

# HYACINTHE OUATTARA



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HYACINTHE OUATTARA WAS BORN IN 1981 IN BURKINA FASO.

He is a self-taught visual artist. and currently lives in France. After several workshop experiences, with training in life drawing, Hyacinthe Ouattara first represented the human body in a dreamlike, ghostly and childlike way before penetrating its entrails and focusing his work on the anatomy of cellular tissues through 'human cartographies'.

Material, texture and colour are of great importance in his paintings.

His drawings are spontaneous, gestural and question the human being, sometimes a patchwork appears. His installations often play

with suspensions, questioning balance and instability. They are also a reflection on memory and, as he focuses on textiles, on an organic aspect.

Textiles also allow him to question the ambivalence between appearance and disappearance, representation and intimacy and identity in the broadest sense. His sculptures consist of twisted and knotted textiles that take up this obsession with the organic and question the notion of connection. He has participated in exhibitions in Paris, Berlin, Dakar, Ouagadougou, Accra, Luxembourg, Kalgoorlie and more.

# HYACINTHE OUATTARA

b. 1981  
Diébougou, Burkina Faso  
Works and lives in Paris, France



Photo credit: Candice Nineh

## SOLO SHOWS (SELECTION)

2022

*Esprit Dogon*, Espace Trames, Dakar, Senegal  
*The Complexity of the Universe*, Sulger-Buel Gallery, London, UK  
*Une odyssée de l'espace*, AFIKARIS Gallery, Paris, France  
*Matières vivantes*, Duflonracz Gallery, Bern, Switzerland  
*Habiter le monde qui nous habite*, Fondation H, Paris, France

2020

*ORGANIC MOOD*, D Gallery, Paris, France.  
*L'Infinito Materialità*, Accademia Di Belle Arti, Bologna, Italy  
*REVIVAL*, AFIKARIS Gallery, Paris, France  
*Traces*, Sulger-Buel Gallery, London, United Kingdom

2017

*Travelling*, Centre Culturel Max Juclier, Villeneuve-la-Garenne, France  
*Cartographies Humaines*, Art-Z Gallery, Paris, France

2016

*Cabinet de Curiosité*, SometimeStudio Gallery, Paris, France

2015

*Parcours*, Ecole Municipale des Beaux-Arts, Villejuif, France  
*Le hublot*, Ivry-Sur-Seine, France

2013

*Yââlà*, Alliance Française Accra, Ghana  
*Hyacinthe Ouattara dans l'arène*, Institut Français, Ouagadougou, Burkina Faso

2012

*Dessins*, Goethe Institute, Ouagadougou, Burkina Faso

Taa-Ka-na Gallery, Rennes, France

*Promenade*, Villa Yiri Suma, Ouagadougou, Burkina-Faso

GROUP SHOWS (SELECTION)

2023

*La poésie du lien, ACT2*, duo show with Saïdou Dicko, AFIKARIS Gallery, Paris, France

*Souvenances*, French Institute of Marrakech in collaboration with Montresso Foundation, Marrakech, Morocco

BISO, International Biennale of Sculpture of Ouagadougou, Ouagadougou, Burkina Faso

