

Using the Wild Wild Web to Learn about Art

Henry Pesciotta

ART INFO TIPS FOR TEACHERS FROM HENRY

[This document is available as a blog at: <http://henrysartinfotips.wordpress.com>. Use it there and the hotlinks will work.]

This is some information I have selected for K-through-12 teachers in relation to the workshop "Teaching World Culture Through The Visual Arts." Like my presentation on that panel, this post focuses on tips for teachers for locating good quality art information on the web.

When we start investigating a new topic, we need two kinds of information at once: we need something to read, so that we can learn about the topic, and we also need lists of options for further information. Having too much of one without the other can lead to poor choices or to a dead end. Having both types of information helps make a fast start. In practice, fast starts usually come from search engines, but sometimes there are advantages using the digital forms of reference books, now found in reference databases.

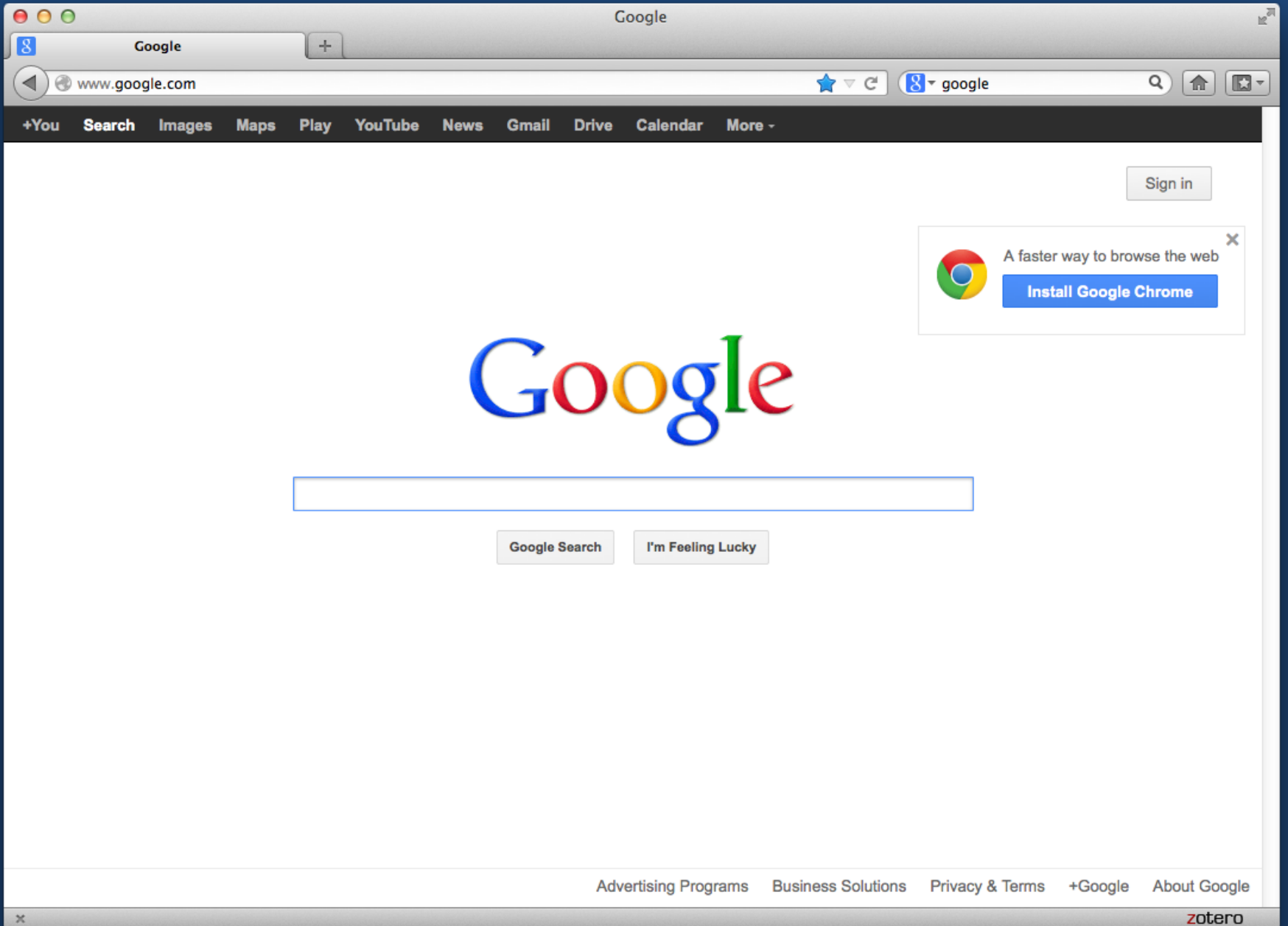
WEB SEARCH ENGINES (FAST STARTS)

Web search engines became the most popular tools for finding information because they are convenient, can be used without much skill, and frequently produce useful results. But remember these 5 important points about search engines:

1. *Search engines cannot see the contents of most databases.* They are mainly designed to find html and similar "pages." They usually can't retrieve the contents of databases such as the dozens of good-quality subscription databases (covering 100s of 1000s of publications) that the public library and the State College Area School District (SCASD) libraries provide for you.

