

**ADDRESS BY MR. ALIOUNE BADIANE**  
**FOR THE OPENING DAY OF THE EXPOSITION BY CLEVE OVERTON**  
**IN THE SORANO THEATER**

Dakar, January 15, 1993

Honored guests  
Ladies and Gentlemen

I would like, first of all, to express the honor and the pleasure with which I preside over, in the name of the Minister of Culture Moustapha KA, the opening of this original exposition, which Cleve OVERTON is presenting to us in the prestigious hall of the Sorano Theater.

I would also like to transmit my congratulations and encouragement which the Minister has addressed to Cleve Overton, both for his interest in our daily Senegalese life and for his profound and generous creative qualities.

In inviting us to discover "The Doors of Senegal", he restores to us, in the space of one short visit, our own capacity for wonder before that which is familiar to us. Besides, who better than the artist, social watchman, is capable of the necessary perspective on the blossoming charm of places and circumstances?

But here our artist, master of the lens and the shutter, cannot pass in silence the creative genius hidden behind the doors of our country, and he is right.

Because it is not only the physical qualities such as conforming to the height of a man that define each door in our daily lives, but also a feeling one gets, positive or negative, about the space to which it opens or closes.

The doors which we encounter in our earthly life are numerous and diverse: certain are enigmatic when seen from afar; others are soothing even as we approach them; some are arrogant and close in our faces, sometimes with a slam, and others are benevolent which we pass through many times in our lives without a problem.

There are also, in certain circumstances, doors which welcome us with honor and solemnity, enveloped in a symmetrical scarlet frame of honor.

But for how many among them have we the time to feel the expression of a presence, a soul, a connection?

Alas! The limits of a certain attachment to materialism often incline us to consider the key rather than the door that it opens or closes. The feeling of immediacy keeps us from seeing that a door is a space which lives and helps us to live due to its personality, its stature and its allure. With more or less good will, according to the circumstances, it will produce effects which contribute to the quality of our physical and cultural environment.

It's without a doubt a lesson that we must learn from the heritage left to us by great civilizations, which have given the door the honor of its rightful place in buildings.

Such is the reading that we make of the important work of Cleve OVERTON who deserves to be better known by Senegalese.

It is also for that reason that the Minister of Culture salutes, by my presence, the hearty impetus of someone who discretely accepts to do as the Senegalese do, among the Senegalese.

Thank you for your attention.

**“LES PORTES DU SENEGAL”**

**“THE DOORS OF SENEGAL”**

**THIS PRODUCTION WAS FIRST SHOWN IN THE SORANO NATIONAL THEATER IN DAKAR, THE CAPITAL OF SENEGAL, IN JANUARY 1993. THE SHOW WAS PRESENTED UNDER THE AUSPICES OF THE SENEGALESE MINISTER OF CULTURE, MR. ALIOUNE BADIANE. ORIGINALLY PRODUCED IN FRENCH, IT HAS BEEN TRANSLATED INTO ENGLISH FOR AMERICAN AUDIENCES.**

**READ BY: FATIMA DIALLO  
PHOTOGRAPHY: CLEVE OVERTON  
COORDINATION: JUDE ANDREASEN**

**ALL RIGHTS RESERVED**

**YOU ARE INVITED!!!**

to the opening of a photographic  
slide show entitled

**"The Doors of Senegal"**

at the ACI BAOBOB ANNEX

4 FEBRUARY 1993

at 5 PM

This photographic study gives a perspective on the educational and historic aspects of the doors of Saint Louis, Gorée and Dakar. The antique doors, some of them still functional, are souvenirs of the colonial era. The modern doors show the range of artistic talent and craftsmanship of the Senegalese who make them.

The American photographer admired and appreciated these doors because in his country all doors are factory manufactured and standardized. In Senegal, the doors are unique and all hand made. One finds doors of wood, iron, steel, bronze, and glass, made from both new and recycled material. Festive, colorful doors, dark and somber doors are the entrances to the dwellings of people or commercial enterprises, and can give a hint of the resident's personality.

The purpose of the exposition is to demonstrate the limitless creativity of Senegalese artists and craftspeople. This photographic study reveals the beauty hidden in the streets and lanes of Senegal's cities.

Photographer: Cleve Overton  
Coordinator: Jude Andreasen  
Text read by: Fatima Diallo

**VOUS ETES INVITES!!!**

à assister à l'ouverture  
d'une exposition photographique/diapos  
intitulée

**"Les Portes du Sénégal"**

au THEATRE NATIONAL DANIEL SORANO

le 8 Janvier 1993

à 17.00 h

Cette étude donne une perspective sur les aspects éducatifs et historiques des portes et des portails dans les villes de Saint Louis, Gorée, et Dakar. Les anciennes portes, souvent fonctionnelles jusqu'à nos jours, sont des souvenirs de l'époque coloniale. Les portes modernes indiquent la gamme de talent artistique et artisanal des sénégalais qui les fabriquent.

Le photographe américain a fort apprécié ces portes, car chez lui, toutes les portes sont fabriquées dans une usine, standardisées et sans caractère particulier. Au Sénégal, toutes les portes sont uniques et fabriquées à la main. On trouve des portes fabriquées en bois, en fer, en acier, en bronze, en verre, en aluminium, en matériel neuf et en matériel recyclé. Des portes gaies, des portes sombres, sont les entrées à la demeure d'une personne ou d'une entreprise commerciale, et peuvent donner une idée de la personnalité du résident ou de l'entrepreneur.

Le but de l'exposition est de montrer la créativité sans limite des artisans et artistes sénégalais. Cette étude photographique révèle la beauté cachée dans les rues et ruelles des villes du Sénégal.

Photographe: Cleve Overton  
Coordinatrice: Jude Andreasen  
Lecteur du texte: Claudette Hennemeyer