

# OUSMANE NIANG

PORTFOLIO



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OUSMANE NIANG WAS BORN IN 1989 IN TAMBA, SENEGAL. TRAINED AT ECOLE NATIONALE DES ARTS IN DAKAR, OUSMANE LIKES TO MIX TECHNIQUES AND INFLUENCES IN HIS WORK.

His paintings, which draw from the pointillism technique, represent symbolizing society's words through man-animal forms and expressions. The human-animal figure reveals both the endurance and the fragility of the social being in the face of powers of all kinds. His paintings touch upon various subjects as freedom, tyranny, sharing, traditions, technologies and family life. The pointillist inspiration of his work is not trivial. Each single point here conceptualize a solution to a specific social issue. More than a technic, the point is the nerve center of a social conflict, representing the society in which he lives.

The young painter hopes to contribute to building a fairer world and does not neglect his role as an artist in suggesting solutions to problems that arise in his country and in the world. He intends to alert African leaders to the Western world dominance and to bring self-confidence to the young generation.

# OUSMANE NIANG

b.1989, Tamba, Senegal  
Lives and works in Dakar, Senegal



## EDUCATION

École Nationale des Arts, Dakar, Senegal

## SOLO SHOWS

2023  
Untitled, Miami, USA

2022  
*Le monde cherche un futur*, AFIKARIS Gallery, Paris, France  
*Un point c'est tout*, OFF of Biennale de Dakar, Dakar, Senegal

## GROUP SHOWS

2023  
*Ce que nous donne la terre*, AFIKARIS Gallery, Paris, France  
ArtBrussels, Brussels, Belgium  
artgenève, Geneva, Switzerland

2022  
Art X Lagos, Lagos, Nigeria  
*Classique !*, AFIKARIS Gallery, Paris, France  
Investec Cape Town art fair, Cape Town, South Africa

