

# FREDERICK JOHN LAMP

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## Education

PhD, History of Art, Yale University, New Haven, Connecticut, 1982.  
Laban-Bartenieff Institute of Movement Studies, New York, Summer, 1979.  
Master's Program, Art History, Syracuse University, Syracuse, New York, 1972-73.  
MA, African Studies, Ohio University, Athens, Ohio, 1971.  
BS, Art Education, Kent State University, Kent, Ohio, 1967.  
Goshen College, Goshen, Indiana, 1964-65.  
H.S. Diploma, Lancaster Mennonite School, Lancaster, Pennsylvania, 1962.

## Academic Awards

Fulbright Scholar Award, African Regional Research Program, Council for International Exchange of Scholars, 2007-08: field research, "The Performance of the Great Baga D'mba," Guinea, four months.  
National Endowment for the Humanities, Collaborative Research Grant, 2007-08: field research, "The Performance of the Great Baga D'mba," Guinea, three months.  
Jacob's Pillow Dance Festival, Becket, Massachusetts, Research Fellowship, August 2007.  
Center for Advanced Study in the Visual Arts, National Gallery of Art, Ailsa Mellon Bruce Senior Fellowship, 1995-96: research/writing on the art of the Baga.  
Fulbright Scholar Award, Council for International Exchange of Scholars, 1991-92: field research, art of the Baga, Guinea, five months.  
United States Information Service, American Embassy, Conakry, 1990: American Participant Program, Guinea, one month.  
Social Science Research Council, Post-Doctoral Research Fellowship, 1988: archival research, Paris, Lisbon, two months.  
Smithsonian Institution, Special Foreign Currency Program, 1986-87: field research, art of the Baga, Guinea, six months.  
National Endowment for the Arts, Fellowships for Museum Professionals, 1985: museum research, Europe, ten weeks.  
Smithsonian Institution, Special Foreign Currency Program, 1985: field research, art of the Baga, Guinea, six weeks.  
Social Science Research Council, International Doctoral Research Fellowship, 1979-80: field research, art of the Temne, Sierra Leone, one year.  
Council on African Studies, Yale University, 1980: museum study, England, 3 weeks.  
National Museum Act, Advanced Academic Degree Program, 1977-79: doctoral fellowship, two years.

Josef Albers Travelling Fellowship in Pre-Columbian Art, 1978: museum research, Mexico, four weeks.

National Endowment for the Arts, Fellowships for Museum Professionals, 1976: field research, Temne initiation, Sierra Leone, and museum research, U.S., six months.

### Professional Associations

African Studies Association (ASA)

Arts Council of the African Studies Association (ACASA), former board member

The Congress on Research in Dance (CORD), former board member

Mande Studies Association (MANSA)

MENSA

### Foreign Languages

French (fluent), Portuguese, German, Krio (Sierra Leone), Temne (Sierra Leone), Baga (Guinea), Spanish, Pennsylvania Deitsch (in order of proficiency/currency).

### Professional Experience

The Frances & Benjamin Benenson Foundation Curator of African Art, Yale University Art Gallery, and Lecturer in the History of Art, in Theater Studies, and in African Studies, Yale University, New Haven, Connecticut, January 2004 to June 2014.  
Retired.

The Baltimore Museum of Art, Baltimore, Maryland, October 1981 to December 2003:  
1998-2003: Curatorial Department Head, Arts of Africa, Asia, the Americas & Oceania; 1985-98: Curator of the Arts of Africa, the Americas, and Oceania;  
1981-85: Associate Curator.

Maryland Institute, College of Art, Spring 1999-2001: Adjunct Professor (part time), African art.

Towson University, Towson, Maryland, 1998: Adjunct Professor (part time), African art.

Coppin State College, Baltimore, Maryland, 1998: Adjunct Professor (part time), African art.

The Johns Hopkins University, 1997: Adjunct Professor (part time); 1991, 1989: Instructor (part-time), African art.

