

Fondation *Cartier*  
pour l'art contemporain

# MALICK SIDIBÉ MALI TWIST

Exhibition  
October 20, 2017 ›  
February 25, 2018



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# MALICK SIDIBÉ

## MALI TWIST

In 1995, the Fondation Cartier pour l'art contemporain presented the first solo exhibition of the Malian photographer Malick Sidibé outside of the African continent. One year after the artist's death on April 14, 2016, the Fondation Cartier pays tribute to him with *Mali Twist*, a large retrospective exhibition accompanied by a catalogue. The exhibition is conceived and directed by André Magnin, in collaboration with Brigitte Ollier. *Malick Sidibé, Mali Twist* brings together for the first time his most exceptional and iconic photographs; period images he printed himself between 1960 and 1980; a selection of "folders" containing his evening shots; and a series of new portraits of timeless beauty. This exceptional collection of black-and-white photographs provides a thorough immersion in the life of the man who was nicknamed "the eye of Bamako." The photographs reveal Malick Sidibé's capacity, starting at the beginning of the 1960s, to grasp the vitality of the youth of Bamako and impose his unique style, recognized today throughout the world.

Malick Sidibé was born in 1935 into a Peul family in Soloba, a village south of Bamako, near the Guinean border. He was noted for his talents as a draftsman and was admitted to the school of Sudanese craftsmen in Bamako, where he graduated in 1955. He made his initial steps in photography with Gérard Guillat, known as "Gégé la Pellicule" [Gégé the Film] and opened the Studio Malick in 1962, in the Bagadadji district in the heart of the Malian capital. The portraits he produces display the complicity, which he naturally creates with his clients. Malick Sidibé is also very involved in the cultural and social life of Bamako, which has been booming since the country's independence in 1960, and he becomes a key figure, much appreciated by young people. He rapidly becomes the most sought after photographer to cover soirées and dance parties. Here young people become familiar with the latest dances from Europe and Cuba, dress in Western fashion and rival one another to be the most chic. On Friday and Saturday, these evenings last until dawn and extend along the banks of the Niger River. Malick Sidibé returns from these reportages of daily life with snapshots filled with music, authenticity and shared joys, which make invaluable testimonies of a time filled with hope.

Through more than 250 photographs, *Mali Twist* retraces the extraordinary journey of Malick Sidibé. A large part of the exhibition is devoted to the Bamako soirées, which

forged his reputation as "reporter of the youth." In these photographs, couples intertwine, dancers vie to outdo one another in elegance, and pose or sway their hips to the sounds of twist, rock 'n' roll and Afro-Cuban music. The ensemble is made complete by the folders which Malick Sidibé designed in order to sell his photographs to clients after the soirées. Amongst his vintage photographs are images which have become legendary, such as *Nuit de Noël* [Christmas Night], *Fans de James Brown* [Fans of James Brown] or *Je suis fou des disques !* [I Am Crazy for Records!].

The exhibition also highlights the diversity of portraits that Malick Sidibé made in his studio. Young people dressed in the latest fashion, a trio on a motorcycle, children in carnival disguises, women of perfect refinement, beaming adolescents; we find all parts of Bamako's society in the portraits which have been gathered for the exhibition. By having them pose against a neutral background or a simple curtain, photographed sometimes in close-up, sometimes from low-angle, sometimes from behind, Malick Sidibé composes for each of his models an authentic and spontaneous equivalent on paper. About thirty of these portraits are shown here for the first time. The many photographs on display in the exhibition, developed by Malick Sidibé in his modest studio in the 1960s and 1970s, constitute the biggest ensemble of vintage prints ever gathered together for an exhibition of the artist's work. They reflect the wealth of a generous work that is as intuitive as it is enlightened. Finally, one of Malick Sidibé's most emblematic series offers an escapade to the shores of the Niger where young people once gathered for picnics on Sundays, and listened to records of their favorite hits, while playing, having fun, and swimming, under the watchful eye of Malick Sidibé, the faithful witness to these joyous moments.

*Mali Twist* has its own original playlist, selected by Manthia Diawara and André Magnin, as well as a photo studio, produced by Constance Guisset that is as rich in fantasy as it is in color. Finally, the artworks by Congolese painter JP Mika and Ghanaian sculptor Paa Joe, especially created for this exhibition-event, reveal the influence of Malick Sidibé's work on an entire generation of artists. In addition to *Mali Twist*, Cosima Spender's documentary *Dolce Vita Africana* (2008) will be shown on a loop, allowing visitors the opportunity to discover Malick Sidibé's daily life in Bamako and Soloba, his native village.

# MALICKI

By André Magnin  
Curator of the exhibition

March 7, 1992. I landed at the Bamako-Sénou airport. It was my first visit to Mali and I did not know anyone. I had already been traveling up and down the continent for a long time, from Maputo to the Mueda Plateau, from Dar es Salaam to Nairobi, from Lagos to Freetown, Porto-Novo, and Kinshasa. This kind of exploration initiated me to Africa and gave me a sense of humility and respect. Since my childhood in Madagascar, penetrating the “unknown” had been a necessity—looking, listening, understanding it is a way of life, a source of my decisions.

I brought with me copies of three portraits exhibited several months earlier in New York with the inscription “1950s, unknown photographer, Bamako, Mali.” They were to allow me to find the author. Outside the airport, the “touts” were brandishing their signs. There was one of them, in wood, with a red border, white background, green letters: “Hotel Tennessee.” I headed for it spontaneously. Memphis, Tennessee was Sun Records, Robert Johnson, Chuck Berry, B.B. King, Elvis Presley, Johnny Cash.

Night had fallen. Hot and muggy, the Niger River crossing, dust clouds: mopeds, automobiles, and heavy trucks intermingled, wove in and out on bumpy roads, with an infernal, noisy disorder. We left the road for a dirt track shrouded in darkness. At the very end, three bulbs on a light string illuminated a wrought-iron door.

Youssof, wearing a vest covered with lapel pins, one hand resting on a little stone crocodile, greeted me with a smile. The place was silent, still, suspended in time. The keys were hanging on a varnished wooden board. Number 3 was set out on the counter. That evening, I was their only customer. Quiet night.

The next morning, a blue Renault 12, bleached by years of sunlight and barely hiding its million kilometers, was parked on the edge of the path. I approached the driver leaning against the car. He smiled, gave me a gentle look, did not speak

French. His name was Tahirou. My goal was in sight. I showed him the portraits. He did not know anything about these pictures, shook his head, assumed that I needed a photographer. He took off, went through the Niarela neighborhood, drove along Bozola, turned right on Titi Niaré, which borders Bagadadji, to the corner of 30th and 19th. Door 632, to be exact.

That was twenty-five years ago. Tahirou had long been noticing the little studio that was always busy, where people still came for their “IDs.” The photographer was often tinkering with old cameras. The man was sitting at his workbench, looked up, gazed at us through the thick lenses of his glasses rimmed in black plastic. Children passing by hailed him: “Malicki!” He answered with a friendly wave of the hand.

