

## **The Yaka And Suku Iconography Of Religions Section 7 Africa**

Spectacular Display  
Journal of Religion in Africa  
Brinkman's Cumulatieve catalogus van boeken de in Nederland en vlaanderen zijn uitgegeven of herdrukke  
The Bantu Bibliography  
South of the Sahara  
Weaving the Threads of Life  
Sounding Forms  
African Art in the Cycle of Life  
Face of the Spirits  
International African Bibliography  
African Beaded Art  
Iconography of Religions  
The World Moves, We Follow  
African Form and Imagery  
Material Differences  
ICONS  
Baessler-Archiv  
Tribal  
Männerbände, Männerbünde  
Emblems of Passage  
African Art from the Menil Collection  
Joint Acquisitions List of Africa  
International Bibliography of Historical Sciences  
African Art from the Han Coray Collection, 1916-1928  
Central and Equatorial Africa Area Bibliography  
Spirits Speak  
Expressions of Belief  
Brinkman's cumulatieve catalogus van Boeken  
The Yaka and Suku  
African Dream Machines  
Masterpieces from Central Africa  
Art and Religion in Africa  
Ashe, Traditional Religion and Healing in Sub-Saharan Africa and the Diaspora  
The Dictionary of Art  
Annalen  
Pfeifen, Hanf und Tabak in Schwarzafrika  
Whitaker's Books in Print  
African Arts  
The Artist's Eye, the Diviner's Insight  
Values Made Visual

### **Spectacular Display**

Presents information about texts relating to eleven states in the heart of the African continent: Chad, Central African Republic, Sao Tome and Principe, Equatorial Guinea, Gabon, People's Republic of the Congo (formerly Congo-Brazzaville), Democratic Republic of the Congo (formerly Congo-Kinshasa and Zaire), Rwanda, Burundi, Zambia, and Malawi. Perfect as a starting point for the beginning researcher, or to supplement a more adept scholar's reference list. Also useful for librarians developing a collection on Africa studies.

### **Journal of Religion in Africa**

Shows examples of tomb figures, posts, ancestor figures, masks, chairs, stools, cups, boxes, and doors and describes the background of each work.

### **Brinkman's Cumulatieve catalogus van boeken de in Nederland en vlaanderen zijn uitgegeven of herdrukke**

### **The Bantu Bibliography**

### **South of the Sahara**

This book illustrates and describes the decorated wall panels, sculpture and masks created during initiation rites of the young men of the Democratic Republic of the Congo and Angola. On a broader level, the book explores the artistic and craft traditions of the local artisans.

## **Weaving the Threads of Life**

Verzeichnis der exzerpierten Zeitschriften: 1926, p. [XXXI]-/XVII.

## **Sounding Forms**

## **African Art in the Cycle of Life**

For the Yaka of Southwestern Zaire, infertility is a tear in the fabric of life, and the Khita fertility ritual is a trusted way of reweaving the damaged strands. In *Weaving the Threads of Life* Rene Devisch offers an extended analysis of the Khita cult, which leads to an original account of the workings of ritual healing. Drawing on many years among urban and rural Yaka, Devisch analyzes their understanding of existence as a fabric of firmly but delicately interwoven threads of nature, body, and society. The fertility healing ritual calls forth forces, feelings, and meanings that allow women to rejoin themselves to the complex pattern of social and cosmic life. These elaborate rites—whether simulating mortal agony and rebirth, gestation and delivery, or flowering and decay; using music and dance, steambath or massage, dream messages or scarification—are not based on symbols of traditional beliefs. Rather, Devisch shows, the rites themselves generate forces and meaning, creating and shaping the cosmic, physical, and social world of their participants. In contrast to current theoretical methods such as postmodern or symbolical interpretation, Devisch's praxiological approach is unique in also using phenomenological insights into the intent and results of anthropological fieldwork. This innovative work will have ramifications beyond African studies, reaching into the anthropology of medicine and the body, comparative religious history, and women's studies.

