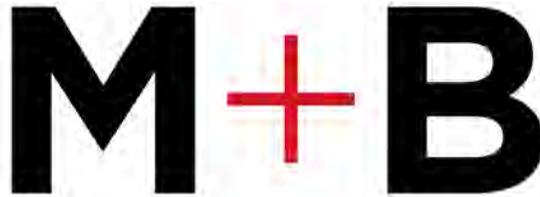


MALICK SIDIBÉ

Press Pack



MALICK SIDIBÉ

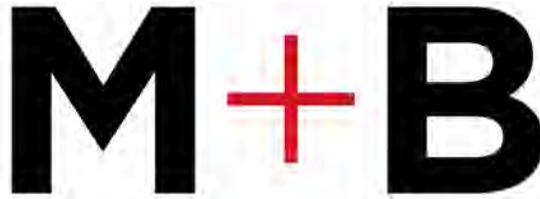
BORN 1935 - 2016, Soloba, Mali (then French Sudan)

EDUCATION

1952 National School of Arts in Bamako

SOLO EXHIBITIONS

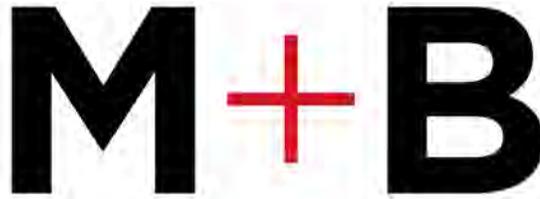
- 2016 *Malick Sidibé: The Eye of Modern Mali*, Somerset House, London, UK
- 2015 *Malick Sidibé*, Sherrick & Paul, Nashville, TN
- 2014 *Malick Sdibé*, Jack Shainman Gallery, New York
- 2011 *Malick Sidibe: The Eye of Bamako*, M+B, Los Angeles
- 2010 *La Vie en Rose*, Collezione Maramotti, Reggio Emilia, Italy
- 2009 *Les Nuits de Bamako*, Musée Nicephore Niepce, Chalon-sur-Saone, France
Malick Sidibé, HackelBury Fine Art Limited, London, UK
Malick Sidibé, Galeria Oliva Arauna, Madrid, Spain
Avant-premiere, Malick Sidibé, Galerie Claude Samuel, Paris, France
- 2008 *Malick Sidibé*, Pennyblack Store, Milan, Italy
Bagadadji, Photoforum PasquArt, Biel, Switzerland
Malick Sidibé: Chemises, Fotografie museum Amsterdam, (FOAM), Netherlands
Malick Sidibé, European Parliament, Brussels, Belgium
- 2007 *Malick Sidibé: Los Sabena Clu*", Fifty One Fine Art Photography, Antwerp, Belgium
Malick Sidibé, High Museum of Art, Atlanta, Georgia, USA
Malick Sidibé, Afronova Galelry, Johannesburg, South Africa
- 2006 *"Tribute to Malick Sidibé"*, Photofesta, Centre Culturel Français, Maputo, Mozambique
- 2005 *"Photographs: 1960-2004"*, Sculpture (Emile Guebehi), Jack Shainman Gallery, New York, New York, USA
"Studio Malick", La Filature, Scène National, Mulhouse, France
- 2004 *Malick Sidibé*, Fifty One Fine Art Photography, Antwerp, Belgium
Malick Sidibé, Museet for Fotokunst, Brandts Klaedefabrik, Odense, Denmark
Malick Sidibé, Exhibition from Hasselblad Center, Göteborg Museum of Art,



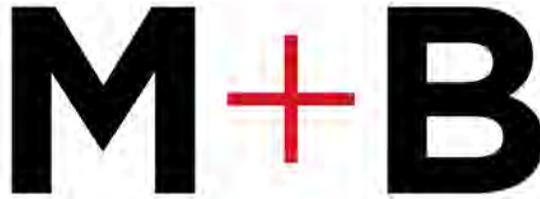
- Stockholm, Sweden
Malick Sidibé, Exhibition from Hasselblad Center, Centro de Artes Visualis, Coimbra, Portugal
- 2003
Malick Sidibé, Exhibition from Hasselblad Center, Kristianstad, Sweden
Malick Sidibé, Musée Princé, Angers, France
Malick Sidibé, Conrad Gallery, Dusseldorf, Germany
Malick Sidibé, Kennedy Boesky Photographs, New York, New York, USA
Malick Sidibé, Jack Shainman Gallery, New York, New York, USA
- 2002
Malick Sidibé, Hackelbury Fine Art Ltd., London, UK
Malick Sidibé, Patrick Painter Inc., Los Angeles, California, USA
Malick Sidibé, Galerie Claude Samuel, Paris, France
You look beautiful like that: The Portrait Photographs of Seydou Keïta and Malick Sidibé, Williams College Museum of Art, Williamstown, Massachusetts, USA
You look beautiful like that: The Portrait Photographs of Seydou Keïta and Malick Sidibé", National Portrait Gallery, London, UK
You look beautiful like that: The Portrait Photographs of Seydou Keïta and Malick Sidibé" Norton Museum of Art, West Palm Beach, Florida, USA
You look beautiful like that: The Portrait Photographs of Seydou Keïta and Malick Sidibé, UCLA Hammer Museum, University of California, Los Angeles, California, USA
You look beautiful like that: The Portrait Photographs of Seydou Keïta and Malick Sidibé, Fogg Art Museum, Harvard University Art Museums, Cambridge, Massachusetts
- 2001
Malick Sidibé, Stedelijk Museum Amsterdam, Netherlands
Malick Sidibé, Galleria Nazionale d'Arte Moderna, Rome, Italy
- 2000
Malick Sidibé, Centre d'Art Contemporain, Geneva, Switzerland
Clubs of Bamako, Rice University Art Gallery, Houston, Texas, USA
- 1999
Malick Sidibé: The Clubs of Bamako, Deitch Projects, New York, New York, USA
Malick Sidibé, Australian Center for Photography, Sydney, Australia
Malick Sidibé, Museum of Contemporary Art of Chicago, Chicago, Illinois, USA
- 1998
Malick Sidibé, Dany Keller Galerie, Munich, Germany
Malick Sidibé, Institut Français de Thessalonique, Thessaloniki, Greece
- 1997
Malick Sidibé: Fotografie 1962-1976 "Clubs und Twist und Chats Sauvages", Ifa-Galerie, Stuttgart, Germany
- 1995
Malick Sidibé: Bamako 1962-1970, Fondation Cartier pour l'art contemporain, Paris, FR

GROUP EXHIBITIONS

- 2011
Another Story: 1,000 Photographs from the Moderna Museet Collection, Moderna Museet, Stockholm, Sweden



- 2010 Festival des Arts Visuels de Vevey, Vevey Switzerland
A Midsummer Gallery Soiree, Hagedorn Foundation Gallery, Atlanta, GA, USA
National Black Arts Festival, Atlanta, GA, USA
70s Photography and Everyday Life, Nederlands Fotomuseum, Rotterdam, Netherlands
70s Photography and Everyday Life, Centro Andaluz de Arte Contemporaneo, Seville, Spain
AIPAD, L. Parker Stephenson Photographs, Park Avenue Armory, New York, USA
"70s Photography and Everyday Life", Museo D'Arte Provincia di Nuoro, Nuoro, Italy
- 2009 *"70s. Photography and Everyday Life"*, Teatro Fernan Gomez, Photo España, Madrid, Spain
"Exposição Nós", Museu da República, Rio de Janeiro, Brasil
"8th Bamako Encounters, Biennial of African Photography – Borders", Maison Africaine de la Photographie, Bamako, Mali
"70's Photography and Everyday Life ", Teatro Fernan Gomez, Photo España, Madrid, Spain
"Fabric of Identity", Brancolini Grimaldi Arte contemporanea, Roma/Firenze, Italy
"Faces", Fondazione Ragghianti, Lucca, Italy
"Street & Studio", Museum Folkwang, Essen, Germany
- 2008 *"Street & Studio: An Urban History of Photography"*, Tate Modern, London, UK
"Selections from the Hara Museum's Permanent Collection", Hara Museum of Contemporary Art, Tokyo, Japan
"La Fotografia en Mali", Kowasa Gallery, Barcelona, Spain
"In My Solitude", Aeroplastics Contemporary, Brussels, Belgium
"Why Africa?", Pinacoteca Giovanni e Marella Agnelli, Turin, Italy
- 2007 The Venice Biennale, Venice, Italy
NYC Photo Exhibition, Philips de Pury & Company, New York, New York, USA
Summertime, Ferenbalm-Gurbu Station, Karlsruhe, Germany
Fifty One Celebrates 7 years, Fifty One Fine Art Photography, Antwerp, Belgium
June Bride, Yossi Milo Gallery, New York, New York, USA
Colectiva de fotografia, Galleria Civica Modena, Modena, Italy
Photography Now, Hackelbury Fine Art Limited, London, UK
Bamako 05, CCCB Centre de Cultura Contemporania, Barcelona, Spain
- 2006 *100% Africa*, Guggenheim Museum, Bilbao, Spain
Vive l'Afrique, Galerie du Jour – Agnès b. Tokyo, Japan
About Africa, Part One, Fifty One Fine Art Photography, Antwerp, Belgium
- 2005 *Arts of Africa*, Grimaldi forum, Monaco
Vive l'Afrique, Galerie du Jour – Agnès b., Paris, France
Africa Urbis, Musée des Arts Derniers, Paris, France
African Art Now: Masterpieces from the Jean Pigozzi Collection, Museum of Fine Arts Houston, Houston, Texas, USA



African Art, African Voices: Long Steps Never Broke a Back, Wadsworth Atheneum, Hartford, Connecticut, USA

African Art, African Voices: Long Steps Never Broke a Back, Seattle Art Museum, Seattle, Washington, USA

African Art, African Voices: Long Steps Never Broke a Back, Cincinnati Art Museum, Cincinnati, Ohio, USA

African Art, African Voices: Long Steps Never Broke a Back, Philadelphia Museum of Art, Philadelphia, Pennsylvania, USA

Faces in the Crowd: Picturing Modern Life from Manet to Today, Whitechapel, London,

Image and Identity: Portraits, The Sheldon Art Galleries, St Louis, Missouri, USA

New Acquisition: Local and Global Contemporary Photography, Bates College Museum of Art, Lewiston, Idaho, USA

Hamburg Kennedy Photographs

Scalo Project Space, New York, New York, USA

Faces in the Crowd, Picturing Modern Life from Manet to Today, Galerie JM Patras, Paris, France

