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The Democratization of Photography: The Case of Fumban, CameroonNotes; References; 5 At Home in the World: Portrait Photography and Swahili Mercantile Aesthetics; "Modernity" in African Art History; Challenging "Modernity" and "Place" on the Swahili Coast; Photography and the Colonial Moment; A Swahili Culture of Things; Portrait Photographs as Objects; Modernity on the Edge; Notes; References; 6 African Reimaginings: Presence, Absence, and New Way Architecture; The Scenario for a New History of the Modern; The Palace and the Mosque; Lacuna and History; Removals and Reinstallations Invisibility and DifferenceLast Word: The Lines of a Future Argument; Notes; References; Part IV Modernities and Cross-Cultural Encounters in Arts of the Early Twentieth Century; 7 "One of the Best Tools for Learning": Rethinking the Role of 'Abduh's Fatwa in Egyptian Art History; Introduction; Art, Islam, and the Imam; An Insightful Traveler's Observations; "And They Do Not Spare Any Effort in Preserving These Things"; Al-Suwar wa-l-Tamathil: A Fatwa without Fine Arts; Between the Educational and the Legal; The Fatwa's Five Parts; Conclusion; Notes; References

8 Congolese and Belgian Appropriations of the Colonial Era: The Commissioned Work of Tshelantende (Djilatendo) and Its Reception

Sommario/riassunto

Offering a wealth of perspectives on African modern and Modernist art from the mid-nineteenth century to the present, this new Companion features essays by African, European, and North American authors who assess the work of individual artists as well as exploring broader themes such as discoveries of new technologies and globalization. A pioneering continent-based assessment of modern art and modernity across AfricaIncludes original and previously unpublished fieldwork-based materialFeatures new and complex theoretical arguments about the nature of modernity an