

Arabesques Decorative Art In Morocco

Arts and Crafts of Morocco Amazigh Arts in Morocco Arabesques Art in the Service of Colonialism Arts & Crafts of Morocco Imagined Museums The Magazine of Art Bookbinding Considered as a Fine Art, Mechanical Art and Manufacture Morocco Morocco Catalogue of the Valuable and Extensive Library of Books on Angling The Art Collector Catalogue of D. Appleton & Co.'s Publications The Saturday Review of Politics, Literature, Science and Art The Fabric of Moroccan Life The Art of the Old English Potter The Publishers' Trade List Annual Examples of the Art of Book-binding Moroccan Modernism The Library & Art Collection of Henry de Pene Du Bois, of New York. B James F Jereb Cynthia Becker Hamid Irbouh James F. Jereb Katarzyna Pieprzak Henry Benjamin Wheatley Daniel J. Schroeter Edward Snow Alfred Trumble D. Appleton and Company Niloo Imami Paydar Louis Marc Solon Bernard Quaritch Holiday Powers Henri Pène du Bois

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reveals the dazzling fusion of cultural influences in moroccan arts and crafts its unique geographical location established morocco as a center of cultural exchange and its remarkable arts and crafts are the product of a centuries long intermingling of influences from other parts of africa and the traditions of islam and from the singular cultural alliance of the moors and the spaniards superbly illustrated with more than 150 specially commissioned color photographs arts and crafts of morocco illuminates the wonders of this thriving tradition dr james f jereb s pioneering account based on his own first hand research examines an extensive range of media vibrantly colored textiles jewelry in a range of exquisite configurations original leather wood and metalwork and an enormous variety of pottery and ceramics these marvelous objects derive either from a rural lifestyle with symbols and patterns that reflect the powerful animistic beliefs of the berber country artisans or from the cities where islamic tenets compose the cultural foundation all of these works are thus endowed with a spiritually charged significance that determines their functions and ensures their remarkable beauty this in depth study is made complete with guidance on moroccan arts and crafts from expert collectors and a revealing analysis of the belief systems festivals and ceremonies that inform the predominant techniques and visual motifs of moroccan art

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 unprecedented 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

provides keys to the understanding of moroccan architecture and geometical arabesques

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 become 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

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 morroco 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 are linked 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

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

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

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 g rard bo ly gebhard blazek katherine dolk ellis narjys el alaoui mustapha hansali annette korolnik andersch marcel korolnik zineb lehman russell pickering ahmed skounti frieda sorber wilfried stanzer and marie france vivier

this groundbreaking study of moroccan modernism in the visual arts contextualizes the work in terms of postcolonial struggles and a constellation of contemporary artistic movements in the years after independence new art forms and practices flourished at the casablanca  cole des beaux arts transforming the colonial relic into a wellspring of moroccan modernism casablanca school artists including farid belkahia mohammed chebaa and mohammed melehi defined the modernist movement in morocco their visual arts activism was displayed at their iconic outdoor exhibition in the djemaa al fna plaza in marrakech in their collaborations with the cultural and political journal souffles through their radical anticolonial pedagogy and through their use of abstraction to expand the horizons of postcolonial national culture in moroccan modernism holiday powers argues that the pedagogy and transnational solidarities of this generation of artists were intrinsic to their broader artistic projects she advances a novel reading of moroccan modernism that is rooted in its cosmopolitan national context and in pan africanism and pan arabism the transnational anticolonial intellectual movements that defined the era

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