2004

Mois de la Photographie, Galerie JM Patras, Paris, France

Fifty One celebrates four years, Fifty One Fine Art Photography, Antwerp, Belgium

Pretty World, Aeroplastics Contemporary, Brussels, Belgium

Je m'installe aux abattoirs: La collection d'art contemporain d'agnès b., Les Abattoirs, Toulouse, France

Staged realities: exposing the soul in African photography 1870-2004, Michael Stevenson, Cape Town, South Africa

Joy of Life – Malick Sidibé and Ojeikere, Two Photographers from Africa, Hara Museum, Tokyo, Japan

Village Global : Les Années 60, Musée des Beaux-Arts, Montreal, Canada

Village Global: Les Années 60, Dallas Museum of Art, Dallas, Texas, USA

Nous Remontons de la "Calle Toutes les Photographies, Galerie du Jour agnès b. Paris, France

Go Johnny Go! The Electric Guitar – Art and Myth, Kunsthalle Wien, Vienna, Austria

Common Ground: Discovering Community in 150 Years of Art, Selections from the Collection of Julia J. Norrell, Corcoran Gallery of Art, Washington, DC, USA

2003

Malick Sidibé / Seydou Keïta, Hackelbury Fine Art Ltd. London, UK

Summertime Blues, Conrad Gallery, Düsseldorf, Germany

Correspondances Afriques, Iwalewa-Haus, Afrikanzentrum der Universität Bayreuth, Bayreuth, Germany

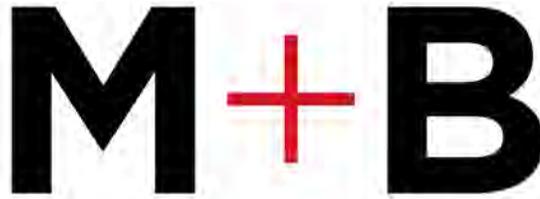
Les ateliers des desires: Philip Kwame Apagya, Seydou Keïta & Malick Sidibé, Centre Culturel Français, Freiburg, Germany

Mali, photographies et textiles contemporains, Musée de design et d'arts appliqués contemporain, Lausanne, Switzerland

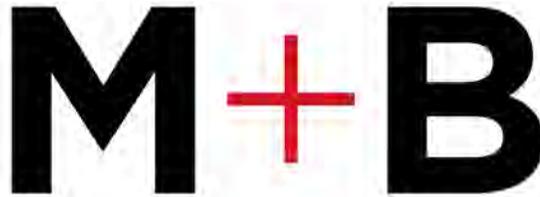
Samuel Fosso, Malick Sidibé: Seydou Keïta. Västafrikans porträttfotografi, Norsk museum for fotografi – Preus fotomuseum, Horten, Norway

Samuel Fosso, Malick Sidibé: Seydou Keïta. Västafrikansk porträttfotografi, Bildens Hus, Sundsvall, Sweden

Xpoxeptember Foto Festival 2002, Stockholm, Sweden



- 2002 *The Short Century: Independence and Liberation Movements in Africa, 1945-1994*, P.S. 1 Contemporary Art Center and Museum of Modern Art, New York, New York, USA
The Short Century: Independence and Liberation Movements in Africa, 1945-1994, Museum of Contemporary Art Chicago, Illinois, USA
The Short Century: Independence and Liberation Movements in Africa, 1945-1994, House of World Cultures in the Martin-Gropius-Bau, Berlin, Germany
The Short Century: Independence and Liberation Movements in Africa, 1945-1994, Museum Villa Stuck, Munich, Germany
- 2001 “*I Ka Nyi Tan – Seydou Keïta e Malick Sidibé fotografi a Bamako*, Museo Hendrik Christian Anderson, Rome, Italy
“*Flash Afrique: Fotografie aus Westafrika*, Kunsthalle Wien, Vienna, Austria
- 2000 “*Seydou Keïta / Malick Sidibé*, Fifty One Fine Art Photography, Antwerp, Belgium
“*Portrait Afrika: Fotografische Positiven eines Jahrhunderts*”, Haus der Kulturen Der Welt, Berlin, Germany
“*Et l’art se met au monde*, Nouveau Musée, Villeurbanne, France
- 1998 - 2000 *L’Afrique par elle-même*, Sala d’Ercole, Palazzo d’Accursio, Bologna, Italy
L’Afrique par elle-même, Anacostia Museum, Smithsonian Institute, Washington, DC
L’Afrique par elle-même, Kennedy Center, Washington, DC, USA
L’Afrique par elle-même, Barbican Art Center, London, UK
L’Afrique par elle-même, Nationale Galerie, Castle of Good Hope, South Africa
L’Afrique par elle-même, 3ème Festival de la Photographie Africaine, Bamako, Mali
L’Afrique par elle-même, Pinacoteca, Sao Paolo, Brazil
L’Afrique par elle-même, Maison Européenne de la Photographie, Paris, France
- 1999 *Malick Sidibé / Seydou Keïta*, Photo España 99, Madrid, Spain
Malick Sidibé / Seydou Keïta, Istanbul Biennial, Istanbul, Turkey
- 1998 *Malick Sidibé / Seydou Keïta: Journée de la Photographie*, Institut Français, Thessaloniki, Greece
- 1997 *Malick Sidibé / Seydou Keïta*, Gallery Paule Anglim, San Francisco, California, USA
Retrats de l’ànima – fotografia Africana, Fundació la Caixa, Madrid, Spain
- 1996 *In/Sight: African Photographers, 1940 to the present*, Solomon Guggenheim Museum, New York, New York
Vues d’Afrique 12èmes Journées du Cinéma Africaine et Créole, Montréal, Canada
Deuxièmes Rencontres de la Photographie Africaine, Bamako, Mali
Malick Sidibé, 18èmes Festival du Film et de la Photographie des 3 Continents, Nantes, France
- 1995 *Sélection photographique de Premières Rencontre de la Photographie Africaine à Bamako*, FNAC Etoile, Paris, France
Seydou Keïta / Malick Sidibé Photographs from Mali, Fotofeis: International Festival of Photography in Scotland

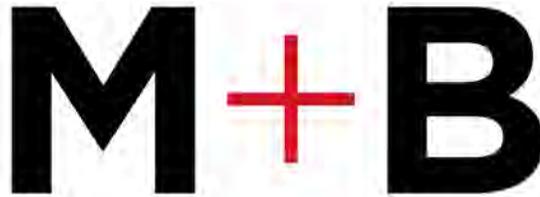


Fruit Market Gallery, Edinburgh, UK

1994 *Premères Rencontres de la Photographie Africaine*, Bamako, Mali

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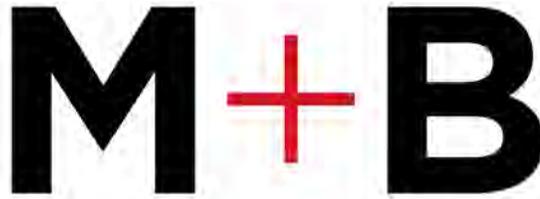
- 2009 *Perception: Photographs by Malick Sidibe*. GwinZegal.
Exposição Nós Exhibition catalogue. Brasil: Museu da República
- 2008 *Chemises: Photographs by Malick Sidibe*. Gottingen: Steidl.
- 2007 Why Africa? Exhibition catalogue. Turin: Electa & Pinacoteca Giovanni e Marella Agnelli.
- 2006 100% Africa. Exhibition catalogue. PTF Editores & FMGB Guggenheim Bilbao Museum.
- 2005 Arts of Africa: The Contemporary Collection of Jean Pigozzi. Exhibition catalogue. Skira Edition & Grimaldi Forum Monaco.
Magnin, Andre, Alison De Lima Greene, et. al. African Art Now: Masterpieces from the Jean Pigozzi Collection. Exhibition catalogue. London: Merrell in association with the MFAH.
Brookman, Philip, Merry Foresta, et. al. Common Ground: Discovering Community in 150 Years of Art. Exhibition catalogue. Selections from the Collection of Julia J. Norrell. Merrell in association with the Corcoran Gallery of Art. Preface by President Bill Clinton.
Getlein, Mark. Living with Art. USA: McGraw Hill.
- 2003 Go Johnny Go : Die E-Gitarre-Kunst und Mythos. Exhibition Catalogue, Kunsthalle Wien. Germany: Steidl,
Malick Sidibé Photographs. Exhibition Catalogue. Germany: Hasselblad Center-Steidl.
Malick Sidibé. Exhibition Catalogue. Angers: Editions Musées d'Angers.
- 2002 Portraits of Pride, Samuel Fosso, Seydou Keïta and Malick Sidibé, Exhibition catalogue for Xpseptember in Sweden and Moderna Museet, Stockholm: Editor Magnus af Petersens.
Matt, Gerald and Thomas Miebhang (editors). Flash Afrique: Photography from West Africa. Kunsthalle Wien, Göttingen: Steidl,.
- 2002 Lamazou, Titouan. Carnets de Voyage T2. Gallimard Editions.
McClusky, Pamela and Robert Farris Thompson. Art from Africa: Long Steps Never Broke a Back. Exhibition catalogue. Seattle Art Museum - Princeton University Press.
- 2001 I Ka Nyi Tan: Malick Sidibé, Seydou Keïta fotografi a Bamako. Exhibition catalogue. Rome: Castelvechi Arte.
You look beautiful like that. The portrait Photographs of Seydou Keïta & Malick Sidibé Lamuniere, Michelle. Harvard University Art Museums. Cambridge, New Haven: Yale University Press.



