of this city were not Arabs and the only influence the Europeans had in the form of the Portuguese was to mark the start of decline, most likely through smallpox and influenza. Behind the king stand ten pages holding shields and swords decorated with gold, and on his right are the sons of the kings of his country wearing splendid garments and their hair plaited with gold. The governor of the city sits on the ground before the king and around him are ministers seated likewise. At the door of the pavilion are dogs of excellent pedigree that hardly ever leave the place where the king is, guarding him. Around their necks they wear collars of gold and silver studded with a number of balls of the same metals. Hopkins Here below are few depictions of Ghana Empire. And the condition of the countries of the eastern coast-mozambique, for example-was quite the same. It was situated in the region of Northern Angola and West Kongo. Its population was conservatively estimated at 2 or 3 million people. The country was fivided into 6 administrative provinces and a number of dependancies. The dependancies included Matari, Wamdo, Wembo and the province of Mbundu. All in turn were subject to the authority of The Mani Kongo King. The capital of the country Mbanza Kongo , was in the Mpemba province. From the province of Mbamba, the military stronghold. It was possible to put , in the field. That prosperity continued, despite the European slavery ravages, till the 17th and 18th century. We are talking here about Empires, Kingdoms, Queendoms, Kings, emperors, the richest man in the history of humanity in Africa. Were these Kings and Queens sleeping on banana trees in the bushes? Were they dressed with tree leaves, with no shoes? If they were not sleeping in trees, covered with leaves, where are the remainder of their palaces, their art work? In the mid-nineteenth century, William Clarke, an English visitor to Nigeria, remarked that: The internal area was a staggering square miles. Yet again, a vast planned city of linear layout, stretching across several miles and entirely surrounded by city walls, bustling with trade. The people of Loango had used maths not just for arithmetic purposes but for astrological calculations. They used advanced maths, linear algebra. The Ishango Bone from the Congo is a calculator that is 25 years old. It is on view in a museum in Belgium. Various European writers of the sixteenth and seventeenth centuries wrote of the delicate crafts of the peoples living in eastern Kongo and adjacent regions who manufactured damasks, sarcenets, satins, taffeta, cloth of tissue and velvet. Professor DeGraft-Johnson made the curious observation that: The Bakongo were aware of the toxicity of lead vapours. They devised preventative and curative methods, both pharmacological massive doses of pawpaw and palm oil and mechanical exerting of pressure to free the digestive tract , for combating lead poisoning. Begun by Muhammad Rumfa ruled it has gradually evolved over generations into a very imposing complex. One of the government positions in mediaeval Kanem-Borno was Astronomer Royal.

**Chapter 8 : Chief S.O. Alonge " History of Benin**

*The art scene in Cape Town, South Africa is one of the biggest draws to the cosmopolitan city, and whether you're cruising through a popular tourist area or visiting a local township, the creativity can be seen in world-class museums, independent art galleries and even in and outside of private homes.*

