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Denis Crowdy

Exploring World Art Eric Venbrux, Pamela Sheffield Rosi, Robert Louis Welsch, 2006 Collection of articles by various authors, including the editors.

The Melanesian World Eric Hirsch, Will Rollason, 2019-03-28 This wide-ranging volume captures the diverse range of societies and experiences that form what has come to be known as Melanesia. It covers prehistoric, historic and contemporary issues, and includes work by art historians, political scientists, geographers and anthropologists. The chapters range from studies of subsistence, ritual and ceremonial exchange to accounts of state violence, new media and climate change. The 'Melanesian world' assembled here raises questions that cut to the heart of debates in the human sciences today, with profound implications for the ways in which scholars across disciplines can describe and understand human difference. This impressive collection of essays represents a valuable resource for scholars and students alike.

High Winds Sylvan Oswald, 2017-06-10 How does sleep--or its absence--change us? At the end of another wakeful night, High Winds tears off on a hallucinatory road trip in search of his estranged half brother, led by cryptic signs and coincidences. Part modern-day pillow book, part picture book for adults, and told in an associative, elliptical style, the narrative takes readers deep into a dreamlike Western landscape. Jessica Fleischmann's atmospheric imagery amplifies the words on every page, referencing 1980s graphics, net art, and something yet unseen; Sylvan Oswald's text inhabits and draws meaning from this visual environment. Gas stations, local legends, and unlikely rock formations become terrain for explorations of fear, fantasy, masculinity, medication, spatial structures, and bodily functions--inspired by the author's experience of gender transition, insomnia, and moving to Los Angeles. Poetic and funny, surreal and beautiful--High Winds makes a delightful companion, before or instead of a good night's sleep.

The State and Its Enemies in Papua New Guinea Alexander Wanek, 2013-10-11 A study of nation-building processes in the young state of Papua New Guinea, and of opposition to these in one of the country's peripheral provinces, Manus. Intense resistance to Lucifer (the state) is offered there by Wind Nation, the old Paliau Movement made famous by Mead and Schwartz.

South Pacific Handbook David Stanley, 1982 Travel guide, with brief general studies, for Pacific - covers history under colonialism, traditional culture, entry requirements, leisure and transport facilities, tourist attractions, etc. Bibliography,

glossary, illustrations, maps.

Pulling the Right Threads Laura Zimmer-Tamakoshi, Jeanette Dickerson-Putman, 2024-05-20 A tribute to Jane C. Goodale, Pulling the Right Threads discusses the vibrant ethnographer and teacher's principles for mentoring, collaborating, and performing fieldwork. Known for her ethnographic research in the Pacific, development of the Association of Social Anthropology in Oceania, and influence in the anthropology department at Bryn Mawr College, Goodale and other contributors renew the debate in anthropology over the authenticity of field data and representations of other cultures. Together, they take aim at those who claim ethnography is outmoded or false.

Practising Self-Government Yash Ghai, 2013-08-29 An examination of how the constitutional frameworks for autonomies around the world really work.

Hearing the Future Denis Crowdy, 2016-01-31 During the turbulent decades of the 1970s and 1980s, Papua New Guinea gained political independence from a colonial hold that had lasted almost a century. It was an exciting time for a diverse group of pioneering musicians who formed a band they named Sanguma. These Melanesian artists heard an imagined future and performed it during a socially and politically critical time for the region. They were united under one goal: to create a sound that represented the birth of a new, sovereign, and distinctly Melanesian nation; and to express their values, identities, and cosmology through their music and performance. Sanguma's experimental music sounded the complex expectations and pressures of their modern nation and helped to steer its postcolonial journey through music. In *Hearing the Future*, Australian ethnomusicologist Denis Crowdy documents and analyzes the music and activities of the Sanguma band, arguing that their music was a vital form of cultural expression in sync with sociopolitical change then taking place in PNG. Drawing from rock, jazz, and nascent world music influences, Sanguma reached audiences far from their home nation, introducing the world to modern music, Melanesia-style, with its fusion of old and new, local and global. Performances ranged from ensembles of Melanesian log drums (garamuts) to extended songs and improvisations involving electric guitars, synthesizers, saxophone, trumpet, bamboo percussion, panpipes, and kuakumba flutes. The band sang in a variety of local vernacular languages, as well as in Tok Pisin and English. To further emphasize their ancestral style, the musicians wore decorative headdresses and body decoration from all around the nation, along with distinctive pants featuring indigenous designs. As the optimism of the early years of the nation faded due to harsh economic and social realities, and as an increasingly commercial popular music scene came to dominate public music culture, tensions between a once heard future and the sounding present emerged. Continuing a theoretical trajectory in ethnomusicology, Crowdy explores the role of music in imagining, constructing, and representing national and regional identity. The analysis reveals inherent tensions between distinctly Melanesian ideals and the complexities in navigating the realities of local neoliberal capitalism.

