

A photograph of a man in a white tank top and patterned shorts sitting on a large, weathered concrete structure, possibly a breakwater or pier, by the sea. The sky is clear and blue. In the distance, a ship is visible on the horizon. The man is looking down, and his shadow is cast on the concrete.

**BORDERS**

**RENCONTRES<sup>9</sup>  
DE BAMAKO**

AFRICAN PHOTOGRAPHY BIENNIAL

November 7 - December 7, 2009

**PRESS KIT**

RENCONTRES  
DE BAMAKO 9  
AFRICAN PHOTOGRAPHY BIENNIAL

RENCONTRES  
DE BAMAKO 9  
AFRICAN PHOTOGRAPHY BIENNIAL

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For this eighth edition, the Bamako Encounters are undergoing a transformation as part of new team's dynamics. We are happy to have had the constructive collaboration of Mali's Ministry of Culture, which has made it possible to reorganize the event and gear it more towards the country's cultural landscape.

A Malien figure was needed to "incarnate" this change, and all of us together chose Samuel Sidibé as Delegate General for this edition. We wish to thank him for the role he has played for the last several months in leading this adventure.

A new artistic direction was also needed, and we entrusted the 2009 edition to a pair of women, to build an ambitious programme with the theme of "Borders," which seemed to us to be an eminently exciting one to tackle at this time. Michket Krifa and Laura Serani will offer us their exploration of the artists' world on this topic.

Since their inception in 1994, the Bamako Encounters have discovered many African photographers, and they have become an ongoing part of the international landscape of photographic events. Coming between the Arles Encounters, partnering this year with the Biennial, and Paris Photo, they contribute to the emergence and inclusion of contemporary African photography and its diasporas in the art market.

Today the Bamako Encounters are an essential event, and we owe that mainly to the formidable work accomplished over three editions by Simon Njami, the previous artistic director, as well as to the intuition of Françoise Huguier, who conceived this event some fifteen years ago.

A new page is opening for the Bamako Encounters, a hope that geopolitical borders and the borders of the art market will no longer be sources of tensions and inequality but rather the evidence of a world more aware of the wealth of our shared cultural diversity.

**Olivier Poivre d'Arvor**

Director of Culturesfrance

**Sophie Renaud**

Director of the department of artistic exchanges  
and cooperation

Held every two years since 1994 based on research work conducted all over Africa, the Bamako Encounters, Biennial of African Photography seek to promote regional integration and facilitate North-South cultural exchanges by creating an international cultural centre in Bamako that testifies to the wealth and vitality of the photography produced on the continent.

These Encounters constitute an opportunity for exchange and dialogue enabling African photographers to show off their talents, to meet one another, and to reveal their works to the world. But they are also a window that enables the general neophyte photography public to get to know photography as a means of expression.

This is, obviously, an international artistic and cultural event, co-produced by the Ministry of Culture and Culturesfrance.

In fact, as of this edition, the event will be called "The Bamako Encounters, Biennial of African Photography."

The Bamako Encounters also have a new management team, suggested by Mali's Ministry of Culture and Culturesfrance:

Samuel Sidibé, director of the National Museum of Mali, is named Delegate General of the event. Michket Krifa and Laura Serani are in charge of artistic direction. The challenges this new team has set for itself include four objectives:

Enabling greater involvement of the Malian public and photographers.

Improving the event's national and continental visibility through greater mobilization of the Malian and African press.

Enhancing the event's international influence and recognition so that Bamako will eventually be perceived as the image capital of Africa.

Creating links with the various photography festivals in Africa and around the world.

The programming seeks to meet these challenges.

**Samuel Sidibé**

Delegate General of the 8th Bamako Encounters

# Introduction



"The Borders thus observed under various angles serve to measure the scope of this problem in our world. At times transfigured and interpreted by artistic views that combine the imaginary and the real, personal witness and narrative, this topic always arouses ethical concerns and reflects the deep conscience and commitment that are manifest in all the artists, which we are happy to share".

Michket Krifa and Laura Serani  
Artistic directors.



The issue of Borders is eminently current and paradoxical in a world where, on the one hand, we proclaim and practice the disappearance of political and economic borders and, on the other, erect walls to protect them. Indeed, globalization and economic liberalism have made some lands highly porous, yet they have not prevented an increase in dissuasive and repressive measures to combat the flows of migrants caused by other imperatives.

### Borders in Africa

More than elsewhere, borders in Africa are a major issue, whether they are artificial lines drawn by men or natural barriers (rivers, mountains, deserts, oceans, etc.); in general, they delimit areas of political sovereignty.

Processes that are at once political, economic and sociocultural crystallize around borders and their complex realities, consisting of a multiplicity of ecological zones, political constructions, and different peoples, religions and languages. Added to that today are issues of cultural, social, national and even individual identity.

### Migration

Migration to Europe and the problems encountered by young people seeking better living conditions or a simple dream of somewhere else who, legally or illegally, attempt the crossing are aspects that crop up regularly in the news.

But inter-African borders are just as impassable, if not more so, than the borders that separate other continents.

Migrants from somewhere else are always considered foreigners and rarely have the same rights as natives. And so intangible barriers arise, associated with belonging and with certain social norms dominated by the image of the Other and a rejection of his difference. This exclusion can take many forms; it can be geographic, economic, cultural, linguistic or religious.

### Relations with the Other

The border thus implies a concept of delimited territory beyond which lies elsewhere, otherwise, and the foreigner.

It reinforces national, social and cultural identity and makes individuals and groups feel secure through networks and links of proximity. Beyond, it opens up to otherness, to difference. Whether of the Other, the closer one, the neighbour or the more distant one, the immigrant.



Berry BICKLE (Zimbabwe), extrait de *On the wire* © Bickle Berry



Graeme WILLIAMS (South Africa), *Edge26*, (2009) © Graeme Williams

The theme of the foreigner, a corollary to that of border, can thus be seen in the various aspects of integration, segregation or exchange.

However, while it marks the limit, the border is also a place of Encounters and exchanges in that in-between place so rightly called No Man's Land. Perceived then as a land of demarcation or transit, it can become a place of transformation and exchange, a real or imaginary land of opening up.

"Crossing" borders may also take on a symbolic aspect and represent a sort of initiation or transgression.



Baudouin MOUANDA (RDC), Série : S.A.P.E, Congo Brazzaville, (2008) © Baudouin Mouanda

### On the programme at Encounters 2009

The exhibits, screenings and lectures offered during the Encounters attempt to draw and analyze the various aspects of this complex reality. A multidisciplinary treatment that combines painting, cinema and fashion helps us consider borders and their various connotations.

While the Bamako Encounters have achieved recognition over the years as an opportunity for African photographers and professionals from all over the world to exchange ideas and discover each other's work, one of the aims of this year's edition is also to turn the Encounters into an event and a celebration for the local population.

The focus placed on photographs of "everyday life", the activities and exhibitions assembled in some of the major and popular locations within Bamako (National Museum, Palace of Culture, District Museum, INA Gallery, French Cultural Centre...) and the campaign organised ahead of the event to publicise the Encounters in schools and universities are an integral part of the desire to occupy the city's urban space and involve its inhabitants.

At the same time the Biennial's international network will continue to expand, especially with the new Arles Encounters/Bamako Encounters partnership and the presentation of the series *Luxury* by Martin Parr, the invitation from the Michael Stevenson Gallery of Cape Town, which will feature a film look at two of its artists: Pieter Hugo and Nandipha Mntambo, as well as introducing international artists and projects. These programmes will enhance the national visibility of the Encounters while at the same time develop its key role internationally in spreading African photography.



Hassan HAJJAJ (Morocco), *LV Posse*, 2000/ année Islamique :1420 © Hassan Hajjaj



Barthélemy TOGUO (Cameroon), *Stupid African President, 2'*, (2005-2008)  
© Barthélémy Togu/Saro Leon, collection privée



Amadou KANE SY (Senegal), extrait de *Lu et approuvé*, © Amadou Kane Sy

## Festival venues

To facilitate exchanges and Encounters during the professional week, the National Museum will become the Biennial headquarter. For the first time, the exhibits will fill all the rooms, following the principle of "dialogue" between photography and the museum's works and pieces. Films and slide shows will be shown in the Museum's screening room. Debates and post-production workshops, portfolios readings as well as reception desks and a restaurant will be set up in the Museum's gardens and on the patio.