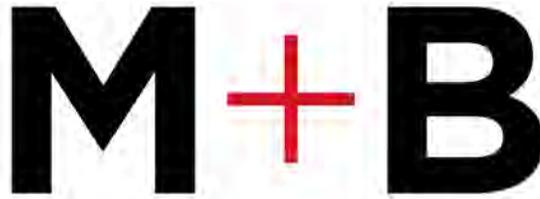
- 2000 Clubs of Bamako. Exhibition Catalogue. Houston: Rice University Art Gallery.
Porträt Afrika. Interview with Malick Sidibé, p.29-37. Bilingual, German and French text, Review. Fotografische Positionen eines Jahrhunderts. Haus Der Kulturen der Welt. By Hubert Filser and Peter Stephan.
- 1999 Clubs of Bamako. Deitch Projects. New York: Flash Art International.
- 1998 Magnin, André. Malick Sidibé. SCALO.
Magnin, André. "La photographie Africaine aujourd'hui. Malick Sidibé." Encyclopaedia Universalis. pp. 349-351.
Saint Léon, Pascal Martin and N'Goné Fall. Anthologie de la photographie africaine et de l'océan Indien. France: Editions Revue Noir, pp. 182-185, 244-245.
Ouaki, Fabien. 50 x 50 - Exposition Tati 50 ans. 50 Photographers fêtent Tati – Exhibition Tati 50 years Tati. 50 Photographers Tati. Exhibition catalogue. Göttingen: Steidl.
- 1997 Magnin, André. "Clubs und Twist und Chats sauvages." Malick Sidibé : Photographie 1962 – 1976. Exhibition Catalogue. Stuttgart: IFA - Galerie.
Retrats de l'Ànima. Exhibition catalogue. Fundacio la Caixa. Bilingual text, Spanish and French. p.56-65.
Elder, Tanya (Diss.). Capturing Change : The Practice of Malian Photography, 1930s – 1990s. Tema, Linköping: Linköping University.
- 1996 Abrams, Harry N. In/sight: African photographers, 1940 to the present. Exhibition catalogue. New York: Guggenheim Museum.
- 1995 Foster, Alasdair, Ken Gill and Eua McArthur (editors). Fotofeis. Second International Festival of Photography in Scotland.
Magnin, André. Malick Sidibé: Bamako 1962-1976. Exhibition catalogue. Editions Fondation Cartier pour l'Art Contemporain.

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- 2016 "Malick Sidibé: The Eye of Modern Mali at Somerset House, London." Aesthetica, September 29, 2016
Maltz-Leca, Leora. "Malick Sidibé (ca. 1936-2016)." Artforum, September 21, 2016
Brown, Mark. "Exhibition of Malick Sidibé photography to open in London." The Guardian, July 27, 2016
- 2013 Voeller, Megan. "Hit the road for regeneration 2 & Studio Malick." Creative Loafing Tampa Bay, December 6
- 2010 "Studio Troittoirs" De Morgen Magazine, January 30
- 2008 Schuman, Aaron. "Malick Sidibé: Chemises." Aperture 193, Winter: 12-13
- 2007 "All Funked Up." Sunday Times, March 18, sec. Lifestyle



- "Sidibé's African Composition." Mali Guardian, March 16
"L'élixir de beauté." Télérama, March 14
- 2006 "Malick Sidibé, o reporter das noites do Mali." Savana – (Suplemento), November 3
"Le Mali yé-yé de Malick Sidibé." Le Monde, February 25
- 2005 "Coup de chapeau." Le Monde 2 – Spécial Photos, November- December
"Douze jours pour vivre la photo à Joucas." La Provence, June 11
- 2004 Miller, Kristin. "Mali, 1963." Condé Nast Traveler, December
Burton, Melanie. "Signs of the times." Select, vol. 31 n° 4 (Japanese monthly)
- 2003 Johanson, Ulf. "Glädjens bilder från en tid av nyfikenhet." Göteborgs-Posten, October 25, pp. 72-73
"Monographs: Malick Sidibé." Nippon Camera, N° 9, September, p. 70-78
Les Inrockuptibles, N° 398, July. Magazine cover and CD jacket
"La diversité culturelle face à la mondialisation (3/5): le Mali." Telerama. April 30, n° 2781 pp.50-53
Laurent, Caroline. "Malick Sidibé, l'œil africain." Elle. March 24
Rüf, Isabelle. "Pour Malick Sidibé: les femmes plaisent mieux vues de dos." Le Temps. March 22
Guerrin, Michel. "Malick Sidibé, portraitiste d'Afrique." Le Monde. March 21
- 2002 Diawara, Manthia. "The 1960's in Bamako: Malick Sidibé and James Brown." Black Renaissance/ Renaissance Noire. Summer/Fall. Vol. 4 , N°2/3, pp. 59-83
"Mali hier et aujourd'hui." L'Œil. April, p. 62
- 2001 "En studio à Bamako par Malick Sidibé Instantanés africains du portraitiste malien." Elle France. December 31
Lamuniere, Michelle. "Ready to Wear: a conversation with Malick Sidibé." Transition: The Space Race. An international review. Ref N° V10N4 N°:88. Edition DUKE.
"Out of Africa." Interview Magazine. May, p. 76
Diawara, Manthia. "The 1960's in Bamako : Malick Sidibé and James Brown." The Andy Warhol Foundation for Visual Arts. Paper Series on the Arts, Culture and Society, Number 11
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- 1999 Cotter, Holland. "The Clubs of Bamako." The New York Times
Malick Sidibé interviewed by Lucas Michael. Index, May/June
McFarlane, Robert. "Pictures with un petit twist." The Sydney Evening Herald. May 12
Smee, Sebastian. "Exhibitions: Mali High." The Sydney Morning Herald. May 7
Boardman, Mickey. "Malick Sidibé's Mali High." Paper. February, p. 32



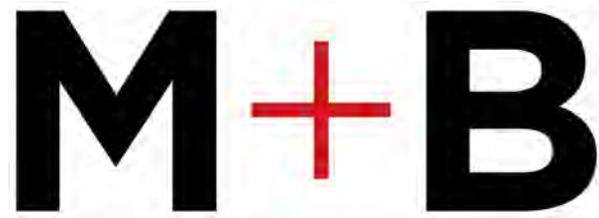
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Kuntz, Joëlle. "Seydou Keïta et Malick Sidibé. Deux regards sur le Mali." Le Samedi Culturel (cultural supplement of Temps) N° 40, December 19
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"Afrika - Total Norma." GEO. N° 12, (German edition)
- 1995 Ollier, Brigitte. "La destinée de Sidibé, chroniqueur yé- yé." Libération. Wednesday May 3, p. 35.

AWARDS

- 2010 World Press Photo, 1st prize in Arts and Entertainment for Mali in the New York Times
- 2009 Baume & Mercier award at Photo Espagne
- 2008 ICP Infinity Award, Master Photographer
- 2007 Golden Lion for Lifetime Achievement, Venice Biennale
- 2003 Hasselblad Prize

PUBLIC COLLECTIONS

Museum of Modern Art, New York
The Metropolitan Museum of Art, New York
International Center of Photography, New York
C.A.A.C.-The Pigozzi Collection, Geneva
San Francisco Museum of Modern Art
Birmingham Museum of Art, Alabama
The Studio Museum in Harlem, New York
Philadelphia Museum of Art, Pennsylvania
High Museum of Art, Georgia
Collection Agnès b.
Lambert Art Collection, London
Fondation Cartier pour l'Art Contemporain, Paris
Collection du Fonds National d'Art Contemporain, Paris
The Museum of Fine Arts, Boston
Moderna Museet, Sweden



MALICK SIDIBÉ

Selected Portfolio

M+B



Malick Sidibé
Installation view of *Malick Sidibé*, Jack Shainman Gallery, New York
March 28 – April 26, 2014

M+B



Malick Sidibé
Jeunes Bergers Peuls, 1972, printed later
signed, titled and dated recto
gelatin silver print
(MS.049.48.01)

M+B



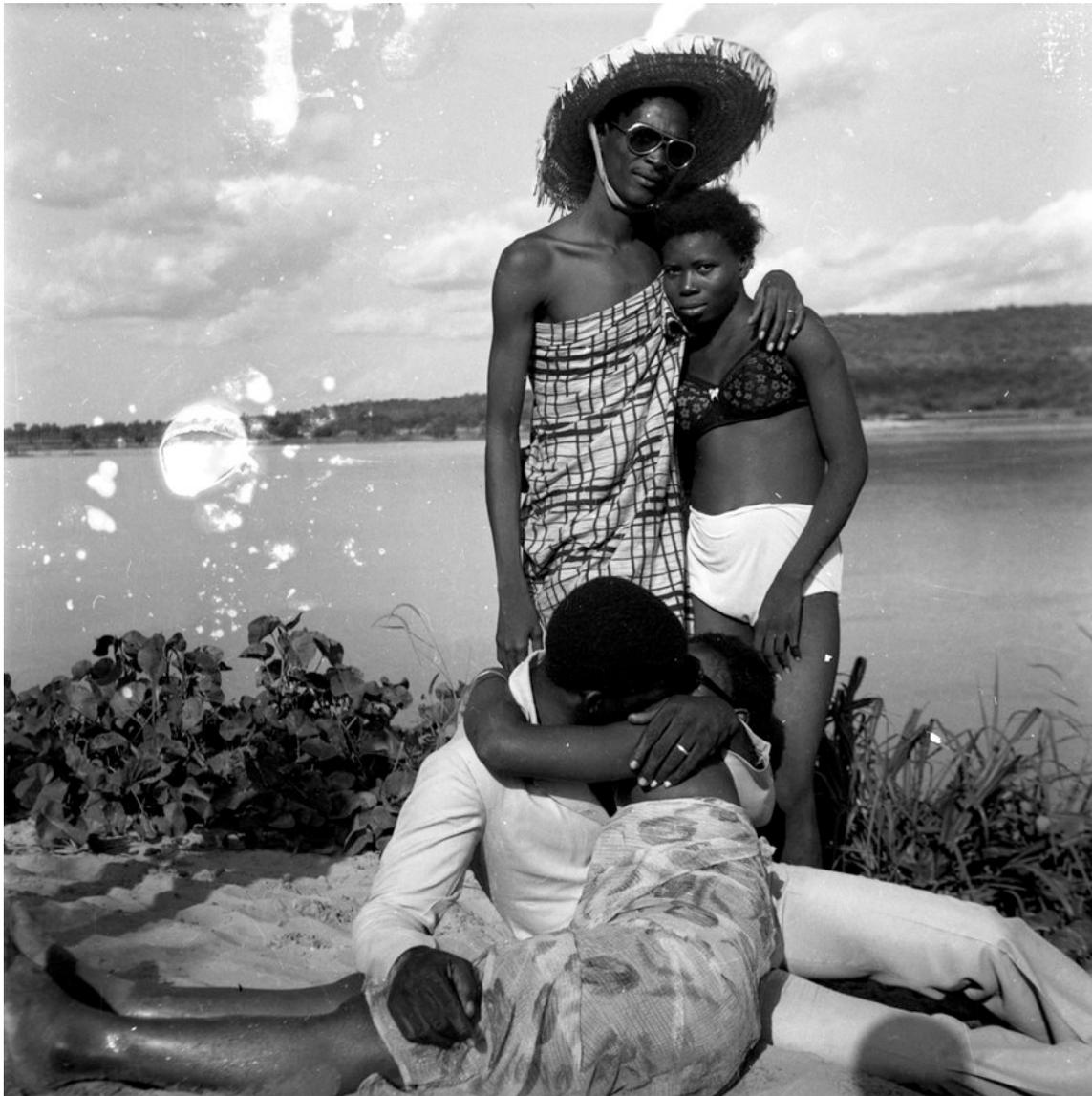
Malick Sidibé
Un Yéyé en Position, 1963 / 2010
signed, titled and dated recto
gelatin silver print
(MS.031.16.01)

