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Nota di contenuto	Frontmatter -- Acknowledgements -- Contents -- Tables and figures -- Chapter 1. Introduction -- Chapter 2. Meter -- Chapter 3. Sound Parallelism -- Chapter 4. Syntactic and semantic parallelism -- Chapter 5. Manner of composition -- Chapter 6. Summary and interpretation -- Chapter 7. Conclusion -- Appendix A. List of grammatical abbreviations -- Appendix B. The pattern detection process -- Appendix C. Automated method for pre- and post-1850 assignment -- References -- Index
Sommario/riassunto	Tahiti has a rich history of oral tradition. Early visitors to the island transcribed recitations of myth, battle address, and land description. Until now their poetic organization has remained unexplored. From a computationally assisted analysis, this book describes early use of meter and parallelism and speculates on manner of composition. It sheds light on a poetic style unanticipated for Polynesia and remarkable among world poetries.

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Nota di contenuto	Preface Lize Kriel Introduction Visual cultures in Africa: Skills, knowledge, preservation and transfer as praxis Ebenezer Kwabena Acquah and Isaac Opoku-Mensah Stimulating visual cultural literacy.

Akan symbolic forms in perspective Jane Otieno Socio-cultural aspects of traditional pottery production among Jonyuol Nyalo women group, Kisumu, Kenya Mary Clare Kidenda How Ber Neno creations in the Jua Kali sector use reflective practice for apprenticeship in product design Rashida Resario The visible and the invisible in the visual culture of the Ghana Dance Ensemble. Towards mimetic empathy Melisa Achoko Allela and Odoch Pido Digitising Lawino. Creating an expressive embodied conversational agent based on Okot p'Bitek's Song of Lawino Alexis Malefakis From "recycling art" to "reverse engineering". Skill research in the Ethnographic Museum Visual cultures of Africa: Collections, museums and exhibitions from conservation to conversation Stefan Eisenhofer "Fetish figures" (minkisi) from Central Africa and Catholic holy figures from Europe Mark Evans Émigrés and African art in England Njeri Gachihi, Frauke Gathof, Clara Himmelheber, Lydia Nafula, Leonie Neumann, Philemon Nyamanga, and Juma Ondeng' Visualizing the Kenyan collections in Western museums. An intercontinental dialogue Bea Lundt What about the "Castles" in Ghana? Material relics of colonialism and the slave trade: a disturbing and challenging visual legacy of three continents Benjamin Merten Concrete Limbo. A trans-continental dialogue on space and responsibility African visual expression in materials and media appropriated from encounters with the West Esther Kute and Odoch Pido The shoes on my feet. A visual culture of footwear in Africa Lize Kriel Book cover design and the visual culture of land and ancestors. The case of Botlale Tema's Welgeval, Pilanesberg, South Africa Lydia Muthuma and Fred Mbogo The film Softie and the Kenyan imaginary Amanda du Preez The right to be seen and to look. Selfies # FeesMustFall and # endSARS Contemporary Art: African praxis as conversation with its past and with the world Ernst Wagner and Sokari Douglas Camp In-Between. A conversation between Sokari Douglas Camp and Ernst Wagner Runette Kruger Strategies of co-liberation and belonging in the work of South African artists Titus Matiyane and Candice Breitz Avitha Sooful Breaking traditional rules. Artmaking practices of Muelwa Noria Mabasa and Mmakgabo Helen Sebidi Paul-Henri Souvenir Assako Assako Visual culture and conflicts of representation in contemporary art in Cameroon Angelika Boeck Africanisation of the European - vulnerability and de-colonisation Ronnie Watt Reading South African ceramics as narratives of entanglement and constructed alterity Authors

Sommario/riassunto

The voices in this book offer a multi-perspectival approach to Africa, focusing on the skills and the knowledge underpinning visual cultural expressions ranging from Akan symbolism to embodied performances by dancers and storytellers, even re-designed models of Western cars. Educators, designers, artists, critics, curators, and custodians based both in Africa and in Europe are configuring spaces for public, private, institutional as well as digital conversation – whether through pottery or portraiture, furniture or film, shoes or selfies, buildings or books. Readers are encouraged to question how African visual cultures are both 'in' and 'of'; identifying and confrontational; post- and decolonial; preserved and practised; old and new; borrowed and authentic; composite and complete; rooted and soaring. Disciplines being engaged include visual culture studies, media studies, performance studies, orature, literature, art and design – as well as their histories. The editors Mary Clare Kidenda, Lize Kriel and Ernst Wagner represent three nodes in the Exploring Visual Cultures north-south collaborative network: The Technical University of Kenya, the University of Pretoria in South Africa and Munich Academy of Fine Arts in Germany.