Digital-photo studios, set up on the grounds, will enable the public to come and be photographed free of charge for the duration of the Biennial.

The Palace of Culture will host most of the other exhibits. In the evening, concerts and screenings will be held on the grounds and on the river banks. Joel Andrianomearisoa has been put in charge of set design for all of the Biennial's exhibition spaces.

The Borders thus observed under various angles serve to measure the scope of this problem in our world. At times transfigured and interpreted by artistic views that combine the imaginary and the real, personal witness and narrative, this topic always arouses ethical concerns and reflects the deep conscience and commitment that are manifest in all the artists, which we are happy to share.

## Michket Krifa and Laura Serani

Artistic directors of the 8th Bamako Encounters

# PROGRAMM

- Panafrican exhibit
- Monographs
- Themed exhibits
- Focus on Mali
- Guest gallery: Michael Stevenson
- The Arles Encounters in Bamako
- Photos memory

## Panafrican exhibit



A panorama of contemporary creativity in Africa, the exhibit, revolving around the theme of *Borders*, brings together 40 photographers and introduces 13 videos.

It reconstructs the various interpretations and representations of sociopolitical, cultural and identity issues dealt by the artists.

## PHOTOGRAPHY

Myriam Abdelaziz (Egypt)  
 Arwa Abouon (Libya)  
 Kader Attia (Algeria-France)  
 Abdoulaye Barry (Chad)  
 Lilia Benzid (Tunisia)  
 Jodi Bieber (South Africa)  
 Mohamed Bourouissa (Algeria-France)  
 Mohamed Camara (Mali)  
 Seydou Camara (Mali)  
 Nestor Da (Burkina Faso)  
 Saïdou Dicko (Burkina Faso)  
 Faten Gaddes (Tunisia)  
 François-Xavier Gbré (Côte d'Ivoire)  
 Yo-Yo Gonthier (La Réunion)  
 Uche Okpa Iroha (Nigeria)  
 Ayana Jackson (Diaspora-US)  
 Mouna Jemal Siala (Tunisia)  
 Antony Kaminju Kimani (Kenya)  
 Majida Khattari (Morocco)  
 Dago Ananias Leki (Côte d'Ivoire)  
 Armel Louzala (Congo-RDC)  
 Robert Mafuta (Centrafrique/RCA)  
 Lebohang Mashiloane (South Africa)  
 Baudouin Mouanda (RDC)  
 Zanele Muholi (South Africa)  
 Malik Nejmi (Morocco)  
 Rana el Nemr (Egypt)  
 Abraham Oghobase (Nigeria)  
 Emeka Okereke (Nigeria)  
 Ali Mohamed Osman (Sudan)  
 George Osodi (Nigeria)  
 Zak Ové (Trinidad-GB)  
 Fidisoa A.J. Ramanahadray (Madagascar)  
 Zineb Sedira (Algeria)  
 Aboubacar Traoré (Mali)  
 Salif Traoré (Mali)  
 Barthélémy Togo (Cameroon)  
 Alain Wandimoyi (RDC)  
 Graeme Williams (South Africa)  
 Alastair Whitton (South Africa)

Kader ATTIA (Algeria-France),  
*Rochers Carrés*, (2009) © courtesy  
 Kader Attia and Christian Nagel gallery  
 (Berlin & Cologne)

## VIDÉO

Ismail Bahri (Tunisia)  
 Jack Beng-Thi (La Réunion)  
 Berry Bickle (Zimbabwe)  
 Andrew Esiebo (Nigeria)  
 Isoje Iyi Eweka Chou (Nigeria)  
 Mounir Fatmi (Morocco)  
 Amadou Kane Sy (Senegal)  
 Bouchra Khalili (Morocco)  
 Mohamed Konaté (Mali)  
 Riason Naidoo (South Africa)  
 Tiécoura N'Daou (Mali)  
 Dinkies Sithole (South Africa)  
 Guy Wouete (Cameroon)

Seydou CAMARA (Mali), Série : « Bibiana », (2009) © Seydou Camara



Myriam ABDELAZIZ (Egypt), *De nombreux Darfouris vivent dans des entrepôts ou des usines désaffectés* © Myriam Abdelaziz



Salif TRAORE (Mali), Série : « Rêve non réalisé », (2008) © Salif Traoré



N'daou  
TIECOURA  
(Mali),  
*Le dedans  
et le dehors*  
© Ndaou  
Tiecoura



Emeka OKEREKE (Nigeria), *Sans titre*, (2008) © Emeka Okereke



Yo-Yo GONTHIER ( La Réunion), *Le surveillant*, (île Maurice, 2008)  
© Yo-Yo Gonthier



Faten GADDES (Tunisia), Série : « Transe », *Transe 3*, (2008) © Faten Gaddes



Nestor DA (Burkina Faso), *Division*, (2004) © Nestor Da



Zanele MUHOLI (South Africa), Série : *Miss Divine*, (2008) © Zanele Muholi



Ayana JACKSON (Diaspora US), Série : « Commuter Vans and no man's lands », *Cityscape*, (Nairobi, 2008) © Ayana Jackson/Momo Gallery

Saïdou DICKO (Burkina Faso), *Mosaïque monde*, (2005-2009)  
© Saïdou Dicko



Mohamed BOUROUISSA (Algeria-France), *La République*, 2006  
© Mohamed Bourouissa/Galerie Les filles du calvaire



Guy WOUETE (Cameroon), *Volcano*, 2008 © Guy Wouete



# Monographs



Focus on artists and their particular  
visions of borders.

# Baudouin Mouanda

## La Sape

Born in Brazzaville, Congo, Baudouin Mouanda, an emerging figure in young African photography, is presenting a work in the Textile Hall of the National Museum on the African *sape*, a unique clothing style that defines African dandies and is part of a mannered fashion statement pushed to the limits. By highlighting in his photographs the contortions engaged in by Congolese sapeurs, Baudouin Mouanda sheds light on these atypical characters who create a "border." Taking their world of reference with them everywhere they go, *sapeurs* change the places that surround them and push back borders as they go. Modern-day conquerors, they impose nothing but their presence and modify the everyday rhythm of those they encounter.



Baudouin MOUANDA (RDC), Série : S.A.P.E, Congo Brazzaville, (2008)  
© Baudouin Mouanda



Baudouin MOUANDA (RDC), Série : S.A.P.E, Congo Brazzaville, (2008)  
© Baudouin Mouanda



Baudouin MOUANDA (RDC), Série : S.A.P.E, Congo Brazzaville, (2008) © Baudouin Mouanda

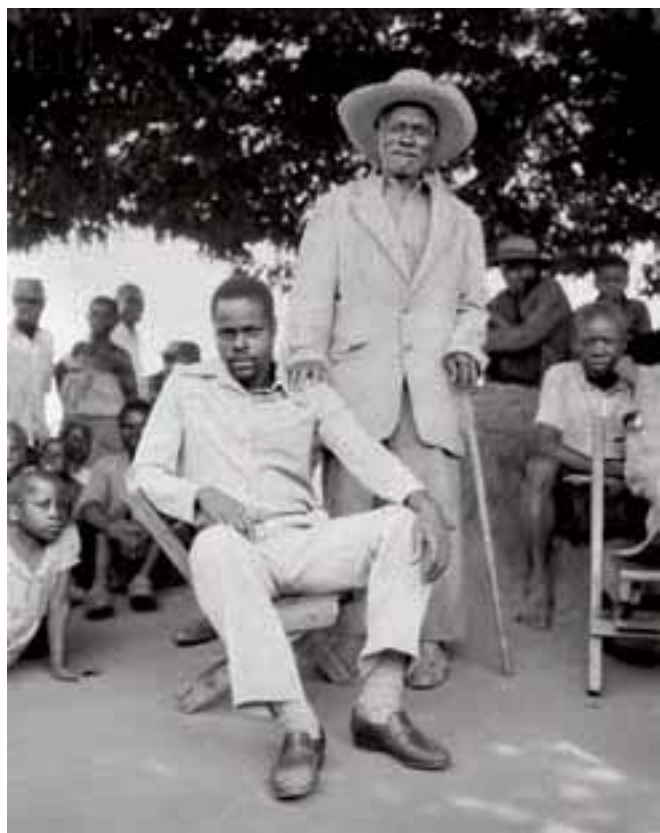
# Fazal Sheikh

## A Sense of Common Ground

Born in New York in 1965, Fazal Sheikh has been working since 1987 with displaced populations throughout East Africa, Pakistan, Afghanistan, Brazil, Cuba and India. Winner of the Grand Prix Henri Cartier-Bresson, Fazal Sheikh is presenting two photographic series in Bamako:

