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SAWYER SIERRA

Drama and Theatre in Nigeria Wallach Art Gallery

Wives of the Leopard explores power and culture in a pre-colonial West African state whose army of women and practice of human sacrifice earned it notoriety in the racist imagination of late nineteenth-century Europe and America. Tracing two hundred years of the history of Dahomey up to the French colonial conquest in 1894, the book follows change in two central institutions. One was the monarchy, the coalitions of men and women who seized and wielded power in the name of the king. The second was the palace, a household of several thousand wives of the king who supported and managed state functions. Looking at Dahomey against the backdrop of the Atlantic slave trade and the growth of European imperialism, Edan G. Bay reaches for a distinctly Dahomean perspective as she weaves together evidence drawn from travelers' memoirs and local oral accounts, from the religious practices of vodun, and from ethnographic studies of the twentieth century. *Wives of the Leopard* thoroughly integrates gender into the political analysis of state systems, effectively creating a social history of power. More broadly, it argues that women as a whole and men of the lower classes were gradually squeezed out of access to power as economic resources contracted with the decline of the slave trade in the nineteenth century. In these and other ways, the book provides an accessible portrait of Dahomey's complex and fascinating culture without exoticizing it.

Wives of the Leopard Xlibris Corporation

"Modern Arab Art provides a historical and theoretical overview of the forces that have spawned artistic movements across the Middle East from the 1940s through today. Nada Shabout recognizes the important distinction between Arabic art and Islamic art, and views them as overlapping rather than synonymous subjects. Based on interviews with Arab artists, reviews of Arabic resources, and visits to sites and galleries in the Arab world, Shabout provides an introduction to a field that has been long neglected. With particular emphasis on production, reception, and the intersection between art and politics in Iraq and Palestine, she reveals the fallacy in Western fascination with Arab art as a timeless and exotic 'other'."--Jacket.

The Black Woman Cross-culturally Heinemann Educational Books

This original and multidimensional book brings a refreshing new approach to the study of the arts of the Middle East. By dealing in one volume with dance, music, painting, and cinema, as experienced and practiced not only within the Middle East but also abroad, *Images of Enchantment* breaks down the artificial distinctions--of form, geography, 'high' and 'low' art, performer and artist--that are so often used to delineate the subjects and processes of Middle Eastern artistic culture. The eighteen essays in this book cover themes as diverse as Bedouin dance, the music of Arab Americans, cinema in Egypt and Iran, Hollywood representations of the Middle East, and contemporary Sudanese painting. The contributions come from scholars and critics and from the artists themselves. Together, they present a wide-ranging and holistic view of the arts in their social, political, anthropological, and gender contexts. Contributors: Walter Armbrust, Farida Ben Lyazid, Kay Hardy Campbell, Virginia Danielson, Marjorie Franken, Sondra Hale, Carolee Kent, Hamid Naficy, Salwa Mikdadi Nashashibi, Anne K. Rasmussen, Selim Sednaoui, Simon Shaheen, Rebecca Stone, Chaïbia Talal, Karin Van Nieuwkerk, William Young, Sherifa Zuhur.

Problems in the History of Modern Africa Penguin UK

Women Leaders of Africa, Asia, Middle East, and Pacific presents biographical sketches of hundreds of women leaders from earliest recorded history down to the present time. It is the first of two volumes giving data on women leaders from every continent and island in the world; the second volume deals with Europe and countries of the Western Hemisphere. Each book is divided into two sections. Part I of this volume deals with African women leaders; Part II with Asian, Middle East and

