

Chapter 1 : Henry Ossawa Tanner - Wikipedia

Only 7 black and white photos of very average African tribal objects, which wouldn't be so bad if the text wasn't such dated pretentious nonsense. Not valuable as a reference book at any level, unless you want to get a flavor of how patronizing people were towards Africa, Africans and African art in

In Western African art in particular, there is a widespread emphasis on expressive individualism while simultaneously being influenced by the work of predecessors. An example would be Dan artistry as well as its presence in the Western African diaspora. The human figure has always been the primary subject matter for most African art, and this emphasis even influenced certain European traditions. The human figure may symbolize the living or the dead, may reference chiefs, dancers, or various trades such as drummers or hunters, or even may be an anthropomorphic representation of a god or have other votive function. Another common theme is the inter-morphosis of human and animal. African artworks tend to favor visual abstraction over naturalistic representation. This is because many African artworks generalize stylistic norms. African artists tend to favor three-dimensional artworks over two-dimensional works. Even many African paintings or cloth works were meant to be experienced three-dimensionally. House paintings are often seen as a continuous design wrapped around a house, forcing the viewer to walk around the work to experience it fully; while decorated cloths are worn as decorative or ceremonial garments, transforming the wearer into a living sculpture. Distinct from the static form of traditional Western sculpture African art displays animation, a readiness to move. An extension of the utilitarianism and three-dimensionality of traditional African art is the fact that much of it is crafted for use in performance contexts, rather than in static ones. For example, traditional African masks and costumes very often are used in communal, ceremonial contexts, where they are "danced. In African thought, the three cannot be differentiated. Often a small part of an African design will look similar to a larger part, such as the diamonds at different scales in the Kasai pattern at right. More recently it has been described in terms of fractal geometry. Recently, however, there has been a movement among African art historians and other scholars to include the visual culture of other regions and time periods. Finally, the arts of the people of the African diaspora , in Brazil , the Caribbean and the southeastern United States , have also begun to be included in the study of African art. In this Nok work, the head is dramatically larger than the body supporting it, yet the figure possesses elegant details and a powerful focus. The neat protrusion from the chin represents a beard. Necklaces from a cone around the neck and keep the focus on the face. Sudanese basket-tray, tabar of weaved natural plant fibre, coloured in different colours African art takes many forms and is made from many different materials. Most African artworks are wood sculptures, probably because wood is a very widespread material. Jewellery is a popular art form and is used to indicate rank, affiliation with a group, or purely for aesthetics. Sculptures can be wooden, ceramic or carved out of stone like the famous Shona sculptures, [15] and decorated or sculpted pottery comes from many regions. Various forms of textiles are made including chitenge, mud cloth and kente cloth. Mosaics made of butterfly wings or colored sand are popular in west Africa. Traditional African religions[edit] You can help by adding to it. July Main article: The very nature of African art stem from their themes of religious symbolism, functionalism and utilitarianism. In the various Traditional African beliefs, Africans draw from their artistic traditions as sources of inspiration. Indeed the African art reflect images of ancestral spirits, and pantheons of indigenous gods and goddesses. African rock art in the Sahara in Niger preserves year-old carvings. Often depicting the abundance of surrounding nature, the art was often abstract interpretations of animals, plant life, or natural designs and shapes. The Nubian Kingdom of Kush in modern Sudan was in close and often hostile contact with Egypt, and produced monumental sculpture mostly derivative of styles that did not lead to the north. More complex methods of producing art were developed in sub-Saharan Africa around the 10th century, some of the most notable advancements include the bronzework of Igbo Ukwu and the terracottas and metalworks of Ile Ife Bronze and brass castings, often ornamented with ivory and precious stones , became highly prestigious in much of West Africa , sometimes being limited to the work of court artisans and identified with royalty , as with the Benin Bronzes. Influence on Western art[edit] Main article: Colonization during the nineteenth

