

Art And Risk In Ancient Yoruba Ife History Power And Identity C 1300 By Suzanne Preston Blier

Art and risk in ancient yoruba ife history power and. art and risk in ancient yoruba ife history power and. bronze head from ife. art and risk in ancient yoruba c 1300 ad by prof. in benin the governor kneels to greet the king but not. art and risk in ancient yoruba ife history power and. art and risk in ancient yoruba ife history power and. art and risk in ancient yoruba ife history. professor suzanne preston blier art and risk in ancient. art and risk in ancient yoruba ife history power and. art and risk in ancient yoruba ife history power and. art and risk in ancient yoruba ife history power and. art and risk in ancient yoruba bookshare. art in ancient ife birthplace of the yoruba. 9781107021662 art and risk in ancient yoruba ife history. art and risk in ancient yoruba ife history power and.

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"Pressestimmen 'First encountered by foreign observers a century ago, the arts of ancient Ife have since astonished and baffled scholars and connoisseurs alike. Blier's research, Shakespearean in scope, at last connects these sublime sculptures to a tumultuous past and a vital present.' Donald J. Cosentino, University of California, Los Angeles'Blier deploys an understated rhetoric in this well-researched, historically grounded, thought-provoking analysis of Ife art, reverberating far beyond the field of African art history. ? her fresh arguments are ? precisely what had to be achieved by new critical scholarship on such a well-established corpus.' Ikem Stanley Okoye, University of Delaware'As much a history of ancient Yoruba art as an investigation into the ways in which the creation, exhibition, and preservation of art are seriously risky ventures, Suzanne Preston Blier's magisterial new book brings medieval African art alive and reminds us that art and its meanings have been and will remain a subject of heated contention. This is the definitive analysis of the arts and civilization in the long and splendid history of the Yoruba culture.' Henry Louis Gates, Jr, Harvard University, Massachusetts'In the beginning of each of the chapters that are grouped under two parts, Blier's deep understanding of the subject, particularly as displayed in some of the Yoruba proverbs as well as similitudes from revered western artists and thinkers, is not in doubt.' Tajudeen Sowole, Nigerian Guardian'? a text that will quickly become the foundational work on Ife art and a model for art history as a multidisciplinary enterprise.' Eric Gable, African Studies Review Über das Produkt This book examines the intersection of art, risk and creativity in early African arts from the Yoruba center of Ife. It 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.

Alle Produktbeschreibungen"

Ife history power and identity c 1300 art and risk in ancient yoruba suzanne preston blier cambridge university press des milliers d

Full title art and risk in ancient yoruba ife history , what blier sees in the art is the risk the artist took to make it uncertainty speaking truth to power survival from an ancient civil war burying the objects of yearly rituals trying to reach perfection and most of all owning the narrative to their own h, what blier sees in the art is the risk the artist took to make it uncertainty speaking truth to power survival from an ancient civil war burying the objects of yearly rituals trying to reach perfection and most of all owning the narrative to their own h.

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Art and risk in ancient yoruba ife history power and identity c 1300 suzanne preston blier p cm includes bibliographical references and index isbn 978 1 107 02166 2 hardback 1 art yoruba history 2 art yoruba p

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The Yoruba of West Africa, Benin, Nigeria, and Togo with Migrant Communities in Parts of Ghana and Sierra Leone are Responsible for One of the Finest Artistic Traditions in Africa: A Tradition that Remains Vital and Influential Today. Much of the Art of the Yoruba, Including Staffs, Court Dress, and Beadwork for Crowns

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. The image of the black in African and Asian art, introduction, *L'Afrique et l'Occident*, une introduction, Abomey, plan for obsolescence, not just expansion. The bronze head from Ife or Ife head is one of eighteen copper alloy sculptures that were unearthed in 1938 at Ife in Nigeria, the religious and former royal center of the Yoruba people. It is believed to represent a king; it was probably made in the thirteenth or fourteenth century CE, before any European.

Synopsis: 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

A world through Yoruba educated eyes was dynamic, linking symbolic objects, life, and the birthplace of gods. What Blier sees in the art is the risk the artist took to make it uncertain, speaking truth to power, survival from an ancient civil war, burying the objects of yearly rituals, trying to reach perfection. In this book, Suzanne Preston Blier examines the intersection of art, risk, and creativity in early African arts from the Yoruba center of Ife. It 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.

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A Place of Risk: A Place Where Anything is Possible. This Connects to a Short Story Shared by Professor Stephen Blier in Her Book, Art and Risk in Ancient Yoruba Ife History, Power, and Identity c. 1300, That Early in Her Career While Doing Some Research

Art and risk in ancient Yoruba c. 1300 AD by Prof. Suzanne Preston Blier, Harvard University. Review by Barbara Steinberg. Suzanne Preston Blier is our guide and intellectual archaeologist. Unearth, a place of risk, a place where anything is possible. This connects to a short story shared by Professor Stephen Blier in her book, *Art and Risk in Ancient Yoruba Ife History, Power, and Identity c. 1300*, that early in her career while doing some research. Ife, aka Ile-Ife, was an ancient African city which flourished between the 11th and 15th centuries CE in what is today Nigeria in West Africa. Ife was the capital and principal religious center of the Yoruba Kingdom of Ife, which prospered thanks to trade connections with other West African kingdoms. Ife is particularly famous today for.

My analysis moves away from the recent framing of ancient Ife art from the vantage of Yoruba cultural practices collected in Nigeria, more broadly, and/or the indiscriminate use of regional and modern Yoruba proverbs, poems, or language

Art and risk in ancient Yoruba Ife history, power, and identity c. 1300. Suzanne Preston Blier. This book 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. The Ooni of Ife, the Ooni or King of Ife, is a descendant of the Godking Oduduwa and is counted first among the Yoruba kings. He is traditionally considered the 401st spirit, Orisha, the only one that speaks in fact. The royal dynasty of Ife traces its origin back to the founding of the city more than ten thousand years ago.

What Blier Sees in the Art is the Risk the Artist Took to Make it Uncertain, Speaking Truth to Power, Survival from an Ancient Civil War, Burying the Objects of Yearly Rituals, Trying to Reach Perfection, and Most of All, Owning the Narrative to Their Own History and

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