Artistic Heritage in a Changing Pacific Philip J. C. Dark, Roger G. Rose, 1993-09-01 "The great value of [this work] is

the uniformly high quality of papers and their revelation of contemporary trends in Oceanic art research.” —Ethnoarts

Exploratory Programming for the Arts and Humanities, second edition Nick Montfort, 2021-05-18 A new edition of a book for anyone who wants to learn programming to explore and create, with exercises and projects to help readers learn by doing. This book introduces programming to readers involved with the arts and humanities; there are no prerequisites, and no previous knowledge of programming is assumed. Nick Montfort reveals programming to be not merely a technical exercise within given constraints but a tool for sketching, brainstorming, and inquiry. He emphasizes programming's exploratory potential—its facility to create new kinds of artworks and to probe data for new ideas. The book is designed to be read alongside the computer, allowing readers to program while making their way through the chapters. It offers practical exercises in writing and modifying code and outlines free projects that allow learners to pursue their own interests.

Myth + Magic Crispin Howarth, Barry Craig, Natalie Wilson, 2015 Papua New Guinea's mighty Sepik River has been home to many communities for over a thousand years and yet how much do we, as outsiders, as Australians with our long history of involvement with PNG, really know and understand the culture and visual arts of this region? Myth + magic: art of the Sepik River, Papua New Guinea provides a rare opportunity to encounter masterpieces from the Sepik, works of art that speak of a time and place where spirits and ancestors were integral to daily life. These works come from the rich collections of the National Gallery of Australia, other Australian museums and art galleries, and the Papua New Guinea National Museum and Art Gallery. This publication celebrates the unique cultures of a country that has been so closely linked to ours, a country that is now celebrating its fortieth anniversary of independence.

Engendering objects Anna-Karina Hermkens, 2013-07-01 Engendering objects explores social and cultural dynamics among Maisin people in Collingwood Bay (Papua New Guinea) through the lens of material culture. Focusing upon the visually stimulating decorated barkcloths that are used as male and female garments, gifts, and commodities, it explores the relationships between these cloths and Maisin people. The main question is how barkcloth, as an object made by women, engenders people's identities, such as gender, personhood, clan and tribe, through its manufacturing and use. This book describes in detail how barkcloth (tapa) not only visualizes and expresses, but also materializes and defines, people's multiple identities. By 'following the object' and how it is made and used in the performance of life-cycle rituals, in exchanges and in church festivities, this interaction between people and things, and how they are mutually constituted, becomes visible. How are women's bodies and minds linked with the production of barkcloth? How do cloths produced by women both establish and contest clan identity? In what ways is the commodification of barkcloth related to gender dynamics? Barkcloth and its associated designs show how gender ideologies and the socio-material constructions of identity are performed and, as such, developed, established and contested. The narratives of both men and women reveal the ways in which barkcloth provides a link with the past and dreams for the future. The author argues that the cloths and their designs embody dynamics of Maisin

culture and in particular of Maisin gender relations. In contributing to the current debates on the anthropology of 'art', this study offers an alternative way of understanding the significance of an object, like decorated barkcloth, in shaping and defining people's identities within a local colonial and postcolonial setting of Papua New Guinea. "Engendering Objects is among the most comprehensive and innovative new works emerging from Melanesia examining the intimate connections between material culture, cultural identity and gendered personhood. Drawing upon extensive ethnographic fieldwork, archival research and examination of museum collections, Anna-Karina Hermkens traces the enduring yet innovative place of tapa (barkcloth) among the Maisin people. Written with warm compassion and immediacy, the book is a theoretically provocative, accessible and compelling portrait of changing life in a Papua New Guinean village society." - John Barker, University of British Columbia "This book makes a most welcome contribution to the study of the materiality by showing how gender is performed in the sensuous terms of clothing, food, and the exchange of objects. Anna-Karina Hermkens accomplishes this with enviable care and intellectual resources, and a prose and ethnography that make the book a pleasure to read." - David Morgan, Duke University "Anna-Karina Hermkens takes us to look at designs on bark cloth from Papua New Guinea through a magnifying glass. A fascinating perspective on material culture evolves. Beyond the art work we discover individuals - mainly women - painting their stories about who they and their beloved are as women and men, as traditional members of a clan, and also what they head for as strugglers in a new economy driven world." - Christian Kaufmann, Honorary Research Associate, Sainsbury Research Unit, University of East Anglia, Norwich UK, former curator for Oceania at the Museum der Kulturen Basel

