



Maske
Phyllis Galembo

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208 pages

Présentation de l'éditeur

Phyllis Galembo nous livre ses photographies des mascarades de l'Afrique de l'Ouest dont les costumes très variés sont inspirés des croyances tribales ancestrales ou des habits royaux de la vieille Europe. Un travail ethnographique fascinant. Biographie de l'auteur

Phyllis Galembo is Professor of Art at the University at Albany, State University of New York. Her photographs have been exhibited by museums including the American Museum of Natural History (New York), Fashion Institute of Technology (New York), George Eastman House (Rochester, NY), Kréyol Factory (Paris), Museum für Völkerkunde (Vienna), San Francisco Airport Museum, Schomburg Center for Research in Black Culture (New York), Smithsonian National Museum of Natural History (Washington, DC), Tang Museum (Saratoga Springs, NY) and the Tokyo Metropolitan Museum of Photography. Her work has been collected by institutions including the Library of Congress (Washington, DC), the Metropolitan Museum of Art (New York), the Museum of Fine Arts (Houston), the New York Public Library, the Philadelphia Museum of Art, the Rockefeller Foundation (New York), and the Yale Center for British Art. In 1994, Galembo received a Senior Fulbright Research Award to photograph 'Rings, Chiefs and Women of Power, Nigeria'. She received a Ilasseblad Masters Award in 2001 and an Artists' Fellowship from the New York Foundation for the Arts in 2010. Galembo's previous books include *Divine Inspiration: From Benin to Bahia* (1993), *Vodou: Visions and Voices of Haiti* (1998) and *Dressed for Thrills: 100 Years of Halloween Costumes and Masquerade* (2002). Chika Okeke-Agulu is Assistant Professor of Art History in the Department of Art and Archaeology, and Center for African American Studies, Princeton University. He was the Robert Sterling Clark Visiting Professor, Williams College, and is a Fellow of the Clark Institute. He co-curated *Seven Stones About Modern Art in Africa* (Whitechapel, London, 1995), *The Short Century: Independence and Liberation Movements in Africa, 1945-1994* (Museum Villa Stuck, Munich, 2001), and *Who Knows Tomorrow* (Nationalgalerie, Berlin, 2010). His writings on African and African Diaspora art and artists have appeared in journals including *South Atlantic Quarterly*; *Meridians: Feminism, Race, Transnationalism*; *Glendora Review*; *African Arts*; *Nka: Journal of Contemporary African Art*; and *Art South Africa*. He is co-author (with Okwui Enwezor) of *Contemporary African Art Since 1980* (2009), co-editor of *Who Knows Tomorrow* (2010), and editor of *Nka: Journal of Contemporary African Art*.
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