

AFIKARIS

AT AFIKARIS GALLERY, SENEGALESE ARTIST OUSMANE NIANG DRAWS THE FOUNDATIONS OF A BETTER FUTURE ON THE OCCASION OF HIS FIRST SOLO SHOW

*In the continuity of the series *Le monde cherche un futur* by Senegalese painter Ousmane Niang, which seduced the Parisian audience when it was on display on the occasion of the AKA A art fair in 2021 at Carreau du Temple (12 – 14 November 2021), AFIKARIS Gallery its new chapter within its space located at 38 rue Quincampoix, from September 16th to October 15th, 2022. By proposing the keys to a better future and underlining a constant question, Niang invites the public to dream about their future.*

16 September – 15 October, 2022



Left. Ousmane Niang, *Le monde cherche un futur*, 2022. 186x144 cm. Acrylic on canvas. Courtesy of AFIKARIS Gallery.

Right. Ousmane Niang, *Le monde cherche un futur*, 2022. 175x170 cm. Acrylic on canvas. Courtesy of AFIKARIS Gallery.

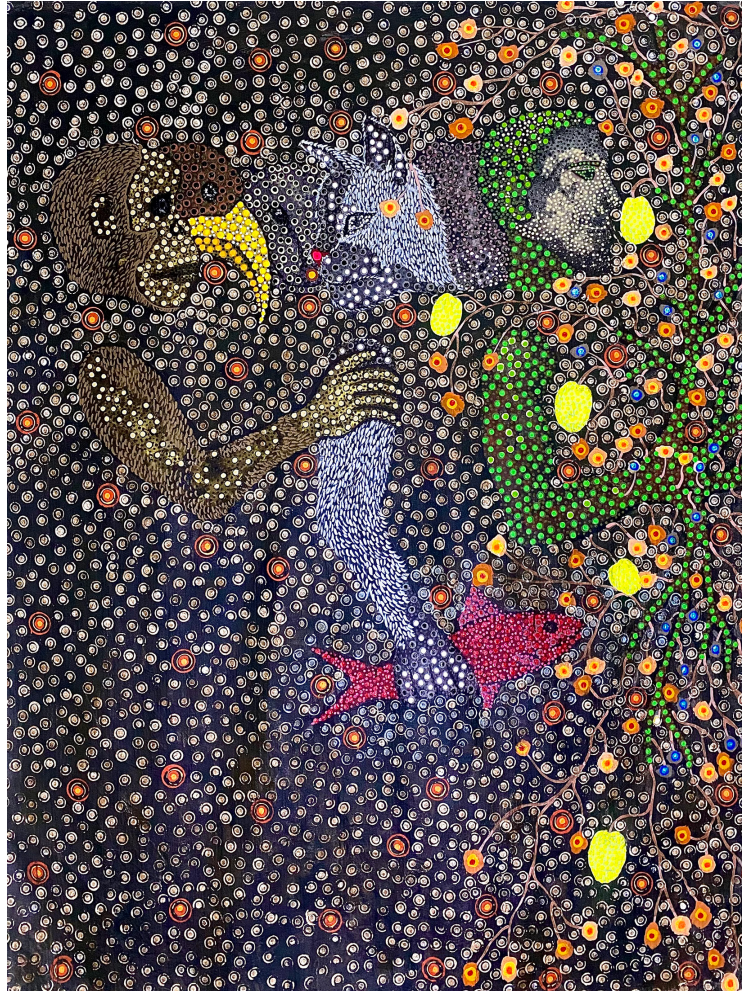
6 September, 2022 (Paris, France) – If it works with Ousmane Niang (b. 1989, Senegal) since 2019, AFIKARIS Gallery hosts - from September 16th to October 15th - the artist's first solo show : *Le monde cherche un futur*. The eponymous series, which he has been exploring since 2019, embodies ongoing work and refers to persistent questioning such as what is our future? And how do we face it? In this new chapter, Ousmane Niang extends the lines of thought he has developed in the past and disseminates the elements necessary to establish the foundations of a sustainable future and respond to the challenges involved. He encourages individuals to reinvent themselves in a collective commitment supported by youth and carried out by education.

Thus, in *Le monde cherche un futur*, Ousmane Niang invites the audience to dream of a better future. Ousmane Niang used to stage the social hierarchy through the figure of the animalised man and the animal that remains wild; this split is no longer so clear-cut. On the contrary, the anthropomorphic figures

AFIKARIS

reach out to the other animals. This idea of taming goes hand in hand with the solidarity emerging from the entire composition. However, the dominant side of the relationship that Ousmane Niang exposed in his series *Jeux de cartes* (2020-2021) is symbolised through the figure of the firmly held fish. This position of superiority could be a source of de-motivation for young people and risks degradation in developing societies. Thus, *Le monde cherche un futur* marks an aesthetic, as well as an ideological evolution in the work of Ousmane Niang.