2021  
AKAA, Paris, France  
*Figures of Power*, AFIKARIS Gallery, Paris, France

2020

*Volatiles*, Institut français de Dakar, Dakar, Senegal

1-54 London, London, UK

*Théâtres populaires, théâtres politiques*, AFIKARIS Gallery, Paris, France

1-54 New York, New York, USA

2019

AKAA, Paris, France

2018

Dakar Biennale, Dakar, Senegal

2016

Dakar Biennale, Dakar, Senegal

2014

Dakar Biennale, Dakar, Senegal





*FORÊT BLEUE*, 2023  
Acrylic on canvas  
155x131 cm / 61x51 in





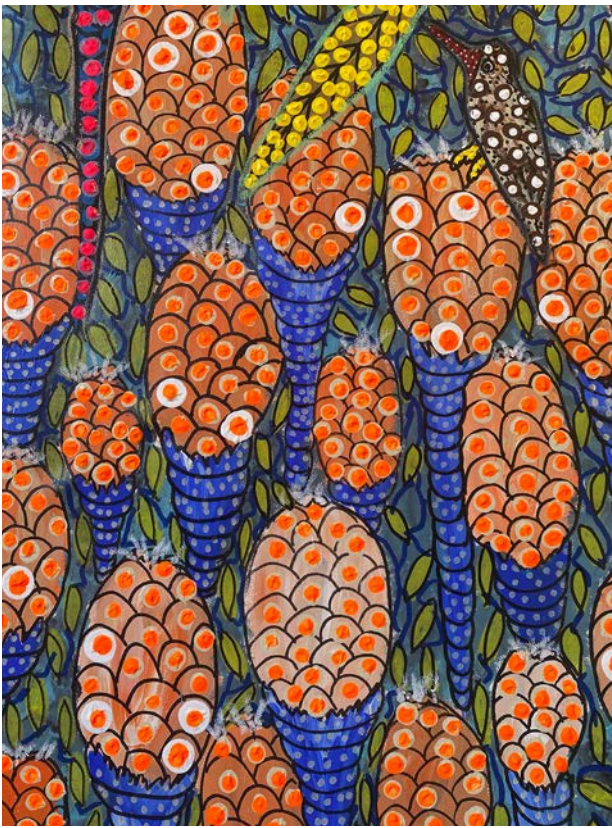
CE QUE NOUS DONNE  
LA TERRE

GROUP SHOW  
06.07 \_ 23.09

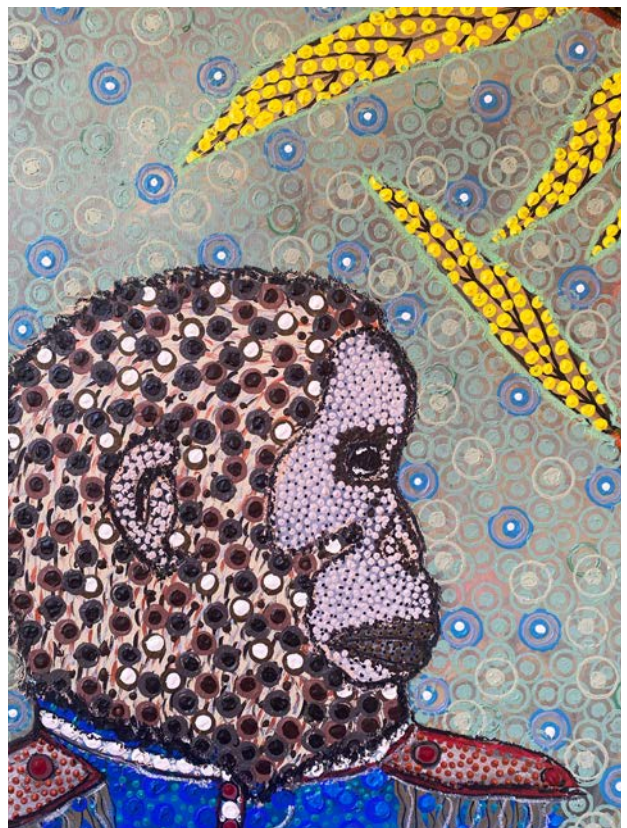
EXHIBITION VIEW

*Ce que nous donne la terre (What the Earth Gives Us)*, AFIKARIS Gallery , Paris,  
France  
July 2023