*A Sense of Common Ground*, in which he recounts the life of the inhabitants of refugee camps in Kenya, Tanzania and Malawi over a three-year period, and *A Camel for the Son*, which develops as an extension of the former, in which he denounces most especially the living conditions of Somali women refugees in Kenya, based on their accounts. These two works, created over a period of ten years, bear witness to the artist's commitment to these people.

His photographs, done in close cooperation with his subjects, focus on the individual destinies that run counter to the view of refugees often perceived as anonymous entities or communities apart.



Fazal SHEIKH, Mozambican elder Dotizhi Tenfar (right) with section leader Abiri Bande, Mozambican refugee, village, Nyamithuthu, Malawi, (1994 )  
© Fazal Sheikh



Fazal SHEIKH, Abdia Abdi Khalil with her son Hameed, Somali refugee camp, Mandera, Kenya, (1993) © Fazal Sheikh



Fazal SHEIKH, Ajoh Achot and Achol Manyen, Sudanese refugee camp, Lokichoggio, Kenya, (1992) © Fazal Sheikh





Patrizia GUERRESI MAÏMOUNA, *Le trône de Salomon*, (2008) © Patrizia Guerresi Maïmouna



## Patrizia Guerresi Maïmouna The Geant Room

Photographer, sculptor and videographer, artist Patrizia Guerresi Maïmouna is present the photo series *The Geant Room* in Bamako. Her work, at the boundary between myth and the sacred, is based on intimacy for this Italian by birth, Senegalese by heart and a convert to Sufi Islam. In the face of religious schisms and wars, she proposes a carnal reconciliation, turning the body into the site of a multiple religion that mixes and reconciles the cultural differences of East and West.



Patrizia GUERRESI MAÏMOUNA, *La Mère- Minaret*, (2007) © Patrizia Guerresi Maïmouna

Patrizia GUERRESI MAÏMOUNA, *Ibrahim*, (2008) © Patrizia Guerresi Maïmouna

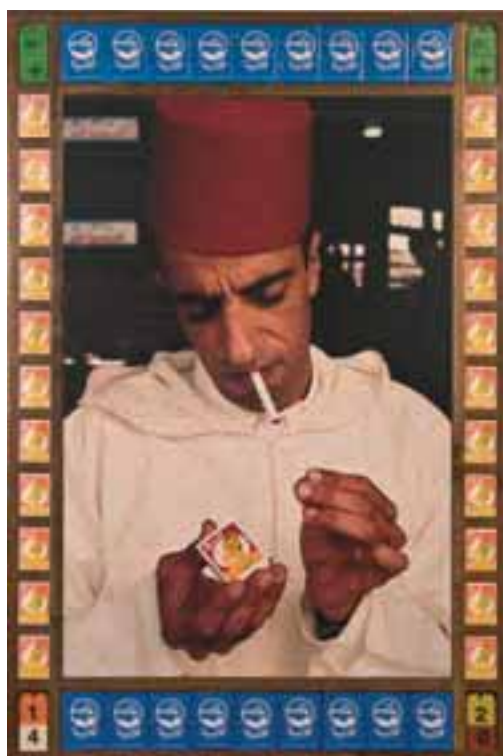
# Hassan Hajjaj

## Dakka Marrakech

A Moroccan artist, Hassan Hajjaj left his country to live in London when he was still an adolescent. Obligated to create himself out of both African and European references, in his work he puts together a multicoloured world in which the great Western trademarks mingle with Islamic traditions. On the borderline between the kitsch and the playful, Hassan Hajjaj plays with Orientalist references and stereotypes to reveal portraits of character behind the veil of the superficial. He thus questions our insatiable desire to set boundaries, making use of a sometimes sarcastic humour that enables him to raise the essential question of what makes identity.



Hassan HAJJAJ (Morocco), *Nido Bouchra*, 2000/ année Islamique:1420  
© Hassan Hajjaj



Hassan HAJJAJ (Morocco), *Ahmed lightin up*, 2000/ année Islamique:1420  
© Hassan Hajjaj



Hassan HAJJAJ (Morocco), *Ilham*, 2000/ année Islamique:1420 © Hassan Hajjaj



## Angèle Etoundi Essamba

### Mother Earth

Angèle Etoundi Essamba is a native of Cameroon. She lives and works in Amsterdam where she learned photography at the Nederlandse Fotovakschool. The varied cultural environments in which the artist has evolved profoundly influenced her view of the world, largely dominated by her African roots. Her work combines the grace of stylized lines echoing the female body. Women in general and black women in particular are the key element in her approach. A woman who is sure of herself and who breaks with the clichés conveyed by the Western media.

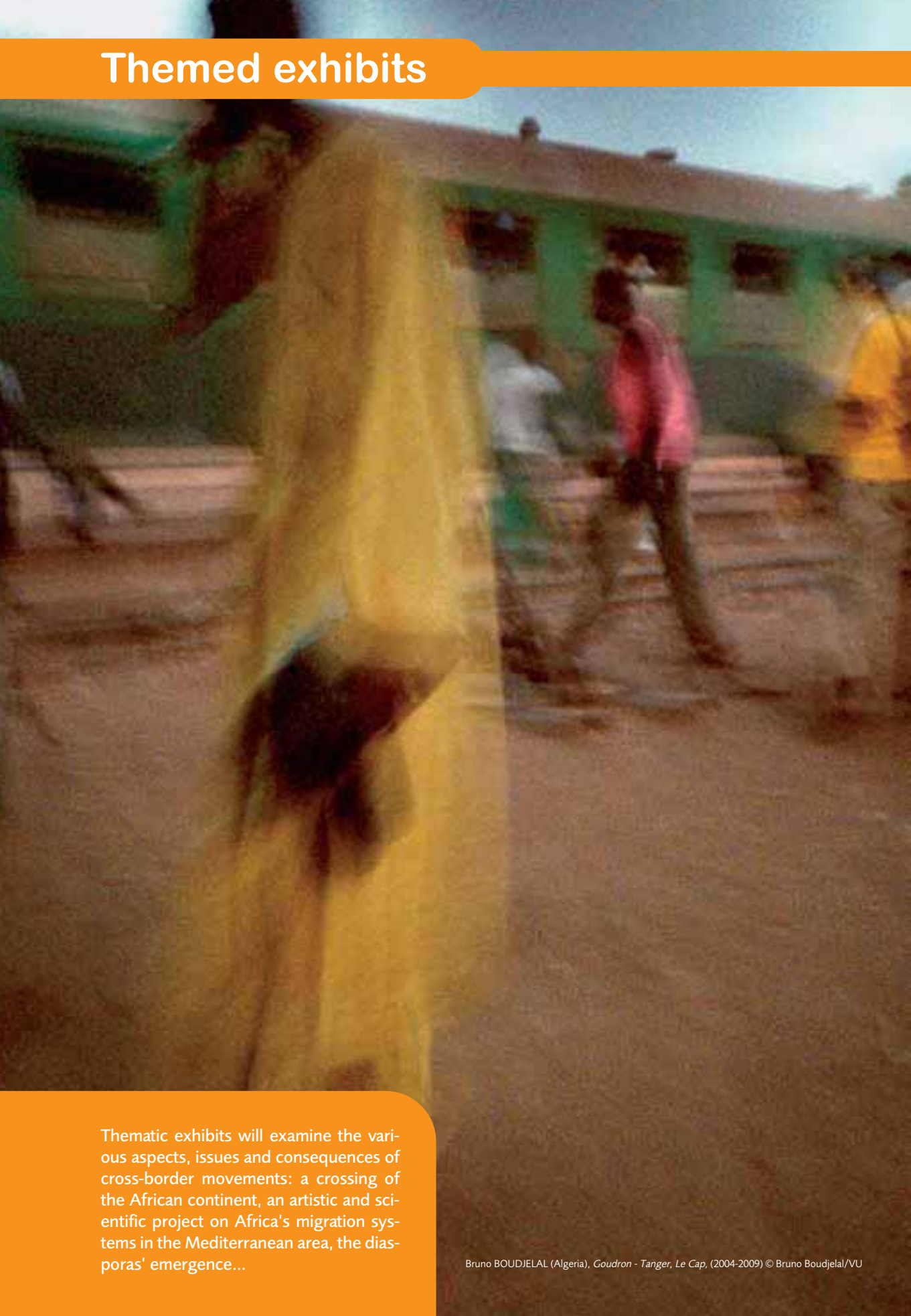
Angèle ETOUNDI ESSAMBA (Cameroon), *La marche vers nos rêves 2*, (2007)  
© Angèle Etoundi Essamba



Angèle ETOUNDI ESSAMBA (Cameroon), *Attente 3*, (2007) © Angèle Etoundi Essamba



# Themed exhibits



Thematic exhibits will examine the various aspects, issues and consequences of cross-border movements: a crossing of the African continent, an artistic and scientific project on Africa's migration systems in the Mediterranean area, the diasporas' emergence...

# The Maghreb Connection

Initiated by Swiss artist Ursula Biemann, *The Maghreb Connection* is a collective visual art and research project on migrations through the northern part of sub-Saharan Africa, the most important and the best covered, which makes the Maghreb a transit area. Artists Doa Aly (Cairo), Raphaël Cuomo and Maria Iorio (Berlin/Geneva), Hala Elkoussy (Cairo), Charles Heller (Geneva) and Ursula Biemann (Zürich) examine the places, systems, organizations and people themselves who participate in this human phenomenon of planetary mobility.

*The Maghreb Connection* is interested in the systems and methods of migration movements at the scale of the Mediterranean area and in relations between Europe and Africa which have entered a new phase of post-colonial history.

Curator: Ursula Biemann



Ursula BIEMANN, *Sahara Chronicle*, (2006-2007), ensemble de 12 vidéos, extrait © Ursula Biemann



Raphaël CUOMO/Maria IORIO, *Sudeuropa*, vidéo, (2006) © Raphaël Cuomo/Maria Iorio



Doa ALY, *Chinese Sweet, Chinese Pretty*, (2005) © Doa Aly



Hala ELKOUSSY, *From Rome to Rome*, (2006), Extrait de vidéo animation, 16' © Hala Elkoussy



# Living Under One Roof

## Lorna Holder

*Living Under One Roof* is a project inspired by the wave of emigration from the Caribbean to England and the integration of this population in the Post-War period from 1948 to 1962. This exhibit-installation, designed by Lorna Holder, of Tuareg Productions, presents a reconstructed setting featuring the memory of the Caribbean diaspora through photographs and documents from private archives of the 1950's and 1960's, accompanied by the showing of a documentary and a play of the same title staged in London in 2008 at the Hackney Museum.



Lorna HOLDER, *Day trip*, série « Living Under one Roof »1960-1970  
© Tuareg Productions/Lorna Holder



Lorna HOLDER, *Wedding*, série « Living Under one Roof »1960-1970  
© Tuareg Productions/Lorna Holder



Lorna HOLDER, *Two friends*, série « Living Under one Roof »1960-1970 ©  
Tuareg Productions/Lorna Holder

# Albinos

## Alain Turpault

A French photographer born in Périgueux in 1954, Alain Turpault is presenting *Albinos*, a series of B&W portraits of children with albinism. Riveted by the difficult situation of albinos in Africa, who bear the physical stigmata of whiteness, he reveals in these portraits a negative mirror image that challenges the border as a place of difference. Held hostage by disturbing ancestral superstitions, albinos embody the issue of our social and individual limits and once again pose the question of the borders of our identity. The opaline faces peak out of the darkness through the intervention of reduced and focused light. Bereft of ornamentation, the artist's photographs rely on this simple chiaroscuro that reveals a portrait, a presence...

*Project carried out with the cooperation of the Salif Keita Foundation. Exhibition produced by the Bamako French Cultural Centre of Bamako.*



Alain TURPAULT (France), Série : Albinos, Mali 2007 © Alain Turpault



Alain TURPAULT (France), Série : Albinos, Mali 2007 © Alain Turpault



Alain TURPAULT (France), Série : Albinos, Mali 2007 © Alain Turpault

# Goudron Tanger-Le Cap Bruno Boudjelal

A Frenchman of Algerian origin, born in Montreuil in 1961, Bruno Boudjelal, a member of Agence Vu, practices photography as a way of life that constantly questions its own identity and confronts us with our own. When his father decided to return to Algeria, he went with him and discovered a country, a family, a world full of violence, talking landscapes and individuals with whom he dialogues without really knowing where he fits in. Torn between two continents, two cultures, he crossed Africa from north to south and presents the results of this crossing and of his Encounters through photographs and videos. His crossing of Africa's routes and borders, from Tanger to CapeTown, marked by the various difficulties and restrictions he encounters, shows that inter-African borders are just as perilous, controlled and uncrossable as those leading to Europe.

*Exhibition with the collaboration of Patricia Morvan/ Agence Vu.*



Bruno BOUDJELAL (Algeria), *Goudron - Tanger, Le Cap*, 2004-2009  
© Bruno Boudjelal/VU



Bruno BOUDJELAL (Algeria), *Goudron - Tanger, Le Cap*, 2004-2009  
© Bruno Boudjelal/VU



Bruno BOUDJELAL (Algeria), *Goudron - Tanger, Le Cap*, 2004-2009 © Bruno Boudjelal/VU

Karel PRINSLOO (Namibie), *Nord Kivu*, 2008 © Karel PrinslooKarel PRINSLOO (Namibie), *Nord Kivu*, 2008 © Karel Prinsloo

## Nord Kivu (octobre 2008) Karel Prinsloo

Karel Prinsloo, a recognized photojournalist, is a native of Namibia. In 1994, while working for the local Namibian press, he left for South Africa to photograph apartheid, ending up with the South African Sunday Times. An artist always on the move, Karel Prinsloo sees in the concept of border all the pain of those who flee it. Photographing the populations fleeing North Kivu, with an approach at once political and humane towards these shattered lands, he reports on the everyday life of the uprooted and creates a detailed portrait of a land being deserted. By emphasizing the feeling of loss associated with all departures and all borders, Karel Prinsloo shows the impossibility of taking everything with you. Through these human lines marching towards something else, he defines the border as separation with a past left behind.

Karel PRINSLOO (Namibie), *Nord Kivu*, 2008 © Karel Prinsloo



## Focus on Mali



An exhibit presents a selection of contemporary Malian photographers representing a country that is currently one of the most dynamic in Africa in the area of photography. Malick Sidibé will exhibit an amazing series of fashion photos and visitors will be able to discover a selection of photos from the colonial period, taken from the AMAP archives.



# Malick Sidibé and fashion photography

In the Textiles Hall of the National Museum, from the world-renowned, award-winning Malick Sidibé we will discover a stunning recent series of fashion photos taken last spring for the New York Times. The boys and girls of Bamako pose with a natural elegance in the clothing by top designers, inspired by African fashions, in his studio in Bagdadji. After many other prestigious recognitions, Malick Sidibé received in June in Madrid, the price Photoespaña Baume & Mercier 2009.

*Exhibition organized with the collaboration of André Magnin and, for prints, Picto.*



Malick SIDIBÉ (Mali), *Prints and the Revolution*, série parue dans le New York Times, 2009 © Malick Sidibé



Malick SIDIBÉ (Mali), *Prints and the Revolution*, série parue dans le New York Times, 2009 © Malick Sidibé



Malick SIDIBÉ (Mali), *Prints and the Revolution*, série parue dans le New York Times, 2009 © Malick Sidibé

## Exhibit of the photographic archives of Agence Malienne de Presse et de Publicité (AMAP)

AMAP has one of the oldest and probably the most important photographic archives in Mali. This collection, consisting mainly of reportage photographs on the most diverse topics of the country's political, social and cultural life, dates back to the colonial era. The exhibition presents a selection of some forty photos dating from that period.



*Jeune fille de Bamako, Mali, collection AMAP*



*Mosquée de Mopti, Mali, collection AMAP*



*Femmes Peuls, Mali, collection AMAP*



*Les Nomades-Goundam, Mali, collection AMAP*



Mamadou KONATÉ, *Pêche collective*, 2007 © Mamadou Konaté

## Exhibition of contemporary Malian photographers

In existence since 1994, the Bamako Biennial has contributed to creating a photography-centred professional dynamic in Mali. Many private initiatives (training centres, galleries, studios, professional associations) have developed out of it. Alongside the practice of reporting on scenes of everyday life (weddings, baptisms), more and more photographers see photography as a means of artistic expression. It is through the work of Alima Diop, Mamadou Konaté, Fatoumata Diabaté, Amadou Keita, Harandane Dicko, Emmanuel B. Daou and Adama Bamba that changing perceptions of photographic art will be explored.



## Guest Gallery: Michael Stevenson





# Pieter Hugo

## Nollywood

South African photographer Pieter Hugo lives and works in Cape Town. In 2008 he was awarded the Arles Encounters Discovery prize. His series *Nollywood* takes a look at the Nigerian cinema industry, the third-largest film industry in the world after Hollywood and Bollywood, producing 500 to 1000 films a year. For Pieter Hugo, Nollywood is one of those rare instances in which Africa defines itself. Recreating the myths and archetypes that characterize Nollywood, in sets as surrealistic as they are realistic, the photographer erases the boundaries between fiction and documentary and rocks us back and forth between laughter and the shivers typical of horror films.



Pieter HUGO (South Africa), *Série Nollywood, Clinton Ibeto*. Enugu, Nigeria, 2008 © Pieter Hugo/Michael Stevenson Gallery



Pieter HUGO (South Africa), *Série Nollywood, Obechukwu Nwoye*. Enugu, Nigeria, 2008 © Pieter Hugo/Michael Stevenson Gallery



Pieter HUGO (South Africa), *Série Nollywood, Chris Nkulo and Patience Umeh*. Enugu, Nigeria, 2008 © Pieter Hugo/Michael Stevenson Gallery

# Nandipha Mntambo Ukungenisa

Born in Swaziland in 1982, Nandipha Mntambo graduated with a Masters in Fine Art from the Michaelis School of Fine Art, University of Cape Town in June 2007. Mntambo has developed a distinctive aesthetic through her use of cowhide, which she tans and moulds onto casts of the female body, usually her own. The artist's first foray into performance is to be seen in her video, *Ukungenisa*, and related prints, in which she rehearses the steps of a bullfighter in the abandoned Praça de Touros in Maputo, the arena where black Mozambicans once fought for the entertainment of the colonial Portuguese. This attempt to take on the persona of the bullfighter represents a shift for Mntambo, whose previous work effectively invited the viewer to take her place, to step into the outline of her body as defined by the moulded cowhide.



Nandipha MNTAMBO (South Africa), Série Ukungenisa, *Praça de Touros I*, vidéo, 2008 © Nandipha Mntambo / Michael Stevenson Gallery



Nandipha MNTAMBO (South Africa), Série Ukungenisa, *Praça de Touros IV* (tryptique), 2008 © Nandipha Mntambo / Michael Stevenson Gallery

# The Arles Encounters in Bamako



The Arles Encounters are partners with the Bamako Encounters.

In 2009 an exchange was started between these two photography capitals. The series *Luxury* by Martin Parr (invited artistic director of the 2004 Arles Encounters) will be presented in Bamako at the conclusion of the Arles Encounters and of the exhibit devoted to him at the Jeu de Paume in Paris from June 29 through September 30, 2009.



# Martin Parr

## Luxury

The work of British photographer Martin Parr, born in 1952, falls within the field of documentary photography, characterized by derision and irony. The series *Luxury* presents the various ways that people flaunt their wealth. By choosing various places around the world and a range of situations – art fairs, horse races – Martin Parr has chosen situations where fortune is gladly displayed. In addition to the places favoured by great fortunes in Europe and America, we find photographs of emerging milieus (Moscow, Dubai, Beijing).

Traditionally, depicting poverty is the domain of the "committed photographer," but Martin Parr has employed the same spirit to photograph wealth. But these photos can also be seen in a different light since the start of the worldwide economic crisis. These images are today like the epitaph of an excessively greedy era. As we shift into a new world order, the reason for the collapse is revealed.

*Sound design: Caroline Cartier. With support from Radio France. Exhibit produced by the Arles Encounters 2009. Production: Le Tambour qui Parle. Presented with the cooperation of Magnum Photos Agency.*



Martin PARR (Great Britain), Série : *Luxury*, Glyndebourne, Angleterre, 2008 © Martin Parr/Magnum Photos



# Photos memory



# J.K. Bruce Vanderpuije (1899-1989)

## Déo-Gratias Studio in Accra

J.K. Bruce Vanderpuije, also known as Nil Kofi Bruce, is one of the pioneers of photography in West Africa and Ghana. The son of a middle-class family in Accra, he opened his own business: the Déo-Gratias Photo Studio in 1922 in the Jamestown district. At age 23, he began to do family and group photographs of the city's British occupiers, Indian merchants and black aristocracy. After Ghana's independence in 1957, he designed advertising campaigns for international firms, especially oil companies. He left his son Isaac, who took over the Déo-Gratias Studio, a collection composed mainly of glass-plate negatives from the colonial era of an artistic and documentary quality unrivalled in West Africa.

*Exhibition produced by the French Embassy in Accra (Ghana) and presented with the collaboration of Isaac Vanderpuije and Déo-Gratias Studio.*



J.K. Bruce VANDERUIJE (Ghana), Studio picture, (1930-1940) © J.K. Bruce Vanderpuije



J.K. Bruce VANDERUIJE (Ghana), Gold Coast Regiment Officer's mess in Accra, (1930-1940) © J.K. Bruce Vanderpuije

J.K. Bruce VANDERUIJE (Ghana), *The chief of Jamestown fisherman and his wife*, (1939) © J.K. Bruce Vanderpuije

# Jean Depara (1928-1997)

## Les années Kinshasa

Since the 1960's and 1970's, Jean Depara has taken possession of the break-up of the boundaries of discrimination, restrictions on freedom and on photography. He goes beyond the borders of the studio and the posed photo. He incarnates Kin la belle, Kin la joie and runs after the heart of music and pretty women, day and night, as he immortalizes body builders and their muscles, the *sapeurs* and the Bills. An era of jubilation over independence which, far from creating borders, erased them. In those years, everyone was part of Jean Depara's dream with a thousand curious and loving faces and his impeccable framing of a complicit photograph.

