

Arabesques Decorative Art In Morocco

Arabesques Amazigh Arts in Morocco Traditional Art in Morocco Arts & Crafts of Morocco Art in the Service of Colonialism Art and the Jews of Morocco colmagine Museums The Prehistoric Rock Art of Morocco The Fabric of Moroccan Life Morocco Bookbinding Considered as a Fine Art, Mechanical Art and Manufacture The Magazine of Art Andalusian Morocco: A Discovery in Living Art Morocco New Moroccan Style The Library & Art Collection of Henry de Pene Du Bois, of New York. BCatalogue of the educational division of the South Kensington museum Catalogue of the Educational Division of the South Kensington Museum The Saturday Review of Politics, Literature, Science and Art Catalogue of D. Appleton & Co.'s Publications Cynthia Becker Jan Weiser James F. Jereb Hamid Irbouh André Goldenberg Katarzyna Pieprzak Susan Searight Niloo Imami Paydar Daniel J. Schroeter Henry Benjamin Wheatley 'Abdelaziz Touri Susan Sully Henri Pène du Bois Victoria and Albert museum D. Appleton and Company

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provides keys to the understanding of moroccan architecture and geometrical arabesques

in southeastern morocco around the oasis of tafilalet the ait khabbash people weave brightly colored carpets embroider indigo head coverings paint

their faces with saffron and wear ornate jewelry their extraordinarily detailed arts are rich in cultural symbolism they are always breathtakingly beautiful and they are typically made by women like other amazigh berber groups but in contrast to the arab societies of north africa the ait khabbash have entrusted their artistic responsibilities to women cynthia becker spent years in morocco living among these women and through family connections and female fellowship achieved unprecedeted access to the artistic rituals of the ait khabbash the result is more than a stunning examination of the arts themselves it is also an illumination of women s roles in islamic north africa and the many ways in which women negotiate complex social and religious issues one of the reasons amazigh women are artists is that the arts are expressions of ethnic identity and it follows that the guardians of amazigh identity ought to be those who literally ensure its continuation from generation to generation the amazigh women not surprisingly the arts are visual expressions of womanhood and fertility symbols are prevalent controlling the visual symbols of amazigh identity has given these women power and prestige their clothing tattoos and jewelry are public identity statements such public artistic expressions contrast with the stereotype that women in the islamic world are secluded and veiled but their role as public identity symbols can also be restrictive and history french colonialism the subsequent rise of an arab dominated government in morocco and the recent emergence of a transnational berber movement has forced ait khabbash women to adapt their arts as their people adapt to the contemporary world by framing amazigh arts with historical and cultural context cynthia becker allows the reader to see the full measure of these fascinating artworks

the spectacular arts and crafts of morocco reflect a timeless mingling of influences from moorish spain sub saharan africa and the middle east all the exotic worlds that once congregated at this crossroads of ancient trading routes striking in its versatility and diversity moroccan art has long influenced artists architects and designers this volume superbly illustrated with more than 150 original color photographs brings the dazzling splendor of a thriving artisan tradition to a wider and increasingly appreciative international audience vibrantly colored textiles exquisitely crafted jewelry finely worked leather wood metal and an enormous collection of pottery and ceramics are all gathered together in this engaging guide by a leading morocco scholar these marvelous objects are inspired in form and content by the tribal lifestyle and powerful animistic beliefs of the nomadic artisans as well as by the compelling aesthetic traditions of the moslem world giving each item s utility and remarkable beauty a spiritual resonance with a lively text describing traditional artistic forms and techniques and a comprehensive analysis of the belief systems festivals and ceremonies to which

the arts and crafts of morocco will prove irresistible not only to those intrigued by this fascinating land but also to collectors designers and anyone in search of original decorative ideas