Photo Credit: Studio vanssay



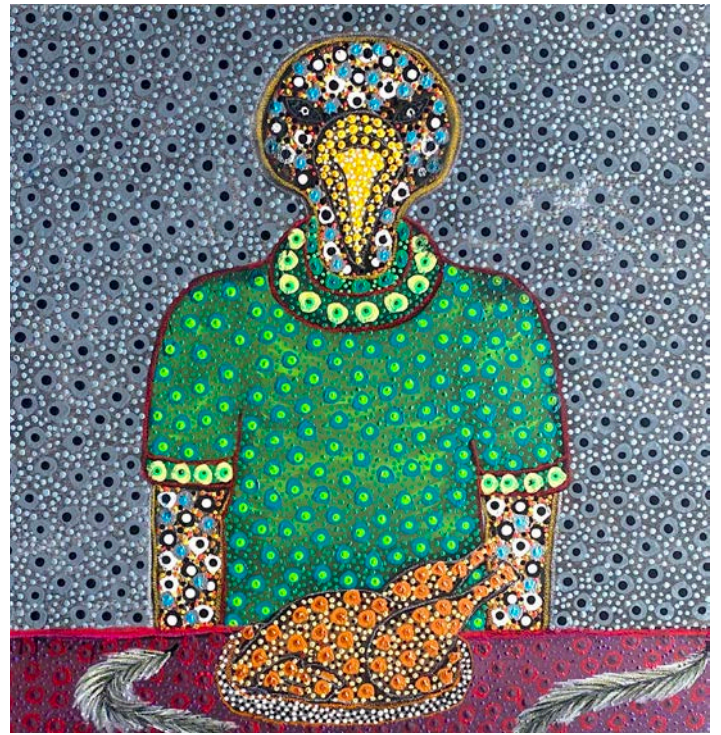
Artwork's details  
*FORÊT BLEUE*, 2023







LEFT  
*UNTITLED 1*, 2021  
 Acrylic on canvas  
 100x100 cm / 39x39 in



RIGHT  
*UNTITLED 2*, 2021  
 Acrylic on canvas  
 100x100 cm / 39x39 in





*UNTITLED*, 2020  
Acrylic on canvas  
170x150 cm / 67x59 in

The dots that inhabit and adorn Niang's paintings are characteristic of his art. The dot is central. It does not create the motif, it completes it. It provides colour and depth. Beyond giving a particular aesthetic to these humanised animals, it carries, above all, meaning. If each point is double for Ousmane Niang, each problem comes with its solution. The artist suggests avenues for reflection. It is a call to remain on the lookout, to concentrate on a situation to solve it. His paintings are not meant to be only contemplated. They are a call to action.