century set up a Western understanding hinged on the belief that African art lacked technical ability due to its low socioeconomic status. These artists saw in African art a formal perfection and sophistication unified with phenomenal expressive power. The study of and response to African art, by artists at the beginning of the twentieth century facilitated an explosion of interest in the abstraction, organisation and reorganisation of forms, and the exploration of emotional and psychological areas hitherto unseen in Western art. By these means, the status of visual art was changed. Art ceased to be merely and primarily aesthetic, but became also a true medium for philosophic and intellectual discourse, and hence more truly and profoundly aesthetic than ever before. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. June Learn how and when to remove this template message European architecture was strongly influenced by African art. During the s, European architects transformed buildings into big-scale sculptures, replacing unnecessary decoration so criticized by Adolf Loos, by integrating textured murals and large bas-reliefs in walls. During the s, African art influenced Brutalism, both in language and symbolism, particularly in the late Le Corbusier, Oscar Niemeyer and Paul Rudolph. Unlike Europe, African art never established boundaries between body art, painting, sculpture and architecture; thanks to this, Western architects can now extend towards different art expressions. Traditional art[edit] Head of a scepter; 19th century; by Yombe people Traditional art describes the most popular and studied forms of African art which are typically found in museum collections. Wooden masks, which might either be of human, animal or mythical creatures, are one of the most commonly found forms of art in western Africa. In their original contexts, ceremonial masks are used for celebrations, initiations, crop harvesting, and war preparation. The masks are worn by a chosen or initiated dancer. During the mask ceremony the dancer goes into deep trance, and during this state of mind he "communicates" with his ancestors. The masks can be worn in three different ways: African masks often represent a spirit and it is strongly believed that the spirit of the ancestors possesses the wearer. Most African masks are made with wood, and can be decorated with: Ivory, animal hair, plant fibers such as raffia, pigments like kaolin, stones, and semi-precious gems also are included in the masks. Statues, usually of wood or ivory, are often inlaid with cowrie shells, metal studs and nails. Decorative clothing is also commonplace and comprises another large part of African art. Among the most complex of African textiles is the colorful, strip-woven Kente cloth of Ghana. Boldly patterned mudcloth is another well known technique. Contemporary African art Africa is home to a thriving contemporary art fine art culture. Many contemporary African artists are represented in museum collections, and their art may sell for high prices at art auctions. Despite this, many contemporary African artists tend to have a difficult time finding a market for their work. Many contemporary African arts borrow heavily from traditional predecessors. Ironically, this emphasis on abstraction is seen by Westerners as an imitation of European and American Cubist and totemic artists, such as Pablo Picasso, Amedeo Modigliani and Henri Matisse, who, in the early twentieth century, were heavily influenced by traditional African art. More recently European galleries like the October Gallery in London and collectors such as Jean Pigozzi, [20] Artur Walther [21] and Gianni Baiocchi in Rome have helped expand the interest in the subject. The appointment of Nigerian Okwui Enwezor as artistic director of Documenta 11 and his African centred vision of art propelled the careers of countless African artists onto the international stage. A wide range of more-or-less traditional forms of art, or adaptations of traditional style to contemporary taste are made for sale to tourists and others, including so-called "airport art". A number of vigorous popular traditions assimilate Western influences into African styles such as the elaborate fantasy coffins in shapes such as airplanes, cars or animals of West African cities, and the banners of clubs. By country, civilizations or people[edit] This section does not cite any sources.

Chapter 2 : Striking Iron: The Art of African Blacksmiths | Fowler Museum | Free Admission. Easy Parking.

Africa: Historic Background Our knowledge of African history is based on a combination of African oral traditions and the accounts given by early travellers. In recent years this information has been augmented by the discoveries of archaeologists.

