

Festac 77 : The 2nd world festival of black art and culture By Allioune Diop I was 25 when Festac occurred and had no possibility of attending as part of the US contingent since I was not an artist but mother Faith Ringgold (who was then 47) attended and returned home with fascinating reports. She was received she felt everywhere she went like a long lost daughter but she had anticipated as much since the year before in 1975 Faith had organized a trip for her mother my grandmother.

Who was a fashion designer caught up in the contemporary interest in African forms in Harlem at the time and went to study the textile and dyeing techniques. Despite the symbol of Festac being a Benin sculpture.

No one at Festac was ready for an African American woman making masks with textiles inspired by traditional African masks. She only told me that many assumptions were readily made about her because of her gender in combination with her identity as an American which much to her surprise was obvious to all. While this book is a disappointment in its grab bag lack of organization at least it is a compendium of documents of the time.

Mme Willi Posey which is a start so far as beginning to learn about what happened. 3960984499 This book presents a staggering amount of information vital to any researcher of African and diasporic cultures as well as any interested in international art music and politics of the 1970s. Autumn Diaz ARLIS/NA Reviews Early in 1977 thousands of artists writers musicians activists and scholars from Africa and the Black diaspora assembled in Lagos for FESTAC '77 the 2nd World Black and African Festival of Arts and Culture. With a radically ambitious agenda underwritten by Nigeria's newfound oil wealth FESTAC '77 would unfold as a complex glorious and excessive culmination of a half century of transatlantic and pan Africanist cultural political gatherings. Devised by Chimurenga magazine this is the first publication to consider FESTAC in all its cultural historic complexity addressing the planetary scale of the event alongside the personal and artistic encounters it made possible. The third title in the magazine's Chimurenga Library series and the tenth in Afterall's Exhibition Histories series the book gathers extensive unseen photographic and archival materials interviews and new commissions. Okhai Ojeikere Elvira Dyangani Ose and Wole Soyinka among others Festac '77: The 2nd World Black and African Festival of Arts and Culture tells the story of a legendary event that performed African and diasporic politics culture and collectivity live on the world stage,

When I saw this book I was determined to have it. It was to my knowledge the first opportunity I had ever had to formally follow up on my knowledge of what had happened at Festac: She had traveled the length of both Ghana and Nigeria the year before by herself to study the various forms of visual art making still functioning in West Africa: She was thrilled by the level of activity she found and was forever transformed by her experience traveling alone there, My grandmother was warmly received as well everywhere she went and fell in love with West Africa as well. She eagerly returned to Festac in 1977 but was disappointed by the reception of her work. In the 70s she was engaged in a variety of experimental feminist techniques using all sorts of textiles and materials to make art, Like many she had already become interested in African sculptures and was experimenting with soft sculptural techniques of mask making. For the exhibition at Festac she brought with her masks that had resulted with her exploration of materials and form in Interior regions of Ghana and Nigeria: Her efforts were met with disdain by the exhibition committee at Festac as a consequence of which her work was marginalized by the exhibitions curators African and American: It seems to me that certainly her gender was the stumbling block for those in charge. And yet over the years there has been little opportunity to discuss or write about her experiences and impressions of Art making in Africa as a black woman: I regret that I missed participation in this phase of her life. This book reminds me somewhat of Toni Morrison's Black Book which was published in the early 70s with a compendium of what were then largely mysterious materials: Since then so much that I first encountered in that book has been explored and expanded upon: I wish for us a future clarification

of the international materials gathered here in some time in the future: 3960984499 Cool book that really captures the time of Festac and it's huge jazz filled spirit, The event came 11 years after the First World Festival of Negro Arts held in Dakar and 8 years after the First Pan African Cultural Festival was held in Tangiers: Featuring contributions from Alioune Diop Barkley Hendricks Audre Lorde Betye Saar Dominique Malaquais Marilyn Nance Ugochukwu Smooth Nzewi J. Festac 77 : The 2nd world festival of black art and culture



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