Pacific women. Within each section, which is introduced by an essay overview, entries are arranged alphabetically. Suggestions for further reading on the subject appear at the end of each entry. Not all entries are merely recitations of facts. Some women's lives do not lend themselves to being reduced to statistics. Many were much too colorful, or lusty, or bloodthirsty to fit into a neat categorical description. How do you easily characterize the rule of the African queen who hacked her servant to death after she was through using him as a chair just to intimidate her new Portuguese overlord? Who kept as many as thirty slaves as sexual partners, supposedly killing them off when she had finished with them? How do you gloss over the actions of the newly enthroned Persian queen who ordered her stepbrother strangled, then had gold and silver coins struck bearing her new title: Purity of the earthly world and of the faith? How do you describe nicely the actions of the Chinese queen who chopped off her own hand to make a point to a man she had just condemned to death? How do you ascribe feminine traits to a grandmother who tried to kill her own grandson to keep him from succeeding her on the throne she herself had stolen? On the other hand, how do you do justice to the Queen of Tonga without mention of her commanding six feet two inches or her forty-seven-year devotion to matters far beyond mere governance but of more importance to her subjects: like establishing handicraft outlets to market the wares of her people? Or to the Queen of Thailand who acted as Regent while the King, a devout Buddhist, performed his meditations and duties as a monk? She directed much more than affairs of state; her concern for the common people led her to promote the export of hand-woven Thai silk and to establish a chain of shops selling native crafts. She also organized the Thai Red Cross for aid to refugees, orphans, wounded soldiers, and flood victims. These and dozens of stories like them make African, Asian, Middle East, and Pacific Women Leaders a unique treasure that is hard to put down. Although most of the entries in this volume deal with women rulers, a portion of the book is devoted to women in leadership roles other than those of queen, empress, prime minister, or chieftainess. Of these additional entries, the majority deals with contemporary women judges, secretaries of state, cabinet members, or legislators of unusual influence and power.

49. Esposizione Internazionale D'arte MoMA Primary Documents

The End of Diversity in Art Historical Writing is the most globally informed book on world art history, drawing on research in 76 countries. In addition some chapters have been crowd sourced: posted on the internet for comments, which have been incorporated into the text. It covers the principal accounts of Eurocentrism, center and margins, circulations and atlases of art, decolonial theory, incommensurate cultures, the origins and dissemination of the "October" model, problems of access to resources, models of multiple modernisms, and the emergence of English as the de facto lingua franca of art writing.

The Piano Cemetery Bloomsbury Publishing

What did ancient Christians and pagans believe makes the unity of the nations? Just as he began serving as a major adviser at the Second Vatican Council in 1962, Joseph Ratzinger (the future Pope Benedict XVI) studied this question in lectures delivered at Austria's University of Salzburg. These lectures, originally published in German, are now made available in English in this volume.

A Green Bough University of Virginia Press

Comprises a dozen contributions, focusing on men as gendered actors, the social construction of masculinity, masculinity as a relational category, and hegemonic or subordinate masculinities. Reflects on developments from colonialism to independence in seven sub-Saharan countries.

Modern Islamic Art Indiana University Press

A collection of 18 case studies of women in power in Africa. It focuses on the political and ritual roles of royal and elite women who are gathered together by tradition, choice and circumstance, and who, as a result, achieve and exercise power, and acquire and exert influence in the public and private arenas of their societies. A dozen sub-Saharan ethnic groups are represented, mostly from West and

South Africa. The volume is interdisciplinary, with contributions drawn from the fields of anthropology, art history, history, political science, comparative literature, African and African-American studies, women's studies and religion.

Rafa Nasiri A&C Black

Modern Art in the Arab World: Primary Documents offers an unprecedented resource for the study of modernism: a compendium of critical art writings by twentieth-century Arab intellectuals and artists. The selection of texts—many of which appear here for the first time in English—includes manifestos, essays, transcripts of roundtable discussions, diary entries, exhibition guest-book comments, letters, and more. Traversing empires and nation-states, diasporas and speculative cultural and political federations, these documents bring light to the formation of a global modernism, through debates on originality, public space, spiritualism and art, postcolonial exhibition politics, and Arab nationalism, among many other topics. The collection is framed chronologically, and includes contextualizing commentaries to assist readers in navigating its broad geographic and historical scope. Interspersed throughout the volume are sixteen contemporary essays: writings by scholars on key terms and events as well as personal reflections by modern artists who were themselves active in the histories under consideration. A newly commissioned essay by historian and Arab-studies scholar Ussama Makdisi provides a historical overview of the region's intertwined political and cultural developments during the twentieth century. *Modern Art in the Arab World* is an essential addition to the investigation of modernism and its global manifestations. Publication of the Museum of Modern Art Distributed by Duke University Press

