



Untitled, Serie Wallbeuti - behind the scenes, Nding, Senegal 2015 © Mabeye Deme

Mabeye Deme Photographs

Wallbeuti- Behind the scenes

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Exhibition from january 12th to march 11th 2017

Biography

Born in Tokyo in 1979, Mabeye Deme lives and works between France and Senegal.

After cinematographic studies in Paris-Sorbonne Nouvelle and being set photographer in 2012 for Alain Gomis's movie, *Aujourd'hui* (his photographs were published in *Les Cahiers du Cinéma*, n°674), Mabeye Deme directed several short movies, such as *Le dormeur du Val*, selected in 2013 for Ciné-Poème Festival.

Beside his activity as a film director, he takes pictures of his country of origin, Senegal. The meeting with the photographer Hong Jimmy Seng turns his work toward photography both experimental and dreamlike.

In 2011, his work is exhibited for the first time in the Biennial of Arts Off (Senegal), followed by a residency in Blachère Foundation for African contemporary art in Apt (2013). This work was exhibited for the Dak'Art Off Biennial in Senegal the next year. In 2015, he joins the artists group Black Containers, group dedicated to promotion, creation and diffusion of contemporary artistic images.

In 2016, he presented his work at Unesco (Paris), for the African Week, but also at the Trajectoire Gallery (Marseille) and at the Museum of Saint Germain Abbey (Auxerre) for the Afrik 'au Coeur Festival.

His artwork *Wallbeuti-l'envers du décor* is published in *Vacarme* (n°77) and in *Canope Magazine*, in association with Grenoble-Alpes University.

Wallbeuti - Behind the scenes

At the first look, we don't know in which time period Mabele Deme's photographs belong. Are they old pictures worn out by time? Are they contemporary photographs? For some of it, we can also doubt the medium used by the artist; Are they all photographs, paintings, or maybe engravings?

Those pictures intrigue by their appearance. We can guess some kind of filter placed between the camera and the street scene shot. We can't tell rather it's a temporal filter- wear of time – or a material one; which one then? This filter whatever that is, doesn't prevent a direct relation with the photographed subject; the streets and the people are not hidden behind the filter.

The filter isn't here to hide, its purpose should rather be to establish some kind of decency which act as guarantor of the privacy created with the street. Privacy should be understood here as tact; a way to create a relationship without being invasive.

Mabele Deme was born in Tokyo from a Senegalese family. He grew up both in Paris and Dakar. When he comes back to Dakar, he discovers exile, important part of his familial history. The city is as familiar as distant to him. The filter allows him to find an instable place in order to create a relation with Dakar without force a feeling of immediacy.



Untitled, Serie Wallbeuti- Behind the scenes, 2014, Ndindy, Senegal © Mabeye Deme



Untitled, Serie Wallbeuti- Behind the scenes, 2014, Ndindy, Senegal © Mabeye Deme



Untitled, Serie Wallbeuti- Behind the scenes, 2014, Dakar, Senegal © Mabeye Deme



Untitled, Serie Wallbeuti- Behind the scenes, 2014, Ndindy, Senegal © Mabeye Deme



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