ITEM LEVEL ACCESS TO AFRICAN IMAGES: PROBLEMS AND SOURCES
PROBLEM: MOST SYSTEMS STRESS OBJECT TYPE, TITLE, AND/OR CREATOR
AFRICAN ART IS EQUALLY ABOUT PEOPLE IMAGES PROCESS IMAGES DOCUMENTARY PHOTOS AFRICA IN MOTION
PROCESS

TEXTILES
CERAMICS
BLACKSMITHING
AFRICA IN MOTION

DANCES
RITUALS
MASQUERADES
PROCESSIONS
MUSICIANS
FIELD PHOTOS

Scholarly Field photo

Mende Field photo

SCENERY

TRAVELOGUE

CULTURAL DOCUMENTATION

“Bamana Climate”
DOCUMENTARY PHOTOGRAPHS: HISTORIC OBJECTS, BUT ALSO HISTORIC VIEWS OF OTHER OBJECTS. THIS CAN CREATE THE NEED FOR COMPLICATED RELATIONSHIPS

the 1897 British Punitive Expedition
CREATOR / AGENT

STILL VERY FEW NAMED CREATORS
CREATOR / AGENT

STILL VERY FEW NAMED CREATORS IN OUR AUTHORITIES

TWINS SEVEN SEVEN IS IN ULAN, NIKE OLENIKE IS NOT

AFRICAN NAME AUTHORITY

• FROM DOA
• Twins Seven Seven [Prince Taiwo Olaniyi Oyewale-Toyeje Oyekale Osuntoki]
• From ULAN
• Twins Seven Seven (Nigerian painter, draftsman, and printmaker, born 1944)
• Twins Seven Seven (preferred, display, V)
• Prince Taiwo Olaniyi Oyewale-Toyeje Oyekale Osuntoki (V)

• (ULAN CITES DOA AS SOURCE FOR INFO)
CREATOR / AGENT

CONTEMPORARY AFRICAN ARTISTS AND CULTURAL BIASES
BIAS AGAINST TRADITIONAL ART FORMS

Joyce Scott  Bead Artist
“Spirit/Twins”, 2001
Glass, glass beads, thread, wire, wood

Felipe Garcia Villamil  Musician and Bead Artist
Iya Bata (Mother Drum) with Bante
Beads, Bells, Mirror
African or International Contemporary?

Jane Alexander  
“Butcher Boys”  
1985-6 Mixed Media  
Johannesburg, South Africa

Pascale Marthine Tayou  
"Cameroon Soccer Open 98"  
Biennale de Sydney 1998

(Cameroonian sculptor, draftsman, and installation artist, born 1967)  
[500118625]

Not in ULAN (only 3 South Africans are in ULAN)
CULTURE / STYLE/ NATIONALITY

“UNKNOWN” + ETHNONYMS, TOPONYMS, CULTURES AND GROUPS
CAMIO – an interesting approach to unnamed creators.

Creator  Africa, Zaire, Kuba region, 20th century, African, Central African, Congolese, Kuba,
CULTURE: Can we agree on a preferred form?

Culture = Yaka
Culture = Yaka People(s)
Culture = Yaka
(Kwango-Kwilu region style)

Yaka Circumcision Mask
Origin: Yaka People from the Democratic Republic of The Congo
Material: Wood / hide / raffia and pigment
Age: first Half of 20th C.
Size: 27" tall x 12" deep x 16" wide
<Central African styles>

........<Southwestern Democratic Republic of Congo and Angola styles>

........<Kwango-Kwilu region styles>

...........Fumu

...........Holo

...........Huana

...........Kwese

...........Mbala

...........Pende

...........Suku

...........Yaka

...........Yanzi

AFRICAN ETHNONYMS:
(The Green Book)