2. *Most web resources are self-published and vary widely in quality, so you have more work to do*






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[Chiwara - Wikipedia, the free encyclopedia](#)en.wikipedia.org/wiki/Chiwara

A **Chiwara** (also **Chi wara**, Ci Wara, or Tyi Wara) is a ritual object representing an antelope, used by the Bambara ethnic group in Mali. The **Chiwara** initiation ...

[Stylistic variations](#) - [Ceremonial Usage](#) - [World Influence](#) - [References](#)

[Images for chi wara - Report images](#)[Chiwara Permaculture Home](#)www.chiwarapermaculture.com/

Chiwara Permaculture - Ann Arbor Detroit Beaver Island Michigan - research education design incubation - weekend intensive pdc - permaculture course ...

[ART IN CONTEXT: THE CHI WARa](#)www.virginia.edu/artmuseum/.../african/chiwara_context.html

The Bamana people believe that a mythical farming antelope named **Chi Wara** taught their ancestors to farm successfully. To imitate the **Chi Wara's** hoeing the ...

[Bamana Chi Wara Female Headdresses, Mali](#)www.hamillgallery.com/.../BamanaChiWara/BamanaChiWara.html

BAMANA, **Chi Wara** Headdresses, Mali. Bamana **Chi Wara** from Mali, represent and



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Chiwara

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A **Chiwara** (also **Chi wara**, **Ci Wara**, or **Tyi Wara**) is a ritual object representing an **antelope**, used by the **Bambara** ethnic group in **Mali**. The Chiwara initiation society uses Chiwara masks, as well as dances and rituals associated primarily with agriculture, to teach young Bamana men social values as well as agricultural techniques.

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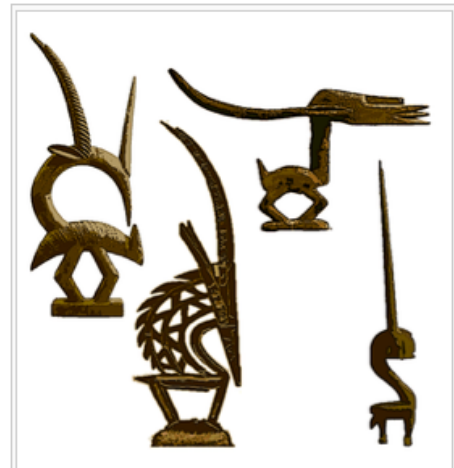
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Stylistic variations

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Chiwara masks are categorized in three ways: **horizontal**, **vertical**, or **abstract**. In addition, Chiwara can be either male or female. Female Chiwara masks are denoted by the presence of a baby antelope and straight horns. Male Chiwara masks have bent horns and a **phallus**. The sex of a Chiwara mask is much clearer on horizontal and vertical masks while abstract masks tend to be difficult to classify.

The appearance of the Chiwara form varies greatly both by region and time produced. Specific master wood carvers also subtly modified the accepted (or even religiously mandated) local forms, forming a distinct "signature" or "school" of Chiwara figures.^[1] These regional variations have been roughly assigned the stylistic



Comparison of the four major styles of The Chi Wara / Chiwara / Chi-Wara mask of the Bambara people of Mali. Left to right Abstract / Bougouni / Southern region style, Vertical/ Segu/ Northern region style, the Horizontal / Bamako / Northern region style, and the Abstract / Sikasso region style.