M+B



Malick Sidibé
Installation view of *Malick Sidibé*, Jack Shainman Gallery, New York
July 1 – August 5, 2011

M+B



Malick Sidibé

Les retrouvailles au bord du fleuve Niger, 1974 / 1998

signed, titled and dated recto

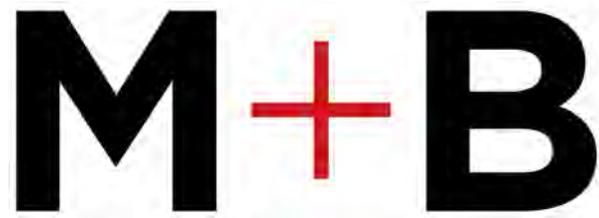
gelatin silver print

(MS.224.16.01)

M+B



Malick Sidibé
Installation view of *Photographs 1960-2004*, Jack Shainman Gallery, New York
January 7 – February 5, 2005



MALICK SIDIBÉ

Press and Press Releases

M+B

Aesthetica

Malick Sidibé: The Eye of Modern Mali at Somerset House, London

September 29, 2016

André Magnin, curator of Malick Sidibé's (1936-2016) first European exhibition brings the artists' works to Somerset House, London, this autumn for his first major UK show. Malick Sidibé: The Eye of Modern Mali is co-curated by Philippe Boutté and showcases 45 original prints taken in the aftermath of the Malian Independence in 1960. Centred around the newly liberated society, his infamous black and white photographs chronicle the lives and culture of the people in the Malian capital, Bamako.

The late photographer captured the joie de vivre of his post-colonial society – a young and energetic metropolis, mirroring the people framed in his photos. At this time of immense political and social transformation, the influx of western cultural influence created an exuberant backdrop for Sidibé's intimate portraiture and documentary photography.

This immersive exhibition draws audiences into late artist's oeuvre and the environment that fuelled his works: three thematic strands accompany a gallery soundtrack that recreates the spirit of Sidibé's world. DJ and African music expert Rita Ray creates a pulsating mix that complements the trio of themes, Au Fleuve Niger (Beside the Niger River), Tiep a Bamako (Nightlife of Bamako) and Le Studio (The Studio) in the Terrace Rooms at Somerset House.

This unique show launches at 1:54 Contemporary African Art Fair and continues as a standalone show throughout Somerset House's winter season.

Malick Sidibé: The Eye of Modern Mali runs from 6 October – 15 January. Find out more about the 1:54 Contemporary African Art Fair: www.1-54.com



Malick Sidibé Nuit de Noël (Happy Club), 1963

M + B

ARTFORUM

Malick Sidibé (ca. 1936–2016)

By Leora Maltz-Leca
September 21, 2016

“REGARDEZ-MOI!” a voice shouts assertively. The photographer turns and swings toward the young man dancing. His knees are bent low, buttressing a torso thrown impossibly far back. His arms are flung wide open, his grin even wider. Snap. The photographer shifts position, steps one foot forward, lowers his camera, and snaps again. The year is 1962. The place is Bamako, Mali. And the photographer is Malick Sidibé, whose formally elegant, dynamically composed black-and-white images testify to the complex modernities fashioned across postcolonial Africa.

That they exist as such is cause for both celebration and despair. To be sure, Sidibé has been deservedly lauded for expanding the narrow range of racist Euro-American perceptions of the continent, challenging the colonial archive of African photography no less than contemporary media’s Afro-pessimism. But tethering the photographer’s work to this pedagogical charge has tended to obscure its specificities and depths: its knotty contradictions, its uncomfortable displacements. As Sidibé’s photographs are tasked to correct and defend—to testify to African modernities—our gaze is invariably directed beyond the images, toward evidentiary functions that can stretch and overdetermine their meaning, and ultimately, occlude them. As I remember Sidibé’s passing, and consider his inscription into the historical record, the photograph’s injunction “Regardez-moi”—Look at me—sounds like a dirge. Seeing his work mandates freeing it from its documentary “lesson,” releasing it from the weight of white ignorance—especially because, as Chinua Achebe pointed out, said “ignorance” about Africa is itself a deeply motivated occlusion.



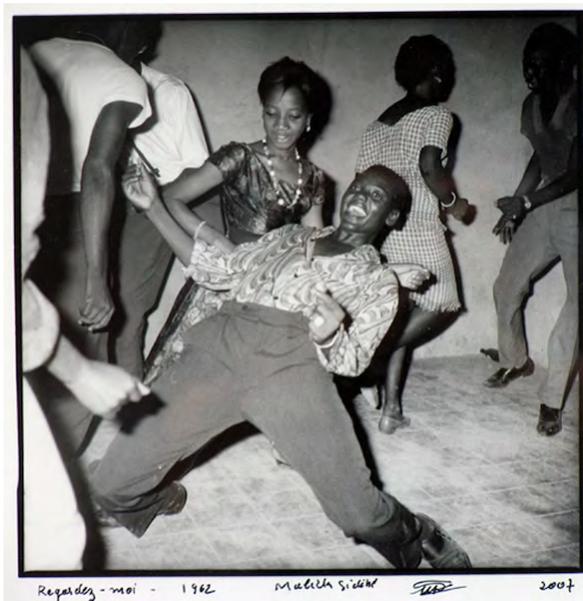
Malick Sidibé, Self-portrait, 1956
silver gelatin print, glass, paint, cardboard, tape, and
string, 16 x 12 x 1/4".

Sidibé’s oeuvre presents as a potted history of enormous visibility matched by equally sizable blind spots. To begin, we might wonder why, among a gamut of varied subjects, Look at Me and Sidibé’s other images of dancing (notably Christmas Eve, Happy Club, 1963) have become his most iconic. It may be—as Sidibé assumed—that such photographs marked a distance from Seydou Keita’s studio portraits, even as they retrospectively appeared to establish a proximity to Euro-American audiences through internationally legible gestures of dance. Certainly, as we navigate around the Scylla of Afro-pessimism, the lure of seemingly carefree, twirling youth is undeniable. But such images can be a Charybdis of their own, especially when they are transparently linked—as they all too frequently are—with a performance of social or political freedom.

A 2009 fashion spread Sidibé shot for the New York Times Magazine titled “Prints and the Revolution” is only the most egregious in the insistent presentation of his work against a facile backdrop of “revolution.” Time and again, the democratic impulse of his images is taken at face value: dancing youths (albeit defying state curfew) are read as signifiers of liberty; studio portraits are touted as a self-fashioning of postcolonial subjectivities. Yet the limits on self-fashioning imposed by religion and state, custom and family—limits that Stephen Greenblatt underscored in the same breath as he introduced the term in his study of Renaissance Europe—are usually forgotten in the rush to rally these images as documents of freedom.

M + B

Sidibé himself stressed the boundaries and tensions that animated photographs such as *Look At Me*: from denying the illusion of sexual license (“We never slept with the girls we danced with!”) to underscoring the gendered inequities of “freedom” in a polygamous, Muslim country (“Here boys have always had freedom; but girls have never been free.”). Sidibé, by the way, is survived by three wives and seventeen children. Manthia Diawara, who has brilliantly unpacked the complex enmeshment of Sidibé’s photographic subjects in American and diasporic culture, has plumbed the nuances and paradoxes of “freedom,” generational conflict, and defiance in 1960s Bamako. The chic, oh-so-modern young women in Sidibé’s photographs often had to smuggle their miniskirts and bell-bottoms under more voluminous clothing. That their mothers would pass them contraband garments through the window in defiance not only of paternal authority, but also of the roving militia of the largely unpopular socialist regime in place between 1960 and 1968, which dispatched scantily clad teens to re-education camps, only begins to gesture to the array of internal pressures pushing up against the picture plane. Freedom may always be a myth, but Sidibé appears to have captured a highly gendered and deeply compensatory modeling of it that belies simple projections of liberty. “All was controlled and forced,” the photographer has explained. “Young people could feel free at the parties because they were not free the rest of the time.”



Malick Sidibé, *Regardez Moi (Look At Me)*, 1962
silver gelatin print, 17 x 17"

Far from diminishing the centrality of the postcolonial context that undergirds Sidibé’s work, I want to champion an engagement with it that acknowledges how the historically specific contradictions and disavowals of postcolonial Mali trouble a straight line between the photograph and the polis, or between the imagined emancipation of subjects and their performance of it. Likewise, the limits Greenblatt cautioned about the illusory freedom of fashioning the self apply all the more to the illusory, partial knowledge we can construe of another. In this sense, *Look at Me* is a negative demand: to stop reading me through you, through your projections. The call for Africa to not merely be a mirror of Western narcissism has underpinned postcolonial critiques for the last thirty years. But is it possible for us to surmount our own egos in this way?

Some would say not. That the image is always a mirror. That interpretation is always projection. Nonetheless, this is the challenge Sidibé’s legacy throws out to us. Never has the demand to see beyond ourselves been more urgent. *Regardez-moi!* the photograph calls out. Again.

Leora Maltz-Leca is associate professor of contemporary art history in the history of art and visual culture department at Rhode Island School of Design.



Malick Sidibé, *Christmas Eve, Happy Club*, 1963
silver gelatin print, 13 x 13"



the **guardian**

Exhibition of Malick Sidibé photography to open in London

By Mark Brown
July 27, 2016

Special project showcasing the work of the award-winning 'eye of Bamako', who died in April, will run at Somerset House from 6 October to 15 January 2017

The late Malian photographer Malick Sidibé, who became known as "the eye of Bamako", will be the subject of a major solo exhibition in the UK.

The Sidibé show, at Somerset House in London, will be a special project at the fourth edition of the contemporary African art fair 1:54 London. The fair runs from 6-9 October; the exhibition will then continue until 15 January 2017.

Sidibé died earlier this year, aged 80, in the Malian city whose culture and inhabitants he had chronicled since Mali's independence in 1960.

He was particularly known for his monochrome photography chronicling Mali's burgeoning pop culture, and received many awards in his long career. In 2007, he became the first photographer and the first African artist to win the Golden Lion at the Venice Biennale.

The art academic and former MoMA curator Robert Storr said at the time: "No African artist has done more to enhance photography's stature in the region, contribute to its history, enrich its image archive or increase our awareness of the textures and transformations of African culture in the second half of the 20th century and the beginning of the 21st than Malick Sidibé."

