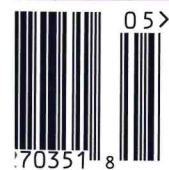


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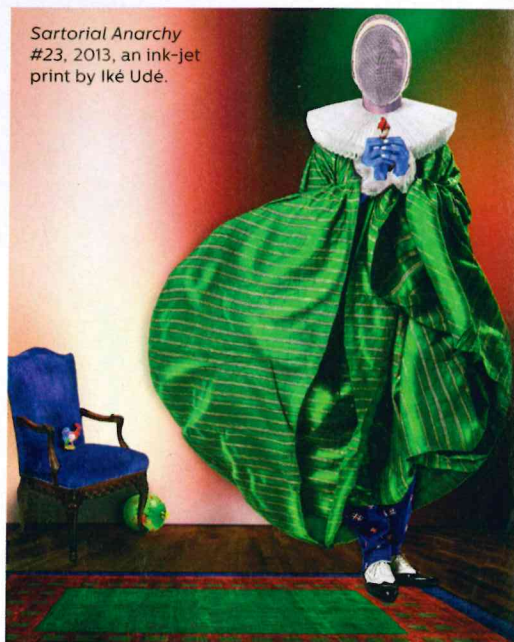
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WHAT'S NEXT

HIDING IN PLAIN SIGHT

An exhibition at the Brooklyn Museum surveys powerful tribal masks from Africa—and the contemporary artworks they have inspired

When African masks, however beautifully crafted, are displayed as art, they are stripped of the context of the fascinating masquerade tradition in which they play a central role. "Disguise: Masks and Global African Art," a new exhibition at the Brooklyn Museum, gives the 19th- and 20th-century masks in its collection a provocative new frame of reference: multimedia works by contemporary artists that explore how the art of concealment can express hidden truths. The show includes such anonymous works as a haunting 19th-century horned mask of carved wood and a 1970s Elvis head by a member of Malawi's Chewa tribe. These traditional disguises are juxtaposed with sculptures, installations, drawings, and photographs by artists from Africa or of African descent, including Iké Udé, Zina Saro-Wiwa, Leonce Raphael Agbodjélou, and Nick Cave, whose flower and twig-encrusted *Soundsuit* looks ready to strut its stuff at the ultimate dress-up ball (April 29–September 18; brooklynmuseum.org).



*Sartorial Anarchy
#23, 2013, an ink-jet
print by Iké Udé.*



*Elvis mask,
c. 1977.*



*19th-century
Bobo mask.*

*Soundsuit,
2008, by
Nick Cave.*

PRODUCED BY PETER TERZIAN