YAKA (Angola Zaire)
Bantu Language

YAKA (C.Af.Republic)
W.Ubangian Language

YAKA (Congo Republic)
Bantu Language
<Central African styles>

......<Southwestern Democratic Republic of Congo and Angola styles>

........<Kwango-Kwilu region styles>

............Fumu

.............Holo

..............Huana

..............Kwese

.............Mbala

............Pende

.............Suku

.............Yaka

.............Yanzi

AFRICAN ETHNONYMS:
(The Green Book)

YAKA (Angola Zaire)
Bantu Language

YAKA (C.Af.Republic)
W.Ubangian Language

YAKA (Congo Republic)
Bantu Language

Which Yaka is this
AFRICAN ETHNONYMS: (The Green Book)

YAKA (Angola Zaire)  Bantu Language

YAKA (C.Af.Republic)  W.Ubangian Language

YAKA (Congo Republic)  Bantu Language

Without the Green Book, I wouldn’t know there was more than one Yaka
Teaching Text Usage: Political correctness, scholarly fashions, and ambiguity

Most use ethnonym only: Akan, Baule, Fang, Kota, but some also use “Kongo Peoples”

Some use “People” for African groups, but not for other groups, such as Kwakiutl.

“Bwete Kotan”? mbulu ngulu ???

Reliquary Figure

Ethnonym? Toponym?

Bwete (or Bwiiti) = Cult or the Reliquary itself
Kotan = Kota (Peoples)
Museum Usage: Is this what we should look to?

**Metropolitan Museum of Art:** Using “Peoples” for all A.O.A. objects

- Senufo Peoples
- Olmec, Olmec Peoples
- Australia; Torres Strait, Mabuiag Island
South Sotho or Southern Nguni peoples, South Africa

Used by the Zulu peoples, South Africa, the Thonga peoples, or the Shona peoples, Mozambique and Zimbabwe
At what point do you abandon pejorative, but familiar, terms (PYGMY) for correct, but little known terms (ITURI FOREST)

Members of so-called Pygmy groups often consider the term derogatory, instead preferring to be called by the name of their ethnic groups.[4] Nevertheless, the term is widely used as no other term has emerged to replace "Pygmy".[5]
SORTING OUT FUNCTION, MEDIUM, AND ICONOGRAPHY
Protective charm in the form of a miniature slit gong
Yaka peoples, Democratic Republic of the Congo
Wood, fiber, accumulative materials, antelope horn, gourd
20.5 cm (8 1/16 in)
83-3-4, museum purchase

Western Bias: Work Type = Sculpture

Work Type = Charm (AAT)
Work Type = Gong (AAT)
Work Type = Slit Drum (AAT)

Display Title = Protective charm in the form of a miniature slit gong
INDIGENOUS, DIASPORA, ETHNIC
HOW DO WE EXPRESS CULTURAL IDENTITIES WITHIN NATIONALITIES

APACHE
AFRO-CUBAN
CAJUN
AFRO-CUBAN
DIASPORA ISSUES:

AFRICAN DIASPORA OR AMERICAN KENTE CULTURE

www.lovelydolls.com

“We have many Kente cloth dolls in different colored dresses.”

www.esaintswear.com/

Class of 2000 Graduation Banners

Kente Cloth Hats & Ties
SUBJECT =

“ARE WE BRAVE ENOUGH TO DO THIS OUTSIDE OUR OWN CULTURAL EXPERIENCE....”
Small, finely carved face masks are worn at funerals by members of Poro, the Senufo men's society. The masks feature a delicate oval face with geometric projections at the sides. Their smooth, glossy surfaces are ornamented with raised and incised scarification patterns. The leglike forms at the base of the face allude to a traditional hairstyle worn by Senufo women. Considered feminine, the masks honor deceased Senufo elders with their grace and beauty and complement the aggressive male character of Senufo helmet masks. The feathers and animal horns attached to this example are unusual and may have served to enhance the mask's power to combat negative forces in the community.
Some Help Now online for “Aboutness

- "Imagery in African Art"