Other parts of the fair will include new sculptures by Zak Ové in the Somerset House courtyard. The installation, called the Masque of Blackness, is inspired by and a reaction to the heritage of Somerset House; it will feature a Nubian army of masked men within the fountains.

Touria El Glaoui, the director of 1:54, said she was thrilled to announce "such a strong programme". She highlighted the Sidibé show, describing him as "such a pivotal figure in African art in the 1960s and an enduring influence on young photographers today".

M + B

theguardian

Malian photographer Malick Sidibé dies aged 80

Photography world pays tribute to the 'Eye of Bamako' and his dynamic black-and-white images of 1960s pop culture after Malian independence

By Nancy Groves
April 15, 2016



Malick Sidibé, the Malian photographer who chronicled his country's burgeoning pop culture in the years after independence, has died at the age of 80.

Sidibé's dynamic black-and-white shots captured the energy, hope and nightlife of a generation of young Africans across two decades of social, cultural and political change.

The photographer's nephew Oumar Sidibé confirmed his uncle's death on Friday, saying he had been ill for some time but did not give details of when he died.

"It's a great loss for Mali," said the country's culture minister N'Diaye Ramatoulaye Diallo.

"He was part of our cultural heritage. The whole of Mali is in mourning."

Born in what was then French Sudan in 1936 (or 1935; in interviews he could never remember which), Sidibé only started school at 10, when he could be spared from shepherding duties by his father. He became known among his classmates and teachers as an accomplished artist, and in 1952 won a place at the École des Artisans Soudanais in Bamako.

Sidibé's archive from those years totals tens of thousands of negatives, and his photographs are now held in collections across the world, including New York's Museum of Modern Art and the Getty Museum in California.

In 2007, he became the first photographer – and the first African – to be awarded the Golden Lion lifetime achievement award at the Venice Biennale.

"No African artist has done more to enhance photography's stature in the region, contribute to its history, enrich its image archive or increase our awareness of the textures and transformations of African culture in the second half of the 20th century and the beginning of the 21st than Malick Sidibé," said critic and curator Robert Storr of his achievements.

Sidibé was a World Press Photo winner in 2010 for a fashion shoot commissioned by the New York Times. "We're saddened to hear of Malick Sidibé's passing," tweeted the organisation, as other photographers and artists also paid tribute to Mali's master.

In a Guardian interview, also in 2010, Sidibé said a good photographer needed the "talent to observe, and to know what you want" but also to be sympathique, or friendly. "I believe with my heart and soul in the power of the image, but you also have to be sociable. I'm lucky. It's in my nature," he said.

"It's a world, someone's face. When I capture it, I see the future of the world."

SHERRICK & PAUL

10.22.15 // For Immediate Release



Untitled



Jeune Amis



Mariage



A Nous Deux

MALICK SIDIBÉ AT SHERRICK & PAUL

Sherrick and Paul Gallery is pleased to present a selection of 40 black and white photographic prints by West African photographer Malick Sidibé, opening November 5th and running through January 9th, 2016.

With his hallmark aesthetic, a blend of documentary and staged portraiture, Sidibé became known globally for capturing the cultural shift in Bamako, Mali, as the nation transitioned from a French colony to an independent nation in 1960. In the late 50s and throughout the following two decades, as the juxtaposition of colonial rule and liberation was at its flash point, Sidibé's studio became, literally and figuratively, the backdrop for a generation of Africans still heavily influenced by French style but increasingly looking toward the west for social and aesthetic inspiration. As Sidibé told *The Guardian* in a 2010 interview, Studio Malick functioned as more than a space for photography; it attracted people who wanted to define themselves in front of the camera and then stayed, giving the studio the feel of a club by and for locals: "Often it was like a party. People would drop by, stay, eat... They'd pose on their Vespas, show off their new hats and trousers and jewels and sunglasses. Looking beautiful was everything."

Sidibé's formal education and apprenticeship under classic portrait photographers left him with a strong appreciation for pose and composition, yet the resulting images are more apt to convey a moment captured in time, a spontaneity of gesture and expression belied by intentional arrangement. The subjects are also the authors of their images, standing, often for the first time, in front of a lens in which they could and did define themselves in their own terms rather than as subjects of a colonial eye with a foreigner's tendency toward framing them within the context of exotic otherness. Malians' own views of themselves were profoundly different, an utterly unique amalgam of African traditional and international pop culture that drew from the music of James Brown as often as from West African textiles and Italian motorbikes.

Sidibé's images, already world renowned by the 70's, remain just as magnetic today, the gazes of his subjects as varied and immediate decades later—perhaps even intensified by the uncanny way each direct, eye-to-eye glance seems to vanish the space in between.

The Sherrick and Paul Malick Sidibé exhibition will be open to the public during regular business hours at the gallery, located at 438 Houston Street in Nashville. Additional information can be found online at sherrickandpaul.com.

M+B



When Ofili Met Sidibé: Behind The Scenes in Mali

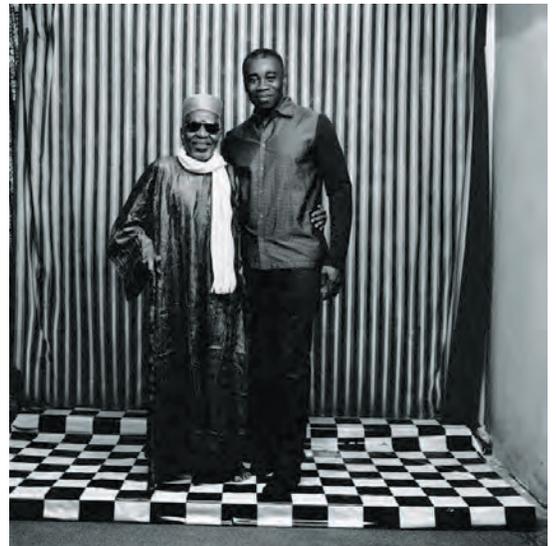
By Siobhan Bohnacker
September 29, 2014

In this week's issue of the magazine, Calvin Tomkins profiles the British painter Chris Ofili. Knowing of Ofili's admiration for the Malian photographer Malick Sidibé, we arranged for Sidibé to take a portrait to accompany Tomkins's piece.

The photographer Jihad Nga, a regular contributor to the magazine and a friend of the Sidibé family, joined Ofili for the portrait sitting. Here, he shares his account of the photo shoot.

—Siobhán Bohnacker

A visit to Malick Sidibé's house, in the heart of Bamako, Mali's capital, is a family affair. Sidibé is always flanked by his sons, his brother, and at least one of three wives. At seventy-eight, Sidibé is only able to stand for a few seconds at a time. One of his sons usually stands at the ready, should he decide stretch his legs. Now, when he takes a portrait, the shoot tends to be limited to one or two frames.



PHOTOGRAPH BY KAREEM SIDIBÉ

Knowing that Chris Ofili had travelled from Trinidad, I wanted to devise a way for one or two frames to become one or two rolls, at least, provided Sidibé felt up to it. The biggest variable would be the weather. In the rainy season in Mali, the mornings are pleasant and cool, but around noon the heat begins to take hold. With one of Sidibé's sons, I decided to get as early a start as possible, to increase Sidibé's chances of being able to work without getting tired. The last time I visited Sidibé was in July, and he spent most of the visit lying on a mattress, being fanned by his younger brother.

The next morning, when Ofili and I went to pick up Sidibé at his house, luck appeared to be on our side: the weather was cool, and Sidibé was ready to leave. When we arrived at the studio, and I pulled out fifteen rolls of film, Sidibé's son Kareem's expression was one of shock. He had expected that, as usual, his father would shoot only one or two frames. I didn't want to make any demands, so I just kept passing Kareem rolls, and as Sidibé seemed to be having a good time he continued loading them.

M+B



A pile of Malick Sidibé's photo proofs, known as chemises.



Sidibé is assisted by his son Kareem during the shoot.
Photography by Jihad NGA.

During the shoot, Kareem was by his father's side at all times. Sidibé would remain seated while Kareem loaded the film, composed the shot, focussed the lens, and checked the shutter. It wasn't until the last moment, when Ofili was in a pose that Sidibé liked, that Sidibé would stand, assisted by Kareem, and fire a single frame. Then he would return to his chair to rest while throwing out pose suggestions for Ofili. Many of these poses were unnatural to begin with, but Ofili's nervousness in Sidibé's presence made them look almost bizarre. I took the moments between shots to speak privately with Ofili and try to help him relax.

Despite the studio's small size, five of us stood behind Sidibé, watching the shoot. This turned into five directors giving five different sets of suggestions to Ofili, which at times became confusing to him and overwhelming to all of us. Meanwhile, the temperature in the studio was rising by the minute, not only because of the heat outside but also because of the enormous light bulbs Sidibé uses instead of flash. We switched the bulbs off and on between each shot, owing to their heat and the power they draw.

Two hours later, Kareem announced that the fifteen rolls were finished. I had the feeling that, with more rolls, Sidibé would have gladly kept shooting, but as it was he retired to the porch to visit with some friends.

M+B

DAILYSERVING
AN INTERNATIONAL PUBLICATION FOR CONTEMPORARY ART

Malick Sidibe at Jack Shainman Gallery

April 17, 2014

By Lia Wilson

The photographs of Malick Sidibé remind us how the political content of an image can shift and evolve under the unpredictable influences of time and the arrival of new contexts. Currently on view at Jack Shainman Gallery, Sidibé's work is a mix of black-and-white portraits and candid shots of local people from his native Bamako, Mali. The artist first began his work in photography by assisting a French colonial photographer and then later opened his own studio, Studio Malick, in 1962 in Bamako. Mali gained liberation from France in 1960, and Sidibé's photographs taken throughout the '60s and '70s document a community of young Bamakois during this postcolonial transition and the subsequent socialist and military regimes.

In a brief documentary directed by Douglas Sloan, Sidibé stated he was most interested in letting people enjoy themselves and in making his subjects happy.[1] At the time, he didn't consider his portraiture as art, but rather as a service: providing people with striking, beautiful pictures of themselves. Some of the portraits shown in Jack Shainman are hung in hand-painted, colorful frames made by Checkna Toure, an artisan who had a studio around the corner from Studio Malick. This framing grants its photograph a status of distinct object rather than an endlessly reproducible image, and serves as a reminder that the initial prints were meant as keepsakes and items of proud display by the subjects themselves.



