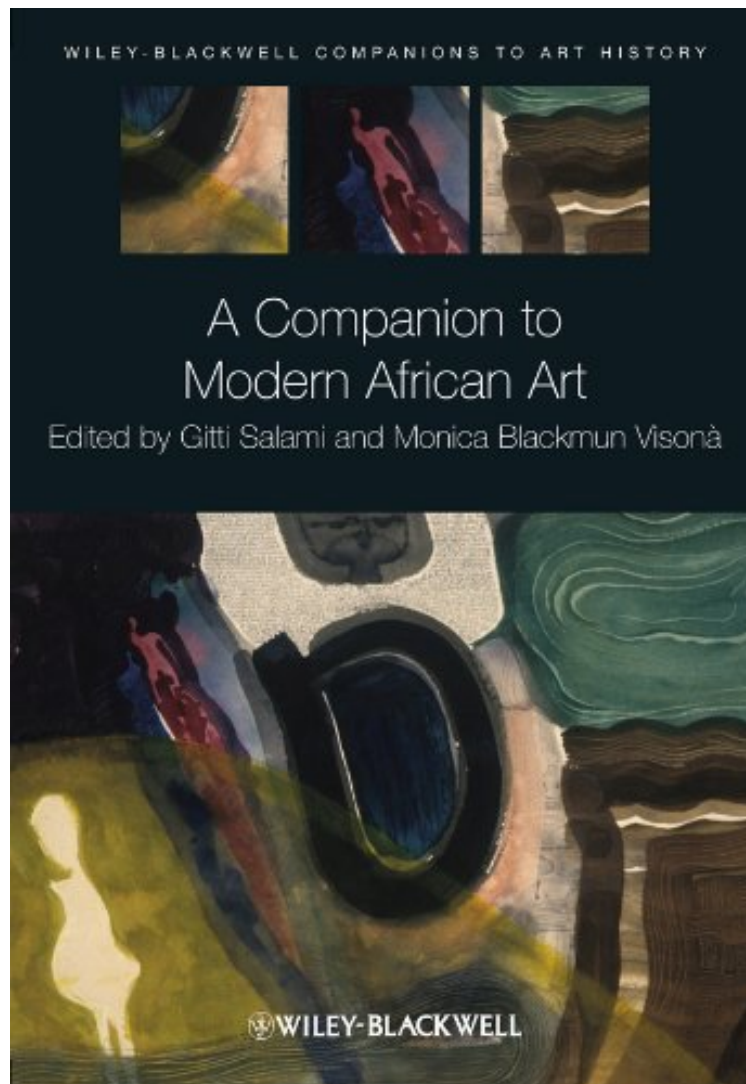



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## A Companion to Modern African Art (Blackwell Companions to Art History)

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**From Wiley-Blackwell : A Companion to Modern African Art (Blackwell Companions to Art History)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised A Companion to Modern African Art (Blackwell Companions to Art History):

Offering a wealth of perspectives on African modern and Modernist art from the mid-nineteenth century to the present, this new Companion features essays by African, European, and North American authors who assess the work of

individual artists as well as exploring broader themes such as discoveries of new technologies and globalization. A pioneering continent-based assessment of modern art and modernity across Africa Includes original and previously unpublished fieldwork-based material Features new and complex theoretical arguments about the nature of modernity and Modernism Addresses a widely acknowledged gap in the literature on African Art

Idquo;Breaking free from Eurocentric discourse on modernism, *A Companion to Modern African Art* shifts the focus to the African continent, prioritizing the local over the global. Highly recommended. Idquo;- Janet Stanley, National Museum of African Art, Smithsonian Libraries Idquo;This marvelous meacute;lange proves that modern African art cannot be constrainednbsp; by canons, and least of all Eurocentric ones. Instead, local codes and modes of creativity are matched by cosmopolitanisms to produce vibrantly African modernities now, as they long have. Idquo;- A. F. and M. N. Roberts, University of California, Los AngelesFrom the Back CoverThis fresh addition to Wiley-Blackwell's Companions to Art History series provides a much-needed perspective on the art and artists of Africa and prepares the ground for a fruitful debate on the nature of African Modernist art, often informed by a conscious engagement with European Modernism. The 29 essays that constitute this volume offer a wealth of analytical approaches, particularly those relating to African epistemologies and postcolonial theory. They cover nineteenth century photography in Liberia, early twentieth century debates on the arts in Egypt, pan-Africanism and art education in Ghana, Uganda and Senegal, revolutionary painting in Algeria and Cocirc;te drsquo;Ivoire, and African patronage of North Korean design firms, among many other topics. Contributors also analyze broader themes such as the critical reception African artists have encountered abroad, the roles of biennales and festivals, and interface between African artists and the African diaspora. Featuring original work by authors from Africa, Europe, and North America, the case studies explore Africarsquo;s centuries-old interaction with modernity, tracing the influences of the Indian Ocean trade, as well as visual forms crossing the Atlantic and the Mediterranean. The volumersquo;s extended historical purview grounds the work of contemporary artists in the innovations and inventions of nineteenth and twentieth century Africa, material that is often overlooked by publications that situate such artists solely in non-African contexts. It showcases the richness and variety of the continentsquo;s visual creativity and adds much to the theoretical debate in emerging studies of global modernism. About the Author Monica Blackmun Visonagrave; is Associate Professor in the School of Art and Visual Studies of the University of Kentucky, USA, where she teaches courses on African art and architecture, and art historical methods. The principle author of *A History of Art in Africa* (2000, 2008), she has also published *Constructing African Art Histories for the Lagoons of Cocirc;te drsquo;Ivoire* (2010), and contributed articles to *Art Bulletin* and *African Arts*. She is currently researching the artists of the western Akan peoples for a museum exhibition. Gitti Salami is Associate Professor of World Art History at Pacific Northwest College of Art, Portland, USA. In a decade of extensive field research in south-eastern Nigeria she has published numerous articles on Yakurr culture in *African Arts* and *Critical Interventions: Journal of African Art History and Visual Culture*. She has been awarded a Fulbright-Hays DDRA fellowship and a grant from the West African Research Association (WARA), and has held resident fellowships at the Smithsonian Institution and the University of East Anglia, UK. A forthcoming monograph examines contemporary Yakurr art genres from a postcolonial theoretical standpoint.