Yale University, 1977-80: Teaching Assistant (part-time), African and African-American art.

Museum of African Art (now National Museum of African Art, Smithsonian Institution), Washington, D.C., 1973-77:

1973-77: Head, Eliot Elisofon Archives and the Department of Higher Education. Visiting Lecturer for the MAA at George Washington University, Georgetown University, and The Catholic University of America.

Syracuse Public School System, Syracuse, New York, 1992-93: Art Teacher (part-time).

Worcester County Public School System, Maryland, 1971-72: Art and African Studies Teacher.

Ohio University, International Studies, Athens, Ohio, 1970-71: Research Assistant, Publications.  
Washington County Public School System, Maryland, 1969-70: Art Teacher.  
United States Peace Corps, Sierra Leone, West Africa, 1967-69: English, Math and Art teacher.

#### Exhibitions Organized

*The Laura and James Ross Gallery of African Art*, the permanent installation, Yale University Art Gallery, December 2006, continuing.  
*Art of the Baga: A Drama of Cultural Reinvention*, Museum for African Art, New York, in collaboration with The Baltimore Museum of Art, 1996-97.  
*Ndebele Beadwork*, The Baltimore Museum of Art, 1990-91.  
*The Art of the Republic of Guinea*, Musée National, Conakry, Guinea, 1986.  
*In the Image of Woman*, extension exhibition, The Baltimore Museum of Art, 1983-84.  
*Arts of Africa, the Americas, and Oceania*, the permanent installation, The Baltimore Museum of Art, October 1982, continuing.  
*Art of Sierra Leone*, Museum of African Art, Washington, D.C., May 1976.  
*Architecture of the Nile: Photographs by Eliot Elisofon*, the Octagon House, American Institute of Architects, August 1974, and the Museum of African Art, Washington, D.C., January 1977.  
*Children's Paintings from the Temne Village of Mambolo*, National Library, Freetown, Sierra Leone, 1969.

#### Principal Publications

*Dancing with D'mba: Icon of Beauty and Power in West Africa*, by Frederick John Lamp, Marie Yvonne Curtis, Nicholas Hockin, Miriam Phillips, David C. Conrad, New Haven: Yale University, forthcoming.

*Serpents in Conflict: A Scientific and Aesthetic Study of Ritual and Sculpture*, 5 Continents, Brussels, forthcoming, 2017.

*Ancestors in Search of Descendants: Stone Effigies of the Ancient Sapi*, New York: QCC Art Gallery, Queensborough Community College, forthcoming 2017.

"Manuel Álvares, 'a Geographical Account of the Province of Sierra Leone,' Annotated," *Mande Studies*, forthcoming 2017.

*Baga Tshi-Tem Dictionary*, 2016, online at:  
<https://catalogingafricana.wordpress.com/2016/07/10/dictionary-in-baga-tshi-tem/>

"The Master of the Rainbow Eyes": A Prolific Carver of the Mende of Sierra Leone," *Yale University Art Gallery Bulletin 2014*, New Haven: Yale University Art Gallery, 2014: 47-53.

"'By Their Fruits You Will Know Them': Sande Mask Carvers Identified," in Jan-Lodewijk Grootaers & Alexander Bortolot, eds., *Visions from the Forests: The Art of Liberia and Sierra Leone*, Minneapolis Institute of Arts, 2014: 56-81, 204-205, 208-215.