A vertical, male, semi-abstracted Chiwara figure was included in the 1935 [Metropolitan Museum of Art](#) exhibit *African Negro Art*, and the *Masterpieces of African Art* at the [Brooklyn Museum](#) in 1954, (as well as shows in London^[6] and Paris) shows which were highly influential to western artists and collectors.^[7] Variations of its triangular cut-out pattern are echoed in mid-20th century [Modernist art](#),^[8] and its outline remains one of the most recognizable of African art forms.^[9]

References

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- ↑ Allen Wardwell (November 1984) A Bambara Master Carver, *African Arts*, 18(1):pp83–84.
- ↑ See descriptions at [Ciwara, African chimeras](#). Exhibition, Musée du quai Branly, Paris. 23 June – 17 December 2006 , and see the galleries at [Hamill Gallery:Bamana Chi Wara](#) .
- ↑ Elisabeth Salzhauser Axel, Nina Sobol Levent (2003)
- ↑ [princetonol.com: Chi Wara Headdress of the Bamana](#) . This provides much greater detail and sources, while [University of Virginia. ART IN CONTEXT: How is the Chi Wara Used?](#) and [Humboldt State University: gallery of Chi Wara and other Bambara dancers](#) , show images of the full ceremony.
- ↑ Some examples of French studies of African sculpture among the artists, critics, and collectors of Modern Art include: *À propos d'art nègre* by Guillaume Apollinaire; *Opinions sur l'art nègre* with contributions by Braque, Matisse, and Picasso; *Rencontre avec l'art nègre* by Jean Laude; *La Sculpture nègre et l'art moderne* by Paul Guillaume; and *L'art nègre* by Henri Clouzot and André Level.
- ↑ The Sculptor [Henry Moore](#) singles out the Chiwara in a review of a 1951 London show. See Henry Moore. Tribal Sculpture: A Review of the Exhibition at the Imperial Institute. In *Man*, Vol. 51, Jul., 1951 (Jul., 1951), pp. 95-97
- ↑ For notes on this process see [Max Alferf. Relationships between African Tribal Art and Modern Western Art](#). In *Art Journal*, Vol. 31, No. 4. (Summer, 1972), pp. 387-396. , [Peter Mark. Is There Such a Thing as African Art? In The Record of the Art Museum, Princeton University](#), Vol. 58, No. 1/2. (1999), pp. 7-15. , and [Mark Helbling. African Art: Albert C. Barnes and Alain Locke](#). In *Phylon* (1960-), Vol. 43, No. 1. (1st Qtr., 1982), pp. 57-67. Three of many examples which mention the diffusion of Bambara forms in particular.
- ↑ [Melvin R. Sylvester. African Americans in the Visual Arts. A Historical Perspective](#) . Long Island University. 1996.
- ↑ *Virginia-Lee Webb. Art as Information: The African Portfolios of Charles Sheeler and Walker Evans. In *African Arts*, Vol. 24, No. 1 (Jan., 1991), pp. 56-63+103-104.
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 - The Museum of Modern Art Exhibition History List , #39. *African Negro Art (MoMA Exh. #39, March 18-May 19, 1935)*.
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[\[edit\]](#)

- Lillian E Pharr. Chi-Wara headdress of the Bambara: A select, annotated bibliography. Museum of African Art, Smithsonian Institution, Washington DC (1980). OCLC 8269403
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I made a crappy drawing, but as one of the most emblematic figures of African art, I can't believe no one has a photo. If you find a public domain image, please upload it to the commons (and link it here)! *T L Miles* 16:40, 17 August 2007 (UTC)

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... The stylistic variations of the actual figures (by area, culture, time). This is highlighted in

- California State University: *How do we distinguish between aesthetic analysis and investigating the cultural context of works of art?* [link](#).
- princetonol.com: *Chi Wara Headdress of the Bamana* [link](#).

ALSO, I know this figure was one of the more influential in modernist, semi-abstract western art, but I can't find citations. I know I've seen Picasso with one of these. Art historian needed! *T L Miles* 20:27, 17 August 2007 (UTC)

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ALSO, I know this figure was one of the more influencial in modernist, semi-abstract western art, but I can't find citations. I know I've seen Picasso with one of these. Art historian needed! [T L Miles](#) 20:27, 17 August 2007 (UTC)

I'm not sure this is stellar, but I'm pretty sure the article is no longer a stub. I zeroed out the class=stub in the AfricaProject tag above. [T L Miles](#) 19:56, 24 September 2007 (UTC)

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Chiwara

From Wikipedia, the free encyclopedia

A **Chiwara** (also **Chi wara**, **Ci Wara**, or **Tyi Wara**) is a ritual object representing an **antelope**, used by the **Bambara** ethnic group in **Mali**. The Chiwara initiation society uses Chiwara masks, as well as dances and rituals associated primarily with agriculture, to teach young Bamana men social values as well as agricultural techniques.

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Stylistic variations

[edit]

Chiwara masks are categorized in three ways: **horizontal**, **vertical**, or **abstract**. In addition, Chiwara can be either male or female. Female Chiwara masks are denoted by the presence of a baby antelope and straight horns. Male Chiwara masks have bent horns and a **phallus**. The sex of a Chiwara mask is much clearer on horizontal and vertical masks while abstract masks tend to be difficult to classify.