“Foreigners”
AFRICAN IMAGES ONLINE

- British Museum. Compass
- Metropolitan Museum Timeline of Art History
- Smithsonian.National Museum of African Art
- Free University Brussels Scholar's page
- http://www.randafricanart.com/Senufo_Wanyugo.html -
IU ONLINE RESOURCES FOR AFRICAN IMAGES

- **DIDO**
- **CAMIO (FORMERLY AMICO)**
- **AP Photoarchive**
Yaka, Democratic Republic of the Congo, African
Mask, 20th century
Costume and Jewelry (Wood, fiber (raffia), pigment)
(Including raffia):
height: 21 1/2"; width: 15 1/2"; depth: 11 1/2"
Brooklyn Children's Museum, Brooklyn, New York, USA
Gift of Mr. and Mrs. John McDonald, 1975
75.42.4
CAMIO: BCM_.75.42.4
Mask
Carved and constructed face mask held by short, round handle and base; oval wooden face with large, protuberant features; exaggerated nose with center ridge and broad, square nostrils; nose merges with narrow, rectangular jaw; mouth agape with red protrusion; large ovoid eyes with central grooves, viewing slits below; large, square ears at sides angled forward; all areas with white pigment (kaolin?) except for blue pigment on lower half of eyes; coiffure a cone-shape superstructure of painted woven fiber material pegged to top of head; red, black, white designs worn, chipped away; inward curving fiber cloth wrapped buffalo horn on each side of coiffure; raffia fringe completely encircles mask in several layers from below coiffure around chin.
DIDO

- Substantial collections:
  - Africa
  - Americas
  - Oceanic

- At least 1000 images needed to support a class
Excellent images of African Art, but not from the National Museum of African Art, Iowa, Wisconsin, Indiana, other strong collections
Same issues. And no hot links to any of these terms
Related Objects links are very useful
This combines well with a Google Image Search as well.
This combines well with a Google Image Searches
African
Great Zimbabwe (your photographs)
- Mystery of Great Zimbabwe (Peter Tyson, PBS Nova Online), plus an investigation of the site.
- Great Zimbabwe National Park, Zimbabwe (photographs by Tom Loos).
- Riddle of Great Zimbabwe (abstract of article by Roderick J. McIntosh in Archaeology magazine).
- Art of the Kwele of Equatorial Africa: ancestor masks, bush spirit masks (by Louis Perrois, through Tribal Arts).
- Ashanti: Gold Weights (through Michael Greenhalgh’s ArtServe at the Australian National University).
- African Sculpture (through Mark Harden’s Archive).
- The British and the Berlin Bronzes: text only (through African Reparations Movement).
- African Art: Aesthetics and Meaning (Exhibition, Bayly Art Museum, University of Virginia), with links to:
  - Introduction
  - Elements of African Aesthetic
  - The Exhibition
- African Lost-Wax Casting (through the Metropolitan Museum of Art’s Timeline of Art History):
  - Bronze, Copper, and Brass
  - The Teda Figure
- Akan Symbols Project (Dr. George F. Kojo Arthur and Prof. Robert Rowe):
  - Introduction
  - Architecture
  - Metal Casting
    - Gold Weights - Abrams
    - Jewelry
    - Swords - Akofena
    - Goldweights as Proverbs
  - Textiles
    - Adrinka Cloths
    - Kente Cloths
    - Kente Cloths & Motifs
    - Factory-Made Wax and Non-Wax Prints
    - Asago Flags
    - Akan Ashanti (Royal Akan Cloth)
    - Akan Cosmology
  - Wood Carvings
    - Adowa (stools)
    - Furniture and Door Symbols
    - Combs and Dolls
    - Umbrella Finials
    - Osuama Poma (Linguist’s Staff) and Abusua Poma (Family Staff)
  - Kente Cloth (through AfricaWithin.com).
- African Textiles
- Africana Collection (University of Florida)
  - Nowo or Zagha Mask
  - West African textile patterns
  - Raffia Masks
- Zulu Beadwork (Stan Schoeman), with links to:
  - The Zulu Nation in South Africa
  - A Brief Historical Overview of Traditional African Beadwork in Africa, South of the Sahara
  - Beadwork in the Zulu Cultural Tradition.
Alusi. Figure in another shrine, plus another view above the shrine, Oblioma town, Abaja, Northern Igbo.