Curator: Jean Loup Pivin



Jean DEPARA (RDC), *Européen charmé par une Kinois*, ca. 1965  
© Jean Depara / Revue Noire



Jean DEPARA (RDC), *Trois athlètes*, Kinshasa, ca. 1965 © Jean Depara / Revue Noire



Jean DEPARA (RDC), *Jeune fille devant le Negro Club de Kinshasa*, ca. 1960  
© Jean Depara / Revue Noire



# Oumar Ly

## Podor

Oumar Ly, born in 1943 and studio photographer in Podor, in northern Senegal, wandered through the region's remote villages in the 1960's taking portraits and scenes of village life. Outside the studio, he seeks to recreate the backdrops to maintain the uniqueness of his models, placing mats and robes behind them as backgrounds. In his B&W photos, we see foregrounds and backgrounds are obvious, immortalizing the model and village life. He places a boundary between documentary and portrait, between city and country.

Curator: *Frédérique Chapuis*



Oumar LY (Senegal), *Portraits, Podor et ses environs, Sénégal, 1960-1990*  
© Oumar Ly



Oumar LY (Senegal), *Portraits, Podor et ses environs, Sénégal, 1960-1990*  
© Oumar Ly



Oumar LY (Senegal), *Portraits, Podor et ses environs, Sénégal, 1960-1990*  
© Oumar Ly



# In the dynamics of Bamako

## AFRICAN PHOTOJOURNALISM

### Screening by AM - Afrique Magazine

They are African photographers. They make news every day. With few resources, they sometimes take risks, exploring an often unrecognized reality. And they are not well known to the public. By nature, they are courageous and avant-garde. It is their talent that the monthly AM, Afrique Magazine, wanted to highlight, the November 9th, 2009, in a screening dedicated to African press photography.

Produced or purchased by AM, these images take us into a contemporary Africa photographed by Africans. Meet the president of Senegal, Abdoulaye Wade, in an intimate portrait by Erick-Christian Ahounou; the family photos of the former president of Gabon, Omar Bongo, taken by Désirey Minkoh; Jellel Gasteli's portraits of Tunisian women; the poetic Mali of Emmanuel Daou Bakary; the Cameroonian youth of Jean-Pierre Kepseu...



Jean Pierre KEPSEU, *Jeunesse au Cameroun* © Jean-Pierre Kepseu/ Afrique Magazine



Erick Christian AHOUNOU, *Le président Abdoulaye Wade, plage de Popenguine*, 2008 © Erick Christian Ahounou/ Afrique Magazine

### ...MATOLA, A WORKSHOP, AN EXHIBIT

*Matola* is the title of a collective exhibit, the result of a workshop held in Mozambique on the city of Matola, a large suburb of Maputo.

*Matola* brings together the works of six photographers from different backgrounds: the Malagasy Pierrot Men, the Reunion islander Paul-André Tavnano, Zimbabwean Berry Bickle, South African Andrew Tshabangu, Congolese Sammy Baloji and Mozambican Albino Mahumana. The exhibit will be presented in Balamko in the form of citywide displays.

*Curators: Freddy Denaës and Gaël Teicher*

*Project coordinated and created by L'Oeil en Cascade, with support from the General Council of Seine-Saint-Denis, the City of Matola, the French Development Agency and the Maputo French cultural center.*



Baudouin MOUANDA (RDC), Workshop d'Accra (2009) © Baudouin Mouanda

### ...VISA FOR BAMAKO

Some 20 up-and-coming and confirmed photographers from all corners of Africa have been invited to Accra to work on the "Frontiers" theme.

This workshop, presented by two photographers, Francis Nii Obodai Provençal, from Ghana, and the Franco-Algerian photographer Bruno Boudjela, provided a springboard for young artists, launching new exhibitions, showings and monographs, which were subsequently included in the Rencontres' programme.

Kwabena Danso (Ghana), Patrick Wokmeni (Cameroon), Jean-Rivel Fondjo (Ghana), Baudouin Mouanda (Congo), Abraham Oghobase (Nigeria), Abdoulaye Barry (Chad) and Mamadou Konate (Mali) in particular will thus be given an opportunity to present their work in the Pan-African exhibition or in other events during the Encounters.

*Curators: Bruno Boudjela and Francis Nii Obodai Provençal*

*Project held from 27 March to 9 April 2009 in Accra, organised by the Cultural Department of the French Embassy in Ghana.*



Patrick WOKMEINI (Cameroon), *Émeutes à Douala* (2008) © Patrick Wokmeini

Public education to young photography is also part of the dynamics of this Biennale. A special exhibit was set up at the end of a training workshop in photography for 18 children aged from 10 to 17 years, inter alia, the Listening Community Centers. The workshop, organized by UNICEF, has been framed by the photographer Giacomo Pirozzi.

### THE PROFESSIONAL ENCOUNTERS: 7 - 13 NOVEMBER

The professional week is the highlight of the Bamako Encounters, a forum of debate and discovery for the numerous artists and professionals attending the event, in the form of encounters, workshops, showings and lectures.

On 9 November, a seminar will be held, with a panel of speakers who have been invited to discuss the theme of "Frontiers".

*Moderator: Adam Thiam, faculty of Arts and Human Sciences*

Portfolio readings will be held at the National Museum, during which artists will present their work to members of the photography profession.

Digital studios will be set up in the National Museum grounds, enabling members of the public to have their photographs taken by photographers, free of charge, throughout the week.

Also on this week's professional programme:

- showings, followed by debates, in the Museum's cinema
- and all over the city, open air film showings.

# The encounters in the city

One of the key challenges of this year's Encounters: to bring photography out of its traditional places of exhibition and make it accessible to the population at large. This means physically moving into the urban areas and involving the mass public.

Accordingly, in addition to the National Museum, the Palace of Culture (its halls, its grounds and its river banks), the District Museum, the INA Gallery and the French Cultural Centre, photography will also be present in the streets of Bamako, via scenic street arts.



Rencontres de Bamako 2009 © Joel Andrianomearisoa

## **A PICTURE STRIP - Joel Andrianomearisoa, Encounters scenography (2009)**

A picture strip, unfurled throughout the streets of Bamako. This is the chosen theme: the keynote theme of scenic arts at the 8th Bamako Encounters.

A picture strip, punctuated by 4 keynote areas between the left and right banks of the Niger river: the Palace of Culture, the National Museum of Mali, the Bamako Museum and the INA gallery.

This picture strip will portray our own image and the image of ourselves looking out onto the world.

An urban storyboard, establishing and renaming frontiers, a picture strip which underpins the bridges and offsets the passageways.

An invitation to take a new look at everyday life, a game of surprises between the city and the image, reality and illusion. The city sees itself in an image and the image transports the city to another place - a place of imagination.

## **THE ENCOUNTERS IN THE CITY... PARIS**

This year's annual, international photographic event, **Paris Photo** (19-22 November 2009 - Carrousel du Louvre) is dedicated to Arabic and Iranian scenic arts, providing a panoramic journey through 19th century, modern and contemporary photography.

The 2009 Bamako Encounters will be present at the event on **Sunday 22 November** from 4 pm, with Michket Krifa and Laura Serani, artistic directors, and Sodie Renaud, Head of the Department of artistic exchange and cooperation at Culturesfrance, at the Project Room Space.

[www.parisphoto.fr](http://www.parisphoto.fr)

## Prizes awarded

At the Encounters, a jury of international professionals awards a series of prizes and awards:

**the Seydou Keïta prize** is the Grand Prix des Rencontres de Bamako, awarded by the Malian Ministry of Culture (endowment gift: 3,000 Euros)

**the European Union prize** distinguishes the best work of press photography or reportage, for a photographer from an African country, the Caribbean or the Pacific (endowment gift: 3,000 Euros)

**the Jeune Talent prize**, offered by Bolloré Africa Logistics, rewards the creative work of a young photographer (endowment gift: 2,000 Euros and support for the winner's distribution)

**the jury prize** is awarded to the "special favourite" by Culturesfrance (endowment gift: 2,000 Euros)

**the prize of the Organisation Internationale de la Francophonie** is awarded to the best Francophone photographer (endowment gift: 1,500 Euros)

**the Elan prize**, awarded by the French Development Agency, publishes the photographer's monograph

### 2007 WINNERS

Calvin Dondo/Seydou Keïta prize  
Aïda Muluneh/European Union prize  
Saïdou Dicko/Organisation Internationale de la Francophonie prize  
Mohamed Camara/Elan prize  
Sammy Balaji/Afrique en Créations prize  
Nontsikelelo "Lolo" Veleko/special Jury prize

## Catalog

The 8th Bamako Encounters' catalog, co-edited by Culturesfrance, the Ministry of Culture of Mali and Actes Sud, will be available in October 2009 in English and French editions.

