Malick Sidibé
Photographic studio, Bagadadji

19 June - 28 September 08

Exhibition organised by the Andalusian Contemporary Art Centre and di CHroma, produced by Gwinzegal. A catalogue has been edited to show a selection.

© Images: Malick Sidibé / Gwinzegal / di CHroma

Centro Andaluz de Arte Contemporáneo
Monasterio de la Cartuja de Santa María de las Cuevas
Avda. Américo Vespucio nº 2
Isla de la Cartuja
41092 - SEVILLA

Tel. +34 955 037 070
Fax +34 955 037 052
educ.caac@juntadeandalucia.es
www.caac.es

Access
Avda. Américo Vespucio nº 2
Camino de los Descubrimientos s/n

Transport
C1 and C2 buses

Timetable
1 abril - 30 septiembre
Tuesday to Friday: 10 - 21 h.
Saturday: 11 - 21 h.

Night: July - August (Nocturna)
Wednesday to Saturday: 20 - 24 h.
Sunday: 10 - 15 h.
Closed on Monday
Holidays: Consult with Centre

Library
Monday to Friday (except holidays): 9 - 14 h.
Tickets sales until 30 minutes before closing.
from the ritual petrifaction of the act of portrait-making that Roland Barthes described as “the shroud of the pose” in his book *Camera Lucida, Reflections on photography.*

The visual representation of Mali fashion in the 1960s is to be found on film posters and record jackets that inspired Sidibé’s models. They play their part very seriously, sometimes clumsily, but always with pride, without getting distracted by the studio decorations, which are sometimes placed or constructed poorly. The modest set of Studio Malick became a catwalk where ideals were brought forth and set before reality imposed itself, and where modernity and tradition went hand in hand.

For this photographer from Bagadadji, the cultural backdrop is marked by political emancipation and its elixir of aesthetic life, by music, jazz, soul, and emerging pop culture. After twenty years of photographic work that made him one of the leading African chroniclers, Malick Sidibé, with his professional photographer’s modesty, never calls himself an artist, but the current art market has made him into one. Ever since his “rediscovery” in one of the first Rencontres Africaines de la Photographie in 1994 in Bamako, the attention fixed on Malick Sidibé’s photographic work has not stopped growing, whether in the Western art world, or among young African photographers.

But there is something in Sidibé’s images that is even more fascinating, even more powerful than the fact that they are a source of nostalgic projections, apart from their vitality, their sensitivity and their sense of humour. Their true value does not so much reside in their visual innovation or in the originality of their formal composition, but in the balance of two complementary, invisible forces: on one side, the model’s liberty of presentation granted by the photographer, and on the other side, the role that he himself plays by setting the scene. This is the talent that has made him a great portrait photographer. Sidibé’s portraits are not works in which the creator imposes his artistic vision on those he contemplates, but rather photos that one would like to hold, because they were taken for that purpose. This is why these images seem truly authentic, and it is no small achievement that they show this fortunate coincidence; they have been made because of the man’s necessity to show himself and to leave a picture for posterity and because of photography’s intrinsic need to serve as a faithful mirror of these images.