Ikenga:
- Ikenga, Nri-Awka Igbo
- Ikenga, Amobia, Nri-Awka Igbo
- Ikenga, Nimo, Nri-Awka Igbo
- Three Ikenga, Nimo, Nri-Awka Igbo
- Ikenga, Achalla, Nri-Awka Igbo, plus another view of the same, Nri-Awka Igbo
- Ikenga, Nimo, Nri-Awka Igbo
- Two Ikenga, Nri-Awka Igbo
- Ikenga?, Nri-Awka Igbo
- Wood carver, Carving Ikenga

Agwu Nsi Figures:
- Agwu Nsi figures, (Dibia) Nri-Awka Igbo
- Agwu Nsi figures, (Dibia) Nri-Awka Igbo
- Agwu Nsi figure, (Dibia) Nri-Awka Igbo

Ceremonial bowls (okwa):
- Okwa Nzu, Aciriba Igbo
- Okwa Nzu, Aciriba Igbo
- Okwa Nzu, Aciriba Igbo
- Okwa Nzu, Iteam Igbo

Ceremonial food bowls:
- Okwa, Ezza Igbo
- Okwa, Ezza Igbo
- Okwa

Okwa. Unknown provenance?

Other Igbo cultural items:
- Warri board (game)
- Calabash containers with basketry coverings
- House in Owerriri. Figure of a motor transport magnate and symbols of his (hourse) power
- A small boy with his doll, Son of the court clerk of Ezza Court
- House under construction
- House under construction (southern Igbo)
- House with inset plates, South Ikwerri
- Interior of house with plates inset in walls, South Ikwerri
- House with carved panels, Nri-Awka
- Train juju. Interior of the house of the train juju (alusi) showing the engine
- Train juju, Nike, Enugu, and a detail
- Woman with baby
- Awka stool, Amobia village, Nri-Awka
- Early stage in Carving a stool, Amobia village, Nri-Awka, and later stage in carving process, Amobia village, Nri-Awka
- Another type of stool, Amobia village, Nri-Awka
- Wood carver, Making a lidded bowl
- Bottles carved out of wood, In the shape of local clay pots
- Child with modern carvings, A woman, leopard and policeman, Nri-Awka
G. I. Jones Photographic Archive
Of Southeastern Nigerian Art and Culture

Index to photographs of Ekpe masquerades

All photographs by G. I. Jones

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Ekpe Masquerades

These photographs were taken in the Ikpa division, Umuahia and Aba. Jones included these notes: "There are two principle masquerades, both called Ekpe, which have a long period of history, representing basically the Southern Ngwa and Ndeke area. The chief Ekpe (Egbo), from the Cross River, diffused from Calabar and Abo Chuku with grades of separate masquerades known as Osemiko and Aking; these have costumes of close fitting hats and skin-covered heads. More recent masquerades called them diffused from Calabar to the Ibo and Umuahia area."

Modern Ekpe (Igbo) head piece. Modern Igbo style and may have been copied by them.

Modern Igbo head representing an elephant (Ndeke).

Ekpe (Igbo) mask. "Usakala".

Modern Igbo (Igbo) mask. "Usakala".
Soul of Africa
Museum for African Art Essen

WHERE TO GO FOR HELP

• WIKIPEDIA
  http://en.wikipedia.org

• *African Ethnonyms: Index to Art-Producing Peoples* (Book)

• Ethnologue: Languages of the World
  http://www.ethnologue.com/

• Library of Congress Country Studies:
  http://lcweb2.loc.gov/frd/cs/continent_africa.html

• CIA World Factbook: