



# ANGÈLE ESSAMBA



MONTAGUE CONTEMPORARY

526 WEST 26TH ST, 4TH FLOOR  
NEW YORK, NY 10001

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# ANGÈLE ESSAMBA

Angèle Etoundi Essamba is a committed artist involved in a reflection on the identity of the black woman.

Essamba's work lies at the intersection of the social/gender and the artistic field. She uses photography to bring her message across in a creative way. Her varied background has not only profoundly shaped her eye, but also means her vision is simultaneously aesthetic, idealistic, realistic, and societal. She joins the spirit of humanist photography with a strong attachment to the values of communion. Women constitute the main subject of her artistic expression. In her work, she challenges and breaks with stereotypical representations of women, by giving her subjects meaning and greatness. Keywords for Essamba's work are pride, strength and awareness. She focuses exclusively on what the human radiates, whether alone, as a couple, or as a group. Her approach is always based on a sense of proximity, and reciprocity. In this universe that is hers alone, she controls color with the same artistry as black and white, she masters contrast with a sure touch and handles shadows and lights with dexterity and audacity. She records in an aesthetic way a vision of the black woman and the African culture, giving a new interpretation of the contemporary Africa.

Born in Cameroon and educated in France, Angèle Etoundi Essamba is a graduate of the Dutch Photography School in Amsterdam where she lives. Since her first exhibition in 1985, her work has been frequently exhibited in museums, institutions, Biennales, art fairs, and galleries in Europe, Africa, the United States, Latin America, and Asia. Her photographs are held in several private and public collections.

Essamba's photographs have been commented in various publications among which: Passion 1989, Contrasts 1995, Symboles 1999, Noirs 2001, La Métamorphose du Sublime 2003, Dialogues 2006, Voiles & Dévoilements 2008, Africa rising 2010, I- dentity 2010, Africa see you, see me 2011, Black & Red 2012, Women of the water, 2013, Invisible 2015, Strength & Pride, 2016; Daughters of life 2018, Renaissance 2019.

# ANGÈLE ESSAMBA

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Born: 1962, Douala, Cameroon

Lives: Douala, Cameroon

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## SELECTED EXHIBITIONS

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|------|---|
| 2022 | Civitella Ranieri Foundation, Umbria, Italy<br>Nederlands Fotomuseum, Rotterdam, Netherlands                                      |
| 2021 | Group Exhibition, AKA Art fair, Paris, France<br>1:54 Art fair, London, UK  |
| 2020 | ArtX Lagos Art fair, Lagos, Nigeria<br>Galerie 23, Amsterdam, Netherlands<br>Musée des Civilisations Noires (MCN), Dakar, Senegal |
| 2019 | Musée national, Yaoundé, Cameroon   |
| 2018 | Museum Fünf Kontinente, Munich, Germany   |
| 2017 | Musée de l'Eau, Pont en Royans, France  |
| 2016 | Musée Théodore Monod, Dakar, Senegal  |
| 2015 | Pavillon de l'Eau, Paris, France<br>African Union, Addis-Ababa, Ethiopia  |
| 2014 | Afrika Museum, Berg en Dal, Netherlands<br>BOZAR, Brussels, Belgium   |

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## SELECTED EXHIBITIONS CONTINUED

2011          National Museum, Nairobi, Kenya  
Musée des beaux-art, Dunkerque, France

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2010          Musée du Montparnasse, Paris, France

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2007          National Museum, Zanzibar, Tanzania

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2004          Philadelphia museum of Art, Philadelphia, USA

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2002          Biennial Dak'Art, Dakar, Senegal  
Museum Rijswijk, Rijswijk, Netherlands

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1995          Biennial South-Africa, Johannesburg, South Africa

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1994          Biennial Havana, Havana, Cuba  
Biennial Venice, Venice, Italy

# SELECTED PRESS

## THE EYE OF PHOTOGRAPHY

Angèle Etoundi Essamba : Renaissance



Altesse 2 [Renaissance] © 2019 Angèle Etoundi Essamba, courtesy Galerie Carole Kvasnevski



My first real confrontation with the works of **Angèle Etoundi Essamba** took place at the Salon Akaa 2021 which had concentrated, in its last edition, a large quantity of quality works. The Carole Kvasnevski Gallery presented a small series – very noticed – of the latest works of this African designer trained in Northern Europe. Angèle is part of this small core of young African women who are somewhat pushed to the forefront because they are women (it's currently the fashion), because they are African (it's very trendy). We must stop with these classifications and other prejudices of an era that the versatility of the beautiful world will forget everything, at the first opportunity. These talented photographers are creators like the others with the same questions, the same challenges and the same rigour. They are driven by hard work and their true humility happily keeps them away from all these one-day censors on the lookout for an immediate monetary return.



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