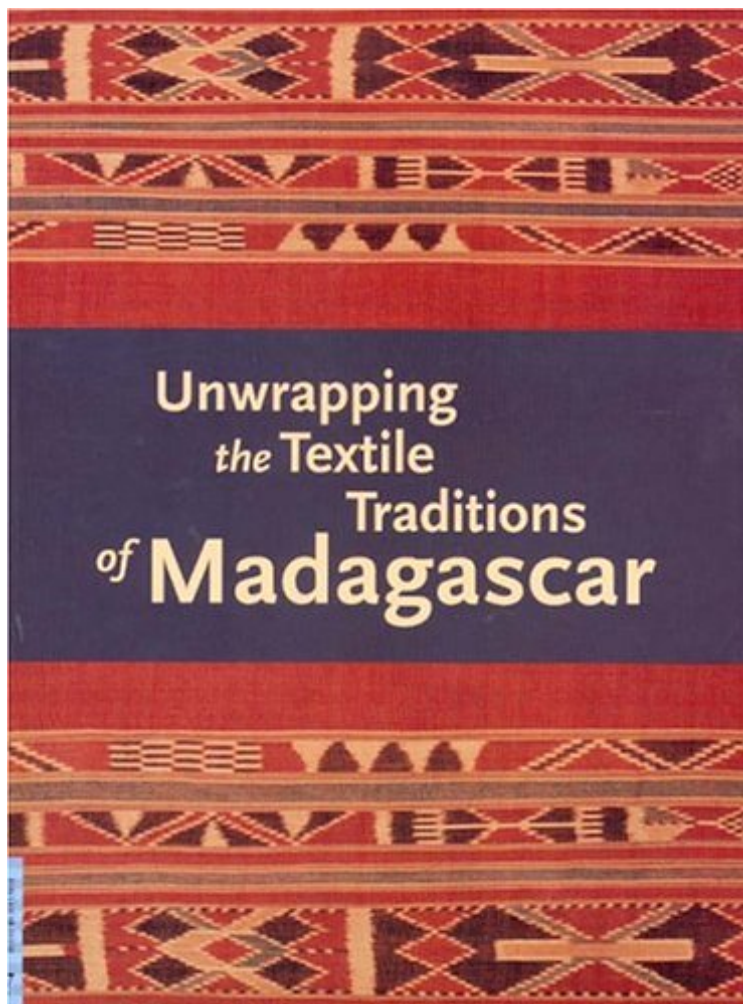


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(Download) Unwrapping the Textile Traditions of Madagascar (UCLA Fowler Museum of Cultural History Textile Series)

## **Unwrapping the Textile Traditions of Madagascar (UCLA Fowler Museum of Cultural History Textile Series)**

**From Brand: University of California Los Angeles, Fowler : Unwrapping the Textile Traditions of Madagascar (UCLA Fowler Museum of Cultural History Textile Series)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Unwrapping the Textile Traditions of Madagascar (UCLA Fowler Museum of Cultural History Textile Series):

8 of 9 people found the following review helpful. place of textile garments in multicultural African societyBy Henry BerryAs major Madagascar art forms, shawls, dresses, loose-fitting shirts, and also burial shrouds are "fundamental to an individual's ethnic, ideological, spiritual, social, political, and economic identities." These and similar garments

have such a place because of the "ease with which cloth can be manipulated." Among some groups in Madagascar, textiles woven by hand and simple, age-old, tools are central in relations between the living and deceased ancestors with the changing of decayed burial shrouds for new ones. Eleven essays by authors with a surprisingly eclectic background--including college teachers in archaeology and ethnology, museum curators, a biologist, and a poet--focus on particular topics of this African island nation's textiles attracting wide notice because of their quality of production, colorfulness, and social significance. An island that has for centuries been a crossroads of trade and migrations from southern Asia, the Middle East, and Africa, Madagascar textiles are particularly complex and diverse; and because of this historical background, they have special meaning for the different groups of the society, as well as for interaction among groups. Textile traditions in different geographical areas, reviews of collections of textiles, the wear of textiles at social events, and the island's silk moths are among the topics. Numerous color photographs, some close-ups in which the weave of a garment can be seen, make for appreciation of the varied textiles; while other photographs exhibit inhabitants of Madagascar wearing the textiles in social activities or ceremonies.

Unwrapping the Textile Traditions of Madagascar presents the first extensive treatment of Madagascar's textile traditions region by region, giving a systematic overview of the woven products of each part of the country. It includes types of cloth that have previously been overlooked and explores contrasting uses and meanings among the highly varied cultures of the island. It also publishes for the first time many of the remarkable cloths from the collection assembled by Ralph Linton in 1926 and 1927 for the Field Museum, which represents perhaps as much as 50 percent of the textile heritage of Madagascar. Beautiful colour illustrations and scholarly commentary make this book useful for scholars, connoisseurs, and heritage-preservation experts, as well as weavers interested in reviving traditional techniques and designs.

About the Author Chapurukha M. Kusimba is associate curator of African archaeology and ethnology, J. Claire Odland is a museum associate, and Bennet Bronson is curator of Asian archaeology and ethnology, all at the Field Museum in Chicago. Other contributors include Sarah Fee, Rebecca L. Green, Edgar Krebs, Ralph Linton, Liliana Mosca, Simon Peers, Richard Peigler, Chantal Radimilahy, Michel Razafiarivony, and Wendy Walker.