"Communicating Body Knowledge through Regional Culture-based Performance in

- Guinea," in Anne-Marie Bouttiaux, ed., *La Dynamique des masques. Exemples d'Afrique occidentale*, Tervuren, Belgium: Royal Museum for Central Africa, 2013.
- "Designs against Evil: An Ethiopian Orthodox Processional Cross," *Yale University Art Gallery Bulletin 2012*, New Haven: Yale University Art Gallery, 2012: 86-89.
- Accumulating Histories: African Art from the Charles B. Benenson Collection at the Yale University Art Gallery*, co-authored with Amanda M. Maples and Laura M. Smalligan, Yale University Art Gallery, New Haven, 2012.
- "Ancient Terracotta Figures from Northern Nigeria," *Yale University Art Gallery Bulletin 2011*, New Haven: Yale University Art Gallery, 2011:48-57.
- Connecticut by Bicycle: 50 Great Scenic Routes*, Schiffer Publishing, Atglen, Pennsylvania, 2011.
- "Fiction and Forbidden Sexual Fantasy in the Culture of Temne Twins (Tà-Bàri)," in Philip M. Peek, ed., *Double Trouble or Twice Blessed? Twins in Africa and Diaspora Cultures*, Bloomington: Indiana University Press, 2011.
- "Dress, Undress, Clothing, and Nudity," for the *Berg Encyclopedia of World Dress and Fashion, Volume 10: Global Perspectives*, Oxford University, 2010: 19-32.
- "Sierra Leone," for the *Berg Encyclopedia of World Dress and Fashion, Volume 1: Africa*, Oxford University, 2010: 337-344.
- "Virtual or Real: Symbols of Migration from the Fouta Djallon," *Choreographies of Migration: Patterns of Global Mobility, Proceedings of the Congress on Research in Dance*, CORD, November 2007.
- "Temne Twins (tâ-bàri) Should Share Everything. Do You Mean Everything?" *African Arts*, XLI, 1, 2008: 50-65.
- "How the Young Men Stole the Old Men's Dream: the Origin of the Tiyambo Headdress of the Baga," *Imaging and Identity: African Art from the Lowe Art Museum and South Florida Collections*, Lowe Art Museum, University of Miami, 2005.
- Yale University Art Gallery Bulletin 2005: African Art at Yale*, Yale University Art Gallery, New Haven, Connecticut, 2005 (guest editor).
- "The Royal Horned Hippopotamus of the Keita of Temne: a-Röng-a-Thoma," *Yale University Art Gallery Bulletin 2005*.
- See the Music, Hear the Dance: Rethinking African Art at The Baltimore Museum of Art*, The Baltimore Museum of Art, Baltimore, and Prestel Verlag, Munich, 2004 (editor).
- "Air and Water, the Vertical and Horizontal, Tradition Versus Transition: a Baga Headdress (a-Bil-ñā-Tshol)," in Frederick John Lamp, ed., *See the Music, Hear the Dance: Rethinking African Art at The Baltimore Museum of Art*, The Baltimore Museum of Art, Baltimore, and Prestel Verlag, Munich, 2004.
- "Celebrating Virtuosity: a Dan Female Figure," in Frederick John Lamp, ed., *See the Music, Hear the Dance: Rethinking African Art at The Baltimore Museum of Art*, The Baltimore Museum of Art, Baltimore, and Prestel Verlag, Munich, 2004.
- "The Illusion of Lightness: a Baga/Nalu Headdress (Banda)," in Frederick John Lamp, ed., *See the Music, Hear the Dance: Rethinking African Art at The Baltimore Museum of Art*, The Baltimore Museum of Art, Baltimore, and Prestel Verlag, Munich, 2004.

