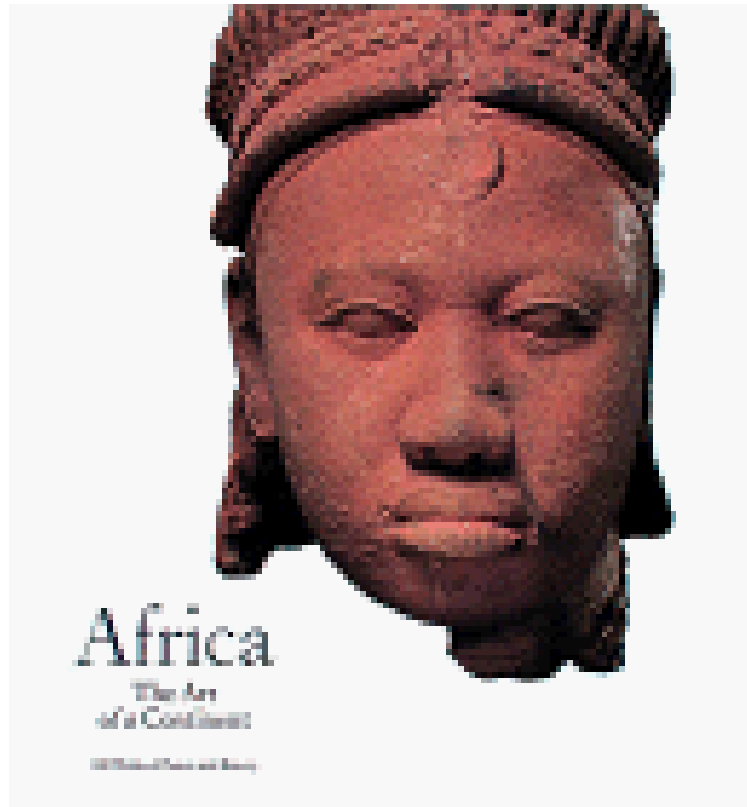


(Ebook free) Africa: The Art of a Continent : 100 Works of Power and Beauty

Africa: The Art of a Continent : 100 Works of Power and Beauty

Tom Phillips, Kwame Anthony Appiah, Peter Mark, Suzanne Blier, Ekpo Eyo
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#666603 in Books Solomon R Guggenheim Museum 1996-09-01Ingredients: Example IngredientsOriginal language:EnglishPDF # 1 12.25 x 1.00 x 10.00l, #File Name: 0810968940191 pages | File size: 57.Mb

Tom Phillips, Kwame Anthony Appiah, Peter Mark, Suzanne Blier, Ekpo Eyo : Africa: The Art of a Continent : 100 Works of Power and Beauty before purchasing it in order to gage whether or not it would be worth my time, and all praised Africa: The Art of a Continent : 100 Works of Power and Beauty:

2 of 2 people found the following review helpful. Formidable scope, admirable execution.By James I. ColeSoftcover, 12" x 9.75", 617 pages, 9 detailed maps, bibliography, index of ethnic groups. Edited by Tom Phillips. Sections on Ancient Egypt and Nubia, (89 objects), Eastern Africa, (67 objects), Southern Africa, (48 objects), West Africa and the Guinea Coast,(142 objects), Sahel and Savanna,(60 objects), and Northern Africa, (67 objects). Published by Prestel, 1999.The scope of this impressive book is nothing less than the art of the entire continent of Africa, from 3,000 years B.C. to the 20th Century. Nearly 500 works of art are depicted in color, and most items are of a very high quality, and well photographed. The item descriptions are excellent, and the text is informative and easy to read. This is definitely not a specialty book, and for detailed information on Africa's art and tribal cultures, books on individual regions and tribes abound. However, for a overview of the myriad art forms of the whole continent, this book does as well or better than any publication I've seen. As is usual with Prestel publications, the quality of the paper, binding and presentation is excellent.Pricing note : As a mass-market publication, printed both in hardback and softcover, this book is readily available in used condition. As of late 2012, it could be purchased for under \$20, which makes it the best value tribal art book in the marketplace. Enjoy !2 of 3 people found the following review helpful. 18 years old and still

