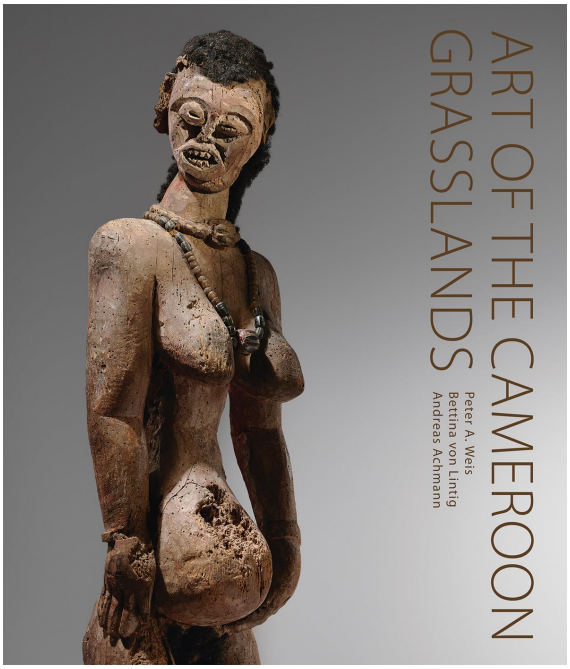
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Art of the Cameroon Grasslands

Text by Peter Weis

Text by Bettina von Lintig

Photographs by Andreas Achmann

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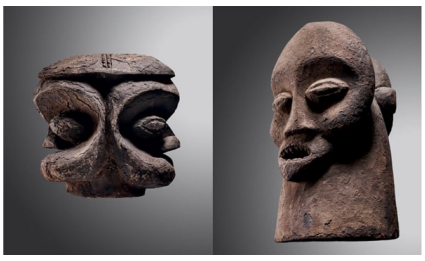
- A comprehensive overview of Grasslands Art

Art of the Cameroon Grasslands unveils the artistic creativity of a region of West Africa through the Weis Collection. With texts by Peter Weis and Bettina von Lintig, and a contribution by Michael Oehrl, the book is a comprehensive overview of Grasslands Art. In contrast to many other African regions, the works of the artists of the ethnic groups that live in the Grasslands are characterised by enormous diversity, dynamism, movement, asymmetry, power, and even unbridled wildness. Other works radiate tranquillity, offering the viewer uncommon visual pleasure and delight. For centuries, kingdoms and rulers in this region competed with each other to create new works of art or perfect inherited styles. These works served cultural, profane, and representational purposes, and they reflected the social and ruling structures of the Grasslands—aspects that the book's essays and descriptions explore in detail.

A broad spectrum of objects and their uses are reflected in the Weis Collection. It includes everyday objects, works of folk art, ritual, and cult objects such as magic or commemorative figures, masks, posts, palace doors, representational objects, musical instruments, tobacco pipes, and drinking horns. The introduction presents important aspects of the cultural and artistic development of each object's region of origin, also in the context of European colonization. All are illustrated with numerous field photographs. This is followed by an essay on beaded artworks from the Grasslands, a subject that has been little researched to date. As the Grasslands are embedded in a larger cultural area, objects in the collection from neighbouring ethnic groups are also presented, in many cases shedding light on centuries-old connections and artistic exchanges.

Peter Weis has collected ethnological artifacts —primarily African art—for nearly forty years. His research has focused in particular on works of traditional Cameroonian art. Dr. Weis studied economics and law, and has worked in industry and as a bank manager in Germany and abroad. He was subsequently appointed full professor of human resource management at Kempten University of Applied Sciences.

Bettina von Lintig completed her studies at the Ludwig Maximilian University of Munich with an ethnology doctorate specialising in the Cameroon Grasslands. She began publishing journalistic texts with an anthropological focus during her college years. As an expert on "tribal art," she has worked in the trade, archived collections, and curated exhibitions. She was a member of the Bayreuth-based Humanities Collaborative Research Center's interdisciplinary program "Local Action in Africa in the Context of Global Influences," and her research interest has focused on modernist and contemporary art movements in Senegal and Paris. She has worked as an independent researcher for many years and has published numerous books and essays.





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