In a series of three paintings, Ousmane Niang breaks away from the figurative scenes he usually depicts and ventures toward compositions on the verge of abstraction. All three, introduce a human figure into the artist's traditional bestiary. There is no sharp dichotomy between man and beast or even between species, but it is rather an evocation of the diversity of beings as a whole. Ousmane Niang focused on man as 'Homo Sapiens' within the context of the evolution of monkey to man. On the canvas, symmetrical to the simian figure, he evokes temporality in reference to the Darwinian theory of evolution. The roots that extend the bodies reinforce this idea of genealogy and heritage. Thus, the Senegalese painter invokes the past and present of humanity to suggest its future. Beings shall not be thought in opposition but in parallel. By extension, Ousmane Niang applies this metaphor to humans and nations, the artist's paintings teach us to build the future in cohesion rather than in adversity. It is a call to renounce conflict, to put aside ego and personal interests because the key to a better future lies in a collective movement.



Above. Jean David Nkoti, *Po.box.Pomme de la discorde*, 2022. 160x140 cm. Acrylic and silkscreen printing on canvas. Courtesy of AFIKARIS Gallery.

In conclusion, Ousmane shows individuals who coexist in peace, those who merge with nature, mixing and blending their bodies with the roots of a tree, while also depicting harmony and cohesion through fantasised nature. Previously discreet, the floral elements sometimes emerge as a mutation of the pointillist motif. Whilst individuals and nature merge, in the future predicted by Ousmane Niang, man has found his path among the living world. Following the image of the rhizome developed by Edouard Glissant - itself borrowed from Gilles Deleuze and Félix Guattari - Ousmane Niang calls to build a composite culture. Rather than annihilating one or the other, he invites us to draw on the richness of each to compose the future together.

Ousmane Niang's work aims to make his audience question research and create, his arch of future-seeking animals naturally features an iconography linked to education through the traditional motif of the book, but also the telephone - anchoring its purpose in contemporary society. The new means of communication reveal to be an infinite source of knowledge and a tool for mediation.

AFIKARIS

PRESS CONTACT:

Michaëla Hadji-Minaglou | Gallery Manager | michaela@afikaris.com

NOTES TO EDITORS:

About Ousmane Niang:

Emerging Senegalese visual artist Ousmane Niang (b. 1989, Tamba, Senegal) works and lives in Dakar. A graduate of the National School of Arts in Dakar, he works primarily with acrylic. Calling to his personal bestiaries, his paintings, deeply influenced by pointillism, depict scenes of daily life. Addressing notions of power, the human-animal figures that populate his canvases convey the endurance and fragility of social beings in the face of domination – as it governs freedom, tyranny, sharing, traditions, technologies, and family life.

Ousmane Niang's works have been showcased across numerous Senegalese institutions (Institut Français de Dakar; Galerie Nationale de Dakar; Biennale de Dakar) and at international art fairs including AKAAs (Paris) and 1-54 (London; New York).

Le monde cherche un futur is his first solo show.

About AFIKARIS Gallery, Paris :

Founded in 2018 by Florian Azzopardi, to promote emerging and established artists from Africa and its diaspora, AFIKARIS Gallery opened a dedicated Paris-based gallery space in 2021. Engaged in promoting cross-cultural and disciplinary exchange, AFIKARIS acts as a platform for artists to engage with the wider public. A mirror onto and space for reflection on the contemporary African art scene, it provides artists with a space to address the topical local and international issues at the heart of their art.

AFIKARIS's curated program includes group and solo exhibitions; art fairs; publications; as well as institutional partnerships.

Ousmane Niang, *Le monde cherche un futur* | 16 September — 15 October, 2022

PRESS OPENING: Thursday, 15 September, 3 PM — 6 PM

PUBLIC OPENING: Thursday, 15 September, 6 PM — 9 PM

AFIKARIS Gallery

38 rue Quincampoix 75004 Paris, France

Tuesday to Saturday: 11 AM — 7 PM

info@afikaris.com

www.afikaris.com

Current exhibitions:

Les pommes de la discorde | Jean David Nkot's solo show

AFIKARIS Gallery | 38 rue Quincampoix, 75004 Paris

Until 10 September, 2022

Classique ! | Group Show

Galerie AFIKARIS | 7 rue Notre-Dame-de-Nazareth, 75003 Paris

Until 24 September 2022

info@afikaris.com

www.afikaris.com