Malick Sidibé. Soiree, 1972/2008; silver gelatin print. Courtesy of the Artist and Jack Shainman Gallery

The dress of Sidibé's young subjects ranges from traditional, formal Malian fabrics to Western suits, dresses, and bell-bottoms. Immediately evident in all of these images is the excitement and exuberance of this new mixing of styles. The influx of Western popular culture into a newly independent Mali allowed young Malians to feel more connected to a global youth culture of the '60s that was challenging traditions and seeking greater freedoms. Many of Sidibé's more candid shots were taken at parties and celebrations that occurred behind closed doors and past the curfew that had been instituted by the new socialist government. Young couples dance closely and wildly and hold up rock-and-roll and soul albums for the camera. We see people seized by music, alive in moments of joyous rebellion.

M + B



Malick Sidibé. *Regardez-Moi*, 1962/2007; silver gelatin print.
Courtesy of the Artist and Jack Shainman Gallery

Mali has a long, rich musical heritage fundamental to its culture. Traditional Malian musicians were considered the “keepers of memory,” responsible for passing stories down through the generations. The country today is internationally renowned for its musical production, an expansive flowering of which began during the era Sidibé was documenting. His photographs take on still greater potency in the wake of 2013, when Islamic militants attempted to ban music in northern Mali altogether.[2] Live-music venues were shut down, local musicians thrown into exile, and instruments set afire. The world-famous Festival in the Desert was moved to Burkina Faso and then postponed altogether because of security risk. French and Malian forces disarmed the militants early in 2013, but the northern region remains contentious territory. While there are many theories on the motivations behind the attempted music ban, the endeavor itself underscores the threat that music and art can pose to political extremism. The stolen freedoms archived in Sidibé’s work become all the more precious in a time when this freedom has been imperiled. In addition to recording a specific moment in which a globalized Malian youth culture came into being, the images become testament to the centrality and sacredness of music in Malian society.

In the 1990s, a surge of European and American collectors, curators, and dealers took notice of African photographers of the mid-20th century, including Malick Sidibé and his fellow Malian photographer Seydou Keita. Suddenly Sidibé’s prints were being widely exhibited in Western galleries for a Western audience, elevating the photographer to the status of an international art star. Currently Sidibé and Keita are also included in the exhibition *Draped Down*, on view at the Studio Museum of Harlem. The exhibition claims to explore explicit and implicit references to fashion in the visual arts, and takes its name from a Harlem Renaissance-era term for emphatic self-fashioning[3]. Also included in *Draped Down* are two photographs by James Van Der Zee, the iconic portrait photographer of the Harlem Renaissance who was largely responsible for visualizing the emergent African American middle class of the ’20s and ’30s to the rest of the world. Putting Sidibé’s imagery in dialogue with Van Der Zee’s makes for a provocative conversation. The similarities that surface between these bodies of work are less about photographic form or technique and more about the attitudes they capture and convey; these are images that chronicle a flourishing of human hope, ambition, and new-found opportunity. The photographs of Malick Sidibé epitomize the inexhaustibility of meaning possible within an image. Their unassuming original intentions afforded them the unaffected nature that ultimately allows for their endurance and autonomy—as both specific cultural record and universal touchstone.

Malick Sidibé will be on view at Jack Shainman Gallery through April 26th, 2014.



HER VINTAGE CAMERAS "There's a magical element to using actual film. It's such a rush seeing what you shot, since you usually forget."



HER SON'S ARTWORK "Every mom believes her kid's school doodles are amazing, and I'm no different."



FLASHING SOME LEG "I wear short shorts. After 10 years of strenuous ballet, it's the least my legs can do for me."



HER ROOTS
"My name, Solange, means 'Angel of the sun,' and I'm completely enamored of my African history. The culture is so expressive."

"What Inspires Me," by Solange Knowles

The musician, DJ, model, mom, and new auntie to sis Beyoncé's baby girl has now become fashion's everywhere muse. Take a look at this and you'll know why!



HER STYLE DO
"The Fela Kuti Queens—the band members and wives of the late African musician Fela Anikulapô Kuti—are my fashion icons."



HER SHOE COLLECTION
"There's something so artistic about the form of a high heel. I'm excited to wear my sandals again!"



THIS MALICK SIDIBE PHOTO
"I pinch myself when I come home and see it hanging in my living room."

HER SIGNATURE LIPS
"I stay very natural when it comes to makeup and pop in color with a coral-hued lipstick." Sephora Lip Attitude—Glamour in Coral Coquette (\$12, sephora.com).



HER QUIRKY BAG
"This pill purse has so much personality." Christian Louboutin bag (christianlouboutin.com).



HER LOOK OF THE MINUTE "I love artful colors and bold colors. Wearing them is such an extension of who I am and what I'm about."

KNOWLES: BOTTOM, FROM LEFT: DEMIS MARYANNAKIS/SPLASH NEWS; COURTESY OF KNOWLES; BENNETT RAGLIN/GETTY IMAGES FOR TIFFANY; EUGENE GOLOGURSKI/WIREIMAGE; VENTURELLI/WIREIMAGE; FAME PICTURES; LIPSTICK AND BAG: COURTESY OF DESIGNERS; NUT DE NOEL (CHRISTMAS EVD); © MALICK SIDIBE; COURTESY OF M+H GALLERY; FELA KUTI QUEENS: BERNARD MATUSSIERE; ALL OTHERS: COURTESY OF KNOWLES



Nuit de Noël, 1963
©Malick Sidibé Courtesy of M+M, Los Angeles



Danse le twist!, 1965
©Malick Sidibé Courtesy of M+M, Los Angeles



Regardez moi!, 1962
©Malick Sidibé Courtesy of M+M, Los Angeles

DANCEdanceDANCE

la vie en danse

Photography of **MALICK SIDIBÉ**

1960年代、激動のアフリカに生きる若者を
その情熱まで余すところなく撮影したマリック・シディベ。
シンプルで直感的な彼の写真を通して、
ダンスが象徴する変革期のマリが現代に蘇る。

Text: Aya Tashiro (Tokyo) | Edit: Toru Ukon, Hiroshi Kagiyama (Tokyo) | Special Thanks: Britary and Shannon from M+M Gallery | www.m4m.com



Amis des espagnole, 1968
©Malick Sidibé Courtesy of M+R, Los Angeles



Ambianceur en Pattes d'Elephant, 1970
©Malick Sidibé Courtesy of M+R, Los Angeles



Je viens du ciel! Les jeunes sympathiques, 1968
©Malick Sidibé Courtesy of M+R, Los Angeles



Un Yéyé en Position, 1963
©Malick Sidibé Courtesy of M+R, Los Angeles



Montrant un Disque, 1972
©Malick Sidibé Courtesy of M+R, Los Angeles



Danseur Merengue, 1964
©Malick Sidibé Courtesy of M+R, Los Angeles



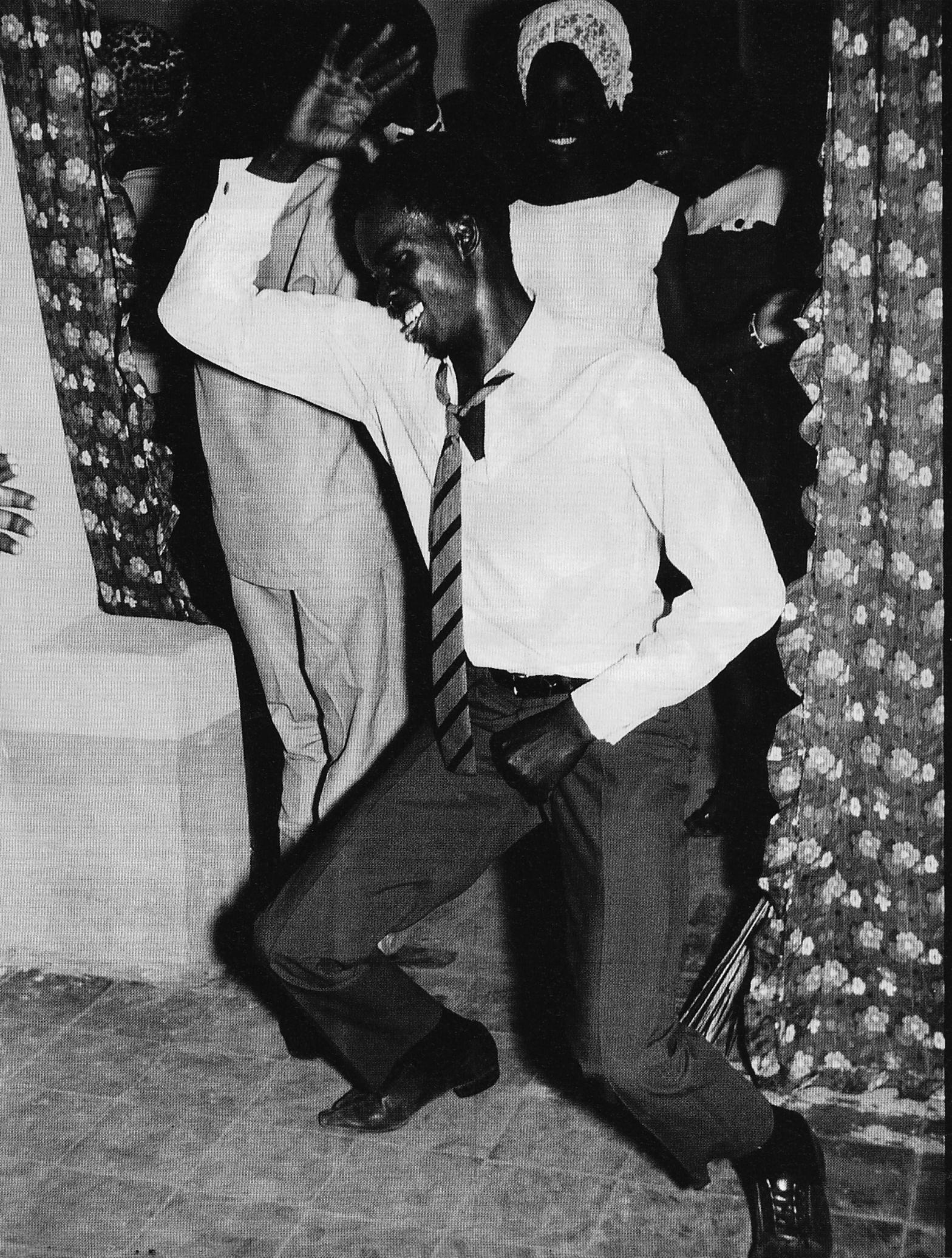


White fever

MALICK SIDIBE (*1935, Mali) is de peetvader van de Afrikaanse fotografie. Hij werd beroemd met zijn snapshots van jonge Malinezen die in de jaren 60 en 70 gretig de blanke popcultuur adopteerden: concerten bijwonen, relaxen op het strand, op zaterdagavond dansen en op de vuist gaan. Sidibe kreeg als eerste fotograaf ooit de Gouden Leeuw op de Biënnale van Venetië.