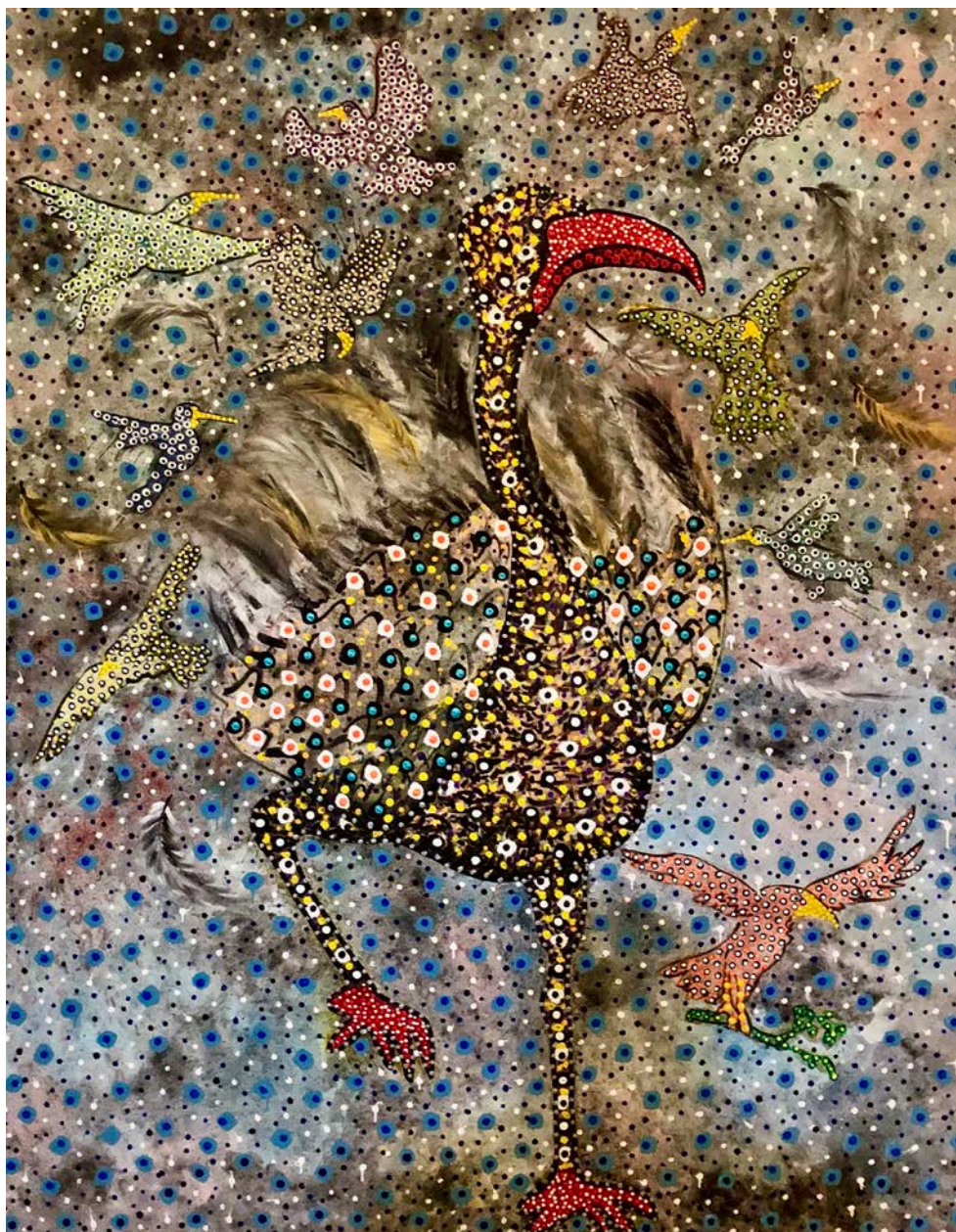


*QUE CHACUN SOIT LE GARDIEN DE SON ENVIRONNEMENT, 2020*

Acrylic on canvas

200x160 cm / 78x63 in





*LA DANSE*, 2020  
Acrylic on canvas  
200x160 cm / 78x63 in

While spiritually the bird embodies our highest aspirations, for Ousmane Niang birds are the freest animal because of their ability to fly, swim and walk. It is in itself, a symbol of power.

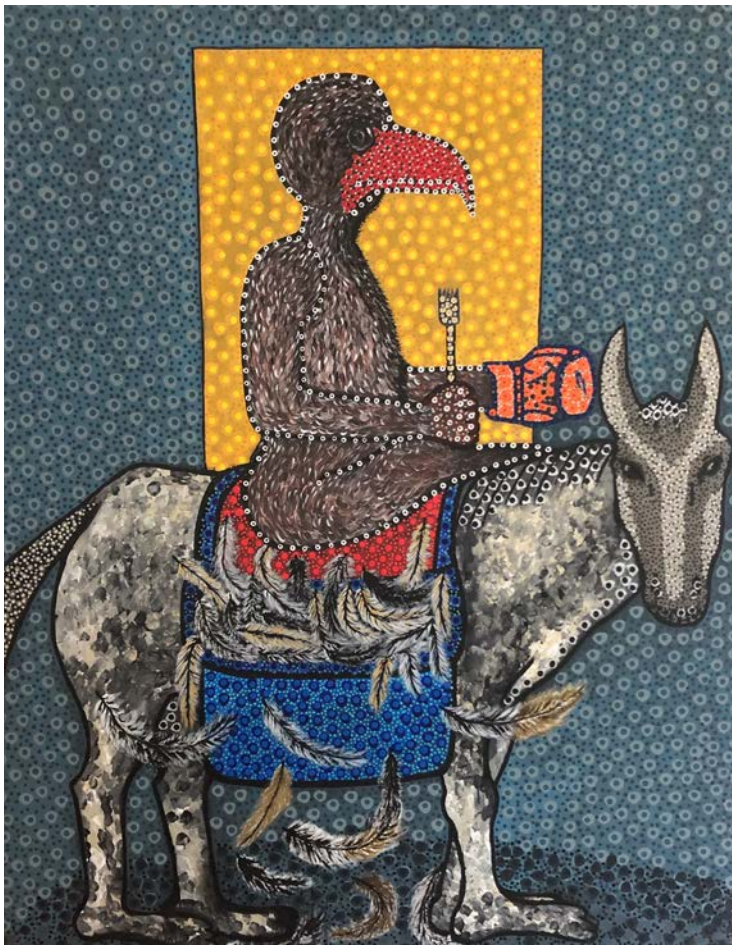




*JEU DE CARTES*, 2021  
Acrylic on canvas  
140x140 cm / 55x55 in

Ousmane Niang has been interested since 2019, in the pictorial treatment of games in art. He then discovered Barthélémy Toguo's proposal on paper, entitled *What's your name?* which was produced between 2004 and 2005. Ousmane Niang departed from it and created the *Jeu de cartes* series. Here, the traditionally royal figures are replaced by animals.





LEFT  
*JEUX DE CARTES*, 2020  
 Acrylic on canvas  
 200x160 cm / 78x63 in



RIGHT  
*JEUX DE CARTES*, 2020  
 Acrylic on canvas  
 170x150 cm / 67x59 in





*JEU DE CARTES*, 2021  
Acrylic on canvas  
200x160 cm / 78x63 in





*JEU DE CARTES*, 2021  
Acrylic on canvas  
170x150 cm / 67x59 in

Through the marked distinction between the anthropomorphic animals and the wild, as well as domesticated animals he depicts in his paintings, he illustrates questions of domination and hierarchy.