## **Face of the Spirits**

## **International African Bibliography**

## **African Beaded Art**

Published to accompany exhibition held at the Munson-Williams-Proctor Institute, Utica, NY, 14/3 - 27/9 1998 and travelling.

## **Iconography of Religions**

Petridis examines the relationship between contemporary and so-called traditional arts, and presents examples showing that many African works were originally part of an ensemble or one-element of a performance.

## **The World Moves, We Follow**

In Africa, the materials that are used to make objects of daily and ritual life are

profoundly significant. Material is meaning. Material Differences: Art and Identity in Africa examines the different layers of meaning inherent in the material of each object. Many African cultures believe that mineral and organic materials contain supernatural powers that are associated with protection, healing or with leadership. Some of these materials-wood, ivory, stone, clay, or metals such as iron, copper alloys, and gold-are laden with symbolic significance. The exhibition and this publication investigate the numerous factors that lead to the choice of specific materials in the creation of works of art in sub-Saharan Africa.

## **African Form and Imagery**

### **Material Differences**

This companion to Knoxville's McClung Museum exhibition contains detailed annotations about the history and use of the ninety objects exhibited. Works from the southern and eastern parts of the continent, as well as the more familiar West African forms, emphasize the active role of art in African culture and life. A wide variety of media and both ancient and contemporary pieces illustrate concepts of leadership and governance, geography, history, economics, and the interaction among Africans of different societies. Two chapters about African art and culture have been contributed by Dele Jegede, chair of the Art Department at Indiana State University, Terre Haute, and Rosalind I. J. Hackett of the Department of Religion at the University of Tennessee in Knoxville. The book includes appendices, bibliography, and a color map of the African continent. The Author: William J. Dewey is an assistant professor of art at the University of Tennessee.

### **ICONS**

Shows and describes the background of carvings, combs, shields, headcloths, masks, amulets, daggers, clubs, gongs, axes, neckrests, and ornaments

### **Baessler-Archiv**

This bibliography is the most comprehensive available on the subject of African and Afro-American traditional religion and healing. By covering works from 1760 to the present, this bibliography offers not only the most up-to-date information on the subject, but also the most complete bibliographic survey of Afro-Caribbean and Afro-Latin religious traditions yet compiled. Researchers will be able to develop an understanding of one of the most important cultural components of the rapidly growing Caribbean population in the United States and an understanding of the tremendous growth of African-derived religious traditions in South America and their long-range sociopolitical ramifications.

### **Tribal**

### **Männerbande, Männerbünde**

Looks at fundamental themes in African sculpture, shows a variety of iconic artworks, and describes their role in African society

## **Emblems of Passage**

## **African Art from the Menil Collection**

### **Joint Acquisitions List of Africana**

Bamana masks and headdresses, Lega ivories, Dogon sculpture, and Benue bronzes are among the many exquisite African artifacts found in the renowned Menil Collection. This stunning book—the first comprehensive catalogue on the de Menils' collection of African art—features 115 of the museum's finest pieces. Dating primarily from the 19th and 20th centuries, these works come from North Africa and the Sahel, Coastal West Africa, and Central and East Africa. An essay by scholar Kristina Van Dyke discusses the formation of the collection, which was inspired in part by its relationship to modernist works and by the couple's interest in human rights. This insightful text also explains how the de Menils' visionary spirit was influenced by African art and places those objects within the context of the whole of the de Menils' collection, in which works from ancient, Byzantine, medieval, modern, Oceanic, and Native American cultures speak to the universal struggle for human understanding. Entries for the selected works were written by leading scholars in the field and are grouped into sections based on regions.

## **International Bibliography of Historical Sciences**

## **African Art from the Han Coray Collection, 1916-1928**

### **Central and Equatorial Africa Area Bibliography**

Spirits Speak presents a selection of the most important African masks found in major museums and renowned private collections around the globe: an overview such as has never been compiled in this way before. Artistic mastery, charisma, age and authenticity were paramount selection criteria with only the very best examples representing each well-known mask type. An introductory essay elucidates the conceptual intricacies and varying functions of the masks and sweeps away deep-rooted misunderstandings. Enlightening commentaries offer background information about the function and origins of each mask's use within the ethnic groups from which they originate, and a foldout map places them in their original geographical context.