- "It Is the East that Has Power: Sapi Stone and Wood Figures," in Frederick John Lamp, ed., *See the Music, Hear the Dance: Rethinking African Art at The Baltimore Museum of Art*, The Baltimore Museum of Art, Baltimore, and Prestel Verlag, Munich, 2004: 194-197.
- "Sun, Fire, and Variations on Womanhood: a Baga/Bulungits Mask (*D'mba*)," in Frederick John Lamp, ed., *See the Music, Hear the Dance: Rethinking African Art at The Baltimore Museum of Art*, The Baltimore Museum of Art, Baltimore, and Prestel Verlag, Munich, 2004.
- "Transcendent Womanhood and the Scavenger: a Mende Mask (*Ndoli Jowei*)," in Frederick John Lamp, ed., *See the Music, Hear the Dance: Rethinking African Art at The Baltimore Museum of Art*, The Baltimore Museum of Art, Baltimore, and Prestel Verlag, Munich, 2004.
- "We Cannot Live Without Such Beautiful Things: Weaving Heddle Pulleys," in Frederick John Lamp, ed., *See the Music, Hear the Dance: Rethinking African Art at The Baltimore Museum of Art*, The Baltimore Museum of Art, Baltimore, and Prestel Verlag, Munich, 2004.
- "You Haven't Seen the Wild Beast: a Manding Headdress (*Kòmò Kun*)," in Frederick John Lamp, ed., *See the Music, Hear the Dance: Rethinking African Art at The Baltimore Museum of Art*, The Baltimore Museum of Art, Baltimore, and Prestel Verlag, Munich, 2004.
- "Cooling Double Trouble: Yoruba Twin Figures (*Ere Ibeji*)," in Frederick John Lamp, ed., *See the Music, Hear the Dance: Rethinking African Art at The Baltimore Museum of Art*, The Baltimore Museum of Art, Baltimore, and Prestel Verlag, Munich, 2004.
- "African Art: Traditional," *The Queer Encyclopedia of the Visual Arts*, Cleis Press, San Francisco, 2004, and in the online *Encyclopedia of Gay, Lesbian, Bisexual, Transgender, and Queer Culture*, at [www.glbtq.com](http://www.glbtq.com), 2003.
- "African Aesthetics," *International Encyclopedia of Dance*, S. J. Cohen, ed., Oxford University Press, New York, 1998.
- Art of the Baga: A Drama of Cultural Reinvention*, Museum for African Art, New York, and Prestel, Munich, 1996.
- "Dancing the Hare: Appropriation of the Imagery of Mande Power Among the Baga," in J. Jansen & C. Zobel, eds., *The Younger Brother in Mande: Kinship and Politics in West Africa*, Leiden University, 1996.
- "Africa: Symbolism and Ritual," *The Dictionary of Art*, J. Turner, ed., Macmillan, London, 1996, vol. I: 260-264.
- La Guinée et ses Héritages Culturels: Articles sur l'Histoire de l'Art de la Région*, United States Information Service, Conakry, Guinea, 1992.
- "Ancient Wood Figures from Sierra Leone: Implications for Historical Reconstruction," *African Arts*, XXIII, 2, 1990: 48-59, 103.
- "An Opera of the West African Bondo: the Act, Ideas and the Word," *The Drama Review*, XXXII, 2, 1988: 83-101.
- "Heavenly Bodies: Menses, Moon, and Ritual Sanction among the Temne of Sierra Leone," in T. Buckley & A. Gottlieb, eds., *Blood Magic: Explorations in the Anthropology of Menstruation*, University of California, Berkeley, 1988.

- "Cosmos, Cosmetics, and the Spirit of Bondo," *African Arts*, XVIII, 3, 1985: 28-43, 98-99.
- "House of Stones: Memorial Art of Fifteenth-Century Sierra Leone," *The Art Bulletin*, LXV, 2, 1983: 219-237 [See French translation and revision in F. Lamp, *La Guinée et ses Héritages Culturels: Articles sur l'Histoire de l'Art de la Région*, United States Information Service, Conakry, Guinea, 1992].
- Temne Rounds: The Arts as Spatial and Temporal Indicators in a West African Society* (Ph.D. Dissertation, Yale University, 1982).
- African Art of the West Atlantic Coast: Transition in Form and Content*, L. Kahan Gallery, New York, 1979.
- "Relief of an Aztec Goddess in the Olsen Collection," *Yale Art Gallery Bulletin*, XXXVII, 2, 1979: 24-32.
- "Frogs into Princes: the Temne Rabai Initiation," *African Arts*, XI, 2, 1978: 34-49, 94.