Powerful terracotta sculptures continued to be made throughout Africa in the 19th and 20th Centuries. Stone sculptures exist from the Kongo people and the Sherbro from Sierra Leone dating no later than the 16th C. Ivory was carved with great skill in Benin at the same time. Sites have revealed cast bronze regalia as well as other works of art. This superb tradition reached its peak with the Ife people from Yoruba, Nigeria who began to produce very fine brass and bronze castings in the 12th C and continued to the 15th C. Life size heads and masks and smaller full-length figures achieved astonishing realism and reflected a quiet intensity that was the forerunner to that quality which we now admire so much in traditional African sculpture. Sometimes they also cast in pure copper, technically much more challenging than brass. From the 15th C even to today, the Yoruba people in Benin created sculpted heads that today are known as the Benin bronzes but are in fact made of brass which arrived in the form of vessels and ornaments on the trade route and melted down. In both these cultures their works were often produced for their Kings and had magical powers, reflecting their beliefs and the socio-political organizations and chiefdoms which existed under the rule of a divine King or Ife. Brass plaque Benin, 16th Plaques, royal court The arrival of the Portuguese prompted Benin sculptors to produce brass plaques with scenes in relief. These plaques were nailed as decoration to the wooden pillars of the royal palace. Textiles and weights These two areas of art can also give us some chronological order in trying to understand the nature and time sequence of African art history. The earliest textile remnants are found again from Igbo-Ukwu and date to 9thC AD while the Tellam caves in Mali were found with cotton and woolen cloths preserved since the 11th C. The Akan of Ghana manufactured small cast copper and bronze gold weights from the 18th C which came in all forms, animal, human, fruits, even abstract geometric shapes. They stood as little figurines, many less than 5cm high and expressed a liveliness and spontaneity not often found in African sculpture. African art history shows the earliest wooden sculptures from the 17th C are attributed to the Kuba, central Zaire but the earliest surviving sub-Saharan sculpture is a zoomorphic head found in in Central Angola. It is dated to the 8th-9th C and survived being buried under the water table. The finest examples of surviving wood carving date around , some collected as early as and generally gathered before while tribal art was still very much in practice. Influence on modern art and architecture of African art history At the start of the 20th C, many artists such as Derain, Picasso, Matisse and Modigliani became enthralled by African art and began to visit the Trocadero museum in Paris to gaze upon the unique forms, absorbing all that was presented before them. These artists saw in this art a formal perfection countered by abstraction, asymmetry by balance, primitivism with sophistication of design. They responded to this raw expressive power with all their faculties, not only with sight but with imagination and emotion and experienced a mystical and spiritual encounter. This absorption exploded in a fascination in abstraction, organization and reorganization of forms, and the exploration of emotional and psychological areas that had not been investigated before. It helped them move beyond the naturalism that had defined Western art up to this point. Modigliani was singular in his adaptation of the stylistic influences of the work of the Baule tribe, from the Ivory Coast. Matisse was influenced not only by the sculptural forms of African art but also by the handcrafted textiles he, as a member of a family of generational weavers, was drawn to Kuba cloths from the Congo, in particular, with their all-over patterning became inspirational for his paper cutouts with their perspectival shifts. He noted that his impulsive use of bold colour stirred the emotions and related to the ritualistic origins of African Art. In architecture, two new principles had radical influence on design. One was the visual effect of decorative patterning on surfaces, most notably exterior walls and the other was a new attitude to spatial environments, spaces that do not just conform to human size, to function and form but also to the psychology of human nature. Architects such as Le Corbusier and Oscar Niemeyer expressed themselves giving brutal form to structures and monumentalized buildings. They introduced long linear vertical lines and embellished

their structures with textured murals and large bas-reliefs based on the nonlinear scaling of geometric shapes that is particular to African decoration. African art history has had untold influence on the global art world. Comments Have your say about what you just read! Leave me a comment in the box below. Are you an artist from Africa? Do you want to exhibit your work globally? You can do so right here and now by building a web page of your own within this web site. Do you have an African art gallery? Do you want to publicize your gallery and exhibit your work globally? You can do so right here and now by building a page in this website. It costs you nothing but a few minutes of your time.

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African Culture This rich and diverse culture varies from country to country. The rich and diverse African culture varies not only from one country to another, but within each country as well. Traditional African homestead Ndebele village in Zimbabwe. Throughout Africa, the people speak a variety of languages, practice numerous religions and reside in various types of dwellings. The vast majority of people living in Africa are indigenous; however, people from all over the world have migrated to Africa for hundreds of years. Europeans began settling in the southern portion of the continent in the mid-19th century, as did South Asians, who settled in the areas of Uganda, Kenya, Tanzania and South Africa. Over the centuries, African culture has meshed with cultures from around the world, although much of traditional African customs have remained throughout. Ethnic groups and African tribes have customs that are unique to their culture. The customs and traditions of each group have been woven into a tapestry as colourful and diverse as the people of Africa themselves.