The book gives an account of all programming. For reproductions, plus unpublished texts, including Nuruddin Farah, Manthia Diawara and Michel Foucher, which can prolong the reflection on the Border's topic.

A catalog which is a measure of this event and reflects his contributions to contemporary and African photography.

Format 19,5 x 25,5 cm / 352 pages

English ISBN: 9782742788613/9782354760687

French ISBN: 9782742787326/9782354760670



# Bamako and beyond

The Biennial African Photography Exhibition are designed to showcase up-and-coming African photographers and video artists, before an audience of international professionals and the people of Bamako.

Once the event closes, the promotional drive goes on, showcasing the artists in the exhibitions touring the world and the concept of the *Encounters of Bamako*.

## Circulation of exhibitions

The Panafrican exhibitions travel the world for a period of 2 years, via two exhibition modules available for rental, thus contributing to the Rencontres' exposure in the world;

- an exhibition module comprising 250 to 300 photos (and videos), intended for arts centres, museums, festivals or other international cultural events.
- an exhibition module comprising 40 photos, for the French cultural network in foreign.

In 2008-2009, the exhibitions from the 2007 Rencontres de Bamako travelled to: Arles, Barcelona (Barcelona Centre de Cultura Contemporània), Berlin (IFA Gallery), Bordeaux (Centre MC2a), Buenos Aires, Fes in India, Stockholm (Fotografins Hus), Tel Aviv (Video Zone Festival), Tenerife (Casa Africa), Yokohama (Museum of Fine Arts), ... and throughout the network of French cultural centres in West Africa.

## Encounters of Bamako

Launched in April 2009 by Culturesfrance, *Encounters of Bamako* is a concept which sets out to present and commercialise the work of the photographers showcased at the Rencontres de Bamako, at major international events (contemporary art exhibitions, ...) and in conjunction with an African gallery. The benefit is twofold: to help African photographers to get a foothold in the art market circuits and help African galleries gain access to "new" markets. For example, the *Encounters of Bamako* stand at Art Beijing 2009 was set up with the assistance of the Momo gallery in Johannesburg.

The first two 2009 stages of Encounters of Bamako were:

Joburg Art Fair (South Africa), 2-5 April  
Art Beijing, 26-30 April



Pierrot MEN (Madagascar), *Olakaka, mine de saphirs* (1999) © Pierrot Men



Saidou DICKO, *Le Gratteur*, (2005) © Saidou Dicko

## European Union

Cooperation was established between the European Union and Mali in 1958. At present this Community cooperation contributes its support in the areas of decentralization and deconcentration, rural development, road infrastructure, economic development (especially support for the private sector), support for culture, food safety and implementation of an emigration policy. Aid from the European Union (Commission and member states) each year accounts for 50% of the net volume of development assistance to Mali.

Cultural cooperation between Mali and the European Union has grown over the last decade with an investment of nearly 10 million Euros. The expansion of Mali's National Museum, construction of three regional museums, the PSIC programme in support of cultural initiatives and the financing of several films and major cultural events like the Bamako Encounters – African Photography Biennial are all specific, tangible elements of this aid.

A recent study funded by the European Union demonstrates how important the economic impact of the cultural sector is in terms of value added to Mali's national product (2.38% of GNP) and jobs (5.85%). This potential for growth explains why sector policies in the area of cultural heritage, museums, books and libraries, living arts, cultural industries and operators remain priorities for the Ministry of Culture and its partners. Support for development of the cultural industry will also be part of the Commission's areas of operation over the next five years, with the objective of organizing cultural production systems, professionalizing their participants, aiding cultural institutions to take root and develop a truly decentralized cultural dynamic. For the 2009-2013 period, the National Indicative Programme calls for 15 million Euros for the X FED to support the culture sector. This support confirms the importance that culture represents for the European Commission, for the identity of peoples, peace and stability of society, and the economic development of the countries of Africa, the Caribbean and the Pacific (ACP countries).

The Bamako Encounters are a cultural event that now ranks among the most important in West Africa, in terms of artistic quality and of intercultural exchanges. Through its European Development Fund, the European Union has supported these Encounters since the first edition in 1994. Hence it is with great enthusiasm that it is contributing nearly 300,000 Euros for the eighth edition, to encourage participation by Malian authorities in organizing the event in the desired context of quality and permanency.

## Bolloré Africa Logistics

Bolloré Africa Logistics is now the leading integrated logistics group in Africa.

It is present in 41 African countries and relies on a unique network of 20 agencies, from Dakar to Mombasa and from the Cape to Tunis.

Under several brands, SDV, Saga, Socopao, Antrak and Afritramp, it offers a broad array of services: port maintenance, ship consignment, transit, warehousing, ground transport.

Active on the continent for more than 50 years, Bolloré Africa Logistics has more than 20,000 employees and invests nearly 200 million Euros each year, exploiting some five million square meters of platforms, workshops, warehouses, offices...

Bolloré Africa Logistics is a key player in the African economy, for the circulation of people and merchandise from, to and within the continent.

Because of its history, the men who make it up, its economy and its geography, Bolloré Africa Logistics as a group is deeply rooted in the continent.

African culture is also part of its heritage: it is natural for it to participate in its influence, especially this year by supporting the Bamako Encounters – African Photography Biennial, celebrating borders and contributing to the dynamism of African creativity.

Bolloré Africa Logistics will support these Encounters by sponsoring the Young Talent prize in photography, and by supporting from Bamako the Biennial's travelling exhibition throughout Africa for the next two years.

## The French Development Agency

As a public institution, the FDA has worked for more than 60 years to combat poverty and promote development in the countries of the South and overseas. It applies the development policy formulated by the French government.

Present on the ground in more than 60 countries, the FDA finances and supports projects that improve living conditions, support economic growth and protect the planet: schools for children, support for farmers, support for small enterprises, water supply, tropical forest preservation, combating global warming....

In 2008 it devoted nearly 4.5 billion Euros to funding efforts in countries in the South and overseas. This funding involved in particular schooling for 7 million children, supplying drinking water to 4.4 million people, and supporting 370,000 jobs in the productive sector. In that same year energy-efficiency projects saved 3.3 million tonnes of CO2 per year.

The FDA is strengthening its policy of aid to culture in the countries where it works by applying a policy of active and sustainable sponsorship. It supports significant cultural programmes, including a literary prize since 1995: the FDA Tropics Prize; a photographic prize since 2005: the FDA Elan Prize, the Bamako Encounters – African Photography Biennial (Mali), and the Luang Prabang (Laos) and Maputo (Mozambique) photography biennials. In addition to these sponsorship efforts, the FDA has been building a photographic collection of works by contemporary African artists since 2005. It welcomes many artists to its headquarters for temporary exhibits.

The FDA is a partner of the VIII Bamako Encounters, where it will award its third Elan Prize to a photographer of the African continent or diaspora whose work has recorded some major turning point. This prize takes the form of the creation of a book in the series "Developing Photo" in partnership with L'Oeil en Cascade and its launch to promote the work and the artist. The first two prizes went to Uchechukwu James-Iroha (Nigeria) in 2005 and Mohamed Camara (Mali) in 2007.

## Organisation Internationale de la Francophonie

The Francophone world has been a partner of the African Photography Encounters since their inception.

The Organisation Internationale de la Francophonie (OIF) is renewing its support for the artists of the Francophone countries of the South so that they can participate in the VIII Bamako Encounters – African Photography Biennial.

The Francophone world has made it a priority to make artists and their works known beyond their national borders so as to help them find their place in the international market.

This year, some fifty artists in the visual arts can participate in major events like the travelling Africa Remix exhibit, the Kassel Documenta of the Dak'Art Biennial.

At this new edition in Bamako, an OIF prize will be awarded to a young Francophone photographer.

Based on shared language and common values, the OIF seeks to encourage Francophone creativity and spotlight the vitality and diversity of the Francophone world.

## PUMA CreativeAfricaNetwork

puma.creative is honored to support the artists and representatives of the 8th African Photography Encounters. For many years PUMA has been committed to Africa, notably through sport, and we feel this a natural step to participate in this important cultural event on the African continent.

At PUMA we believe that our position as the creative leader in Sportlifestyle gives us the opportunity and the responsibility to contribute to a better world for the generations to come. A better world in our vision, the PUMAVision, would be safer, more peaceful and creative than the world we know today. puma.creative reflects our passionate involvement with creative talents and aims to provide a platform for individual artists and cultural organisations to engage in creative exchange and gain international exposure.

This partnership is developed as part of Creative Africa Network (CAN), an initiative supported by puma.creative. CAN is an online social networking website and cultural directory that enhances, celebrates and honors existing African and Africa-related cultural networks within and beyond the continent. CAN also includes the CAN Ambassador awards, awarded to 17 individuals in 2009 for dedicated service to the arts as well as the CAN Mobility Grants, awarded to 50 individuals this year.

We are delighted to be able to express our PUMAVision through this collaboration with the 8th African Encounters of Photography and Creative Africa Network.

[www.creativeafricanetwork.com](http://www.creativeafricanetwork.com)



## Ministry of Culture of Mali

The Ministry of Culture, partnering with Culturesfrance for the Bamako Encounters – African Photography Biennial, formulates and implements Mali's cultural policy through its many services. This policy classically revolves around heritage and creativity, now with a can-do approach aimed at getting private operators involved and making culture an engine for economic and social development.

The creation of the Biennial in 1994 demonstrates the Culture Ministry's ambition to make Bamako an essential event in African photography. An event that brings together artists and professionals, a key opportunity for promoting photography nationally and internationally.

The establishment of the African House of Photography in 2004 was a response to the need to structure the Ministry's efforts in this area by making the event part of a permanent approach to conservation, dissemination and support for professionals in the sector.

# Culturesfrance

Culturesfrance is the operator appointed by the Ministries of Foreign and European Affairs and Culture and Communication for international cultural exchange. Other partners – French and foreign, private and public – on the scale of the great cities and regions of France or Europe are associated with its efforts every day.

Its intervention policy has three major aspects:

- **Presenting French creativity in the diversity of its forms** and in the areas of the stage and entertainment arts, the visual arts, architecture, books and writing, the cinematographic heritage, documentaries and cultural engineering.
- **Attention paid to world cultures, their reception in France, and cooperation** and dialogue with them. In the context of the increased globalization of exchanges, Culturesfrance is concerned with its European foundations, the development of the Francophone world, and promotion of cultural diversity worldwide.
- **Developing its expertise and its efforts** with the French cultural and cooperation network abroad, regional communities, multilateral and European bodies, Francophone or otherwise, the private sector, major French and foreign institutions and will all their creators, authors, operators and partners in cultural and artistic exchanges.

As part of the **Creative Africa programme**, the Department of artistic exchanges and cooperation supports and promotes the spread of contemporary African artistic expressions in a twofold approach: cultural development and access by artists and works to the international market, with the ambition of creating conditions for genuine autonomy in artistic creation.

Therefore Culturesfrance seeks to enable those creative types living and working in Africa in the areas of stage arts, the visual arts, books and cinema to become part of the great artistic currents, through assistance in creation/distribution/training, the co-production of artistic events with African partners, support for cultural operators in civil society and networking them, as well as for applying informational and promotional tools relating to contemporary African creativity.

In terms of photography, Culturesfrance, along with the Malian Ministry of Culture, has been the initiator and operator of the Bamako Encounters – African Photography Biennial since 1994. These Encounters have a three-fold objective: making the diversity and richness of contemporary African photography known, grounding African photographers in the international art dynamic, and helping to circulate worldwide the exhibits presented in Bamako.

[www.culturesfrance.com](http://www.culturesfrance.com)

# Contacts

## In Mali

### **Ministère de la Culture**

BP 4075 Bamako  
Tel: + 223 224 66 63  
Fax: + 223 224 66 27  
info@culture.gov.ml

Minister: His Excellency Mohamed El Moctar  
Delegate General: Samuel Sidibé,  
assisted by Mantchini Traoré

### **National Museum of Mali**

BP 159 Bamako  
Tél: + 223 223 19 09  
musee@afribonemali.net

### **Artistic directors:**

Michket Krifa  
michketkrifa@gmail.com  
Laura Serani  
lauraserani@yahoo.fr

## In France

### **CULTURESFRANCE**

1, bis avenue de Villars  
75007 Paris  
Tel: + 33 (0)1 53 69 83 00  
Fax: + 33 (0)1 53 69 33 00  
www.culturesfrance.com

President: Jean Guéguinou  
Director: Olivier Poivre d'Arvor  
General Secretary: Aldo Herlaut

### **Department of Artistic Exchanges and Cooperation**

Director: Sophie Renaud  
Deputy Director: Alain Reinaudo  
Encounters Coordinator: Lucie Touya,  
assisted by Latifa Bnouzalim and Zoé Noël  
Tel: + 33 (0)1 53 69 35 79  
Fax: + 33 (0)1 53 69 33 00  
lt@culturesfrance.com

### **Communication Department**

Director: Fanny Aubert Malaurie  
Marion Napoly and Veronique Joo'Aisenberg,  
assisted by Anne-Constance Klein  
Tel: + 33 (0)1 53 69 32 25  
Fax: + 33 (0)1 53 69 33 00  
mn@culturesfrance.com

### **PRESS SERVICE**

Catherine Philippot - Media Relations  
Assisted by Myrtille Beauvert  
248, bd Raspail  
75014 Paris

Tel: + 33 (0)1 40 47 63 42  
Fax: + 33 (0)1 40 47 62 42  
cathphilippot@photographie.com

## The African Photography Encounters are organised by :

### **In Mali**

The Ministry of Culture

### **In France**

Culturesfrance

### **With support from:**

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French Ministry for Foreign and European Affairs  
French Embassy in Mali  
French Cultural Centre in Bamako  
Bolloré Africa Logistics  
Agence Française de Développement  
Organisation internationale de la Francophonie  
PUMA.Creative  
Prince Claus Foundation  
Orange Mali Foundation  
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### **In association with:**

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Agence Malienne de Presse et de Publicité (AMAP)  
Agence Vu  
Cadre de promotion pour la Formation en Photographie (CFP, Bamako)  
Christian Nagel et Kader Attia Gallery (Paris-Berlin)  
Conservatoire des Arts et Métiers Multimédia de Bamako (CAMM)  
French Embassy in Ghana  
INA Gallery  
Institut Français d'Afrique du Sud  
Salif Keita Foundation  
L'Oeil en Cascade association  
Le Tambour Qui Parle  
Les éditions Actes Sud  
Musée du District de Bamako  
Palais de la Culture  
Paris Photo  
Michael Stevenson Gallery (Cap Town)  
Syndicat des photographes maliens  
The Arles Encounters  
Tuareg Productions

### **Technical partners:**

Laboratoires Dupon  
Picto  
CIRCAD

### **Participating commissaires and experts:**

Ursula Biemann, Bruno Boudjelal, Frédérique Chapuis, François Hebel, Lorna Holder, Olivier Koechlin, Patricia Morvan, Jean Loup Pivin, Gaël Teicher.

Official visual of the 2009 Bamako Encounters:  
Photography of **Kader Attia**  
Exhibition scenography:  
**Joel Andrianomearisoa**





LES RENCONTRES D'ARLES  
PHOTOGRAPHIE

MICHAEL STEVENSON



JEUNE AFRIQUE



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