There are an estimated 2, to 4, known objects including bronze heads, elephant tusks, and relief plaques. The art of the Kingdom of Benin, not to be confused with the Republic of Benin, is most widely known for its bronze plaques. Most of the ancient art of Benin is royal and honors the Oba, or king of the Benin Kingdom. The general aesthetic principles of Benin art, according to Kathryn Gunsch, are triadic symmetry, frontality, alternation, and decoration in the round. Triadic symmetry in the royal arts of Benin commonly appears, for example, as two figures flanking a central figure on a carved ivory tusk. Figures appear frontally in Benin art with feet firmly planted and their torsos and heads facing the viewer. Alternation refers to the patterns on ivory saltcellars that alternate figures and animals surrounding the object. The caster Iguegha was also from the Kingdom of Ife and was one of the first to create the emblematic commemorative portrait heads of the Oba. William Fagg, a historian of African art, classified the art of Benin into three distinct periods: Early, Middle and Late. The Early Period began in approximately CE, during which time the stylistic influence of the Kingdom of Ife was most evident in the naturalism among commemorative heads. Early period-style heads are lightweight and feature high collars under the chin. Oba Ewuare the Great was known as a promoter of the arts and in he was the first king to commission large objects in bronze. The fifteenth and sixteenth centuries are considered the Golden Age of Benin and are also the beginning of the Middle Period. The Middle Period ushered in heavier commemorative heads with more elaborate detail. Many scholars have noted that the reason the commemorative heads became heavier is because the Kingdom of Benin had access to more copper from the slave trade with the Portuguese. This assertion has since been contested by other scholars Gunsch and Vansina. Fagg characterizes the Middle Period with a uniformity of style and iconography, as shown by the plaques. Commemorative heads from the Middle Period also feature a hole in the top. This allowed the head to hold up a tusk on an altar. Oba Esigie ruled from to and at the end of his reign, he commissioned a set of bronze plaques. Esigie also commissioned a cast bronze idiophone for the Ugie Oro festival. There was increased interaction with the Europeans during this period and many Benin ivory carvers created oliphants ivory hunting horns, salt cellars, and other objects for European royalty. Europeans continued to encroach on the Benin Kingdom during the nineteenth century, when Benin opened up its tropical forests to colonists. This marked the beginning of the Late Period during which time brass casters began placing wing-like finials on either side of the cap of the commemorative heads and the metal work became much thicker. The Late Period came to a head during the Benin Punitive Expedition of , during which the British ransacked Benin City, looted thousands of precious objects, and displaced Oba Ovanramwen. Eweka II taught Ovia Idah, a noted ebony carver. During the s and s, Felix Idubor and Festus Idehen both became successful sculptors that combined classical Benin techniques while also incorporating their own modern influences. Since the Benin Punitive Expedition of , brass casters shifted their focus to making objects for tourists, which caused a range in quality. Nevadomsky and Osemwari. Triadic symmetry and frontality continued to be used with plaques created in the twentieth century. Plaques from this period lack horror vacui fear of leaving empty spaces, typically feature the rope of the world around the edge, and are crude rather than aesthetic. Nevadomsky. Commemorative portrait heads also changed in modern times: The first, or Ogoiso, dynasty lasted until , at which time Yoruba rule was imposed from the city of Ife. She bore him a son, Eweka I, who became the first Benin Oba king. Sometime during the 13th century, Iguegha, a caster, was brought from Ife to craft memorial heads of the Obas. Terracotta heads in collections have been dated to the late 15th or 16th century and were used by the Ogoiso rulers on altars to their paternal ancestors. Benin art became well known to the West in , after the British Punitive Expedition sacked the city of Benin and brought thousands of objects back to Europe as war booty. See also the related entry for modern-day Yoruba people.

### Chapter 9 : Sub-Saharan Africa - Wikipedia

*Cape Town is a vibrant and colorful city with stunning beaches, beautiful mountains and some of the best vineyards in Africa. Taking the cable car ride to the top of Table Mountain at sunrise or sunset to take in the beautiful views is a must. With all the sophistication and activities that can be.*

Sun City[ edit ] Sun City was a place where the South African government allowed entertainment that was banned in most of the country. In protest of apartheid, an international boycott by performers continued for years, although some, such as Queen , ignored it. Writing and recording[ edit ] Van Zandt became interested in writing a song about Sun City to make parallels with the plight of Native Americans. Van Zandt initially declined to invite Springsteen, not wanting to take advantage of their friendship, but Schechter had no problem asking and Springsteen accepted the invitation. Van Zandt was also shy about calling legendary jazz artist Miles Davis. Schechter initiated the contact and Davis also accepted. One of the most notable shots was caught when Bono gave a huge kiss on the cheek to one of the Fat Boys, in his signature yellow satin jacket and red hat. During the course of the film, Schechter asks the artists to explain their involvement in the project in their own words: Most of them had publicists who staged their media appearances. Bruce Springsteen at first turned down my request for an interview, but just as I was walking away from him dejected, he ran after me and agreed to say a few words for the documentary. Steven and Arthur [Baker] insisted I not approach him with a camera. Through the glass I could see Steve and Arthur, heads in hands, convinced that I had blown it. Release[ edit ] For a time Van Zandt and Baker were making the record without a record company or any outside financial support. Van Zandt financed much of it while producer Arthur Baker notable for his work with Afrika Bambaataa and New Order donated studio time. Nelson and Tina B. I tried and mostly succeeded in keeping my name out of the papers and my mug out of the video. Documentary[ edit ] Van Zandt and Schechter also struggled to get the documentary seen. The film included updates about the Sun City resort and apartheid as well as the success of the Sun City video. Overall impact[ edit ] The album and single raised more than a million U. Post-apartheid[ edit ] With the end of the apartheid regime in and the reintegration of Sun City and other former nominally-independent regions into the South African state, "Sun City" ceased to be a contemporary protest and became a historical document.