He explains:

«The animals that are humanised: they are the dominant ones. They are an embodiment of power. The animals that remain animals are the ones being dominated.»





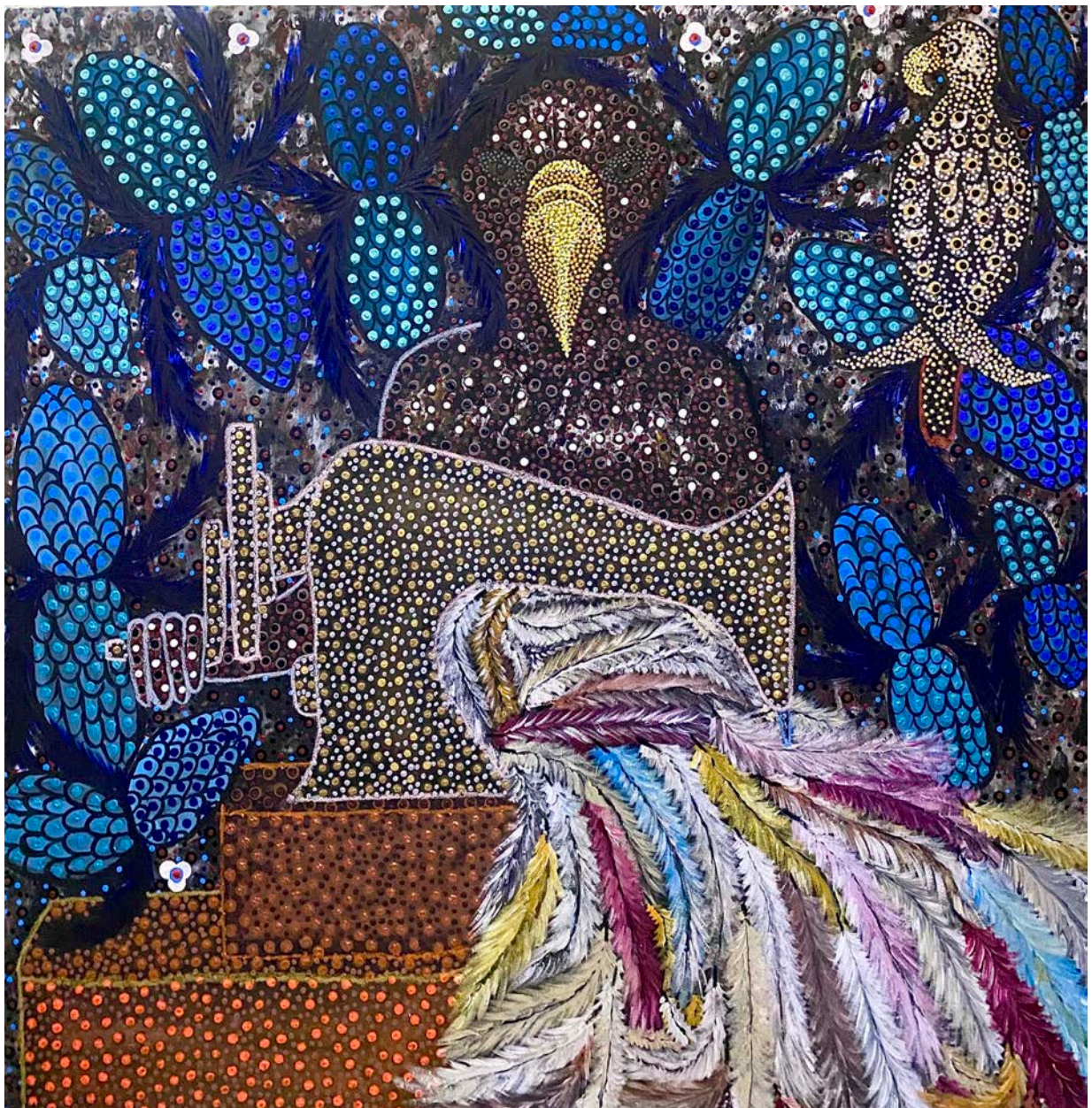
*LA BAIGNOIRE*, 2021  
Acrylic on canvas  
140x140 cm / 55x55 in