African Art Large woven Zulu basket. African arts and craft include sculpture, weaving, beading, painting, pottery, jewellery, headgear and dress. Art from particular regions have distinct characteristics depending on beliefs, values and customs, but common themes found in art include women, couples, children, animals, man with a weapon, or a combination of these. Masks are usually a representation of religious and spiritual beliefs. They are used for traditional ceremonies to honour deities or ancestors.

Clothing The type of clothing worn across Africa varies from north to south, and by religious beliefs and traditional customs. Some cultures wear colourful attire, while others wear less colour but include shiny threads in their dressing with minimal jewellery.

African Food Sadza pap with nuckle bone stew. The environment plays a huge part in what kinds of foods are consumed in different parts of the African continent. Most cuisines include fruit, grain, vegetables, milk and meat products. Quite a number of cultural groups have very similar foods in their cuisines.

Music of Africa African music is as diverse as the people, and has also been influenced by music from the western world. Traditional music in southern Africa usually involves drums and singing, and such instruments as the thumb piano accompanied by rattles made from some dried fruit or vegetable with seeds inside. After a Latuka man has taken his bride-to-be, he goes back to the father of the woman to ask for his blessing. The otjize mixture is considered to be a beauty cosmetic. They also use wood ash for cleansing the hair because water is scarce. Click on the links below for detailed information on these topics relating specifically to Africa..

Chapter 4 : African Art Wallpaper

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Historic Background Our knowledge of African history is based on a combination of African oral traditions and the accounts given by early travellers. In recent years this information has been augmented by the discoveries of archaeologists. However, much of the material culture of Africa has perished because of the fact that the organic materials most available-- wood, bone, ivory, and fibers-- decompose in the tropical conditions of Africa. The 8, year old paintings found in the center of the Sahara desert demonstrate that even at this early date there were vigorous communities in Africa. They also are evidence that there was once water in the Sahara-- and that the spread of the deserts has been underway for a long time. Remains have also been found of the Nok Empire in Nigeria dating from c. This empire was associated with tin mines and iron smelting, both sophisticated industries for this period. Other great Empires arose in many parts of Africa during the centuries preceding European colonization, notably the great empire of Zimbabwe, and the Benin Kingdom in Nigeria. However, the colonial era brought an end to these kingdoms, and effectively destroyed much of the evidence that they had ever existed. Africa is five times the size of the United States, and contains an enormous diversity of ethnic groups, cultures and religions. For the purpose of this course, discussion will be limited to the agriculturally based societies of West Africa. As has commonly been the case among traditional agricultural communities, religious ideas center around the cycles of seasons, days, years, and lifetimes. The metaphors of planting, fertilizing, harvest and renewal are echoed in the seasons of human life, which are marked by the great passages of birth, puberty and initiation into adulthood, marriage and procreation, old age, death, and entry into the community of the departed. These events are marked by special rites, and define the rights, privileges, and limitations placed upon the individual at each stage of life. The natural world is believed to be full of sacred power, and religious practice is designed to manage that power. The departed ancestors are frequently of great importance in the religious rites of African people. The visual language of African Art African art has been of great importance in the 20th century development of modern art in Europe and the United States. However, the response of European and American artists to these objects has generally had little to do with their intended meaning or purpose. African art collected in the 19th century tended to be collected as curiosities. It was viewed by the Victorians as ugly, and as an expression of "primitive" culture, the work of non-Christian "heathens. However, this attitude began to change as twentieth century artists such as Vlaminck, Matisse, Braque, and Picasso became intrigued with the graphic, stylized forms of African sculpture. Yet these artists still knew little about the makers of these works, and were not interested in their motives. Nonetheless, African art contributed a great deal to the development of Modern Art movements such as Fauvism, Cubism, and Abstract Expressionism. More recently art historians and anthropologists have begun to study the meaning and intentions of the artists who created these pieces. Sieber, in *African Art in the Cycle of Life* has outlined the qualities that give a work value and meaning to its African makers and users: Objects should have a function. The object may confer status, or serve a function that may be ceremonial, sacred, or practical. However, the Western idea of "art for art's sake" is not generally understood or accepted. Craftsmanship is important; the skill of the craftsman is highly respected, and a well-made object is valued. Importance is placed on a quality Sieber calls mid-point mimesis. There should be a balance between resemblance and likeness; a figure, for example, should be identifiable as a man, but not identifiable as a specific man. An object that bears a resemblance to the original model draws power from the original, which is desired, but not to be overdone. Individual portraiture is considered presumptuous and dangerous, because of the power that the object may contain. Visibility or clarity of line and form is valued as well. This gives the powerful graphic quality that is so characteristic of African art, and so attracted early European modernists. Strong angular edges to forms, smoothly polished planes and curves, and the angular protrusion of such features as lips, eyes, and nose accentuate these features. The meaning and function of the object requires that emotional proportion supersede natural proportions. For example, a sculpture of a baby