Private Choice, 10th edition, Paris, France

*Ce que nous donne la terre*, AFIKARIS Gallery, Paris, France

1-54 Marrakech, Marrakech, Morocco

2022

AKAA art fair, AFIKARIS Gallery, Paris, France

Kinshasa Biennale, Kinshasa, Democratic Republic of Congo

Dakar Biennale, Dakar, Senegal

2020

Investec Cape Town art fair, AFIKARIS Gallery, Cape Town, South Africa

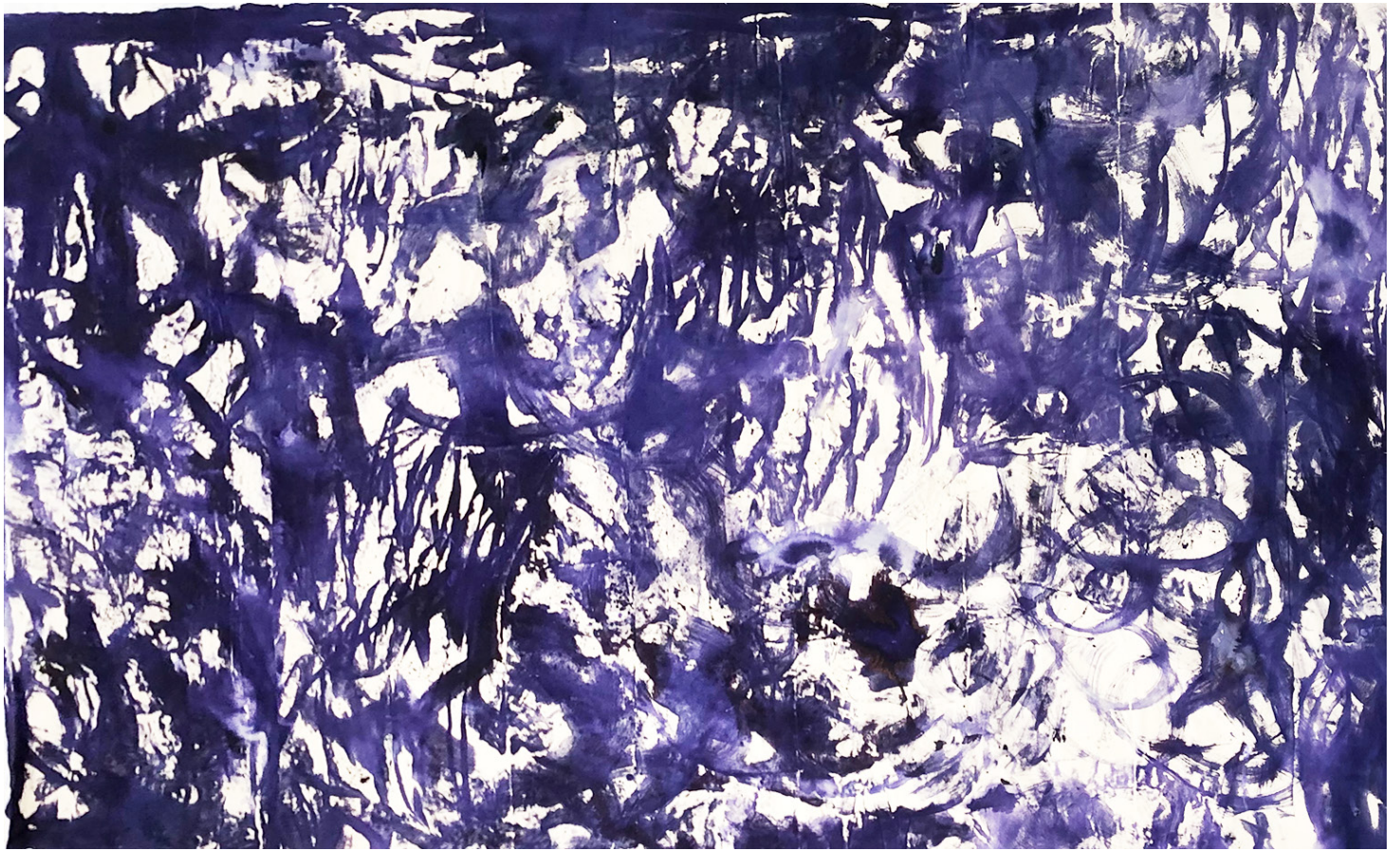
*Et ondule la ligne*, D Gallery, Cloître Ouvert, Paris, France

Intersect Art Fair Chicago, Sulger-Buel Gallery, Chicago, USA

2019

*Eyes EAST Bound*, Cairo Biennale 13, Cairo, Egypt

*RUDIS MATERIA*, The Fibery, FiberArtGallery, Paris, France



*ANIMISTES 3, 2022*

Ink, acrylic, pastel and pen on canvas

200x343 cm / 78x135 in

“*Animistes* is an inner music, the echo of an elsewhere that captures the emotion of present moments and the heartbeat of the earth.”



*ANIMISTES (TRIPTYQUE)*, 2023  
Ink, pen and marker on canvas  
60x60 cm (chaque) / 24x24 in (each)

The *Animistes* triptych echoes Animism, the belief that nature is governed by spirits analogous to human thought. Hyacinthe Ouattara embraces the vital force that animates beings, transcribing it as a constant, global flow. He tends to decentralise the human being and contextualise him as part of a whole. Hyacinthe Ouattara acts as a messenger of the intangible. His art conveys the sensitive vibrations of the universe. The gesture predominates. His works are born of spontaneity, like a trance in which the artist lets himself be guided and transcribes what he has felt.