The appearance of the Chiwara form varies greatly both by region and time produced. Specific master wood carvers also subtly modified the accepted (or even religiously mandated) local forms, forming a distinct "signature" or "school" of Chiwara figures.^[1] These regional variations have been roughly assigned the stylistic



Comparison of the four major styles of The Chi Wara / Chiwara / Chi-Wara mask of the Bambara people of Mali. Left to right Abstract / Bougouni / Southern region style, Vertical/ Segu/ Northern region style, the Horizontal / Bamako / Northern region style, and the Abstract / Sikasso region style.



- Tim Teuten. Benin and Beyond. Christies Auction house (no date, retrieved 2007-08-17) [↗](#).
- The Museum of Modern Art Exhibition History List [↗](#), #39. *African Negro Art (MoMA Exh. #39, March 18-May 19, 1935)*.
- Dominique Zahan and Allen F. Roberts. *The Two Worlds of Chiwara* [↗](#). In *African Arts*, Vol. 33, No. 2. (Summer, 2000), pp. 34-45+90-91.
- Stephen R. Wooten. Antelope Headdresses and Champion Farmers: Negotiating Meaning and Identity through the Bamana Chiwara Complex. In *African Arts*, Vol. 33, No. 2 (Summer, 2000), pp. 18-33+89-90
- Elisabeth Salzhauer Axel, Nina Sobol Levent. *Art Beyond Sight: A Resource Guide to Art, Creativity, and Visual Impairment*. AFB Press (2003). P.236. ISBN 0-89128-850-3
- Thomas Buser. *Experiencing Art Around Us*. Thomson Wadsworth (2005). pp.34-35. ISBN 0-534-64114-8
- Pascal James Imperato. *The Dance of the Tyi Wara* [↗](#). In *African Arts*, Vol. 4, No. 1. (Autumn, 1970), pp. 8-13+71-80.

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- Lillian E Pharr. *Chi-Wara headdress of the Bambara: A select, annotated bibliography*. Museum of African Art, Smithsonian Institution, Washington DC (1980). OCLC 8269403
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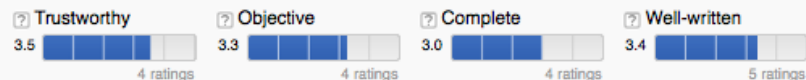
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TO HONOR CHI WAR

The Bamana people believe that a mythical farming antelope named [Chi Wara](#) taught their ancestors to farm successfully. To imitate the *Chi Wara*'s hoeing the earth with his long horns, the dancers butt their heads up and down and scratch the earth with long sticks.



TWO HEADDRESSES

The celebration takes place at the time of planting and harvesting. It includes two male dancers wearing one male and one female headdress (Look above). This symbolizes that men and women must work cooperatively in their farming life order to have an abundant harvest.



THE COSTUME

The *Chi Wara* is tied to the top of the head and then the face and body is covered in a costume of natural grasses. The honoring of the *Chi Wara* himself is most important in the festival, so the body of the dancer is hidden. The long thin strands of raffia remind the farmers of the rain that they need for a good harvest. Click on the picture for a better view!



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African Masks and Headdresses at the Bayly Art Museum

Have you ever worn a mask?

What was the mask of and on what occasion did you wear it?

Wearing a mask can protect you or make others laugh or become scared. In anycase, putting on a mask or a headdress changes you into something or somebody else. Masks are also used in cultures besides our own.

Several groups of African peoples wear masks and headdresses, often with elaborate costumes for special celebrations, to teach, inspire respect for royalty, seek protection by honoring women ancestors, and celebrate a good harvest.

By examining the choices the artist made in creating the mask and exploring how the mask is used in celebration, we will begin to draw connections between African art and art in our lives.

At this site you will have the opportunity to explore masks at the Bayly Art Museum of the University of Virginia.

- **A CLOSER LOOK** will give you a chance to closely examine the colors, shapes, and patterns of the masks.
- **IN CONTEXT** provides insights into how a mask is actually worn and used in celebration and ceremony.
- **YOUR TURN** puts your creativity to work with activities based on the different African masks on view.



Choose a place to start!