Publications: Research Reports, Surveys, Reviews, Other

- "Stool, Baga Bassa or Limba;" "Figure, Southern Bullom;" "Figure, Loma;" "Figure, Loma or Gbandi," in Christina Hellmich & Manuel Jordán, *Embodiments: Masterworks of African Figurative Sculpture*, Fine Arts Museums of San Francisco, 2015: 62-69.
- Interview in "Conclusion: Multisensory Art Museums and the Experience of Interconnection," by Kaywin Feldman and Elisabeth Axel, in Nina Levent & Alvaro Pascual-Leone, eds., *Multisensory Museum: Cross-Disciplinary Perspectives on Touch, Sound, Smell, Memory, and Space*, Lanham, Maryland: Rowman & Littlefield, 2014: 351-360.
- "Nok," *Grove Art Online*, New York: Oxford University Press, 2014.
- "The Signs of Distinction and Personality in a Mende Female Mask," and "The Art of Seizure in a Baga Bird Headdress," in *Refined Eye, Passionate Heart: African Art from the Leslie Sacks Collection*, Los Angeles, 2013.
- "A Symbol of All That Is Best in Mankind: the Baga D'mba Masquerade," in Paul Matharan, ed., *Arts d'Afrique. Voir l'Invisible*, Bordeaux: Musée d'Aquitaine, 2011
- "Seated Male Figure, Sapi Peoples, Sierra Leone," in *Ancestors of Congo Square: African Art at the New Orleans Museum of Art*, New Orleans: New Orleans Museum of Art, 2011.
- "Women's Helmet Masks of the Sande/Bondo Association of Sierra Leone and Liberia" (a collection of some 5000 photographs representing approximately 2000 masks, identifying workshops and styles), 2011, in <http://yvra.library.yale.edu/>
- "Hot Space, Cool Space: the Reinstallation of the African Art Collection in the Louis Kahn Building at Yale University," *African Arts*, XL, 2, 2007: 36-51.
- "Charles Benenson and His Legacy of African Art to Yale," *Yale University Art Gallery Bulletin 2004*: 11-27.
- "Figure of Man Riding an Elephant," in *Africa: Arts and Cultures*, The British Museum, London, 2000.
- "Shrine Piece and Dance Headdress: A-Tshol," and "Shrine Piece, Dance Mask or Headdress: Tönköngba," in *In the Presence of Spirits: African Art from the National Museum of Ethnology, Lisbon*, Museum for African Art, New York, 2000.