*LA POUSSETTE*, 2021  
Acrylic on canvas  
150x150 cm / 59x59 in





*MACHINE À COUDRE*, 2022

Acrylic on canvas

140x140 cm / 55x55 in





*POINTS DE REPÈRE*, 2022

Acrylic on canvas

140x140 cm / 55x55 in





LEFT

*LE MONDE CHERCHE UN FUTUR 2*, 2021

Acrylic on canvas

170x200 cm / 67x78 in

RIGHT

*LE MONDE CHERCHE UN FUTUR 1*, 2021

Acrylic on canvas

180x170 cm / 71x67 in

The series *Le monde cherche un futur* (*The World is looking for a Future*), the artist makes a statement: the keys of a better future stand in knowledge and wisdom. Thus, for Ousmane Niang, it is about overpassing our own issues to build a better future together, hand in hand. It is hence with optimism and hope that he calls for action.





*LE MONDE CHERCHE UN FUTUR, 2022*

Acrylic on canvas

155x240 cm / 61x94 in

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.





EXHIBITION VIEW

*Le monde cherche un futur*, AFIKARIS Gallery, Paris, France  
September 2022

Photo Credit: Studio vanssay





*LE FIL ROUGE 1 & 2, 2022*  
Pastel on paper  
40x30cm (chaque) / 15x12 in





*LE FIL ROUGE 7 & 8, 2022*  
 Pastel on paper  
 40x30cm (chaque) / 15x12 in





EXHIBITION VIEW

*Le monde cherche un futur*, AFIKARIS Gallery, Paris, France  
September 2022

Photo Credit: Studio vanssay





*LE MONDE CHERCHE UN FUTUR, 2022*

Acrylic on canvas

175x170 cm / 67x67 in

A monkey is reading, accompanied by a curious meerkat. The book is at the centre of the composition, and becomes the main subject. It is around it that people gather, the pointillist motif aims towards it, while the background is composed - uncharacteristically for the artist - of irregular colour patches. The manual is bathed in a luminous yellow, it lights up the canvas. Its sunny hue reverberates on the plant elements that grow around it. Colour, and by extension culture, becomes a source of life and it lends its hues to nature. Ousmane Niang, with his pictorial verb, addresses that knowledge makes life grow. Thus the future he draws is based on knowledge and education, the thirst for learning, which leads to the mastery of contemporary subjects, is the fundamental pillar of a prosperous future.