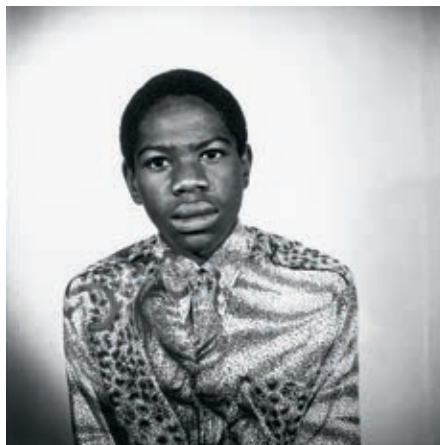
I showed him the portraits and he immediately put an end to their anonymity. “It’s Seydou Keïta, he had his

studio in Bamako-Coura. He still lives there. I met him in Bougouni, in our commune, on his wedding day. He’d arrived with a Simca Versailles, I was impressed.” The three of us set off. Malick indicated the place to the driver in Bambara. Great Mosque, Pink Market, central train station, civil prison. His plot of land was there, just across from us. Keïta was repairing his moped. I told him about my odyssey with the three portraits Malick had just identified. Very polite, but distant, he replied with amazement, “You came thousands of kilometers for that?” Far be it for me to brag about this good fortune, but I had hardly arrived in Bamako when I met Malick Sidibé, the most sought-after photographer of the 1960s youth culture, and Seydou Keïta, the celebrated pre-independence portraitist. I had no idea at the time, but everyone in Bamako knew them. Today, I can say that my history with photography began with Keïta and Sidibé.

They both trusted me, loaned me their negatives. Malick stored his in those yellow-and-red cardboard Kodak boxes that are recognizable all over the world. Each of them contained one month’s shots. He had meticulously dated them by month and year. During the night, I looked at those negatives one by one over a light bulb. Hundreds of boxes, 200,000 to 300,000 negatives, maybe more. I was plunging into the very essence of his work.

I came back time and again for many years. On every trip, I brought back prints, pictures that reminded him of anecdotes, memorable stories that made him smile with delight. He drew on them for the titles of his photographs. He liked recalling, relating that era of new freedoms, insouciance, pleasure, and hope that he shared with the young people. Malick told me about his whole life, his childhood in the village, his father, reputed to be an avid hunter, who had decided to send Malick to school in place of his younger brother. He knew that his son would go places. Malick saw himself as an artist. Thanks to three pictures, and to “Gégé la Pellicule,” he became a photographer.

He was reserved; he did not dance but liked the parties, the atmospheres, the music. These young people—mods and yé-yé, bell-bottoms and platform shoes—amused him a lot. They were swinging to



Malick Sidibé, 1968



Malick Sidibé, c. 1969



Malick Sidibé, *Regardez-moi !*, 1962

the rumba, the hula-hoop, the cha-cha-cha. Kar Kar, nicknamed “Blouson Noir” (black leather jacket), drove his scooter while his hits “Mali Twist” and “Kayeba” played over and over on Radio Mali. The youth in the poor neighborhoods banded together in clubs that competed with each other. The As (Aces), Saint-Germain-des-Prés, Beatles, Caïds (Big Bosses), Djentlemanes, Rivingstones, Zazous... Having the best records, a wardrobe *à la mode*, and the class of a movie actor was indispensable for attracting the prettiest girls.

Malick was the guarantee of a fabulous evening. They were all trying to outdo each other, like Garrincha, who danced the twist so well and so fast that he was called the best “dribbler” of all times. A real performance! Malick was expected, his table was waiting for him with a coffee. He inspired trust because he was too sincere to “steal” pictures. His flash served to announce his arrival. “Malick’s here!” The party could get underway. The atmosphere was immediate because he brought good humor with him. His pleasure was their pleasure. His eye was objective and generous—there was no distance between the dandies, seducers, and courting couples who were showing off and Malick who was in search of good poses. He let himself be carried away by them in order to provide the most genuine pictures.

His photography was based on what loomed up, what happened by chance, the good connection. He counted on presence, immortalized moments. *Nuit de Noël*, with its infinite softness and gentleness, is an instant snatched from time. His pictures reveal a keen awareness of fortunate coincidences that required him to be tireless, generous, affectionate. All his life, from his childhood in Soloba to the prestigious Hasselblad Prize and the Golden Lion at the Venice Biennale, Malick said that he had been lucky, that it was his destiny, a gift from God. In fact, he was a clear, living proof of the gravitational pull of events. Malick communicated his happiness, he invested himself. He loved the young people and they loved him. All of his work comes from there, from that love.

In 1994, Seydou Keïta and Malick Sidibé were at the center of the first Bamako Encounters for photography and they were widely honored.

In 1994 and 1995, they had their first exhibitions outside of Mali, at the Fondation Cartier pour l’art contemporain in Paris, and had books published by Scalo founder Walter Keller, “photography’s man in a hurry.” Malick traveled widely and became famous around the world. He brought a great deal of happiness to others and enjoyed a great deal of prestige.

On June 10, 2007, Malick received the Venice Biennale’s Golden Lion for Lifetime Achievement before a crowd of journalists, photographers, and reporters. Holding the Golden Lion over his head with his two hands, he was in seventh heaven: “I could never have dreamed of such a wonderful story. I did it all for my village and my family.” His eyes were filled with tears as we hugged each other.

Paris, July 2017

*Translated from French by Miriam Rosen*

Foreword of the catalog *Malick Sidibé, Mali Twist*  
Co-publication Fondation Cartier pour l’art  
contemporain, Paris / Éditions Xavier Barral, Paris



# ALSO IN THE EXHIBITION



Malick Sidibé, *Un jeune gentleman*, 1978

## THE PHOTO STUDIO #STUDIOMALICK

In the exhibition spaces, a photography studio recalls Studio Malick, Street 30 in the Bagdadji neighborhood of Bamako. You are invited to pose in the studio and have your photograph taken. Accessories are available to recreate the atmosphere of Malick Sidibé's photo shoots. Feel free to borrow some of them from the culture guides! After your photo shoot, share your pictures and your best poses on social media with the hashtag #StudioMalick. Every week, find a selection of these pictures on the Fondation Cartier's Instagram account (@fondationcartier).

## MUSIC DEEZER

The playlist of the exhibition has been selected by Manthia Diawara and André Magnin. With almost 70 songs, it gives the public the occasion to discover the atmosphere of the Bamako Soirées, with songs by James Brown, Johnny Hallyday, Amadou & Mariam, Johnny Pacheco, Boubacar Traoré, The Rolling Stones, etc. Also available on the Deezer page of the Fondation Cartier.

## JP MIKA

Born in 1980 in Kinshasa  
(Democratic Republic of the Congo)  
Lives in Kinshasa

The work of Jean-Paul Nsimba Mika, commonly known as JP Mika, follows in the tradition of popular painting and reflects the influence of artists like Chéri Chérin and Chéri Samba. JP Mika paints his subjects against a background of colorful printed fabrics, like the photographic portraits taken in the studios of Kinshasa and Bamako in the 1960s. In his paintings, immaculately dressed "ambianceurs" (ambiance-makers) express, through their exuberance, the energy of music and parties. They remind us of Malick Sidibé's interest in "zazous" (a French subculture similar to the American trend of zoot suits), in fashion in 1960s' Bamako. JP Mika pays tribute to Malick Sidibé in these two paintings inspired by Sidibé's photographs.

### ► *Souvenir ya Bonane and Tango ya molato*, 2017

Oil and acrylic on canvas, sequins  
Courtesy Magnin-A, Paris

## PAA JOE

Born in 1947 in Accra (Ghana)  
Lives in Accra

The work of Joseph Ashong, also known as Paa Joe, is rooted in the tradition of personalized coffins that emerged in the 1950s in the Greater Accra Region of southern Ghana. These funerary sculptures, reserved for the elite of the Ga tribe, are rooted in the figurative palanquins used in Accra in the 1930s. From 1962 to 1972, Paa Joe worked as an apprentice in the studio of Kane Kwei (1922–92), before opening his own studio in 1976. His works were shown in France on the occasion of the exhibition *Les Magiciens de la Terre*, organized by Jean-Hubert Martin in 1989 at the Centre Pompidou (Paris).

### ► *Rolleiflex*, 2017

Wood sculpture  
Commission of the Fondation Cartier pour l'art contemporain

# NOMADIC NIGHTS

SATURDAY, OCTOBER 21 AT 8:30PM

## MALI TWIST

An evening of talks, readings and songs in tribute to Malick Sidibé and the Bamako nightlife of the 1960s and 1970s. **With** agnès b., Manthia Diawara, Abderrahmane Sissako (TBC), Boubacar Traoré aka “Kar Kar,” exhibition curators André Magnin and Brigitte Ollier, as well as Fousseni, Karim, Mody, Oudya, and Zakaria Sidibé. An evening event hosted by the journalist Soro Solo.

FRIDAY, OCTOBER 27 AT 8:30PM

## BOUBACAR TRAORÉ

dit **KAR KAR** CONCERT

### Mali Blues

Iconic musician and talented guitarist Boubacar Traoré goes back to the origin of the blues music that had the youth of Mali dancing in the 1960s.

FROM THURSDAY, NOVEMBER 2  
TO SUNDAY, NOVEMBER 5

## FATOUMATA DIABATÉ

TRAVELLING  
PHOTO STUDIO

### Le Studio photo de la rue

In tribute to the practice of studio photography that was so dear to Malick Sidibé, artist Fatoumata Diabaté will set up her own traveling studio within the *Mali Twist* exhibition. Take home your own portrait!

— Sessions from 12 midday - 2pm,  
3pm - 5pm and 6pm - 8pm.

FRIDAY, NOVEMBER 10 AT 8:30PM

## OMAR VICTOR DIOP & ADAMA PARIS

SHOW-INSTALLATION

### Dakar-Bamako Express

Drawing inspiration from the historic Dakar-Bamako railway line, photographer Omar Victor Diop and fashion designer Adama Paris pay tribute to Studio Malick's “élégants” by presenting a collection of looks specially created for this Nomadic Night.

MONDAY, NOVEMBER 27 AT 8PM

## TOUMANI DIABATÉ

CONCERT

### Du Passé au présent, pour le futur

Toumani Diabaté, master of the kora, brings together Malian musicians from across the generations to celebrate the musical vitality of the “Mali Twist” era.

MONDAY, DECEMBER 4 AT 8PM

## SONGHOY BLUES

CONCERT

### Résistance

Young Malian rock-inspired group “Songhoy Blues” mix African rhythms and electric riffs for a Nomadic Night of music and dance.

FROM TUESDAY, DECEMBER 12  
TO FRIDAY, DECEMBER 15

## YAYA COULIBALY

PUPPETS

### Carte blanche

#### ► Grande parade

*Tuesday from 7pm to 10pm*

Yaya Coulibaly's giant puppets come alive to the sound of drumming: animals and human figures go on parade as part of an amazing night-time exhibition, led by dancers from the Sogolon company.

#### ► L'atelier de Yaya Coulibaly

*From Wednesday to Friday from 3pm*

Yaya Coulibaly will be installing a pop-up production workshop as part of the *Mali Twist* exhibition and show the public how he makes his puppets.

THURSDAY, JANUARY 11 AT 8:30PM

## INNA MODJA

CONCERT AND VIDEO

### Swinging Bamako

Photographed for the first time by Malick Sidibé at three years old, the singer and actress Inna Modja recalls the legendary Bamako orchestras with whom she grew up and learned music, all as part of the “Swinging Bamako” evening event.

MONDAY, JANUARY 22 AT 8PM

## ROKIA TRAORÉ

CONCERT

### Mali'k Groove

Accompanied by the Fondation Passerelle choir and orchestra, the mesmerizing Rokia Traoré gives a musical performance incorporating songs and fashions familiar to Bamako nightlife in the 1970s and 1980s.

MONDAY, FEBRUARY 5  
AND TUESDAY, FEBRUARY 6

## BALLAKÉ SISSOKO

CONCERT

### Carte blanche

#### ► Mélodies Mandingues

*Monday at 8pm*

Ballaké Sissoko, accompanied by various young musicians, blends the Bambara language with the chords of the kora in this musical tribute to Malick Sidibé.

#### ► Intermède Bamakois

*Tuesday from 7pm to 10pm*

Using the national instrument of Mandinka culture, kora players will give a wonderful evening's recital as part of the *Mali Twist* exhibition

SATURDAY, FEBRUARY 17 AT 8:30PM

## TARAS ORCHESTRA

LOCAL DANCE

### Bal poussière

Making its debut in France, the Taras orchestra is swapping the “maquis” (popular Bamako bars) where its Latino rhythms can usually be heard every Thursday night, for a concert in the tradition of 1960s dances—complete with salsa, rumba, and the twist!

### INFORMATION

Full program available on  
fondation.cartier.com/nomadicnights

### CONTACT

Tel. +33 (0)1 42 18 56 72

(daily, from 11am to 8pm except Mondays)

### RESERVATIONS

Buy your tickets on fondation.cartier.com (Tickets)

Admission: €13 (12 € online)

Reduced rate\*: 9 € (8 € online)

\*For students, spectators under 25 or seniors over 65, unemployed and welfare beneficiaries, members of Maison des Artistes, partner organizations, Ministry of Culture, Amis des Musées



# PRESS IMAGES



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**1** Malick Sidibé  
*Un gentleman en position*, 1980  
Signed gelatin silver print, 2013  
50.5 x 40.5 cm  
Courtesy Galerie MAGNIN-A, Paris A  
© Malick Sidibé

**2** Malick Sidibé  
*Fans de James Brown*, 1965  
Gelatin silver print  
50.5 x 40.5 cm  
Collection Fondation Cartier  
pour l'art contemporain, Paris  
© Malick Sidibé

**3** Malick Sidibé  
*Danser le twist*, 1965  
Gelatin silver print  
100.5 x 99 cm  
Collection Fondation Cartier  
pour l'art contemporain, Paris  
© Malick Sidibé

**4** Malick Sidibé  
*Regardez-moi !*, 1962  
Gelatin silver print  
99.5 x 100,5 cm  
Collection Fondation Cartier  
pour l'art contemporain, Paris  
© Malick Sidibé

**5** Malick Sidibé  
*Un yéyé en position*, 1963  
Gelatin silver print  
60.5 x 50.5 cm  
Collection Fondation Cartier  
pour l'art contemporain, Paris  
© Malick Sidibé

**6** Malick Sidibé  
*Mon chapeau et pattes d'éléphant*, 1974  
Gelatin silver print  
60.5 x 50.5 cm  
Courtesy CAAC –  
The Pigozzi Collection, Geneva  
© Malick Sidibé

**7** Malick Sidibé  
*Nuit de Noël*, 1963  
Gelatin silver print  
100.5 x 100 cm  
Collection Fondation Cartier  
pour l'art contemporain, Paris  
© Malick Sidibé

**8** Malick Sidibé  
*Les amis dans la même tenue*, 1972  
Gelatin silver print  
50.5 x 40.5 cm  
Courtesy Galerie MAGNIN-A, Paris  
© Malick Sidibé



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15



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17

**9** Malick Sidibé  
*Un jeune gentleman*, 1978  
Gelatin silver print  
40.5 x 30.5 cm  
Courtesy Galerie MAGNIN-A, Paris  
© Malick Sidibé

**10** Malick Sidibé  
*À la plage*, 1974  
Gelatin silver print  
51 x 61 cm  
Courtesy Galerie MAGNIN-A, Paris  
© Malick Sidibé

**11** Malick Sidibé, c. 1969  
Gelatin silver print  
120 x 120 cm  
Courtesy Galerie MAGNIN-A, Paris  
© Malick Sidibé

**12** Malick Sidibé, c. 1972  
Gelatin silver print  
120 x 120 cm  
Courtesy Galerie MAGNIN-A, Paris  
© Malick Sidibé

**13** Malick Sidibé, 1968  
Gelatin silver print  
120 x 120 cm  
Courtesy Galerie MAGNIN-A, Paris  
© Malick Sidibé

**14** Malick Sidibé, 1973  
Gelatin silver print  
50 x 60 cm  
Courtesy Galerie Magnin-A, Paris  
© Malick Sidibé

**15** Malick Sidibé  
*Combat des amis avec pierres au bord du Niger*, 1976  
Gelatin silver print  
99 x 99.5 cm  
Collection Fondation Cartier pour l'art contemporain, Paris  
© Malick Sidibé

**16** Malick Sidibé  
*Pique-nique à la Chaussée*, 1972  
Gelatin silver print  
60.5 x 50.5 cm  
Collection Fondation Cartier pour l'art contemporain, Paris  
© Malick Sidibé

**17** Malick Sidibé  
*Les faux agents du FBI*, 1974  
Signed gelatin silver print, 2011  
60 x 50 cm  
Courtesy Galerie MAGNIN-A, Paris  
© Malick Sidibé



# MALICK SIDIBÉ

**1935**

Birth of Malick Sidibé at the start of the winter into a Peul family in Soloba, a village to the south of Bamako, close to the Guinean border. His father Kolo Barry Sidibé is a farmer and stock-breeder.

**1945**

Start of his education at the “School for Whites” at Yanfoula and later at Bougouni where he nurtures his talent for drawing.

Noticed and supported by Maurice Necker, district commander of Bougouni, Malick Sidibé is also encouraged by the governor of the colony of French Sudan, Edmond Louveau.

**1952**

Successfully obtains his qualification and enters the Sudan School for Craftsmen, the current-day National Arts Institute of Bamako, with the support and guidance of Governor Louveau.

**1955**

Graduates as an artisan jewelry-maker. Gérard Guillet-Guignard, nicknamed “Gégé la Pellicule,” the French owner of the “Photo-Service” photography studio, asks Sidibé to decorate his studio, and invites him to become his apprentice. Malick Sidibé shot his first portraits of Malian customers.

**1956–58**

Purchases a Kodak Brownie Flash which he uses to capture daily life at his village of Soloba, his mother Koudé's home, and his extended family. Realizes several reports on his own behalf. Gérard Guillet-Guignard asks him to take over the photography studio but Malick Sidibé feels he is “too inexperienced.”

**1960**

On September 22, Mali, the former French Sudan, is declared independent. Modibo Keita becomes the first President of the Republic of Mali. That same year, helped by his uncle Djoumé, Malick Sidibé buys all the supplies for his photography laboratory from a French soldier leaving the country.

**1962**

In June, following the birth of his first daughter Assetou, he opens Studio Malick in the district of Bagdadji, near the main mosque, at Street 30, corner 19.

**1963**

*Mali Twist* is first played on the airwaves of Radio Mali, a song by the singer-guitarist Boubacar Traoré, also known as “Kar Kar.” While enjoying a night out at the Happy Boys Club, Malick Sidibé immortalizes a teenage brother and sister dancing. This image signals the birth of an icon: Sidibé's photograph, *Nuit de Noël (Christmas Night)*, is included by *Time Magazine* as one of the “100 Most Influential Photos of All Time.”



Malick Sidibé at the Fondation Cartier pour l'art contemporain, 2004

## 1960–75

From studio portraits to multiple outdoor reports, Studio Malick's reputation continues to grow. The Malian youth praise Malick Sidibé's style, eye, his mastery of the light, his art of arrangement, and his good humor. Grouped together in clubs named after their idols, Bamako's young population adore him. Sidibé is one of the few reporters, along with Abderrahmane Sakaly (1926–88), to follow them to surprise parties, going from one party to another by bike and later on his Solex powered bicycle. He is the privileged witness of their fashion trends and their freedom, at a time when the twist, rock, pop and Afro-Cuban music, ideal for flirting, set Bamako nightlife alight. Music becomes the vehicle for a custom-made culture and identity.

## 1968

Ascension to power of the Military Committee for National Liberation led by Moussa Traoré. New constitution (1974), single party government (1976). The end of Bamako nightlife.

## 1976

Malick Sidibé moves away from reportage work and focuses on portraits taken in his studio, always in black-and-white. His golden rule: "The customer must be able to forget the camera, and the photographer should know how to make himself forgotten." Several generations are photographed by Sidibé. His archives are a wealth of faces, looks, and expressive poses. In order to compensate for the loss of customers in the early 80s due to the growing preference for color photography, Malick Sidibé turns to camera repair work.

## 1991–92

The exhibition *Africa explores* opens at the Center for African Art in New York. Three anonymous photographs bearing the inscription "1950s, unknown photographer, Bamako, Mali" capture the attention of Jean Pigozzi. On March 7, 1992, André Magnin finds *in situ* the author of these portraits, Seydou Keïta (1921–2001), thanks to an encounter with Malick Sidibé. Beginning of André Magnin's collaboration with Seydou Keïta and Malick Sidibé. Constitution of a large collection of works by these two photographers for the Pigozzi Collection.

## 1994

Inauguration of the first Bamako Encounters for photography in the presence of the Malian president Alpha Oumar Konaré. First biennale organized by Françoise Huguier and Bernard Descamps. Brigitte Ollier, then a journalist for *Libération*, meets Malick Sidibé. First exhibition of Seydou Keïta's work outside Mali at the Fondation Cartier pour l'art contemporain in Paris.

## 1995

The Fondation Cartier pour l'art contemporain presents the first exhibition of Malick Sidibé's work outside of African continent.

## 1996–97

Seydou Keïta and Malick Sidibé appear on the international photography market with work shown at the galerie du jour agnès b (Paris), Gallery Fifty One (Antwerp), HackelBury Fine Art (London), etc.

## 1998

First monograph published by Walter Keller (Scalo, Zurich, Berlin, New York), featuring a lengthy interview of Malick Sidibé by André Magnin, accompanied by 240 photographs and a four-track CD of music by "Kar Kar" recorded in 1963, including the hit *Mali Twist*. Photo session in Bamako for *Harper's Bazaar*.

## 1998–2016

Monographic exhibitions throughout the world (France, United States, Switzerland, Italy, Spain, Germany, Japan, Australia, Mozambique, South Africa, Benin, etc.), trips, prizes. His photographs enter the collections of some of the biggest public and private museums all over the world.

## 2003

First African photographer to receive the Hasselblad Foundation International Award in Photography. A reception in his honor is organized in Soloba.

## 2007

Receives the Golden Lion Lifetime Achievement Award for his work at the 52nd Venice Biennale.

## 2008

The International Center of Photography in New York awards him the Infinity Award for Lifetime Achievement.

## 2009

Commission for *The New York Times*: collaboration between Malick Sidibé and stylist Andreas Kokkino for a fashion series in the Bagadadji studio: *Prints and the Revolution*. PhotoEspaña Baume & Mercier Award given to the artist for his portrait work. Prizewinner in the World Press Photo Arts and Entertainment category.

## 2011

Made an Officer of the French Order of Arts and Letters.

## 2016

Les Rencontres d'Arles pay tribute to Malick Sidibé with the *Swinging Bamako* exhibition. Death of the artist on April 14 in Bamako at the age of eighty. Buried in Soloba. "He remains in our hearts for eternity" writes André Magnin.



# THE CATALOG OF THE EXHIBITION



## The catalog *Malick Sidibé, Mali Twist*

Directed by André Magnin and Brigitte Ollier, this monograph brings together Malick Sidibé's most exceptional and iconic photographs, vintage prints realized between the 1960s and 1980s, as well as a selection of "folders" in which Sidibé filed his shots of surprise parties.

Texts by Manthia Diawara, André Magnin, Brigitte Ollier, Malick Sidibé, and Robert Storr

## *Malick Sidibé, Mali Twist*

Co-publication Fondation Cartier pour l'art contemporain, Paris / Éditions Xavier Barral, Paris  
French and English versions  
Hardback, 20 × 26.7 cm, 296 pages  
250 black-and-white and color reproductions

ISBN: 978-2-36511-152-2

Price: €45

Publication date: October 2017

Distribution: DAP



# EXTRACTS OF THE CATALOG

## MALICK SIDIBÉ: AN EXPERIENCE OF THE PRESENT

by Brigitte Ollier  
Associate curator

There is no forgetting him. Malick Sidibé (1935–2016) was a man of his word. Always ready to meet with a visitor passing through, to talk about his country, Mali, to retrace his amazing life as a child from a Peul family, born at the beginning of the winter period in 1935 in Soloba, a village close to Guinea, “walking barefoot in the bush with the oxen at the age of eight,” and who was to become, on the eve of the twenty-first century, one of Africa’s most renowned photographers. Since April 24, 2016, his name is legendary. His photographs, depicting with his own dose of fantasy a humanity and a community that he watched over as well, will not disappear. What follows is a souvenir portrait of an enthusiastic, kindhearted man who transformed his life and his photography alike into an experience of the present. [...]

### The Messenger of Joyfulness

Every photographer instinctively knows that dialogue, the equilibrium between discretion and indiscretion, shapes every photograph. From his earliest years, Sidibé had this intuitive penchant for putting his models at ease, whether they were inside his studio or in downtown Bamako’s concessions, the vast courtyards that play host to baptisms, marriages, birthday celebrations, high-school dances, professional receptions, and surprise parties. Imagine impatient teenagers, crazy about the twist, rock ‘n’ roll, rumba, and the Madison, true connoisseurs of the West’s latest idols and in love with love, as it should be at their age. Respect, recognition: he was one of them, even if he kept his distance and tapped his foot while they danced, before capturing their bodies in motion, the electric flirtations, the thirst for music, the liberation of mentalities in a country proud of its recent independence. For Françoise Huguier, author of the remarkable *Sur les traces de l’Afrique fantôme* (Looking for Traces of Phantom Africa), Sidibé today personifies the memory of a “fabulous time, when Bamako was a great place to live. The girls in miniskirts, the guys in bell-bottoms, the parties, the arrival of Cuban music, the friendship with China, the ‘fraternal’ countries, everything was

there. Malick does not photograph nostalgia, but history.” And as if it were yesterday, the photographer-traveler Huguier recalls his first exhibition in 1994, during the Bamako Encounters, at Mali’s Institut national des arts: “Malick cried with joy. He could hardly believe it and asked himself what was happening to him. He was modest, unaware of his talent. But he had recorded a remarkably optimistic period. Malick was a joyous photographer.” [...]

### The Natural Portrait

“Sociability and gentleness”: the two intrinsic qualities of the portraitist according to Sidibé, who defined himself as “a naturalistic, non-philosophical portrait photographer.” What does that mean? Not breaking up the shadows, looking for flattering light, finding the right angle, and becoming invisible so as not to disturb the subject. “There’s also something of myself in the photograph. It’s like a game, but I don’t take control, and neither does the customer. No, I don’t think so. It’s the genie, the spirit, who takes the photograph. The customer is really counting on me. I have to reassure him. Make him more attractive. Better full-face, better profile. When he enters the studio, I already know how I’m going to deal with him. I watch how he stands, we joke around, there are always affinities. You need trust. And happiness. A photograph isn’t something for yourself, it’s for the others. When you feel good about yourself, you’re smiling; it’s nice for the people looking at you, they get something out of it. I don’t like sadness in photography, it’s terrible. What also matters is the position, and even the subject’s physique. When there are twisted noses or big ears, you can’t shrink them!”

### The Bare Portrait

There were few props in the studio, but everyone was free to bring along what they wanted, be it a motorbike, a sheep, or a traditional musical instrument like the balafon. A stool. A linoleum floor. A backdrop consisting of a piece of fabric, one or two motifs, some vertical stripes. Makeup from time to time. In their austerity, some portraits escape the mark of time, as if Mali’s present did not make its way into the privacy of the studio. No griot, no grain of sand, not the slightest agitation. Only silence. The models are seated, lost in their daydreams. They are resting and impose a break on us as well.

We contemplate these universal figures and we are moved, connected to these alter egos of flesh and paper idealized by the light.

It is possible to associate them with the posh celebrities of Irving Penn’s corner portraits, wedged between two wooden panels like precious bookends. That worked for Penn and it was identical for Sidibé. Neither the solemnity nor the attitude is the same, but there is still a certain strangeness, something that unites them. Sidibé, who spoke without pretentiousness of “artistic tactics,” tried his hand at isolated poses, sometimes during the parties, as if he were letting the model get far away from him. By placing himself on the sidelines, he left room for fiction, imagination, and perhaps melancholy as well. With Penn, the celebrities seemed comforted by this makeshift confinement, almost relieved, alone at last. With Sidibé, these anonymous subjects acquire multiple identities. We stare at them with fascination. Otherness face to face. [...]

### The Scenario of a Single Night

*Nuit de Noël* is one of Sidibé’s best-known and most collected photographs, almost an international icon. Everyone has mused about it and identified with this fleeting moment of a shared adolescence. For the US magazine *Time*, it is among the “100 most influential images of all time.” Taken during a party at the Happy Boys Club, near the Bamako racetrack, it belongs to one of the grab bags that Sidibé patiently put together after each reportage so that everyone could order the prints of their choice. The two teenagers are brother and sister; earlier on, the barefoot young girl had other dancing partners. A tuneful initiation, mutual affection, radiant elegance. Sidibé selected twenty-three photographs of that party on February 25, 1963, the eve of Ramadan. A series from a peaceful night. Motionless couples facing the lens, men or women in solo, young girls dressed to the nines with their handbags, couples dancing in each others’ arms, a group carefully posed in front of the photographer... The sparks of a festive flame kept burning by Sidibé’s flash. [...]

Extract of the catalog of the exhibition  
*Malick Sidibé, Mali Twist*  
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contemporain, Paris / Éditions Xavier Barral, Paris





Malick Sidibé, *Mon chapeau et pattes d'éléphant*, 1974

## "STUDIO MALICK"

by Malick Sidibé

Based on conversations with André Magnin

"In front of my studio it was always very lively! I had put up a large sign: "Studio Malick," two by one meters, with a neon light. It was the only place that was lit on the exterior."

"I was the only young reporter in Bamako who took photos at surprise parties. The young folks of Bamako formed clubs. They took their names from their idols: Les Spotnicks, Les Chats Sauvages (The Wild Cats), Les Beatles, Les Chaussettes Noires (The Black Socks), or from the *Cinéma* review that came from France. [...] In the street they often called each other by their club's name: "Hey! Beatles!" [...] There were also "dust dances," off-the-cuff affairs in places that were a bit off the beaten track. I was always told directly by the kids, by their "pleases," cards saying: "Please honor us with your presence." [...] There was plenty of opportunity for fun."

"This is only my opinion, but I think that young people in those days really liked the twist and rock and Afro-Cuban music because it allowed boys and girls to dance together, touch one another,

and dance close. That was not possible with traditional music."

"When young people dance, they are spellbound by the music. In that atmosphere, people did not pay attention to me any more [...] and got people in positions that interested me. I never danced because I am shy. [...] I would move just a little in time with the music. Some people would ask me to photograph them to have a souvenir, others would go off into the bushes and call me to take them with my flash while they were kissing in the dark. I would use up to six rolls of thirty-six exposures for a single surprise party."

"I liked moving photography. At parties, when young folks are affected by the music, under its influence, they are excited and wild, as if in a trance, and they feel good. When I watched them moving with such frenzy I would say to myself, "Dancing's a good thing in life. You've got to have fun because once you're dead it's all over!"

"I made prints when I got back from the parties, sometimes until six in the morning. I grouped them by club, then I numbered them and stuck them in cardboard folders. [...] I would display

the photos on Mondays or Tuesdays in front of the studio. Everyone who had been at those parties was there and they would laugh when they saw the photos. [...] Only the boys bought the photos, and they would offer them to the girls as a souvenir."

"I had an Agfa 6 × 6 with bellows and a simple viewfinder, and I also had a Foca Sport 24 × 36, because I realized it was cheaper. [...] I mainly used the 6 × 6 for weddings and with the Zazous group, who were older than me, and had all become businessmen and civil servants. Things looked more serious with my 6 × 6. People called on my services for industrial photos, for highway and railway constructions, and buildings, and during the week I also had commissions from workers who wanted to be photographed at work."

"On Sundays, when it was scorching hot, we would meet by the Niger River, on the Chaussée, at the place called 'Rocher aux aigrettes' (Egrets' Rock) [...] The boys would bring battery-operated record players and records. We made tea, swam, and danced in the open air. I took a great deal of off-the-cuff photos, and I liked doing that a lot. [...] Sometimes, needless to say, kids would pose and ask for a photo. *Combat des amis avec pierres au bord du Niger* is one of my rare posed photos."

"In my studio, I liked doing composition work. The photographer's relationship with his subject is established by touch. You had to arrange the person, find the right profile, light the face properly to catch the outlines and features, and find the right light to make the body look beautiful. I also used makeup. I used positions and attitudes that suited the person well. I had my own tactics. I really liked my job, but it turned me into a loner. I could never get away from it!"

Extract of the catalog of the exhibition  
Malick Sidibé, *Mali Twist*  
Co-publication Fondation Cartier pour l'art  
contemporain, Paris / Éditions Xavier Barral, Paris

# ACTIVITIES FOR CHILDREN

## FAMILY TOURS

Together, children and parents will embark on a fun tour of the *Malick Sidibé, Mali Twist* exhibition, led by a culture guide. At the end of the visit, each family will be able to go home with a Malick Sidibé-style Polaroid picture taken in the photo studio.

— Saturdays or Sundays at 11am

## EDUCATIONAL TOURS

An educational tour of the *Malick Sidibé, Mali Twist* exhibition for children aged 7 and up, led by a culture guide.

— Wednesdays at 3pm

## CHILDREN'S WORKSHOPS

After getting an introduction to the exhibition from a culture guide, children will attend a unique workshop led by an artistic coordinator.

— Saturdays or Sundays at 3pm

SATURDAY, NOVEMBER 4; SATURDAY, DECEMBER 2;  
SUNDAY, JANUARY 7

### ► Develop your own portrait

Photography workshop with visual artist Nelson Bourrec Carter

**7-12 years**

After an introduction to portraiture, children will learn about the photographic printing process while having fun. They will then develop their own photo and produce an original print on a tote bag using photosensitive inks.

SATURDAY, NOVEMBER 11; SUNDAY, DECEMBER 3;  
SATURDAY, FEBRUARY 10

### ► Create your own Malick Studio

Modeling workshop with illustrator Magali Attiogbé

**7-12 years**

Immersing themselves in the world of Malick Sidibé, children will construct and decorate their own photo studio. They will then create miniature characters using creative materials and colorful fabrics, for a special photo shoot.

SUNDAY, NOVEMBER 12; SUNDAY, JANUARY 14;  
SUNDAY, FEBRUARY 18

### ► Create your own vintage "chemise"

Photography workshop with photographer Stéphanie Lacombe

**6-12 years**

Children will pose for pictures just like the models used by Malick Sidibé. To really capture the spirit of Bamako in the 1960s and 1970s, they can don a cap,

tie, or glasses to pose in front of the lens.

They will then develop the photos and serrate the edges of their portraits, as was tradition, before sticking them into a frame they will have decorated, and finally slipping them into a colorful patterned "chemise" (colored office folders).

SUNDAY, NOVEMBER 19; SATURDAY, JANUARY 27;

SUNDAY, FEBRUARY 11

### ► Sapeurs portraits

Design workshop taught by visual artist and design teacher Marie Compagnon

**6-12 years**

Inspired by the photos and outfits worn by models in the Malick Sidibé exhibition and using graphic stencils, children will customize a white T-shirt and cardboard accessories, including: giant glasses, ties, tailored collars, bow ties and hats. They can then have their Polaroid picture taken wearing them in the Malick Sidibé studio and take their creations and souvenir photo home afterwards.

SATURDAY, NOVEMBER 18; SUNDAY, DECEMBER 10;  
SUNDAY, JANUARY 21

### ► Portraits on glass

Painting workshop with illustrator Aurélia Fronty

**6-12 years**

Children will be introduced to painting on glass, involving attention to detail and precision to create one or more characters in vibrant West African colors, inspired by the figures immortalized by Malick Sidibé.

SUNDAY, NOVEMBER 26; SATURDAY, FEBRUARY 24

### ► Secrets of the garden

Educational workshop with biodiversity researcher Benjamin Lefèvre

**6-12 years**

The Fondation Cartier will host a special walk for children, allowing them to explore the garden's flora and fauna. Reprising the Bamako theme from the exhibition, the visit will focus on nature in West Africa. Participants will learn all about the migration of birds: Why do they fly away? Where do they go? They can also compare the fragrances of various plant species in the garden at the Fondation Cartier with those found in Africa.

SATURDAY, DECEMBER 16

### ► Make your own puppet

Puppet workshop with puppeteer Yaya Coulibaly

**7-12 years**

Children will discover fantastic giant puppets by the renowned Yaya Coulibaly and make their own whimsical puppet with the master's magic.

SUNDAY, DECEMBER 17; SUNDAY, JANUARY 28

### ► Let's dance

Choreographic workshop with dancer and choreographer Stéphanie Rapin

**6-12 years**

In this workshop, children can dance rock 'n' roll, do the twist and experience all the different energies of "dance." Like a Malick Sidibé model with a jacket on their back, a hat on their head, and glasses on their nose, they will come up with their own dances based on musical rhythms from the exhibition, bringing this cheerful and celebratory stroll to life.

SUNDAY, FEBRUARY 4

### The magic of the kora

Musical workshop led by the renowned Ballaké Sissoko musicians

**6-12 years**

Exploration of the kora, the traditional instrument from Mali. Children will discover its cowhide calabash, its strings made from intestines and all the other natural materials from which it is crafted. Musicians from the Ballaké Sissoko group will reveal all its secrets.

## INFORMATION

Find the full program of children's activities at [fondation.cartier.com/enfants](http://fondation.cartier.com/enfants)

## RESERVATIONS

Tel. +33 (0)1 42 18 56 67  
(from 10am to 6pm, Mondays through Fridays)  
Online via [fondation.cartier.com](http://fondation.cartier.com) (Tickets section)  
Flat rate: €12

## RESOURCES FOR TEACHERS

The Fondation Cartier publishes a teaching manual for elementary and secondary school teachers to use on the exhibit tour. The pack includes a guided tour of the exhibit, teaching suggestions before and after the tour, a bibliography and a list of online resources.

## INFORMATION

Download the free teaching pack on [fondation.cartier.com](http://fondation.cartier.com)  
Groups are welcome Tuesday-Friday 11am-6pm (minimum 10 people, free for chaperones)

## RESERVATIONS

General entry: €4/person  
Docent-led tour: €5/person  
[info.reservation@fondation.cartier.com](mailto:info.reservation@fondation.cartier.com)



# THE LIFE OF THE COLLECTION OF THE FONDATION CARTIER

For over 32 years, the Collection of the Fondation Cartier pour l'art contemporain can be seen as the most direct expression of Cartier's patronage. Its commitment to sourcing and collecting contemporary artworks is one of the major unique features of the Fondation Cartier and serves to strengthen its relationship with artists. Since it was created, the Fondation Cartier pour l'art contemporain has overseen the planning of exhibitions by commissioning works to display in the galleries. When they enter the Collection, these original artworks, which are specially created for the exhibitions, become the memory of the Fondation Cartier.

Now spanning nearly 1,400 works by more than 350 artists of around 50 different nationalities, the Collection is truly representative of the diversity of art being produced today and is also reflective of the many relationships now established with artists worldwide. Works from the Collection are featured in numerous exhibitions at institutions both in France and around the world, where they are loaned out for personal or themed exhibitions. The Collection is also displayed in exhibitions devoted to it.

## **HIGHLIGHTS**

### **SeMA, Seoul (South Korea)**

MAY 30 > AUGUST 15, 2017

Curated in close partnership with SeMA, a public institution dedicated to contemporary art and culture known for its focus on international programming that defines itself as a space for creation open to the inhabitants of the city, the *Highlights* exhibition was a chance for the general public to explore works by artists like Claudia Andujar, Raymond Depardon, David Lynch, Ron Mueck, Jean-Michel Othoniel, Chéri Samba, and Sarah Sze. There were also major works and pieces custom designed for the exhibition by Korean artists Park Chan-wook and Park Chan-kyong of PARKing CHANce, Lee Bul, and Sunwoo Hoon that tied in with the works from the Collection of the Fondation Cartier. The exhibition received 252,000 visitors, or 3,760 visitors per day, a historic record for SeMA.

### **LES VISITANTS. GUILLERMO KUITCA REFLECTS ON THE FONDATION CARTIER POUR L'ART CONTEMPORAIN COLLECTION CCK, Buenos Aires (Argentina)**

OCTOBER 26, 2017 > MAY 27, 2018

This first collaboration between the Fondation Cartier pour l'art contemporain and the CCK—a cultural institution under the authority of the Sistema Federal de Medios y Contenidos Públicos (National Public Media and Content System)—is an outstanding project sponsored by the French Embassy in Argentina and the Institut français d'Argentine. Located at the heart of Buenos Aires in the former "Post Palace" with its imposing architecture, the CCK is the biggest cultural center in Latin America. The exhibition is being curated by acclaimed Argentinian artist Guillermo Kuitca, who has shown his work at and designed numerous exhibitions for the Fondation Cartier in Paris. The show features works by 23 international artists ranging from David Lynch, Agnès Varda, and Patti Smith to Wolfgang Tillmans and Nobuyoshi Araki, being shown for the first time in Argentina.

## **EXIT**

### **BY DILLER SCOFIDIO + RENFRO Architecture and Urbanism Biennial, Valparaíso (Chile)**

OCTOBER 26 > NOVEMBER 10, 2017

After touring Sydney, Melbourne and Shanghai in 2017, *EXIT* is going to Valparaíso for the Architecture and Urbanism Biennial. Designed by American artists and architects Diller Scofidio + Renfro based on an idea by French philosopher and city planner Paul Virilio, this work was created in partnership with artist and architect Laura Kurgan, artist and statistician Mark Hansen, and a group of scientists from a wide variety of disciplines. *EXIT* is an art installation with a set of dynamic and immersive maps created using statistical data from over 100 sources that track current human migrations and their main causes.

### **A BEAUTIFUL ELSEWHERE, specially commissioned artworks to French and Chinese artists Power Station of Art, Shanghai (China)**

APRIL 27 > JULY 29, 2018

The Collection of the Fondation Cartier will be on display in a space of monumental proportions: the Power Station of Art in Shanghai, China's most important institution for contemporary art located in a former thermal power plant. Besides being an opportunity for French and Chinese artists to find new commissions, the show will include a host of meetings and interactions with the city's scientific and academic community finding meaningful links between the artworks on display and a range of current events.

# UPCOMING EXHIBITIONS IN PARIS

## **JUNYA ISHIGAMI, FREEING ARCHITECTURE** MARCH 25 > JUNE 10, 2018

From March 25 to June 10, 2018, the Fondation Cartier pour l'art contemporain presents *Freeing Architecture*, the first major solo exhibition devoted to the work of Junya Ishigami. An important and singular figure of Japan's young architecture scene, Ishigami is the creator of a conceptual and poetic body of work. Winner of the Golden Lion award at the Venice Biennale of Architecture in 2010, he engages in architecture with the belief in its creation of many new worlds. For the exhibition *Freeing Architecture*, conceived specifically for the Fondation Cartier, Ishigami reveals twenty of his architectural projects located in Asia and Europe, ranging from completed to under construction to in progress. These projects will be presented through a series of large-scale models, accompanied by films and drawings, which document their different stages of conception and construction.

Ishigami readily finds context for his architectural projects in the natural world - landscapes, clouds, forests - thus removing the boundary between the external environment and interior space. Situating his work in the existing environment while also privileging the dream world as an important element in his creations, he elevates sensitivity to the rank of virtue. Born in 1974 in Kanagawa Prefecture, Ishigami belongs to the younger generation of Japanese architects who emerged in the 2000s in the wake of Toyo Ito and Kazuyo Sejima, and to which the Museum of Modern Art in New York has recently devoted a large exhibition. Trained at Tokyo University of the Arts, he gained experience as an architect at SANAA before founding junya.ishigami+associates in 2004. Seemingly free of the rules and constraints of architecture, his work was quickly recognised for its singularity and honoured with numerous awards. Among his large-scale projects are the construction of the Kanagawa Institute of Technology Workshop in Japan in 2008, a building notable for its lightness and continuity between interior space and the surrounding environment; the renovation of the Moscow Polytechnic Museum and its transformation into a museum park since 2010; and the design of House of Peace in Copenhagen in 2014, a cloud-shaped building resting on the sea as a symbol of peace.

## **CONSTELLATIONS (temporary title)** JULY 2018 > JANUARY 2019

On view at the Fondation Cartier pour l'art contemporain from July to January 2018, the exhibition *Constellations* will celebrate the diversity and vibrancy of the geometric motifs and structures that can be found in Latin American art. Including art from a variety of media ranging from painting and sculpture to ceramics and textiles this exhibition will offer an in-depth look at Latin American geometric abstraction, from the Pre-Colombian period to the present.

The exhibition will present both the work of artists who have built upon the practice of European modernism as well as those who have been influenced by the patterns and designs of Amerindian art, exploring the recurrence of certain motifs over time and across cultures and media. The Bolivian architect Freddy Mamani will create for the exhibition a ballroom whose design, inspired by colorful, geometric iconography of Tiwanaku culture, will evoke the spirit of popular Andean festivals. The exhibition will also present a remarkable series of delicate sculptures by the Venezuelan artist Gego, who dedicated her life to exploring the importance of line and the relationship of sculpture to space. In the exhibition galleries on the lower level of the Fondation Cartier, the exhibition will bring together works as diverse as the paintings of Luiz Zerbini (Brazil) and Carmen Herrera (Cuba), the ceramics of Francisco Toledo (Mexico), the body paintings of the indigenous peoples of the Amazon, and the textiles of the artisans of Paraguay.

Including both contemporary art and the vestiges of ancient civilizations, the exhibition *Constellations* bears witness to the persistence and renewal of a geometric vocabulary in Latin American art, highlighting the visual relationships that relate artists, cultures, rites and symbols.





# INFORMATION

## ACCESS

*The Fondation Cartier is open everyday except Monday, from 11am to 8pm. Open Tuesday evenings until 10pm.*

261, boulevard Raspail 75014 Paris  
Metro Raspail or Denfert-Rochereau (lines 4 and 6)  
RER Denfert-Rochereau (line B)  
Bus 38, 68, 88, 91  
Vélib and disabled parking at  
2 rue Victor Schoelcher.

## TICKETS

### ADMISSION

€10.50 (€12 online)

### REDUCED RATE

€7 (€8.50 online)

Students, under 25, Senior (65 years and older), unemployed, beneficiaries of minimum social benefits, Maison des Artistes, partner institutions, Ministère de la Culture, Amis des Musées.

### FREE ADMISSION

Children under 13, visitors under 18 on Wednesdays, "Laissez-passer" pass holders, ICOM members, press card, invalidity card.

### CONTACT

Information and reservations:  
Tel. +33 (0)1 42 18 56 67 / 50  
Monday to Friday, from 10am to 6pm  
info.reservation@fondation.cartier.com

## VISITS

### GROUP VISITS

Guided Tours, Tuesday to Friday  
from 11am to 6pm (min. 10 people)

### SELF-GUIDED TOUR

**Admission:** €9 per person

**Schoolchildren:** €4 per person

**Seniors:** €5 per person

(Free admissions for group leaders)

### GUIDED TOUR WITH AN ART EDUCATOR

**Admission:** €12 per person

**Schoolchildren:** €5 per person

**Seniors:** €8 per person

(Free admissions for group leaders)

### ARCHITECTURAL VISITS

One Saturday per month, at 11am

(10 to 20 people at maximum)

Duration of the visit: 1 hour

See calendar on [fondation.cartier.com](http://fondation.cartier.com)

**Admission:** €12 per person

**Schoolchildren:** €5 per person

**Seniors:** €8 per person

### COMBINED TICKET:

#### GUIDED TOUR WITH AN ART EDUCATOR

#### + ARCHITECTURAL VISIT

One Saturday per month, at 11am

(10 to 20 people at maximum)

Duration of the visit: 1 hour

See calendar on [fondation.cartier.com](http://fondation.cartier.com)

**Admission:** €20 per person

**Schoolchildren:** €7 per person

**Seniors:** €12 per person

## THE LAISSEZ-PASSER PASS

The Laissez-passer provides free and unlimited priority access to the Fondation Cartier, free admission for a guest accompanying the cardholder on Wednesdays, guided visits to the exhibitions, invitations to Nomadic Nights events, reduced prices for special events (limited number available, reservation only), a 5% discount at the bookstore, as well as privileges at many other cultural institutions in Paris (museums, theaters, etc.).

**Annual subscription:** €30

**Duo Deal:** €50

You and the person of your choice

**Reduced rate:** €25 Students, "carte

Senior," "carte famille nombreuse,"

unemployed, Maison des Artistes

**Under 25:** €18

**CE (Staff Committee) rate:** please consult us



# MEDIA PARTNERS

## Le Monde Afrique

As of January 6, 2015, *Le Monde* extends beyond its borders with the creation of Monde Afrique, a website dedicated to becoming the leading Francophone and Pan-African media outlet. It will ensure that the richness and diversity of the 54 countries of the African continent are reflected through its political, economic, societal, and cultural insights, all with the values of accuracy and impartiality of *Le Monde*. Thus *Le Monde* Afrique is thrilled to partner with the Fondation Cartier pour l'art contemporain for the *Malick Sidibé, Mali Twist* exhibition and to share its keen interest in African culture with its audience, in this case with a focus on Mali.

**Find out more:** [lemonde.fr/afrique](http://lemonde.fr/afrique)



Global radio station RFI, the trilingual continuous news channel France 24, and the universal Arabic language radio station Monte Carlo Doualiya are very pleased to be partners of the *Malick Sidibé, Mali Twist* exhibition at the Fondation Cartier pour l'art contemporain. Media outlets from the France Médias Monde group have always been dedicated to supporting and promoting classical and contemporary music by African artists. An in-depth exploration of the work of the famous photographer will be broadcast worldwide to RFI, France 24 and MCD listeners, viewers and online visitors. Their journalists and unique network of correspondents of France Médias Monde offer accessible news on the world, cultural diversity and points of view, broadcast around the world from Paris in 14 languages through their newspapers, reports, magazines and debates.

**Find out more:** [rfi.fr](http://rfi.fr), [france24.com](http://france24.com) and [mc-doualiya.com](http://mc-doualiya.com)



Attentive to all forms of culture and placing great emphasis on photography, *Libération* is pleased to be supporting the Fondation Cartier pour l'art contemporain via the *Malick Sidibé, Mali Twist* exhibition. Every day, *Libération* publishes a cultural overview in the paper and online, often highlighting events on the front page of the paper. This daily paper also includes a culture section every Saturday containing 26 pages. Through its special supplements, *Libération* is involved in all the major festivals and artistic events (Arles, Avignon, Cannes, etc.). *Libération*, the daily newspaper with an emphasis on culture.

**Find out more:** [liberation.fr](http://liberation.fr)



As a platform for multifaceted expression, cultural diversity and different points of view, the leading worldwide French language cultural channel TV5MONDE is pleased to be supporting the *Malick Sidibé, Mali Twist* exhibition.

Now more than ever, Africa is at the heart of TV5MONDE, which is this year celebrating the 25th anniversary of its TV5MONDE Afrique channel. Not content with bringing the world to Africa and Africans to each other, TV5MONDE also brings Africa, its artists and their work to the rest of the world, wherever it is broadcast (320 million households in 200 countries). Discover the videos dedicated to this great Malian photographer.

**Find out more:** [www.tv5monde.com](http://www.tv5monde.com)

## Les inRockuptibles

*Les inRockuptibles* are pleased to be supporting the Fondation Cartier pour l'art contemporain via the *Malick Sidibé, Mali Twist* exhibition. With a weekly magazine and website devoted to news and culture, *Les inRockuptibles* and [inrocks.com](http://inrocks.com) shed light on and analyze the news through culture.

**Find out more:** [lesinrocks.com](http://lesinrocks.com)

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"In my studio, I liked doing composition work. The photographer's relationship with his subject is established by touch. You had to arrange the person, find the right profile, light the face properly to catch the outlines and features, and find the right light to make the body look beautiful. I also used makeup. I used positions and attitudes that suited the person well. I had my own tactics. I really liked my job, but it turned me into a loner. I could never get away from it!"

**MALICK SIDIBÉ**