Foto's Malick Sidibe - Christmas Eve (1963), Madame Natenin (1964), The whole family on the motorbike (1962), Merengue dancer (1964). Sibide wordt vertegenwoordigd door Fifty One Gallery in Antwerpen. Tot 16 januari is werk van hem te zien in de expo Masters of Photography. www.gallery51.com



EXPOSITIONS

HOMMAGE Photographe malien, 73 ans, il a obtenu le Lion d'Or à la dernière Biennale de Venise. Rétrospective à Cotonou

Malick Sidibé 08

Fondation Zinsou, quartier Ganhi, Stade de l'Amitié et place Lénine, Cotonou (Bénin). Jusqu'au 16 mai, de 10 à 19h, tous les jours à la Fondation, 24h/24 dans les deux autres lieux. Entrée libre. Superbe catalogue. Infos : www.fondation-zinsou.org

La Fondation Zinsou anime de mieux en mieux la place de Cotonou. Elle offre, unique en Afrique francophone, une visibilité culturelle et artistique généreuse et indispensable. Un défi pour l'avenir. Probant, le succès est au rendez-vous. Plus d'un million de visiteurs, dont une majorité d'enfants, en moins de trois ans. Des visiteurs encouragés par les guides spécialement formés à leur tâche par la lucide et dévouée Marie-Claire Gachet, inspectrice d'académie en France.

L'exposition de Malick Sidibé confirme une belle ambition de Marie-Cécile Zinsou, maîtresse des lieux : faire descendre l'art au cœur même de la cité. En effet : durant tout le mois de février, un studio numérique ambulant a promu, dans sept quartiers de Cotonou, un art photographique encore mal connu des quartiers pauvres.

Ce même studio proposait, en soirée, un diaporama des images réalisées le jour même. Pour avoir été témoin des rires et de l'intérêt des participants enthousiastes, point de doute, ce fut là superbe initiative. Par ailleurs, outre une exposition révélatrice du parcours de Malick Sidibé durant un demi-siècle et un volet didactique explicatif du travail photographique, de la prise de vue au développement de l'image, au siège même de la Fondation, les deux présentations extérieures d'autres images font mouche sans relâche. Tirés sur de grandes bâches et disposés par thèmes, les



Exposition Malick Sidibé à la Fondation Zinsou.

clichés de Sidibé occupent l'espace citadin avec exubérance et dignité.

Les sujets photographiés ont beau être maliens, ils révèlent des façons de vivre, de se parler, de s'amuser, de faire face à l'objectif, typiquement africaines. Tout simplement humaines. Artiste par vocation, Malick Sidibé (un "portrait" suivra ultérieurement) atteint à l'universel, eut-il la peau noire.

A Cotonou, près de 300 photos balisent un parcours d'un demi-siècle de réalisations, les unes actées dans le petit studio de Bamako, les autres en extérieur à l'occa-

sion de fêtes et réjouissances. Demeuré simple, touchant, chaleureux, Malick Sidibé, radieux à Cotonou, ne se prend pas la tête : "Ce Lion d'Or, c'est un miracle. Je l'ai aussitôt brandi en l'honneur de tous les photographes du monde. Puis, j'ai parlé de l'Afrique, de mon pays, le Mali. Je suis un photographe, et je continuerai à créer des photos vraies. Le Lion d'Or, je le dois à la photo !". Sidibé a aussi obtenu le Hasselblad Award et, tout récemment, le ICP Award, à New York, pour l'ensemble de son œuvre.

Roger Pierre Turine



RPTURINE

Nationaal symposium Korrels en Pixels

Op het symposium Korrels en Pixels besteden diverse deskundigen op het gebied van fotografie aandacht aan de keuzes die gemaakt worden bij het uitbreiden van fotoverzamelingen. De sprekers zijn vooral werkzaam in bekende musea en bij grote archieven, maar aan het eind van de dag zullen ook een particulier verzamelaar en een foto-antiquair hun licht op fotoverzamelwoede laten schijnen. Verder zal de uitkomst van een omvangrijke enquête bekend worden gemaakt. Deze werd vorig jaar gehouden onder een groot aantal fotocollecterende instellingen om in kaart te brengen wat de verschillende instellingen voor materiaal hebben en hoe zij zich zouden willen profileren.

Nationaal symposium Korrels en Pixels

5 okt, 9.30-17.30 uur

SKVR-BeeldFabriek, gebouw Las Palmas, Wilhelminakade 332, Rotterdam
€ 20,- (reserveren: 010-2030404 of reservering@nederlandsfotomuseum.nl)

Lichtschilderijen

Light Paintings is een expositie met recente werken van de Braziliaanse fotograaf Renan Cepeda. Het zijn tropische nachtfoto's die zijn ingekleurd met behulp van een eenvoudige zaklantaarn. Cepeda gebruikt deze simpele techniek om een eigen, originele nachtwereld te creëren. Het contrast tussen de gewone, natuurlijke objecten en de kunstmatige behandeling met licht levert prachtige en overtuigende motieven op. De foto's ondergingen geen verdere manipulatie (geen Photoshop). Daardoor blijft de compositie van het beeld en zijn presentatie trouw aan de eenvoud van het motief. Het werk van Renan Cepeda werd bekroond met de derde plaats op de International Agfa Photo Award, 2004.



Renan Cepeda

Light Paintings

Renan Cepeda

13 okt t/m 17 nov

WM Gallery, Elandsgracht 35, Amsterdam

www.gallerywm.com



Win de nieuwe reflexbijbel!

In de fotografie lijken, met de komst van wonderbaarlijke nieuwe reflexen, paradijselijke tijden te zijn aangebroken. Om fotografen de kennis te bieden waarmee ze alles uit hun reflex kunnen halen, heeft Focus nu het *Handboek Digitale Spiegelreflex Fotografie* van Frans Barten uitgebracht. Het boek behandelt achtereenvolgens de bouw van een reflex, de instelmogelijkheden, de objectie keuze, en de workflow van de nabewerking, van fotoselectie via RAW-conversie naar het maken van de ideale digitale afdruk. Focus biedt vijf lezers de mogelijkheid om gratis in het bezit te komen van dit boek. Hierboven zijn vijf instelwielen afgebeeld van verschillende cameramerken. Welk instelwiel hoort bij welk cameramerk? Graag de volgorde uit de afbeelding aanhouden. De vijf eerste inzenders van het juiste antwoord ontvangen een boek. Inzenden vóór 20 oktober naar robert@focusmedia.nl. De vijf winnaars zullen in het novembernummer worden bekendgemaakt. Het boek is ook bij Focus te bestellen: www.focusmedia.nl.



Malick Sidibé, Courtesy of Fifty One Fine Art Photography.

Los Sabena Club

De Malinese fotograaf Malick Sidibé (1936) begon in 1958 een fotostudio in Bamako, de hoofdstad van zijn land. Oorspronkelijk fotografeerde hij op documentaire wijze het leven van jongeren. Bij zijn studio konden jonge feestgangers de dag na het feest foto's komen bekijken en kopen die aan de gevel gehangen waren. In de jaren zeventig ging Sidibé steeds meer studioportretten maken. Hij fotografeerde mensen tegen een neutrale achtergrond met hun geliefde bezittingen als brommers of fietsen. De foto's, die nooit als kunst bedoeld zijn, vormen nu unieke documenten van een onderbelichte cultuur in een verwaarloosd tijdperk en zij rijpen met de jaren. Op de tentoonstelling *Los Sabena Club* worden veel afdrucken getoond die destijds door de fotograaf zelf zijn gemaakt en hoewel de Antwerpse Gallery 51 al tien jaar aan de weg timmert met fotografie van Sidibé, zullen er veel afdrucken te zien zijn die nog niet eerder onder de aandacht werden gebracht.

Los Sabena Club - Vintage & Modern prints

Malick Sidibé

t/m 27 okt

Fifty One Fine Art Photography, Zirkstraat 20, Antwerpen

www.gallery51.com



Portraits d'Afrique

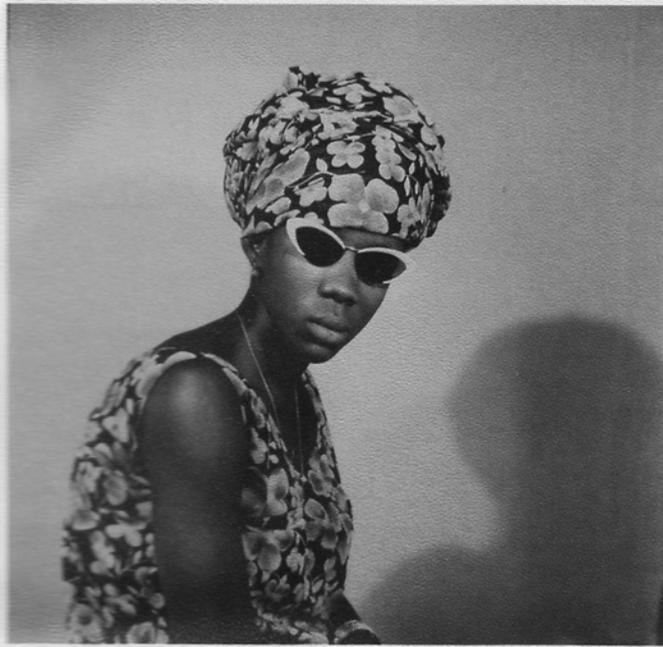
AMIS DES ESPAGNOLES, 1968

Regards enchantés de Malick Sidibé

Aucun photographe ni artiste africain n'a sans doute autant gagné en reconnaissance ces dernières années que Malick Sidibé. Portraitiste à Bamako, au Mali, témoin de la génération yéyé, d'un quotidien enjoué, libéré de la colonisation, Sidibé a acquis une renommée internationale égale à celle de Seydou Keïta. Exposition à Anvers...

