

MJC Spring 2019

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PART THREE: ART AS CULTURAL HERITAGE: Chapter 20: Africa, Oceania, and the Americas

CHAPTER OVERVIEW

Chapter 20 concludes “Part Three: Art as Cultural Heritage” with the traditional art and architecture of Africa, Oceania, and the Americas. This chapter demonstrates how the artforms of these diverse cultures fulfilled the needs of religious rituals, civic life, and community functions.

LEARNING OBJECTIVES

- 20.1 Identify the variety of materials, styles, and cultural purposes that characterize traditional African art.
- 20.2 Analyze the range of visual characteristics and meaning found in Oceanic and Australian art.
- 20.3 Examine the continuation of artistic traditions in native North American cultures.
- 20.4 Describe media and functions of art in Mesoamerica and South America.

CHAPTER OUTLINE

- Africa
 - Yoruba and Benin
 - Mali, Cameroon, and Congo
 - Ghana and Angola
- Oceania and Australia
 - Melanesia
 - Micronesia and Polynesia
 - Australia
- Native North America
 - Plains
 - Southwest
 - Pacific and Northwest Coast
- Mesoamerica and South America
 - Mesoamerica
 - South America

Creators: Howling Wolf: Warrior and Artist



Cheyenne prisoner Howling Wolf at Fort Marion



Howling Wolf (Southern Cheyenne, 1849-1927)

DRAWING BOOK

This short documentary on Edward Curtis's photographs of North American Indians is the only complete source of images of all the tribes at that time history. There is a complete film called "Coming to Light" which I would recommend you watch. It is available on YouTube.

[Edward Curtis's life and photography](#) Please click on the small image to the left to access the film



The Economist

Edward Curtis undertook one of the greatest photographic odysseys ever when he set out to document North American Indians in the early 20th century.

Africa's Past life and Benin Kingdom 12th 19th century	WHAT IS KENT CLOTH?	EASTER ISLAND
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ROCK ART OF DREAMTIME PAINTING		Lost Cities of the Inca National Geographic from National Geographic
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PBS Documentary 2016 ~ Teotihuacan's Lost Kings Secrets of the Dead Weekend Special Documentary

NATIVE AMERICAN ART		
 Published on Mar 17, 2018 Speaking to both the past and present: Clarissa Rizal's Resilience Robe	 Published on Mar 17, 2018 Global trade and an 18th-century Anishinaabe outfit	 Published on Mar 17, 2018 "Nampeyo (Hopi-Tewa), polychrome jar, c. The 1930s, clay and pigment, 13 x 21 cm (National Museum of the American Indian, Smithsonian Institution)"

(Once the presentation is downloaded click on it to open.)

KEY TERMS

cut-pile embroidery

Dreamtime

kachina

mana

terra cotta

totem

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