

Art In Ancient Ife Birthplace Of The Yoruba

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Art In Ancient Ife Birthplace

The artists of ancient Ife, ances- tral home to the Yoruba and mythic birthplace of gods and humans, clearly were interested in creating works that could be read. Breaking the symbolic code that lies behind the unique meanings of Ife's ancient sculptures, however, has vexed scholars working on this material for over a century.

Art in Ancient Ife, Birthplace of the Yoruba

Artists the world over shape knowledge and material into works of unique historical importance. The artists of ancient Ife, ancestral home to the Yoruba and mythic birthplace of gods and humans, clearly were interested in creating works that could be read. Breaking the symbolic code that lies behind the unique meanings of Ife's ancient sculptures, however, has vexed scholars working on this ...

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Ife (aka Ile-Ife) was an ancient African city which flourished between the 11th and 15th century CE in what is today Nigeria in West Africa. Ife was the capital and principal religious centre of the Yoruba kingdom of Ife, which prospered thanks to trade connections with other West African kingdoms. Ife is particularly famous today for the magnificent metal sculptures its artists produced which include serene-looking human heads so masterfully crafted that Europeans once wrongly considered ...

Ife - Ancient History Encyclopedia

The city was a settlement of substantial size between the 12th and 14th centuries, with houses featuring potsherd pavements. Ilé-Ifè is known worldwide for its ancient and naturalistic bronze, stone and terracotta sculptures, which reached their peak of artistic expression between 1200 and 1400 A.D.

Ife - Wikipedia

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It was no surprise that even the ancient Greeks and Chinese never archived this feat. Only a few ancient Egyptian pure copper artworks have been found from the old kingdom. Ife artists would then export much of their work through southern Nigeria and the "western Soudan" region. These included the territories then occupied by the Mali empire.

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The ancient city of Ife, Yoruba tradition, Greek myth and ...

Ife Art in Ancient Nigeria: The Wunmonije heads at the British Museum in 1948. Published in Drewal (H.J.) & Schildkrout (E.), *Dynasty and Divinity Ile-Ife*, also known as *Ife*, *Ife-Lodun*, or the...

The history of Ile-Ife, the ancient Yoruba kingdom with ...

In this book, Suzanne Preston Blier examines the intersection of art, risk and creativity in early African arts from the Yoruba center of Ife and the striking ways that ancient Ife artworks inform society, politics, history and religion.

Art and Risk in Ancient Yoruba by Suzanne Preston Blier

Art and Risk in Ancient Yoruba: Ife History, Power, and Identity, c. 1300: Blier, Suzanne Preston: Amazon.sg: Books

In this book, Suzanne Preston Blier examines the intersection of art, risk and creativity in early African arts from the Yoruba center of Ife and the striking ways that ancient Ife artworks inform society, politics, history and religion. Yoruba art offers a unique lens into one of Africa's most important and least understood early civilizations, one whose historic arts have long been of interest to local residents and Westerners alike because of their tour-de-force visual power and technical complexity. Among the complementary subjects explored are questions of art making, art viewing and aesthetics in the famed ancient Nigerian city-state, as well as the attendant risks and danger assumed by artists, patrons and viewers alike in certain forms of subject matter and modes of portrayal, including unique genres of body marking, portraiture, animal symbolism and regalia. This volume celebrates art, history and the shared passion and skill with which the remarkable artists of early Ife sought to define their past for generations of viewers.

This volume seeks to advance the study of ancient magic through separate discussions of ancient terms for ambiguous or illicit ritual, the ancient texts commonly designated magical, and contexts in which the term magic may be used descriptively.

Arguably all black communities are dysfunctional and African diaspora communities in prosperous western nations are not exempt. Some scholars have attributed Africans and its diasporas' woes to genetic inferiority. Many argue that Africans' problems are caused by their failure to adopt western democracy and to build strong institutions. This book demonstrates that issues such as the absence of strong institutions and bad leadership are not the root causes of Africa's miseries but are symptoms of more fundamental problems. Using empirical and qualitative studies, this book highlights the six root causes of the unending plight of Africa and its diasporas. It shows that the plight of Africans and African diasporas are interwoven, hence it addresses them concurrently. Femi Akomolafe brings to the fore his invaluable insights as an African who has lived in the UK diaspora for more than a decade in this book. *Black Damage* rests on the premise that the black race is damaged.