World Art Ben Burt, 2020-07-12 What do we mean by 'art'? As a category of objects, the concept belongs to a Western cultural tradition, originally European and now increasingly global, but how useful is it for understanding other traditions? To understand art as a universal human value, we need to look at how the concept was constructed in order to reconstruct it through an understanding of the wider world. Western art values have a pervasive influence upon non-Western cultures and upon Western attitudes to them. This innovative yet accessible new text explores the ways theories of art developed as Western knowledge of the world expanded through exploration and trade, conquest, colonisation and research into other cultures, present and past. It considers the issues arising from the historical relationships which brought diverse artistic traditions together under the influence of Western art values, looking at how art has been used by colonisers and colonised in the causes of collecting and commerce, cultural hegemony and autonomous identities. *World Art* questions conventional Western assumptions of art from an anthropological perspective which allows comparison between cultures. It treats art as a property of artefacts rather than a category of objects, reclaiming the idea of 'world art' from the 'art world'. This book is essential reading for all students on anthropology of art courses as well as students of museum studies and art history, based on a wide range of case studies and supported by learning features such as annotated further reading and chapter opening

summaries.

Religion and Retributive Logic Carole M. Cusack, Christopher Hartney, 2010 Garry Winston Trompf (b.1940) in his outstanding academic career has inspired scholars in the fields of Studies in Religion and the History of Ideas. In this volume his colleagues and students critique and expand upon the world of this outstanding academic. The book is divided into four parts, Melanesia, Ancient World Studies, Philosophical and Methodological Considerations and Historiography. Authors address Trompf's research in works such as *The Idea of Historical Recurrence in Western Thought*, *Early Christian Historiography* and themes of Melanesian religion that Trompf address in *Payback*. No study in the religions of Oceania or ideals of millennialism should ignore this critical assessment of Garry Trompf's work.

A Report on Students' Knowledge of Traditional Art Sigrid Docken Mount, 1985

4th Edition of International Students Conference—Research in Architecture Nilesh Pore, 2023-08-14 This edition has offered a unique platform for a constructive dialogue with the students and experts in the field of Architecture. Also, providing an opportunity to participate in an offline as well as online mode. The conference has prioritized on broadening the students' knowledge and contribution towards the profession. Research fosters critical thinking and analytical skills and helps in defining academic, career and personal interests. Through the 4th National Students Conference on Research in Architecture our purpose to promote innovative, diverse, and scholarly exchange of ideas has been met. The conference has aimed to deliver the most recent relevant research, best practices, and critical information to support higher education professionals and experts. It has provided a professional platform to refresh and enrich the knowledge base and explore the latest innovations. It also provides a platform to the students of architecture to present their research to academicians and professionals as well as receive valuable feedback from them.

Department of the Interior and Related Agencies Appropriations for 1992 United States. Congress. House. Committee on Appropriations. Subcommittee on Department of the Interior and Related Agencies, 1991

Hunting the Collectors Susan Cochrane, Max Quanchi, 2014-11-10 This volume investigates Pacific collections held in Australian museums, art galleries and archives, and the diverse group of 19th and 20th century collectors responsible for their acquisition. The nineteen essays reveal varied personal and institutional motivations that eventually led to the conservation, preservation and exhibition in Australia of a remarkable archive of Pacific Island material objects, art and crafts, photographs and documents. *Hunting the Collectors* benchmarks the importance of Pacific Collections in Australia and is a timely contribution to the worldwide renaissance of interest in Oceanic arts and cultures. The essays suggest that the custodial role is not fixed and immutable but fluctuates with the perceived importance of the collection, which in turn fluctuates with the level of national interest in the Pacific neighbourhood. This cyclical rise and fall of Australian interest in the Pacific Islands means many of the valuable early collections in state and later national repositories and institutions have

been rarely exhibited or published. But, as the authors note, enthusiastic museum anthropologists, curators, collection managers and university-based scholars across Australia, and worldwide, have persisted with research on material collected in the Pacific. This volume is a very important one for anyone studying the art and material culture of the Pacific. It focuses on collections now in Australia. Even those well versed in museum collections from the Pacific will learn about many important but little-known collectors as well as better-known figures like the anthropologists F. E. Williams and Thomas Farrell, the husband of Queen Emma. This will be a treat for students and specialist alike. —Professor Robert L. Welsch, University of Dartmouth

Maidens Monte Michael Moore, 2005-06-17 A showcase of sketches and finishes by this fan-favorite.
Art and AsiaPacific, 2008

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