

OUSMANE NIANG

PORTFOLIO



OUSMANE NIANG

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 Art Fair, 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

1-54 London, London, United Kingdom

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

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

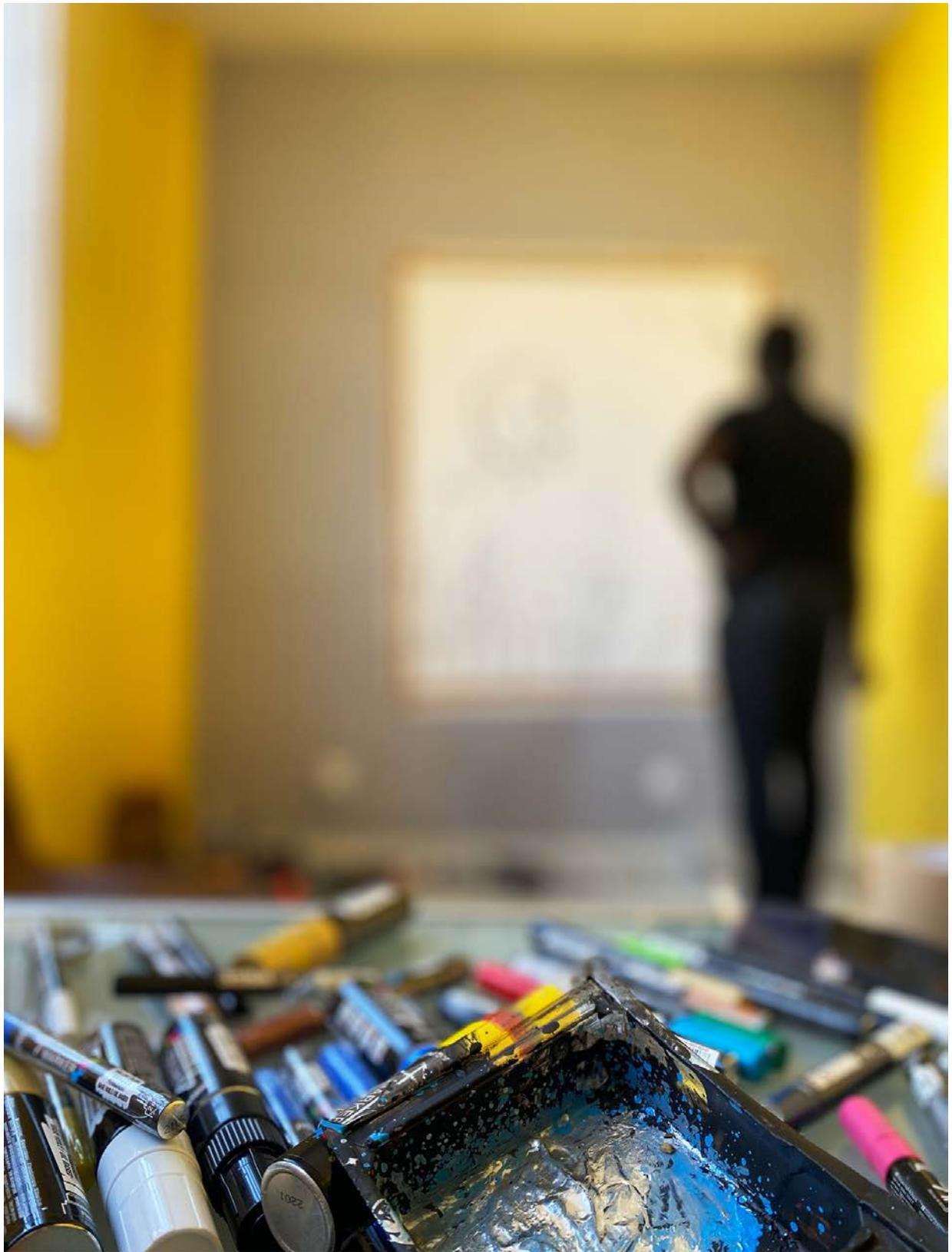
Dakar Biennale, Dakar, Senegal

2016

Dakar Biennale, Dakar, Senegal

2014

Dakar Biennale, Dakar, Senegal



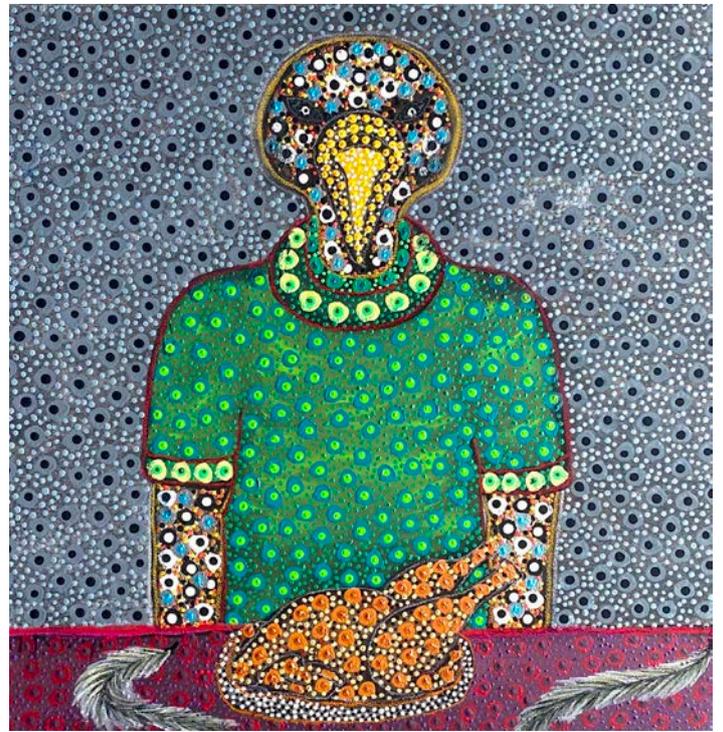
«My personal approach is always symbolic of what society is saying through its forms and expressions.»