intended to assist a young wife in achieving motherhood has an exceptionally large head, to insure that the child will be healthy, beautiful, and intelligent. It is considered proper that persons be only depicted in the prime of life. For example, a memorial figure of an ancestor who died in old age must be shown as a young and vigorous person; to do otherwise would be insulting and also possibly dangerous. The idea of the interrelatedness of forms is expressed through images that carry double, or even triple meanings. This idea reflect the religious idea that spiritual forces inhabit all of nature, all of which is interconnected. For example, a carved headdress from the Ibo people of Nigeria can be seen as a human torso, a bird, or a ram. These visual "puns" carry spiritual as well as humorous meanings. Some African people do not designate aesthetic qualities at all. Since sculptures are consecrated and holy, all are considered equally beautiful, and it is therefore sacrilegious to pass judgement on the relative merits of particular items. Since function is such an important feature of all African art, we need to consider some of the functions served by these objects. First, the cycles of life, and the rites of passage between them are important as events for which objects are made. Security and safety for the individual and the group are another set of purposes. This can include objects intended to assist in healing, prediction or control of the future, or insuring success in agriculture, hunting, or other endeavors. Governance, status, and display are important functions of art. The introduction of European materials and forms has influenced African forms. However, the meanings and uses have been adapted to African value systems. For example, European style chairs, merely furniture to the Europeans, were copied for use in place of the traditional royal stool, but embellished with carved emblems in much the way the traditional stool had been. Imported factory printed cloth was reinterpreted, taking on communicative meanings based on its designs, in the same way that traditional designs and patterns had meaning in the past. For additional examples of African art , try [this link](#), or [this link](#) to an exhibition. Let us know at caj7@cornell.edu.

Chapter 5 : A new museum for African art launches in Marrakech | Wallpaper*

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Tanner was born in Pittsburgh, Pennsylvania, the first of seven children. She was mixed race, and Tanner himself was either a quadroon or an octoroon. There his father became a friend of Frederick Douglass , sometimes supporting him, sometimes criticizing. Art academies had long relied on tired notions of study devoted almost entirely to plaster cast studies and anatomy lectures. Eakins encouraged new methods such as study from live models, direct discussion of anatomy in male and female classes, and dissections of cadavers to further familiarity and understanding of the human body. During a relatively short time at the Academy, Tanner developed a thorough knowledge of anatomy and the skill to express his understanding of the weight and structure of the human figure on the canvas. Issues of racism[edit] Although he gained confidence as an artist and began to sell his work, he had to deal with racism in Philadelphia. It had traditionally had strong ties to the South through numerous planter families and commercial ties; in addition, planters had sent their daughters to Philadelphia academies. After the Civil War, many African Americans left the rural South and settled in Northern urban centers, at times coming into conflict with the increasing population of immigrants from Ireland, southern and eastern Europe. Although painting became a therapeutic source of release for Tanner, the lack of acceptance in society was painful. I was extremely timid and to be made to feel that I was not wanted, although in a place where I had every right to be, even months afterwards caused me sometimes weeks of pain. Every time any one of these disagreeable incidents came into my mind, my heart sank, and I was anew tortured by the thought of what I had endured, almost as much as the incident itself. Except for occasional brief returns home, he spent the rest of his life there. Paris was a welcome escape for Tanner; within French art circles the issue of race mattered little. Tanner acclimated quickly to Parisian life. In Paris, he was introduced to many new artists whose works would affect the way in which Tanner painted. Both paintings explore the theme of apprenticeship and hand labor. A transitional work from this period is the recently rediscovered painting of a fishing boat tossed on the waves, which is held by the Smithsonian American Art Museum. Tanner quickly accepted the offer. Before the next Salon opened, Tanner set forth for Palestine. Explorations of various mosques and biblical sites as well as character studies of the local population allowed Tanner to further his artistic training. His paintings developed a powerful air of mystery and spirituality. Tanner was not the first artist to study the Middle East in person. Since the s, interest in Orientalism had been growing in Europe. The painting shows an elderly black man teaching a boy, assumed to be his grandson, how to play the banjo. This deceptively simple-looking work explores several important themes. Blacks had long been stereotyped as entertainers in American culture, and the image of a black man playing the banjo appears throughout American art of the late 19th century. Tanner painted a sensitive reinterpretation. Instead of a generalization, the painting portrays a specific moment of human interaction. The two characters concentrate intently on the task before them. They seem to be oblivious to the rest of the world, which enlarges the sense of real contact and cooperation. The skillfully painted portraits of the individuals make it obvious that these are real people and not types. In addition to being a meaningful exploration of human qualities, the piece is masterfully painted. Tanner undertakes the difficult endeavor of portraying two separate and varying light sources. A natural white, blue glow from outside enters from the left while the warm light from a fireplace is apparent on the right. His works vary from meticulous attention to detail in some paintings to loose, expressive brushstrokes in others. Often both methods are employed simultaneously. The combination of these two techniques makes for a masterful balance of skillful precision and powerful expression. Tanner was also interested in the effects that color could have in a painting. Warmer compositions such as *The Resurrection of Lazarus* and *The Annunciation* express the intensity and fire of religious moments, and the elation of transcendence between the divine and humanity. Other paintings emphasize cooler, blue hues. Works such as *The Good Shepherd* and *Return of the Holy Women* evoke a feeling of