EXHIBITION VIEW

*Ce que nous donne la terre*, AFIKARIS Gallery, Paris, France  
July 2023

Photo: Studio Vanssay

EXHIBITION VIEW

*Une odyssee de l'espace*, AFIKARIS Gallery, Paris, France  
October 2022

Photo credit: Studio Vanssay





LEFT  
*FRACTALES 37, 2022*  
Ink, pigment, felt pen and paper on linen canvas  
40x33 cm / 16x13 in



RIGHT  
*FRACTALES 38, 2022*  
Ink, pigment, felt pen and paper on linen canvas  
40x33 cm / 16x13 in

The *Fractales* series unfolds in an ensemble of small canvases inspired by the concept of the same name developed in 1967 by the mathematician Benoît Mandelbrot after he observed the Breton coast. A fractal structure characterises the same process on different scales. From snowflakes to the branches of a tree, this phenomenon emerges in the entire living world. While fractals are a phenomenon of fragmentation, they can also lead to a process of expansion: from small to large, from simple to complex. Fractals reflect the ability of matter and living things to self-organise and evolve.



**LEFT**  
*FRACATALES 40, 2022*  
Ink, pigment, felt pen and paper on linen canvas  
40x33 cm / 16x13 in



**RIGHT**  
*FRACATALES 39, 2022*  
Ink, pigment, felt pen and paper on linen canvas  
40x33 cm / 16x13 in



*FRACTALES 30, 2022*

Ink, pigment, felt pen and paper on linen canvas  
30x30 cm / 12x12 in



*FRACTALES 25, 2022*

Ink, pigment, felt pen and paper on linen canvas  
30x30 cm / 12x12 in



*FRACTALES 17, 2022*

Ink, pigment, felt pen and paper on linen canvas

30x30 cm / 12x12 in



*FRACTALES 35, 2022*

Ink, pigment, felt pen and paper on linen canvas  
30x30 cm / 12x12 in



*FRACTALES 1, 2022*

Ink, pigment, felt pen and paper on linen canvas  
30x30 cm / 12x12 in



Selection from the *Fractales* series  
Variable dimensions





*CARTOGRAPHIQUES HUMAINES 5, 2019*

Pastel, ink and felt pen on paper mounted on canvas  
100x147 cm / 39x58 in

Started in 2015, the series of works on paper *Cartographies Humaines* is inspired by the choreography of bodies in an urban space. How can the human flow of individuals permeating through the thin corridors of the Parisian metro maintain physical distancing? Each person is so close and yet so far from one another. On paper, blurred and colorful shapes delicately entangle in an abstract pattern. Combining the precision offered by ballpoint pen with the tenderness and intensity of ink and pastel, Hyacinthe Ouattara analyzes the anatomy of cellular tissues.



*CARTOGRAPHIQUES HUMAINES 3, 2019*

Ink, pastel and pen on paper mounted

75x110 cm / 30x43 in



*TRACES*, 2019  
Ink, pastel and pen on canvas  
150x110 cm / 59x43 in



*LA POÉSIE DU LIEN. L'ABRRE, 2023*

Mixed media (Ink, pastel, pen, collage and watercolour on paper)

108x139 cm / 42x54 in

In collaboration with Saïdou Dicko

On the walls, a body of works on paper by the two artists unfolds. They arise as hybridizations of Ouattara's cosmic abstractions and Dicko's poetic shadows. The drawing is initiated by one artist and continued by the other. Inspired by the textile backgrounds of Dicko's painted photographs, Ouattara's gestures and collages echo them. Black silhouettes appear, adapting to the irregularities of their environment to explore caves and valleys. In *La poésie du lien. Eloge des racines*, the natural, fluid forms combined with the jerky back-and-forth movement of the pencil follow the shapes of the children accompanied by undulating lianas.