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BAMANA, Chi Wara Headdresses, Mali

Bamana Chi Wara from Mali, represent and honor the mythological half man / half antelope hero who taught man how to cultivate the soil. They were danced in pairs and celebrate the union of male (sun), female (earth) and fibre costume (rain), signifying the cooperation needed for a successful harvest and community survival. They are worn as headdresses and danced as pairs. Spelled alternately Ci Wara, Tvi Wara, etc. they illustrate the diversity of ways to represent an

pairs and celebrate the union of male (sun), female (earth) and fibre costume (rain), signifying the cooperation needed for a successful harvest and community survival. They are worn as headdresses and danced as pairs. Spelled alternately Ci Wara, Tyi Wara, etc. they illustrate the diversity of ways to represent an unwritten pronunciation. There are three types of Chi Wara headdresses; the familiar vertical style of the eastern Bamana, the more realistic horizontal style of the northern Bamana and the varied and more abstract forms of the Southern Bamana. We also have a selection of small, iron Chi Wara which were not headdresses.

Despite their appearance, most of our Bamana headdresses show no evidence of age or use and were probably made to be sold.

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Headdress: Male Antelope (Ci Wara)

Date:	19th–early 20th century
Geography:	Mali, Bamako region
Culture:	Bamana peoples
Medium:	Wood, metal bands, thread
Dimensions:	H. 35 11/16 x W. 15 3/4 x D. 3 3/8 in. (90.7 x 40 x 8.5 cm)
Classification:	Wood-Sculpture
Credit Line:	The Michael C. Rockefeller Memorial Collection, Gift of Nelson A. Rockefeller, 1964
Accession Number:	1978.412.435

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– Description

Among the Bamana, oral traditions credit a mythical being named Ci Wara, a divine being half mortal and half animal, with the introduction of agriculture to the Bamana. Bamana society is primarily an agricultural one; even today the majority of Bamana peoples are subsistence farmers. These headdresses, also called ci wara,

ceremonies by singing songs of praise for Ci Wara and the hard-working farmers.

The ci wara tradition remains one of the most widely recognized forms in all of African art. Throughout the years, the sculptures, costumes, songs, and all the other elements that compose this living art form have grown and changed along with Bamana culture itself. Different regions within Bamana society display unique sculptural variations of ci wara iconography—the vertically dominated form seen here is prevalent in the east. These elegant sculptures have not only served as inspiration in their region of origin, but also in the West for early twentieth-century artists such as Constantin Brancusi and Ferdinand Léger, who were impressed by their juxtaposition of negative and positive space and two-dimensional sculptural design.

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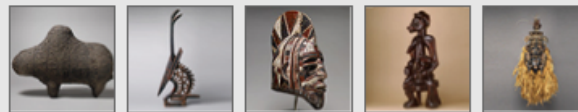
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European museums, missionary groups, and colonial research institutions collect African art, ca. 1850–ca. 1950

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Factional disputes at the religious center of the Islamic world help change the course of history in West Africa when Wahhabi fundamentalists capture Mecca (1803) and Medina (1805). Their virulent opposition to mystical Sufism, the dominant form of Islam practiced in western and central Sudan, galvanizes African Sufis and strengthens the position of the Sufi orders Qadiriyya and Tijaniyya in sub-Saharan Africa. The responsibility to spread Islamic precepts among nonbelievers drives a wave of jihads that result in the formation of large-scale theocratic states stretching from the southern Sahara to the coast of present-day Guinea and the forests of northern Côte d'Ivoire. The importance of these movements to the cultural and artistic history of western and central Sudan cannot be overstated. Large-scale migration of populations fuels the stylistic development and exchange of sculptural forms as well as the consolidation of ethnic identity in reaction to foreign influences, while competing Islamic ideologies energize debates over urban design and



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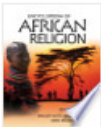
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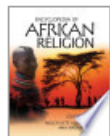
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deceased may come back and enjoy life once more or complete unfinished business. For most African people, there is a close relationship between newborn children and the ancestors because newborn babies are frequently conceived of as returned ancestors. The ancestors return not so much as physical entities, but as spiritual personalities.

Upon discovering that one of its female members is pregnant, a family will commonly, through divination, find out which one of the family's ancestors is coming back. A child is therefore treated with great respect and always as a blessing from the ancestral world. Children are welcomed into the community of the living during a special naming ceremony that usually takes place on the seventh or eighth day after their birth. Although that ceremony officially separates children from the spirit world, the closeness between newborns and ancestors continues nonetheless for a while.