The Implacable Order of Things Verso

The catalogue makes clear, there are several reasons Iraq's modern tradition remains little known abroad. As a corrective the catalogue offers an unprecedented overview of the work of several generations of Iraqi artists, from the mid-twentieth century to the present.

Duro Ladipo Psychology Press

How is home-grown contemporary art viewed within the Middle East? And is it understood differently outside the region? What is liable to be lost when contemporary art from the Middle East is 'transferred' to international contexts - and how can it be reclaimed? This timely book tackles ongoing questions about how 'local' perspectives on contemporary art from the Middle East are defined and how these perspectives intersect with global art discourses. Inside, leading figures from the Middle Eastern art world, western art historians, art theorists and museum curators discuss the historical and cultural circumstances which have shaped contemporary art from the Middle East, reflecting on recent exhibitions and curatorial projects and revealing how artists have struggled with the label of 'Middle Eastern Artist'. Chapters reflect on the fundamental methodologies of art history and cultural studies - considering how relevant they are when studying contemporary art from the Middle East - and investigate the ways in which contemporary, so-called 'global', theories impact on the making of art in the region. Drawing on their unique expertise, the book's contributors offer completely new perspectives on the most recent cultural, intellectual and socio-political developments of contemporary art from the Middle East.

Queens, Queen Mothers, Priestesses, and Power Lagos : Nigeria Magazine

This beautifully produced volume includes over 150 artworks by 50 contemporary Arab artists whose groundbreaking works reflect the pulse of region.

Arabicity American Univ in Cairo Press

This collection of original essays brilliantly interrogates the often ambivalent place of Africa in the imaginations, cultures and politics of its "New World" descendants. Combining literary analysis, history, biography, cultural studies, critical theory and politics, *Imagining Home* offers a fresh and creative approach to the history of Pan-Africanism and diasporic movements. A critical part of the book's overall project is an examination of the legal, educational and political institutions and structures of domination over Africa and the African diaspora. Class and gender are placed at center stage alongside race in the exploration of how the discourses and practices of Pan-Africanism have been shaped. Other issues raised include the myriad ways in which grassroots religious and cultural movements informed Pan-Africanist political organizations; the role of African, African-American and Caribbean intellectuals in the formation of Pan-African thought—including W.E.B. DuBois, C.L.R. James and Adelaide Casely Hayford; the historical, ideological and institutional connections between African-Americans and South Africans; and the problems and prospects of Pan-Africanism as an emancipatory strategy for black people throughout the Atlantic.

Muhammad and the Conquests of Islam CUA Press

A presentation of important issues in the study of modern Africa. It addresses: decolonization and the end of Empire; democracy and the nation state; epidemics in Africa - the human and financial costs; development - failure or success; the African environment - origins of a crisis; and more.

Women Leaders of Africa, Asia, Middle East, and Pacific Princeton University Press

This book is a selection from the three books that I published so far. 'A Child in Ruins' is the title of the first of these books. *A Crianca em Ruínas* (*A Child in Ruins*), first published in 2001 *A Casa*, *a Escuridão* (*The House, the Darkness*), first published in 2002 *Gaveta de Papeis* (*Drawer of Papers*), first published in 2008 The selection of the poems was made by me with some suggestions by Hugo. 'A Child in Ruins' was awarded the Award of the Portuguese Society of Authors for the best poetry book of that year. 'Gaveta de Papeis' was awarded the Daniel Faria Award for poetry. This is the first time 'A Child in Ruins' has been translated into English."