Après le prestigieux prix Hasselblad en 2003, décerné chaque année à un grand photographe, le voici primé à la 52^e Biennale de Venise pour l'ensemble de son œuvre, devenant ainsi le premier Africain à recevoir le Lion d'Or. La galerie de photographie Fifty One présentait l'artiste bien avant ces récentes promotions. Pour ses sept printemps, fêtés tout au long de cette année, montrer des photos du maître de Bamako tenait de l'évidence même. Les débuts de Malick Sidibé remontent à l'époque faste

et joyeuse des indépendances, où rock, twist et cha-cha-cha, dansés jusqu'à l'aube dans les bals populaires de la ville, affluaient d'Europe et d'Amérique. Malick était là pour immortaliser les fêtards, se mêler à la foule joyeuse et prendre part aux pique-niques dominicaux, tout en tenant boutique comme portraitiste. Ses portraits en noir et blanc sur fond drapé sont nourris de tradition : la pose frontale et hiératique, très codifiée, conférant au modèle dignité et statut social, remonte aux premiers portraits photographiques du XIX^e siècle. À l'égal des colons blancs et des grands chefs assurant leur prestance face à l'objectif, l'homme libre affirme ainsi sa vie nouvelle et son droit à l'image. La tendresse que Sidibé témoigne aux siens est grande, ce qui donne à ces instants solennels (baptêmes, mariages...) ou quotidiens une magie et une fraîcheur touchantes. L'un tient à montrer sa belle moto, un autre un frigo, sous le regard du photographe que l'on sent partie prenante et nullement critique. Malick Sidibé n'est pas seulement derrière l'appareil, simple témoin, il est aussi acteur dans une société en profond changement dont il livre, sous une apparente légèreté, la richesse populaire. Son



M^{ELLE} KEITA, 1969



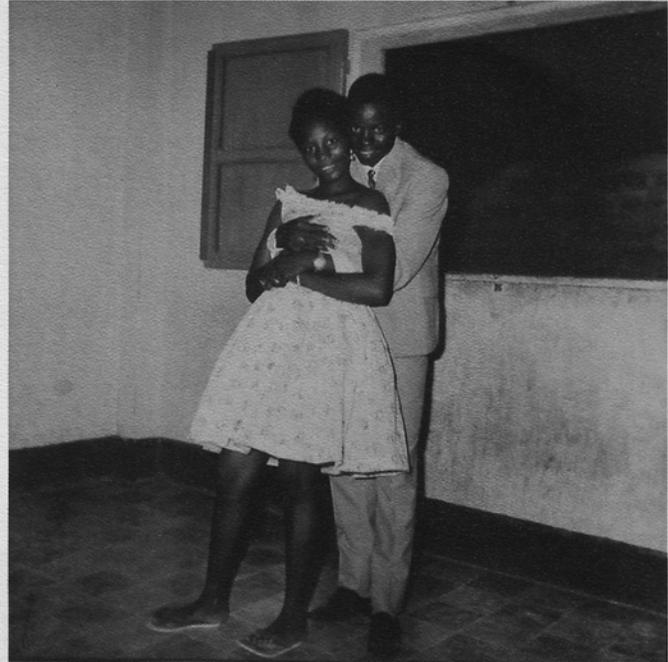
MADAME NANETIN, 1964

talent tient pour beaucoup à cette qualité de rencontre, révélée à travers plus de cinquante années de portraits, de gens que l'on aurait tort de croire ordinaires.

Christine De Naeyer

Malick Sidibé, Los Sabena Club. Modern & vintage prints
Jusqu'au 27 octobre 2007
Du mardi au samedi, de 13h à 18h30 / sur rendez-vous
Fifty One Fine Art Photography
Zirkstraat 20 – Anvers
Info. 03 289 84 58
www.gallery51.com

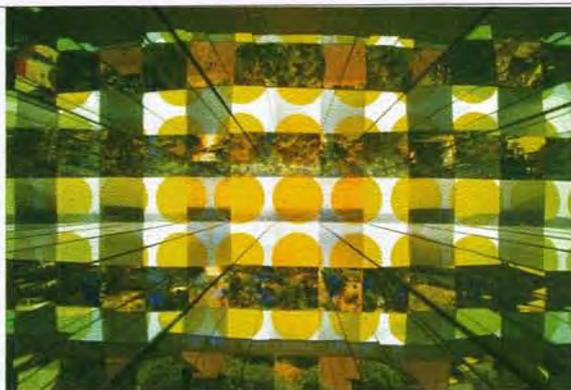
SURPRISE PARTY, ENTRÉE EN 6^E DE M^{ELLE} MOUNINA, 1962



PORTRAIT DE M^{ELLE} KANTÉ SIRA, 1965



... et dans le monde



San Francisco

PHENOMENE NATUREL Eliasson investit le MoMa de 15 ans d'installations déroutantes, s'appropriant des éléments comme la lumière, l'eau, les arômes...

l'artiste danois recrée des effets naturels dans lesquels le spectateur est immergé.

Expériences multi-sensorielles garanties !

Olafur Eliasson has taken over the MoMa with 15 installations incorporating light, water and scents. The Danish artist recreates natural effects that engulf the viewer. A full sensory experience.

Take Your Time: Olafur Eliasson. Du 08.09. au 24.02. San Francisco Museum of Modern Art. www.sfmoma.org



Anvers

GALERIE DE PORTRAITS

Durant les années 1960 et 1970, Malick Sidibé photographie la jeunesse dorée de Bamako. Images tendres et joyeuses, saisies lors de surprises-parties, au bord du fleuve ou dans son studio... Parmi les tirages exposés, des vintages et des inédits de ce brillant portraitiste récompensé cette année à la Biennale de Venise. Malian Sidibé shot tender and joyful images of the gilded youth of Bamako in the 1960-70s. Vintage and unpublished works by this brilliant portraitist who won the Golden Lion in Venice this year.

Malick Sidibé. Los Sabena Club.

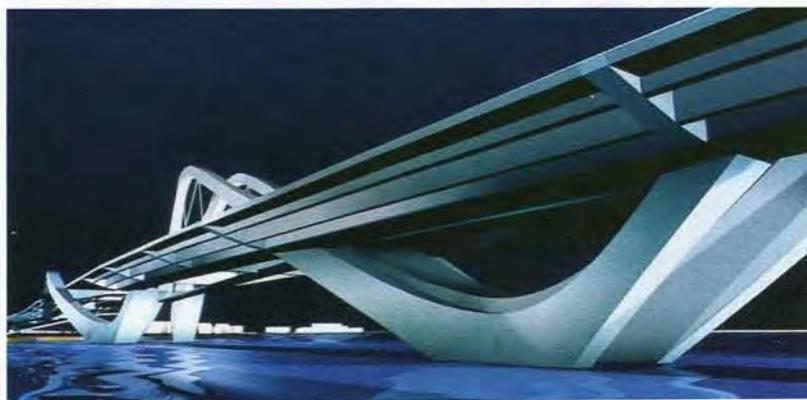
Du 07.09 au 27.10. Fifty One Fine Art Photography. www.gallery51.com

Londres

ARCHI POINTUE Figure marquante du déconstructivisme, Zaha Hadid conjugue courbes, lignes tendues et plans superposés. Du Rosenthal Center de Cincinnati au Sheikh Zayed Bridge d'Abu Dhabi, de l'Aqua Table au Vortexx Chandelier, rétrospective d'une architecte visionnaire.

A leading figure of deconstructivism, Zaha Hadid juggles with sharp angles, curved lines and superimpositions. A retrospective of this visionary architect, from Cincinnati's Rosenthal Center to the Sheikh Zayed Bridge in Abu Dhabi.

Zaha Hadid: Architecture and Design. Jusqu'au 25.11. Design Museum. www.designmuseum.org



Pentax and Hoya reach a deal

Pentax's about-turn on a rejected takeover bid, by Japanese rival Hoya, clears the way for the two optic makers to join forces. *Katie Scott reports*

After weeks of heated negotiations which have seen keys members of the Pentax board replaced and share prices rise and dip dramatically, Hoya looks set for a 'friendly' take over.

The Japanese press is reporting that Pentax and Hoya reached a basic agreement on 24 May on a second merger. In a closely-guarded meeting in Tokyo between the Hoya chief executive officer, Hiroshi Suzuki and his Pentax counterpart Takashi Watanuki, it was decided that Hoya will make a tender offer for Pentax shares in June. It is believed that Hoya is offering ¥770 (£3.20) a share for Pentax stock, in a move that has averted the possible hostile takeover bid reported to be an option a fortnight ago (*BJP*, 16 May).

Hoya made this offer initially in April, improving upon its first tender at the beginning of the year when Pentax shareholders were offered 0.158 of Hoya stock for each of their

shares (*BJP*, 10 January).

As a transitional agreement, five, as opposed to the current eight, directors will be appointed to run Pentax, and these include Watanuki, who came into this role just over a month ago when former CEO Fumio Urano stepped down following his board's decision to scrap the merger plans he had negotiated with Hoya. Japanese news website, Asahi, reports that Pentax believes that Watanuki should stay on as president but insiders suggest that the company's largest shareholder, Sparx Group, favours Urano. To complicate matters further, Hoya has reportedly stipulated that one or two of its own executives become part of Pentax' new board. The board will be decided in a shareholders' meeting in late June.

The deal is also said to be dependent on Hoya's promise that all three of Pentax' core operations

– optical components, medical equipment and digital cameras – continue to operate, and the deal may hinge on Watanuki's alleged insistence on its independence for the first two years of the merger. Pentax itself will become a wholly

owned subsidiary of Hoya.

Meanwhile, Pentax will hold talks with Sparx Group about a management reshuffle after the tender offer is concluded.

As *BJP* went to press, there was no comment from Pentax.

Timeline

22 December 2006: Pentax and Hoya announce they've reached an 'agreement of basic understanding' on an autumn merger

04 April: The Pentax board throws out the plans and its president, Fumio Urano, stands down

11 May: New president Takashi Watanuki's plans for steady growth fail to impress Sparx Corporation, the leading shareholder which backs an improved Hoya offer

24 May: Pentax accepts Hoya's 'friendly' take-over bid

31 May: The date after which Pentax was originally free to talk to other companies

22 June: Pentax shareholders' meeting at which the new board will be confirmed

01 October: The original date of the planned merger

Sidibé is honoured by the Venice Biennale

Malick Sidibé is the winner of the Golden Lion award for Lifetime Achievement, which is presented each year by the Board of the Venice Biennale.

The 72-year-old Malian photographer, who operates from a small studio in the west African state's capital, Bamako, has become 'the signal portraitist of his city and nation, and the intimate observer of the Malian musical scene', says Robert Storr, the director of this year's festival. 'No African artist has done more to enhance photography's stature in the region, contribute to its history, enrich its image archive or increase our awareness of the textures and transformations of African culture in the

second half of the 20th Century and the beginning of the 21st than Malick Sidibé,' he stated.

For the 52nd Biennale, which starts on 10 June, the photographer has joined forces with the organisers of the project 'Les Africains Chantent Contre le SIDA (AIDS)' to take pictures of the contestants in a countrywide competition for singers and songwriters who composed and performed works in Mali's various languages designed to provide information about the disease, SIDA, its prevention and its treatment.

For more information about the show, visit www.labiennale.org.

Image © Malick Sidibé.