art in the service of colonialism throws new light on how nothing in the moroccan french protectorate 1912 1956 escaped the imprints of metropolitan ideology and how the french transformed and dominated moroccan society by looking at how the arts and crafts were transformed in the colonial period hamid irbouh argues that during the moroccan protectorate 1912 1956 the french imposed their domination through a systematic modernisation and regulation of local arts and crafts they also stewarded moroccans into industrial life by establishing vocational and fine arts schools the french archives arabic sources and oral testimonies which irbouh used demonstrate complex relationships between colonial administrators of both genders and their interactions with moroccan officials notables and the poor the french co opted some locals into joining these educational institutions which respected and reinforced familiar pre protectorate social structures the artisans became the best workers in the french empire and artists exhibited abroad and cultivated a european and american clientele the contradictions between reformist goals and the old order nevertheless added to social dislocations and led to rebellion against french hegemony irbouh focuses on how french women infiltrated the feminine moroccan milieu to buttress colonial ideology and how at critical moments moroccan women and their daughters rejected traditional passive roles and sabotaged colonial plans france s legacy in moroccan arts and crafts provoked a backlash in the postcolonial period after independence local artists searching for their own identities sought to reclaim their authenticity the struggle to define a pristine visual heritage still rages and the author by underlining french contributions to moroccan artistic and craft production challenges the conclusions of the artists and critics who have argued for the establishment of an unadulterated art devoid of most or even all foreign influences as in so many areas of moroccan society this book reveals that the weight of colonial history remains heavily present in this well conceived book based on original archival sources hamid irbouh investigates how french colonial administrators employed french women to inculcate colonial ideology by establishing new craft schools for notable and poor families in moroccan cities the french intended not only to teach modernized versions of old moroccan crafts but also wanted to instill new work habits and modern concepts of time into the girls and young women who attended their schools dr irbouh demonstrates how french women administrators took the lead in this effort and also shows how moroccan women absorbed their lessons but also resisted the colonial enterprise his is a novel approach to

colonial art history situating moroccan art production in large social political and ideological contexts bloomsbury publishing

for centuries the artistry of the jewish community in morocco has flourished as much in urban areas as in the countryside in metalwork manuscripts silks wool leather woodwork often this creativity has given birth to exceptional works that showcase the talent and originality of artists and artisans who have nonetheless remained anonymous originally from morocco andre goldenberg is an ethnologist who has devoted a significant part of his life to collecting the art of the jews of morocco artefacts that show a unique artistic perspective and an extremely fine artistic quality the extraordinary collection of objects assembled in this volume reveals the multiple facets of the art of moroccan jews while the meticulous research that accompanies the catalogue promises to preserve this culture for future generations this richly illustrated book constitutes an imaginary museum carefully detailing hundreds of masterpieces of jewish moroccan art gathered from public and private collections in morocco and abroad

imagined museums examines the intertwined politics surrounding art and modernization in morocco from 1912 to the present by considering the structure of the museum not only as a modern institution but also as a national monument to modernity asking what happens when museum monuments start to crumble in an analysis of museum history exhibition policy the lack of national museum space for modern art and postmodern exhibit spaces in morocco katarzyna pieprzak focuses on the role that art plays in the social fabric of a modernizing morocco she argues that the decay of colonial and national institutions of culture has invited the rethinking of the museum and generated countermuseums to stage new narratives of art memory and modernity through these spaces she explores a range of questions how is modernity imagined locally how are claims to modernity articulated how is moroccan modernity challenged globally in this first cultural history of modern moroccan art and its museums pieprzak goes beyond the investigation of national institutions to treat the history and evolution of multiple museums from official state and corporate exhibition spaces to informal popular street level art and performance spaces as cultural architectures that both enshrine the past and look to the future

this study analyses almost 300 known prehistoric rock art sites dating from c 2500 bc set within their environmental context susan searight discusses the themes and motifs represented comprising anthropomorphs human hands and feet weapons agricultural tools chariots and geometric forms and their distribution

for centuries the people of morocco have been producing magnificent embroideries pile rugs and flatweaves the fabric of moroccan life showcases rare embroideries hangings and rugs that reflect the broad range of traditions and cultural influences active in morocco during the 18th 19th and 20th centuries the book explores the artistic importance of these superb weavings as well as their central role in moroccan culture approximately 150 pieces and numerous details are illustrated in colour and additional photographs including many that were taken in the 1930s show how they were once used in everyday life in morocco the book includes essays on moroccan embroidery and its origins traditional costumes of the cities and rural areas the weavings of the berbers and other ethnic groups and the distinctive characteristics of items made by particular ethnic sub groups the contributing writers are eminent scholars and experts in a variety of fields including moroccan history and culture moroccan rugs textiles and clothing and natural dyes a wealth of information is included that has never before been available in one volume niloo imami paydar is curator of textiles and costumes at the indianapolis museum of art ivo grammet is coordinator of a new museum in nador northern morocco the contributors include gérard boëly gebhard blazek katherine dolk ellis narjys el alaoui mustapha hansali annette korolnik andersch marcel korolnik zineb lehmam russell pickering ahmed skounti frieda sorber wilfried stanzer and marie france vivier

publ in occasion of the exhibition at the jewish museum new york sept 24 2000 feb 11 2001

a treasury of ideas inspirations and images this book captures morocco s colorful multifarious design heritage and shows how to bring a touch of morocco into the home 250 full color photos

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