For example, the Akan believe that young children are happier when left alone because they are in the company of their spiritual siblings and mother. When a young child smiles, laughs, or cries while apparently on his or her own, it is simply in response to a spiritual stimulus that only he or she can receive by virtue of being a child. In the end, children allow life to continue. In the African religious tradition, which is, above all, a celebra-

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The Bamana people of Mali, often called Bambara, are known for the carved antelope figure called **Chiwara**, the original animal. The antelope represents a mythical animal that taught humans the fundamentals of agriculture. Because the Bamana believe that farming is the most important occupation, they honor the **Chiwara** with elaborate ceremonies. In fact, the animal is thought to have derived from a union between the Earth and a snake. This entry looks at the **Chiwara** figure and its representation in art.

The Legend

According to the story, the animal used its antlers and pointed stick to dig into the Earth, making it possible for humans to cultivate the land. Humans watched the **Chiwara** and then followed in its footsteps to create their own farms. They loved the lessons of planting that they had learned from the antelope, the **Chiwara**, working animal. In fact, the **Chiwara** had used its hoofs to cover the seeds and humans watched this so closely that they became experts at planting seeds.

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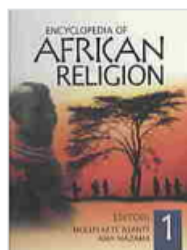
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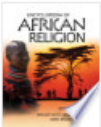
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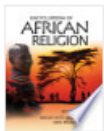
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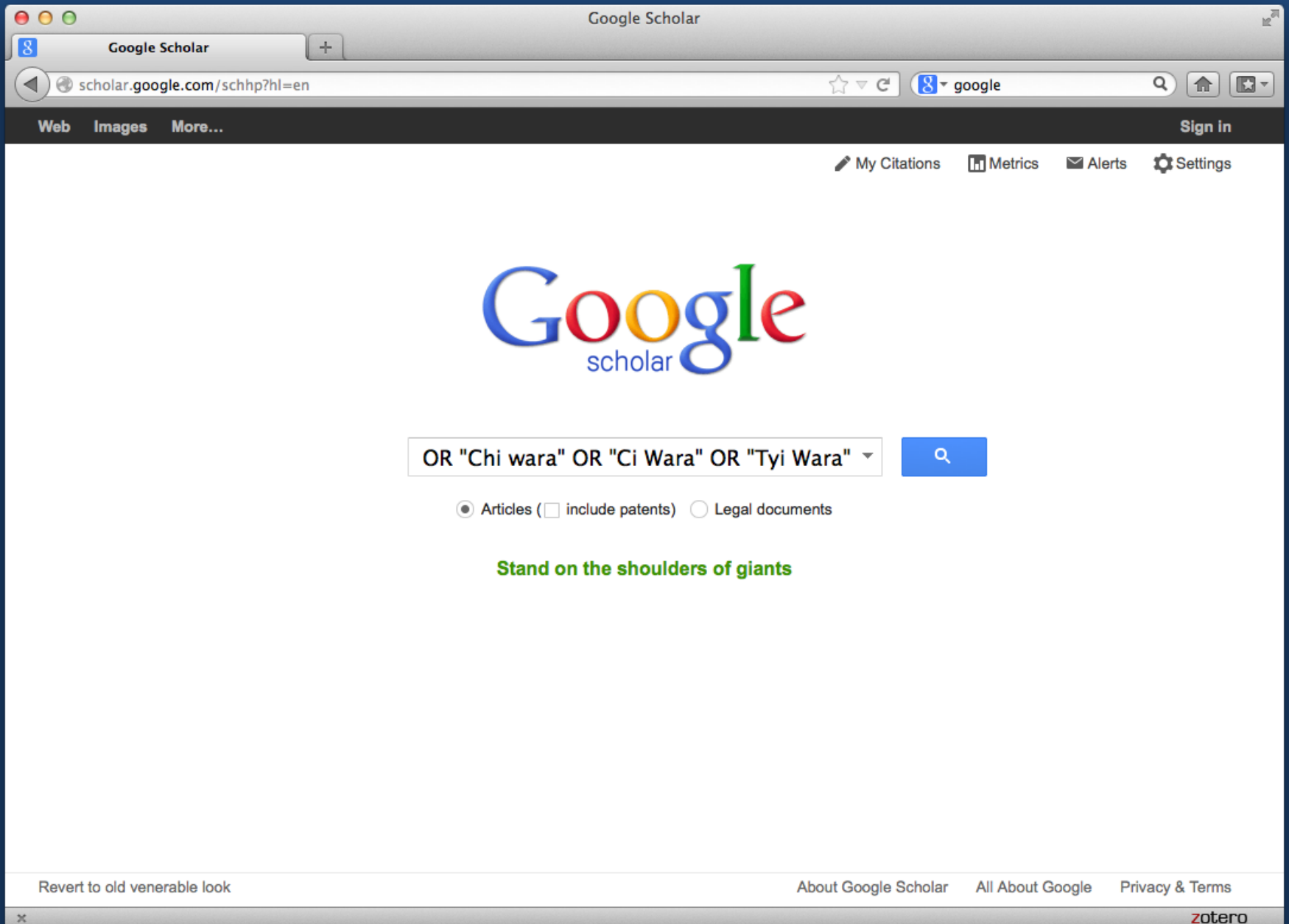
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This search engine clusters the results into groups based on their similarity. So the hundreds of results from a term like "creativity" are grouped into categories such as: children, ideas, education, innovation, problem solving, study, book, management, etc.