## **Spirits Speak**

## **Expressions of Belief**

Catalog of an exhibition held at Smith College Museum of Art, Feb. 1-Jun. 15, 2008.

## **Brinkman's cumulatieve catalogus van Boeken**

### **The Yaka and Suku**

African headrests are treated as art objects in this historical study *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 and demonstrates the shortcomings of defining a single formal style model as exclusive to a single ethnic group. This book has been in the making for fifteen years, starting with research on the traditional woodcarving of the Shona-and Venda-speaking peoples of Zimbabwe and South Africa. Among the artifacts made by South African peoples, headrests were the best known and during a year spent in Europe in 1975 and 1976, Anitra Nettleton discovered museum stores full of unacknowledged masterpieces made by speakers of numerous Southern African languages. A Council Fellowship from the University of the Witwatersrand in 1990 enabled the writer to develop an archive in the form of notes, photographs, and sketches of each and every headrest she encountered. Many examples from South African collections were added from the early 1990s onwards, expanding the field vastly. Nettleton executed drawings of each and every headrest encountered, and they became a major part of the project in their own right. *African Dream Machines* questions the assumed one-to-one relationship between formal styles and ethnic identities or classifications. Historical factors are used to demonstrate that "authenticity," in the form sought by collectors of antique African art, is largely a construct.

### **African Dream Machines**

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 bandw photos and illustrations and a few color photos. Annotation copyright by Book News, Inc., Portland, OR.

### **Masterpieces from Central Africa**

King Leopold II of Belgium founded the Tervuren Museum in 1897 as a "window on Central Africa" for the Belgian people, to draw attention to the opportunities for trade that existed there. He had ruled the Congo Free State (now Zaire) from 1885 and was still king of Belgium when it annexed the territory in 1908 as the Belgian Congo. The Congo was the destination of many scientific and ethnographic expeditions; among the most notable was one undertaken by E. Torday and T.A. Joyce of the British Museum from 1907 to 1909. The most famous, however, was the first of all: in 1877, six years after his legendary meeting with Dr. Livingstone in

neighboring Tanzania, Henry M. Stanley traced the hitherto unexplored Congo River as a reporter with the New York Herald. Missionaries, civil servants, scientists, and travelers brought back a plethora of indigenous artifacts, cultural treasures and some superb photographic records from these expeditions, including material that documented decades of cultures that had already disappeared. For many years, until interest in 'ethnographica' grew in the art world, the aesthetic value of this 'Aladdin's Cave' of objects went unrecognized by all the but specialists. So many dossiers were compiled and objects collected that much of the material has remained unseen by the general public for over three generations.

## **Art and Religion in Africa**

### **Ashe, Traditional Religion and Healing in Sub-Saharan Africa and the Diaspora**

### **The Dictionary of Art**

### **Annalen**

Documents 125 emblems of passage (paired or separate artworks) from the living and historic ethnic cultures of Africa, Oceania, and the Americas

### **Pfeifen, Hanf und Tabak in Schwarzafrika**

### **Whitaker's Books in Print**

### **African Arts**

### **The Artist's Eye, the Diviner's Insight**

### **Values Made Visual**

This work presents 75 pieces of sculptural art in various mediums from across sub-Saharan Africa, including masks, carved figures, furniture, ceramics and jewellery. Brief entries accompany each object, none of which predates the 19th century, placing the art in context.

Download Free The Yaka And Suku Iconography Of Religions Section 7  
Africa

[ROMANCE](#) [ACTION & ADVENTURE](#) [MYSTERY & THRILLER](#) [BIOGRAPHIES &  
HISTORY](#) [CHILDREN'S](#) [YOUNG ADULT](#) [FANTASY](#) [HISTORICAL FICTION](#) [HORROR](#)  
[LITERARY FICTION](#) [NON-FICTION](#) [SCIENCE FICTION](#)