EXHIBITION VIEW

*La poesie du lien*, AFIKARIS Gallery, Paris, France  
December 2023

Photo credit: Studio Vanssay



*LA POÉSIE DU LIEN. LA VALLÉE DES ALPES, 2023*  
Mixed media (Ink, pastel, pen, collage and watercolour on paper)  
100x138 cm / 39x54 in  
In collaboration with Saïdou Dicko



*LA POÉSIE DU LIEN. THE WINDOW OF THE CAVE, 2023*

Mixed media (Ink, pastel, pen, collage and watercolour on paper)

100x118 cm / 39x46 in

In collaboration with Saïdou Dicko



*LA POÉSIE DU LIEN. THE WINDOW OF THE CAVE, 2023*  
Mixed media (Ink, pastel, pen, collage and watercolour on paper)  
100x118 cm / 39x46 in  
In collaboration with Saïdou Dicko



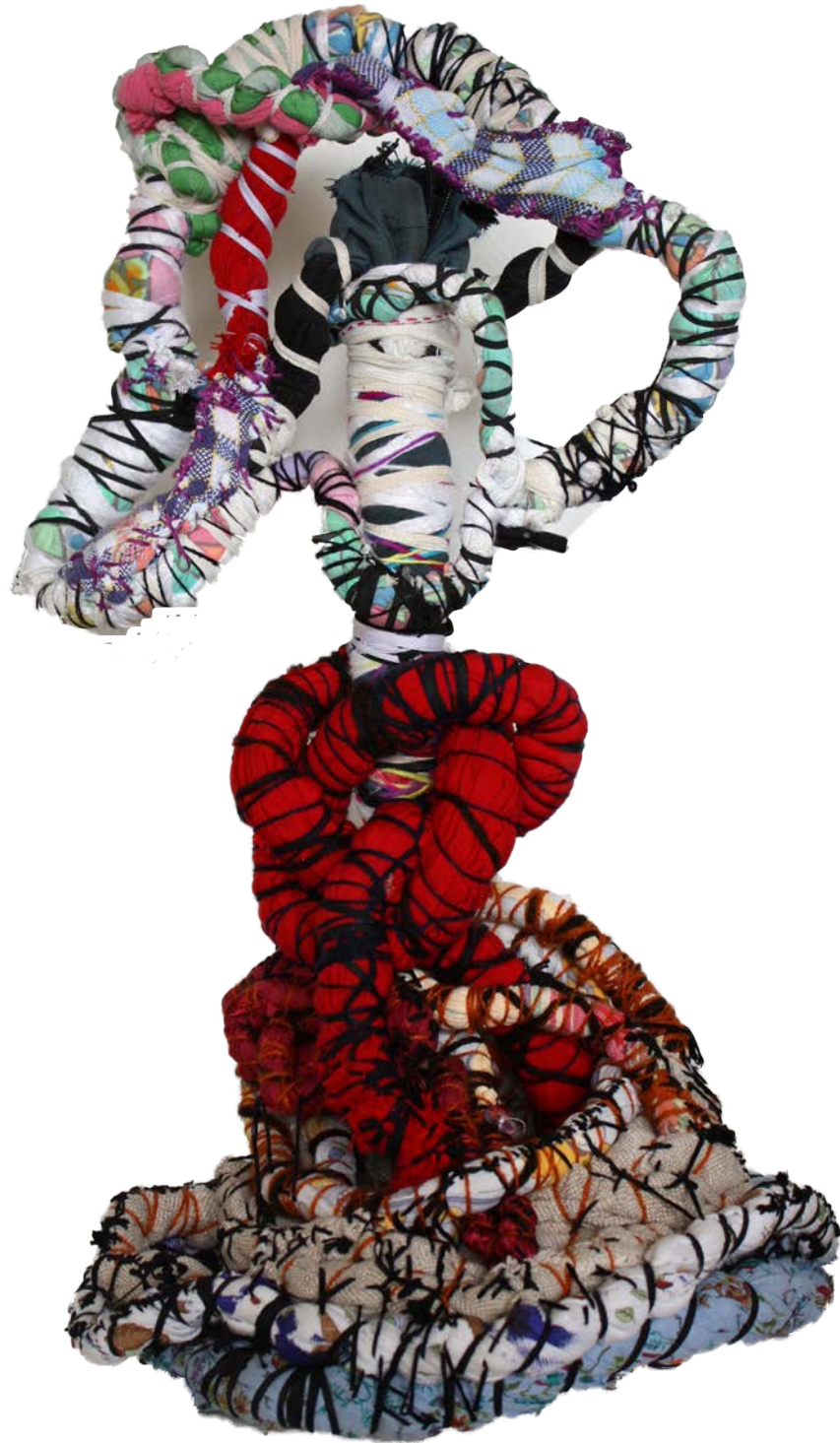


*L'ANATOMIE DES TISSUS 1, 2019*

Mix of textiles, fabric

32x32 cm / 13x13 in

Hyacinthe Ouattara's sculptures from the series *L'anatomie des tissus* are part of a scientific approach exploring the very notion of link, revisiting his inspiration of organic matter. From these assembled fabrics, familiar shapes dawn under the nimble fingers of the artist. Tying and crossing fibers together, he encapsulates the human relations at the base of society. This symbolism becomes more evident as the textile pieces crafted to create his sculptures and tapestries originate from clothing belonging to those close to him.



*L'ANATOMIE DES TISSUS 3*, 2019  
Twisted and knitted fabrics and yarns  
56x32x32 cm / 22x13x13 in



EXHIBITION VIEW  
*CLASSIQUE !*, AFIKARIS Gallery, Paris, France  
July 2022

Photo credit: Candice Nineh



*QUESTIONNER LA PEINTURE, 2022*

Mixed media

80x50x40 cm / 31x20x16 in

The artwork *Questionner la peinture* aims to appropriate the fundamental principles of a whole artistic movement: *Supports/Surfaces*. By deconstructing the painting within its traditional concept, the artists challenge the means and underline the unity between the medium and the artistic practice in itself.

Arising as a diptych linked by a green weave, *Questionner la Peinture* appears like a leap into the matter itself. The artwork is made from rolled canvases tied together by threads, the whole taking the shape of a sculpture that emerges as a hybrid work. The red threads signify the interiority of beings, underlining here the will to