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lot more about most of the topics it covered. But I have had the luxury of using more expensive reference databases. *Ask ART*, *Artcyclopedia*, and *Artchive* are probably among the best of the free-or-cheap reference databases for art. The public libraries and school libraries subscribe to some good general-purpose reference databases and these can often yield good arts information. One example available via the SCASD libraries is:

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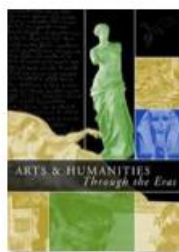
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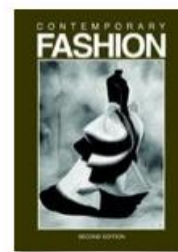
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Berkshire Encyclopedia of World History

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Dance: Dance and Religion, page(s): 2134-2143, word count: 7696.

Encyclopedia of Religion

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Dance is part of many systems of belief about the universe that deal with the nature and mystery of human existence and involve feelings, thoughts, and actions. From a comparative worldwide perspective, dance may be seen...

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MASKS

Masks, which function to conceal a person's face, occur in a variety of forms and can be made from numerous kinds of material, including wood, cloth, and vegetable fiber (the three most common) as well as paint, metal, clay, feathers, beads, bark cloth, and plastic. Masking is an ancient tradition, dating back to the Paleolithic sculpture and cave painting of southwestern Europe (30,000–15,000 B.C.E.) and to rock paintings from the Tassilli area of northern Africa (4,000–2,000 B.C.E.). The Tassilli masks appear very similar to types that are still being worn in West Africa. Additional examples of early masking can be found in rock painting located in parts of Asia and North America.

Masks cover all or part of the face and have been used for many reasons. Some masks function to protect an individual. In the fifteenth and sixteenth centuries, Japanese, European, and Middle Eastern armor included a helmet that safeguarded the head and, in some examples, also frightened an enemy. Numerous other kinds of protection masks exist including gas masks, hockey masks, and space helmets. Yet masks usually imply a type of disguise or transformation in which a person's identity or appearance is clearly altered. Anonymity is often desired when a person acts in an antisocial or criminal manner and does not wish to be recognized. This would include bank robbers, members of terrorist organizations—including the Ku Klux Klan—and revelers that appear on festive occasions, such as Halloween, Carnival, or

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with the training of preadolescent boys, is to encourage cooperation among all members of the community to ensure a successful crop. Always performing together in a male and female pair, the coupling of the antelope masquerades speaks of fertility and agricultural abundance. The antelope imagery of the carved headdresses was inspired by a Bamana belief that recounts the story of a mythical beast (half antelope and half human) that introduced agriculture. The male antelopes are decorated with a mane consisting of rows of openwork zigzag patterns, and gracefully curved horns, while the female antelopes support baby antelopes on their backs and have straight horns. These headdresses are then attached to a wicker cap, which fits over the head of the masker, whose face is obscured by black raffia coils, hanging from the helmet.

Initiation and Coming of Age

Many societies in different parts of the world institutionalize the physical and social transformation that boys and girls undergo at the time of puberty in order to ritually mark their passage from childhood to adulthood. In the West African country of Sierra Leone, Mende girls begin an initiation process into the female Sande association where they learn traditional songs and dances and are educated about their future roles as wives and mothers. After successfully completing all initiation obligations,



Antelope masks. A Bambara man and woman in Mali dance to *Chi Wara*, a half man, half antelope spirit believed to bring good luck to farmers. © CHARLES & JOSETTE LENARS/CORBIS. REPRODUCED BY PERMISSION.

third mask (Bwom) represents a person of modest means or the nonroyal members of the society symbolically balancing the royal establishment. The Bwom mask is a wooden helmet decorated with sheets of copper, hide, shells, seeds, and beads. Although the added materials enhance the mask, the carved form itself makes a powerful aesthetic statement.