The Yoru`ba´ was one of the most important civilizations of sub-Saharan Africa. While the high quality and range of its artistic and material production have long been recognized, the art of the Yoru`ba´ has been judged primarily according to the standards and principles of Western aesthetics. In this book, which merges the methods of art history, archaeology, and anthropology, Rowland Abi`o.´du´n offers new insights into Yoru`ba´ art and material culture by examining them within the context of the civilization's cultural norms and values and, above all, the Yoru`ba´ language. Abi`o.´du´n draws on his fluency and prodigious knowledge of Yoru`ba´ culture and language to dramatically enrich our understanding of Yoru`ba´ civilization and its arts. The book includes a companion website with audio clips of the Yoruba language, helping the reader better grasp the integral connection between art and language in Yoruba culture.

In a study of archaeological sites, standing remains, oral traditions and craft industries, *Two Thousand Years in Dendi, Northern Benin* offers the first account of a West African region often described as a crossroads of medieval empires.

This book demonstrates that copper-alloy casting was widespread in southern Nigeria and has been practiced for at least a millennium. Philip M. Peek's research provides a critical context for the better-known casting traditions of Igbo-Ukwu, Ife, and Benin. Both the necessary ores and casting skills were widely available, contrary to previous scholarly assumptions. The majority of the Lower Niger Bronzes, which we know number in the thousands, are of subjects not found elsewhere, such as leopard skull replicas, grotesque bell heads, ritual objects, and humanoid figures. Important puzzle pieces are

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now in place to permit a more complete reconstruction of southern Nigerian history. The book will be of interest to scholars working in art history, African studies, African history, and anthropology.

Issued in conjunction with the exhibition Caravans of Gold, Fragments in Time, held January 26, 2019-June 23, 2019, Mary and Leigh Block Museum of Art, Northwestern University, Evanston, Illinois.

The Image of the Black in African and Asian Art asks how the black figure was depicted by artists from the non-Western world. Beginning with ancient Egyptâ€"positioned properly as part of African historyâ€"this volume focuses on the figure of the black as rendered by artists from Africa, East Asia, and the Indian subcontinent. The aesthetic traditions illustrated here are as diverse as the political and social histories of these regions. From Igbo Mbari sculptures to modern photography from Mali, from Indian miniatures to Japanese prints, African and Asian artists portrayed the black body in ways distinct from the European tradition, even as they engaged with Western art through the colonial encounter and the forces of globalization. This volume complements the vision of art patrons Dominique and Jean de Menil who, during the 1960s, founded an image archive to collect the ways that people of African descent have been represented in Western art from the ancient world to modern times. A halfâ€"century later, Harvard University Press and the Hutchins Center for African and African American Research completed the historic publication of The Image of the Black in Western Artâ€"ten books in totalâ€"beginning with Egyptian antiquities and concluding with images that span the twentieth century. The Image of the Black in African and Asian Art reinvigorates the de Menil familyâ€™s original mission and reorients the study of the black body with a new focus on Africa and Asia.

The author focuses on one of the most important religious centers in Africa: the Yoruba city of Ile-Ife in southwest Nigeria. The spread of Yoruba traditions in the African diaspora has come to define the cultural identity of millions of black and white people in Brazil, Cuba, Puerto Rico, Trinidad, and the United States. He describes how the city went from great prominence to near obliteration and then rose again as a contemporary city of gods. Throughout, he corroborates the indispensable linkages between religion, cosmology, migration, and kinship as espoused in the power of royal lineages, hegemonic state structure, gender, and the Yoruba sense of place.

A rich and accessible account of Yoruba history, society and culture from the pre-colonial period to the present.

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