deconstruct the surface of a work of art while referencing its living and organic side. Placed directly on the floor at the centre of the exhibition space, *Questionner la Peinture* invites the viewers to walk around the work and question the nature of the sculpture-painting that seems to oscillate between the visible and the invisible. Calling to the spectators' curiosity and imagination, the work provides these rolled canvases with an autonomous life. Their image appears fragment by fragment, reinforcing the rejection of an explicit representation. The act of exhibiting becomes part of the artwork itself and immerses the viewers in the experience.



*FRAGILITÉS 1, 2020*

Fabric

145x100 cm / 57x39 in



*FRAGILITÉS 2, 2020*  
Fabric  
100x80 cm / 39x31 in



*TÂÂFÉ FANGA (DRESS 1)*, 2022  
Mix of textiles, fabric  
195x90 cm / 77x35 in



LEFT  
*TÂÂFÉ FANGA*, 2022  
Mix of textiles, fabric  
170x70 cm / 67x28 in



RIGHT  
*TÂÂFÉ FANGA*, 2022  
Mix of textiles, fabric  
192x68 cm / 76x27 in

Tââfé Fanga means the power of the loincloth in Bambara language - the language the most widely spoken in West Africa. The loincloth is imbued with strong symbolism and used to exalt the power and secret feminine strength in ancestral societies. Through this series, as an object of cult and ostentation, the garment appears as a barrier between the skin and the world. It becomes the messenger of the being it covers. While the dresses made by Ouattara take on different shades of red, they carry within them this organic message directly linked to the interiority of individuals.





LEFT  
*COMPOSITE 4*, 2021  
Mix of textiles, fabric  
100x80 cm / 39x31 in



RIGHT  
*COMPOSITE 3*, 2021  
Mix of textiles, fabric  
115x128 cm / 45x50 in



EXHIBITION VIEW  
Dakar Biennale  
May 2022



*FRAGMENT, 2023*

Fabric

160x160 cm (chaque) / 63x63 in



EXHIBITION VIEW

BISO - International Biennale of Sculpture of Ouagadougou, Ouagadougou, Burkina Faso

October 2023

*ARIBINDA MON AMOUR, 2023*

Knotted and sewn fabrics, used shoes, cans, burlap, wire, a stove, old lamps, wool, a sieve and a bicycle





*ARBORESCENCE 2 (7)*, 2022  
Mixed media  
109x24x24 cm / 43x9x9 cm



*ARBORESCENCE 2 (1)*, 2022  
Mixed media  
94x22x22 cm/ 37x9x9 in