- "First Word: Africa Centered" (editorial), *African Arts*, XXXII, 1, 1999.
- "Temne (Sierra Leone)," *Encyclopedia of Vernacular Architecture of the World*, Paul Oliver, ed., Cambridge University Press, 1997.
- "Under the Hammer: the Baga and Their Art," *American Visions: the Magazine of Afro-American Culture*, XII, 2, 1997: 22-27.
- "Art of the Baga: A Drama of Cultural Reinvention, at the Museum of African Art, New York," *African Arts*, XXIX, 4, 1996: 20-33.
- "Art of the Baga: A Drama of Cultural Reinvention," *Center 16: Record of Activities and Research Reports*, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC, 1996: 109-112.
- "Africa: Guinea Coast," *The Dictionary of Art*, J. Turner, ed., Macmillan, London, 1996, vol. I: 386-393.
- "Guinea," *The Dictionary of Art*, J. Turner, ed., Macmillan, London, 1996, vol. XIII.
- "Baga," *The Dictionary of Art*, J. Turner, ed., Macmillan, London, 1996, vol. III: 45-48.
- "Seated Female Figure, Temne," and "Shrine Figure Headdress, Baga or Buluñits," in *Africa: the Art of a Continent*, Royal Academy of Arts, London, 1995.
- "Dance Headdress (Banda)," in Doran H. Ross, ed., *Visions of Africa: The Jerome L. Joss Collection of African Art at UCLA*, Fowler Museum of Cultural History, University of California, Los Angeles, 1994: 49.
- "Dance Headdress (Banda or Kumbaduba)," (gallery brochure), The Baltimore Museum of Art, 1993.
- "Twelve Workshop Styles in the Art of Sierra Leone," *Sierra Leone Studies at Birmingham 1988: Proceedings of the Fifth Birmingham Sierra Leone Studies Symposium*, A. Jones, P. Mitchell & M. Peil, eds., The University of Birmingham, England, 1990: 43-67.
- "Drum (Timba)," "Drum (te-Ndef)," in *Sounding Forms: African Musical Instruments*, Marie-Therese Brincard, ed., The American Federation of Arts, New York, 1989: 102-03, 114-15.
- "Female Dance Headdress (Nimba or D'mba)," (gallery brochure), The Baltimore Museum of Art, 1989.
- (Book Review) "John W. Nunley. Moving with the Face of the Devil," *The International Journal of African Historical Studies*, 1988.
- "Helmet Mask," and "Seated Female Figure," in *Expressions of Belief: Masterpieces of African, Oceanic, and Indonesian Art from the Museum voor Volkerkunde, Rotterdam*, Suzanne Greub, ed., Rizzoli, New York, 1988.
- "Baga Shoulder Mask, Nimba," in *Important Tribal Art*, Sotheby's New York, May 10, 1988: Figure 29.
- "Deity in Female Costume (61)," "Standing Goddess (62)," "Effigy Axe (382)," "Platform Group (408,419)," in George Kubler, ed., *Pre-Columbian Art of Mexico and Central America*, Yale University Art Gallery, New Haven, 1986.
- (Book Review) "Radiance from the Waters: Ideals of Feminine Beauty in Mende Art," Sylvia Ardyn Boone, *African Arts*, XX, 2, 1987: 17-26, 72-74.
- "The Art of the Baga: a Preliminary Inquiry," *African Arts*, XIX, 2, 1986: 64-67, 92.
- "Baltimore's African Art Collection," *Topic (USIA)*, No. 155, 1985: 30-36.
- "African Art at The Baltimore Museum of Art," *African Arts*, XVII, 1, 1983: 32-46, 88.

"In the Image of Woman," exhibition brochure, The Baltimore Museum of Art, 1983.  
"The Arts of Africa, the Americas, and Oceania," *Members Calendar*, The Baltimore Museum of Art, January/February 1983: 1-2.  
"Arts of Africa, the Americas, and Oceania," gallery brochure, The Baltimore Museum of Art, 1982.  
(Book Review) "The Dance, Art and Ritual of Africa, by M. Huet, J. Laud, & J. Paudrat," *African Arts*, XIII, 1, 1979: 95-97.  
(Exhibition Review) "Treasures from the Ivory Coast," (at J. Camp Gallery, New York), *African Arts*, XI, 2, 1978: 84-86.  
"Art of Sierra Leone," *African Arts*, XI, 1, 1977: 78-79 (erroneously attributed to N. Cromwell, with correction in XI, 2, 1978: 8).  
*African Sculpture*, Syracuse University, 1973 (catalogue entries).

### Videoprograms

Baga D'mba footage in the Davis Museum, Wellesley College, 2007  
Baga D'mba footage in the African galleries of the Seattle Art Museum, 2007.  
Baga D'mba footage in the African galleries of the Tropenmuseum, Amsterdam, 2007.  
Baga D'mba gallery video, Cincinnati Art Museum, 2005.  
Baga D'mba gallery video, National Museum of African Art, Smithsonian Inst., 1999.  
Baga footage in five separate loops throughout the exhibition *Art of the Baga*, the Museum for African Art.  
Temne Bondo footage in gallery video, Virginia Fine Arts Museum, 1994.  
Baga Banda footage in *Barry's Scrapbook: A Window into Art*, ALA Video/Library Video Network, Towson, Maryland, 1994.  
*Masks, Masks!*, The Baltimore Museum of Art, 1993, 12 min., interactive.  
Temne footage in gallery video, Minneapolis Institute of Art, 1990.