See also **Carnival Dress ; Ceremonial and Festival Costumes ; Masquerade and Masked Balls .**

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Fred T. Smith

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Periodical indexes (sometimes called "abstracts") are designed to direct readers to articles and reviews in magazines and journals. They can be used to find articles on a particular topic or by a particular author. Abstracts are simply a few sentences summarizing the contents of each article. Periodical indexes and abstracts sometimes provide the entire text of the article but sometimes only supply the citation details for the article. In the latter case, ask your librarian how to obtain the article. It might be in their collections on paper or digitally, or might be obtainable through inter-library loans. Although periodical indexes always emphasize journal articles, some of them also index a selection of dissertations, exhibition catalogs, collections of essays, and other types of books. The SCASD Libraries and the public libraries offer you a selection of good, general-purpose periodical indexes but none that focus on art. This is an excellent free one for the professional discourse of art history:

BHA: Bibliography of the History of Art.

Available at: <http://www.getty.edu/research/tools/bha/index.html>

Indexes and provides abstracts for articles from 4,300 periodicals as well as some books, conference proceedings, dissertations, and exhibition catalogues. Covers Western Europe and the Americas from Late Antiquity (4th century A.D.) to the present, though treatment of contemporary art is minimal.

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Web guides usually aim to help you determine which Internet sites might be most useful for some particular topic. These are great ways to browse the web for highly recommended sources. The arts sites listed below are almost all rich in good-quality, well-identified illustrations. However, most of the web-based guides tend to ignore the many still-useful printed resources.

Brown, Jeanne. Architecture and Building

Available on the web at: <http://www.library.unlv.edu/arch/rsrce/webresources/>



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BHA and RILA

The Getty provides free access to the BHA and RILA on its Web site.

The Getty provides access to the *Bibliography of the History of Art* (BHA) and to the *Répertoire de la littérature de l'art* (RILA) for no charge on its Web site at <http://library.getty.edu/bha>. These citation databases, searchable together, cover material published between 1975 and 2007. For material published after 2007 see the *International Bibliography of Art* (IBA) at www.csa.com.

The Getty Web site offers both basic and advanced search modules for BHA and RILA, and they can be searched easily by subject, artist, author, article or journal title, and other elements.

About RILA and BHA

RILA covers the years 1975–1989. It was produced at the Sterling and Francine Clark Art Institute, and Michael Rinehart was the editor-in-chief. In 1982, Getty began to support RILA, and in 1990 the Getty began to collaborate with INIST-CNRS to produce the BHA, which was a merger of RILA and the *Répertoire d'art et d'archéologie*.

A list of [journals cited in BHA](#) (PDF, 27pp., 308 KB) can be downloaded. BHA includes articles from over 1,200 journals. The link above leads to a list of names and ISSNs of each of those journals. BHA includes all articles within the subject scope of BHA regardless of the subject focus of a particular journal. Thus, many of the journals on this list are covered partially, as only some of their articles are within BHA's scope.

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Available on the web at: <http://www.library.unlv.edu/arch/rsrce/webresources/>

This web site selects, briefly describes, and links to web resources (electronic publications, databases, picture sites, discussion groups, guides, etc.) for all aspects of the built environment. It does not refer to paper resources. This site has been kept current for many years by a small crew -- a rare feat on the web.

Whitcombe, Christopher L.C.E. Art History Resources on the Web.

Available on the web at: <http://witcombe.sbc.edu/ARTHLinks.html>

A web site pointing to other web sites. Fairly extensive and well selected. Updated frequently. This site also sports surprisingly good coverage of contemporary art.

Young, Patrick. Mother of All Art History Links Pages.

Available on the web at: <http://www.umich.edu/~hartspe/histart/mother/>

A web site pointing to other web sites. Fairly well selected and seems up to date, though dates are not posted. The offerings are more scant and less well-organized than Whitcombe's similar site but this is useful as a "second opinion."

SOME OTHER GOOD STUFF

Heilbrunn Timeline of Art History.

Available on the web at: <https://www.metmuseum.org/toah/>

A multi-media presentation of the collection of the Metropolitan Museum of Art using chronological, geographical, and thematic explorations of global art history.



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Europeana.

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Flickr.

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This famous photo sharing site has a surprising number of art images to offer. Stronger on architecture and urbanism but also contains some great shots from museum collections. Quality varies but many people seem to post the largest files their camera saved. Rights and permissions vary, but if you want to use Flickr images to illustrate lectures or student projects, you could play it safe by limiting searches to "Creative Commons" images. Groups may be created to limit access to a list of participants -- like maybe your students, etc.



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