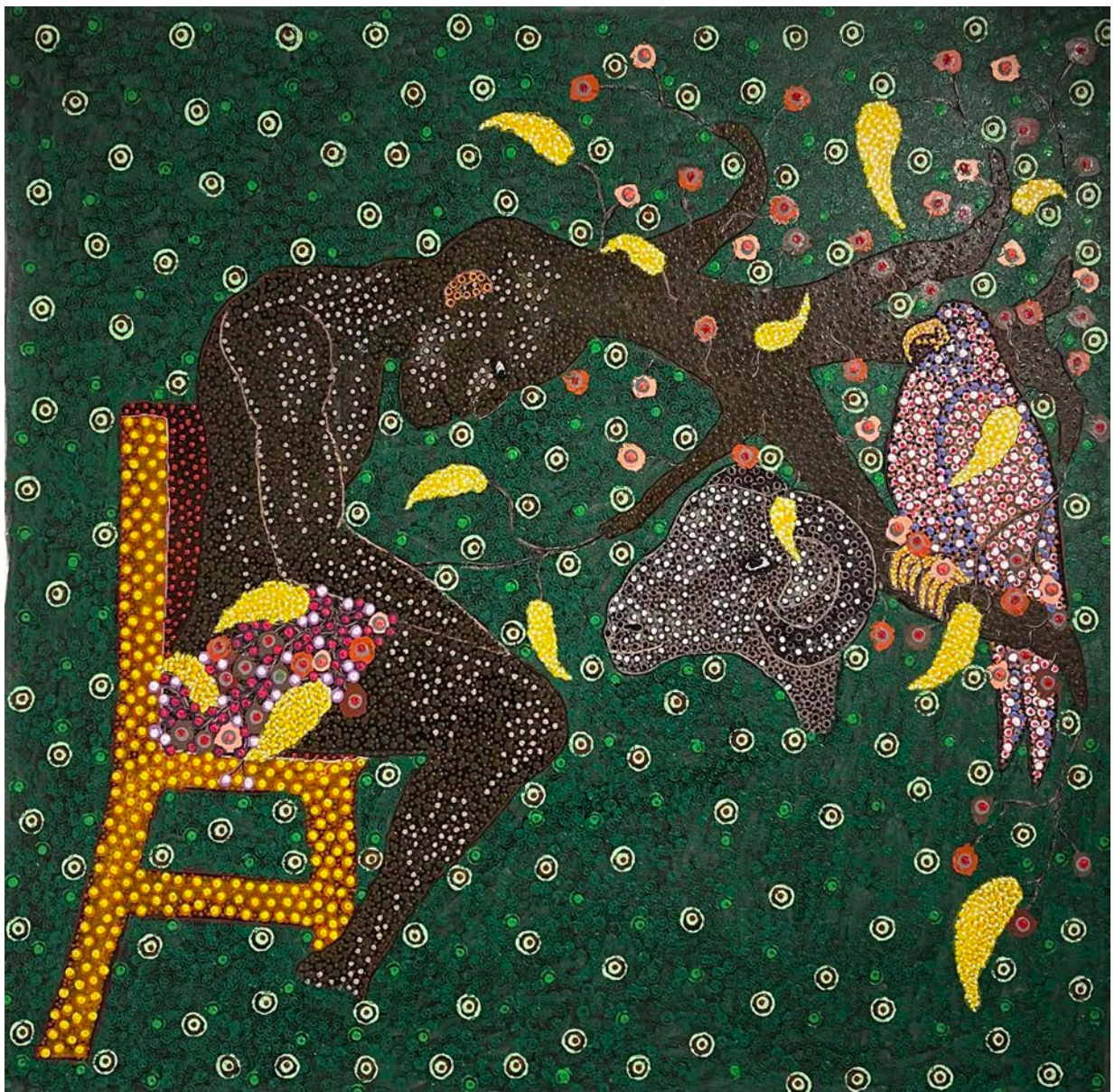


EXHIBITION VIEW

*Le monde cherche un futur*, AFIKARIS Gallery, Paris, France  
September 2022

Photo Credit: Studio vanssay

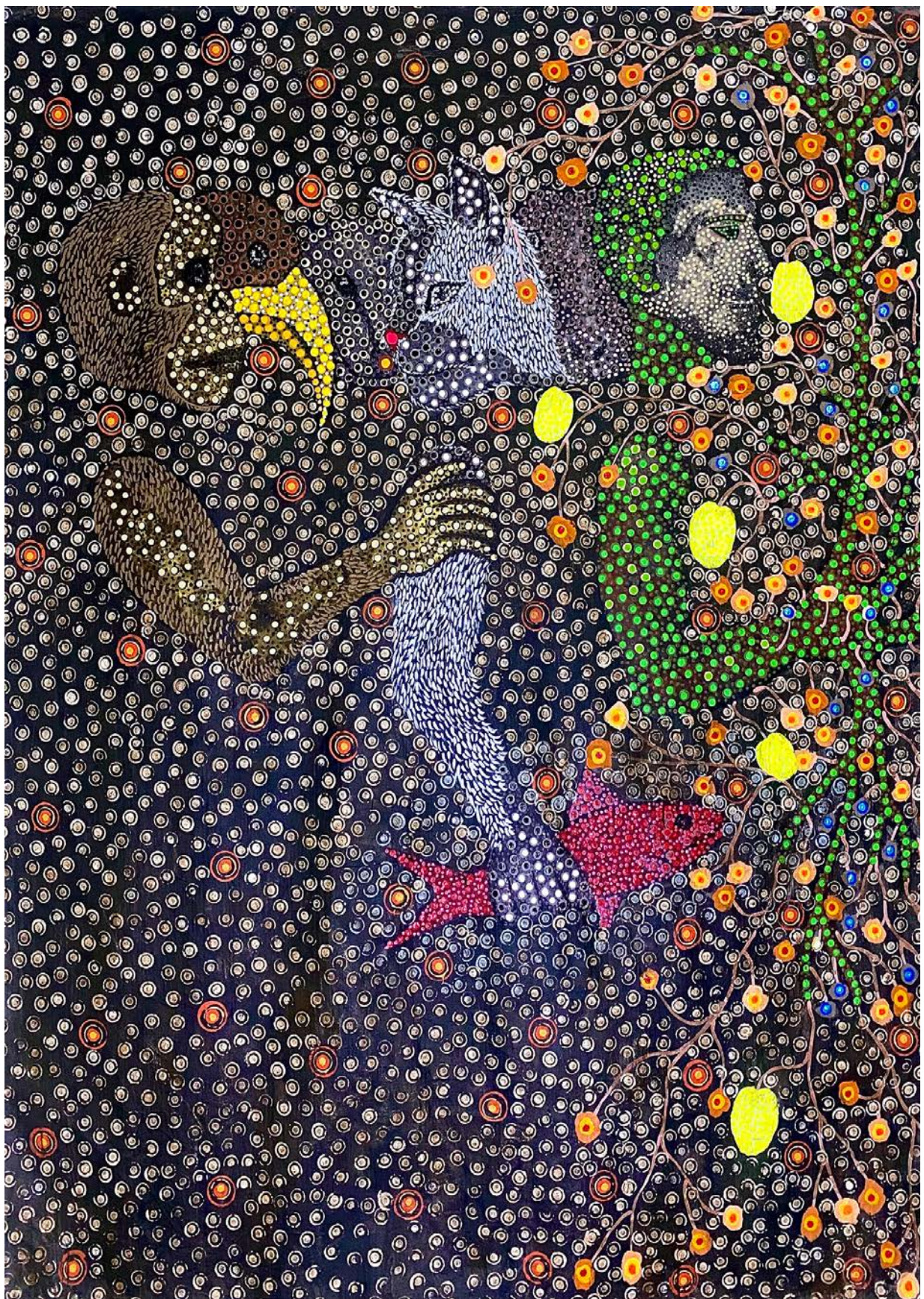




*TERRIEN 1, 2022*  
Acrylic on canvas  
210x200 cm / 82x78 in

The *Terrien* series is part of an aesthetic, as well as an ideological evolution in the work of Ousmane Niang. He breaks away from the figurative scenes he usually depicts and ventures toward compositions on the verge of abstraction. Ousmane Niang focused on man as 'Homo Sapiens' within the context of the evolution of monkey to man. On the canvas, 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.





*LE MONDE CHERCHE UN FUTUR, 2022*

Acrylic on canvas

205x155 cm x 80x61 in





#### EXHIBITION VIEW

*Le monde cherche un futur*, AFIKARIS Gallery, Paris, France  
September 2022

Photo Credit: Studio vanssay

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.





*LE TERRIEN 4, 2022*  
Acrylic on canvas  
215x154 cm / 84x60 in





*FORÊT ROUGE*, 2023

Acrylic on canvas

154x135 cm / 60x52 in





LEFT  
*LE MONDE CHERCHE UN FUTUR*, 2022  
 Acrylic on canvas  
 186x144 cm / 73x56 in



RIGHT  
*LE MONDE CHERCHE UN FUTUR*, 2022  
 Acrylic on canvas  
 186x144 cm / 73x56 in





*UNE FORÊT SOMBRE*, 2023  
Acrylic on canvas  
220x175 cm / 86x69 in









*JUGE DE LA NATURE*, 2023

Acrylic on canvas

182x150 cm / 71x59 in





*GARDONS LA FORÊT, 2023*

Acrylic on canvas

180x150 cm / 71x59 in





#### EXHIBITION VIEW

*Ce que nous donne la terre (What the Earth Gives Us)*, AFIKARIS Gallery, Paris, France  
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