timelyBy Steven TatumThe catalog is all that one expects of Prestel. It is has excellent photos, is beautifully printed, well bound, and includes impeccable content. The format is familiar for catalogs surveying traditional African art. It is organized into geographic sections, each with maps and essays about the area covered. Each work is described at some length by a specialist in the ethnic group. Those are among the features that keep the book alive 18 years after its publication. In addition, good illustrations and detailed descriptions of many of the pieces are not easy to come by elsewhere. It is particularly strong in antiquities, which is one reason I wanted it. Also, the text book, *A History of Art in Africa*, but Visona, Poyner, and Cole, took quite a few works from this exhibition, but published them in black and white. I like seeing the color photos and additional commentary. At the time of the 1995 exhibition, most collections of African art, and most courses in African art, focused on Sub-Saharan Africa, especially west and central Africa. Coming from the perspective of the history of western art, we saw North Africa as Mediterranean. Egypt was Near Eastern and a part of our own heritage. Yet, the leaders of African countries were thinking of the continent as a whole as early as 1963 with the foundation of the Organization of African Unity. In the United States, African-Americans were making the point that Egypt was a part of Africa. In 1985 Werner Gillon's *A Short History of African Art* focused on the usual areas, but also included North African rock art, Nubia, and some material from Eastern and Southern Africa. By 1995, historians of African Art realized they really should be getting away from the primary interests of western collectors and be looking at Africa as a whole. It was also necessary to become free of the validation of African Art by Matisse, Picasso, Derain, Stieglitz, et al., and to see it on its own terms. With Nelson Mandela, a Pan-Africanist, as one of the sponsors, this exhibition came about. For the students of African Art, this exhibition and catalog are an historic marker for one of the changes of direction in the study of African Art. In retrospect, it is hard to see why so much rich material and research were neglected in the teaching and exhibiting of African Art. Another change occurring around the same time was a new interest in contemporary African Art. That's beyond the scope of this book. Both traditional and contemporary arts would be tough to integrate in a single exhibition or publication covering the entire continent. Even in the text book, *A History of Art in Africa* (2nd ed. 2008), contemporary art is tacked onto the end of chapters about traditional art and a bit fragmented. For the Pan-Africanist movement, *The Art of a Continent* is an effective survey of precolonial styles, the African roots.⁵ of 6 people found the following review helpful. Final Grade: 81%By The Sessa fair collection of colour and black and white photos of African art from all over the continent. Of all the areas, East Africa (excluding the Horn of Africa) is given the least attention. I think they could have also expanded on Ethiopian art. Another problem is the lack of showing contemporary African art (it assumes that new Euro-influenced art is no longer African. This is of course ridiculous since contemporary Euro art since the late 19th century has been heavily African influence, yet remains European art) Also, the book does not include African architectural art. Though I only gave it a B-minus, if there was a sliding scale I'd have to give it an A-minus due to the lack of good art books regarding Africa.

Spectacular sculptures in wood, bronze, and stone, as well as mural painting, ceremonial pieces, ceramics, jewelry, and textiles provide stunning proof that although these works were not made to be "art," they can be enjoyed by Western viewers purely on their aesthetic merits. This text touches on well-known aspects of African art, as well as works from the Guinea Coast, Sahel and Savanna, and Northern Africa. 130 illustrations, 110 in full color.

From Library JournalAssociated with an exhibition at the Guggenheim Museum, this book provides a survey of 100 visually spectacular objects from Africa. As befits current thinking, the catalog (and exhibition) surveys the entire continent, including ancient Egypt and Nubia and north and northwestern Africa as well as the sub-Saharan region. Each object is reproduced in color and accompanied by extensive catalog entries written by over 60 expert contributors. The catalog section is preceded by five essays contributed by major scholars in the field. The essays discuss the nature of African art and its appreciation. Gates's article on the ambivalence displayed by 20th-century Western appreciation and Suzanne Blier's essay on the myths and misconceptions surrounding African art are especially valuable contributions. Highly recommended for any library with an interest in African art. Eugene C. Burt, Art Inst. of Seattle Lib. Copyright 1996 Reed Business Information, Inc. From the PublisherThe contents are arranged geographically in a 'grand tour' that divides the continent into seven areas. Beginning with Ancient Egypt and Nubia, the tour proceeds through Ethiopia and the Sudan to the eastern coast and southern Africa, then moves up through central Africa to the coastal areas of west Africa and the countries of the sub-Saharan region. The survey ends in northern Africa, coming full circle with a discussion of Egypt in its Christian and Islamic periods. Within each of these seven sections objects are arranged in broadly chronological order. They demonstrate the wide range of styles in African art, inspired by different religions and cultures, and the equally astonishing variety of materials, from dung to gold and including bronze, ivory and terracotta, as well as superb wood-carvings from all over the continent. Works of art from major public and private collections in Europe and the USA are juxtaposed with the finest from Africa itself. About the AuthorThe Editor Tom Phillips is an internationally established artist and Royal Academician as well as being a writer on art and contributor to "Anthropology Today". He has been an active collector of African art for 25

years and in 1976 co-curated the exhibition "African Art from London Collections" at the South London Art Gallery.