Emergency Exit Rowman & Littlefield

While providing critical perspectives on women, gender, sex and sexuality, and the colonial encounter, she considers how it was possible for this woman to take on the office and responsibilities of a traditionally male role.

The Unity of the Nations Schenkman Books

Flamboyant, theatrical and ambitious, Margaret Cavendish was one of the seventeenth century's most striking figures: a woman who ventured into the male spheres of politics, science, philosophy and literature. *The Blazing World* is a highly original work: part Utopian fiction, part feminist text, it tells of a lady shipwrecked on the *Blazing World* where she is made Empress and uses her power to ensure that it is free of war, religious division and unfair sexual discrimination. This volume also includes *The Contract*, a romance in which love and law work harmoniously together, and *Assaulted and Pursued Chastity*, which explores the power and freedom a woman can achieve in the disguise of a man.

A Child in Ruins Anchor

Extrait de amazon.com : "Among Africanists and feminists, the Igbo-speaking women of southeastern Nigeria are well known for their history of anti-colonial activism which was most demonstrated in the 1929 War against British Colonialism. Perplexed by the magnitude of the Women's War, the colonial government commissioned anthropologists/ethnographers to study the Igbo political system and the place of women in Igbo society. The primary motive was to have a better understanding of the Igbo in order to avoid a repeat of the Women's War. This study will analyze the complexity and flexibility of gender relations in Igbo society with emphasis on such major cultural zones as the Anioma, the Ngwa, the Onitsha, the Nsukka, and the Aro."

Myths and Facts 1976 State University of New York Press

Winner of the José Saramago Literary Award In an unnamed Portuguese village, against a backdrop of severe rural poverty, two generations of men and women struggle with love, violence, death, and—perhaps worst of all—the inescapability of fate. A pair of twins conjoined at the pinky, a 120-year-old wise man, a shepherd turned cuckold by a giant, and even the Devil himself make up the unforgettably oddball cast of *The Implacable Order of Things*. As these lost souls come together and drift apart, José Luís Peixoto masterfully reveals the absurd, heartbreaking, and ultimately bewitching aspects of human nature in a literary performance that heralds the arrival of an astoundingly gifted and poetic writer.

An African Victorian Feminist Walter de Gruyter GmbH & Co KG

A comprehensive monograph dedicated to one of the most influential Arab artists of our time. Contemporary book art makes possible a myriad of encounters across vast spaces of time and geography as well as between the book and the reader. Intimate in nature, the latter forge new ways of seeing and reading the word and the world far from outside interference. Book art thus opens a space for privacy in a world that is marked by a lack of individual agency and liberty face to state control and surveillance. Rafa Nasiri's book art stands out as a masterful example, as it draws on diverse traditions of book culture, from ancient Mesopotamia to the Arabic-Islamic world, China, and Europe and is, at the same time, part and parcel of contemporary artistic practices worldwide. Inspired by Arabic poetry, especially after the Iraq war of 2003, Nasiri has produced a number of limited editions on classical Arabic literature, from the Abbasid poet al-Mutanabbi to the Andalusian poet Ibn Zaydun and al-Hariri's famous *Maqamat* as transmitted by the thirteenth-century Baghdadi calligrapher cum miniature painter al-Wasiti, as well as on modern Arabic literature, written by the Palestinian poet Mahmoud Darwish and others. Born in Tikrit, Iraq, Rafa Nasiri (1940-2013) studied painting at the Institute of Fine Arts in Baghdad. In 1959, he went to study printmaking at the Central Academy of Fine Arts in Beijing, where he was introduced to Chinese woodcut and watercolor techniques. He pursued his studies in printmaking at the Gravura in Lisbon, Portugal, returning to Baghdad to open the Graphic Arts Department at the Institute of Fine Arts in 1974 and Nasiri Graphic Studio in 1987. After the Gulf war of 1991, he left for Amman, continuing his life and work in exile. He taught at Yarmouk University in Irbid, Jordan, and Bahrain University in Manama, Bahrain.