somber religiosity and introspection. Tanner often experimented with light in a composition. The source and intensity of light and shadow in his paintings create a physical, almost tangible space and atmosphere while adding emotion and mood to the environment. Tanner also used light to add symbolic meaning to his paintings. In *The Annunciation* the angel Gabriel is represented as a column of light that forms, together with the shelf in the upper left corner, a cross. Marriage and family[edit] The Tanner family at home in France. Handwritten note on verso identifies the individuals seated at the table as: Tanner, Barlow, Henry Ossawa Tanner. In he married Jessie Olsson, a white Swedish-American opera singer. She has a beautiful voice I believe and came to Paris to cultivate it and she has married a darkey artist He is an awefully [sic] talented man but he is black. She seems like a well educated girl and really very nice but it makes me sick to see a cultivated woman marry a man like that. He sold the family home in Les Charmes where they had been so happy together. They are buried next to each other in Sceaux, Hauts-de-Seine. In the French state made him a knight of the Legion of Honour for his work as an artist. They discussed artistic technique and he gave Hayden advice on interacting with French society. Haverty , who founded Haverty Furniture Co. A fireplace illuminates the right side of the picture, while natural light enters from the left. Both use similar objects as well such as the clothing, chair, crumpled hat on the floor. The painting is a landscape with a "view across the cool gray of a shadowed beach to dunes made pink by the late afternoon sunlight. A low haze over the water partially hides the sun. Rae Alexander-Minter, grandniece of the artist. *The Art of Henry Ossawa Tanner*. Glen Falls, New York: Metropolitan Museum of Art. *Two Centuries of Black American Art*. Los Angeles County Museum of Art. *Black Art Ancestral Legacy*: Dallas Museum of Art. *Revisiting the White City*:

Chapter 6 : African Art Wallpaper for Computers - WallpaperSafari

Backgrounds of African Art Backgrounds of African Art Hambly, Wilfrid D. T w o critical points should be raised. Thrc still seenis no certainty about the dating of the deposits in which these ape-men were discovered.

Chapter 7 : Africa: Historic Background

African art history. African art history has played a significant role in shaping the culture and history of the world. The belief that Africa is the cradle of the history of mankind is virtually unshakeable.

Chapter 8 : African art - Wikipedia

African art background design. Can be used in cover design, book design, website background, CD cover or advertising. Sunset in Africa with the silhouettes of national housing, baobabs, acacia, wildebeest and natives.

Chapter 9 : African art history

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