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



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



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



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

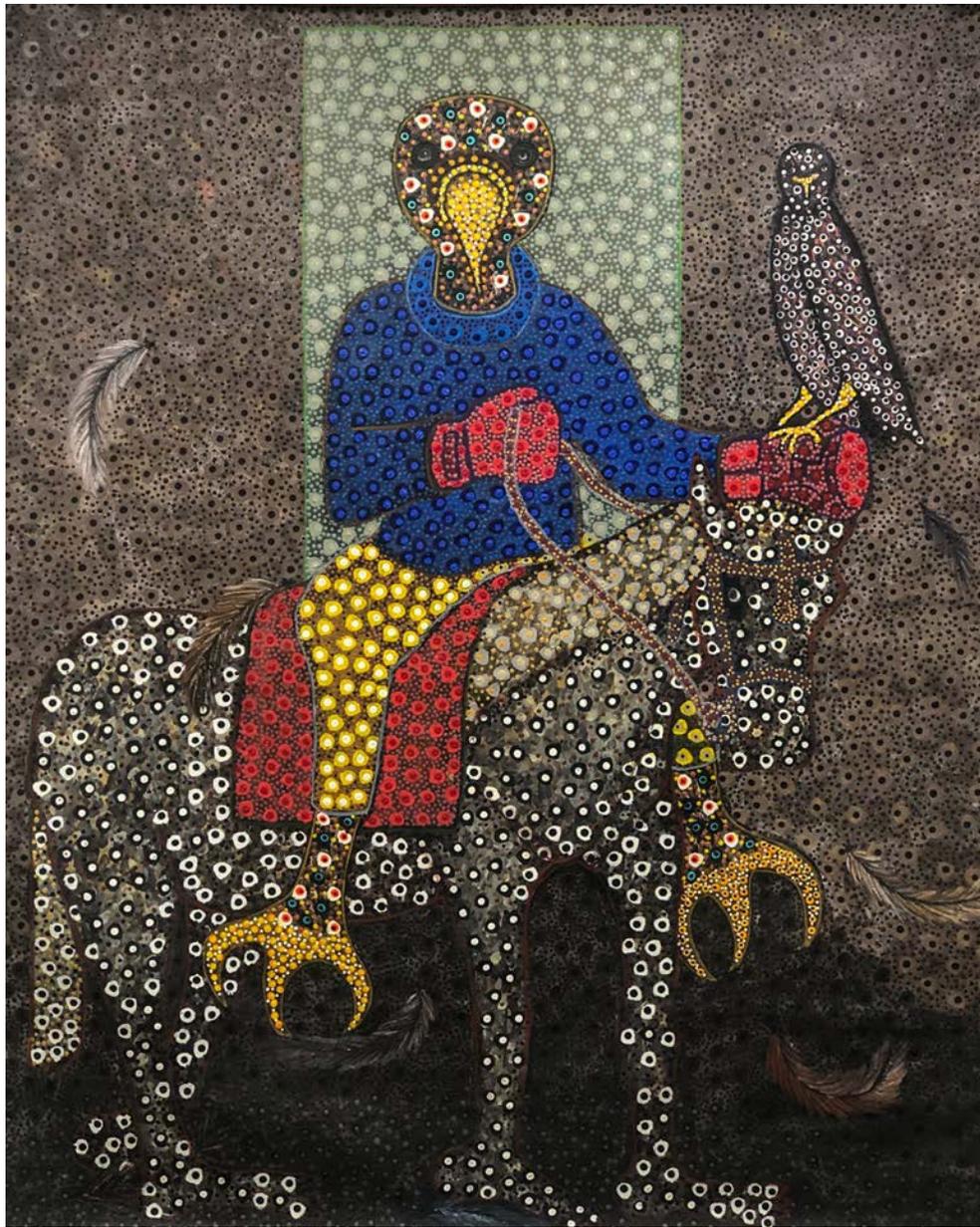
Ousmane Niang has been interested since 2019, in the pictorial treatment of games in art. He then discovered Barthélémy Togo's proposal on paper, entitled *What's your name?* which was produced between 2004 and 2005. Ousmane Niang departed from it and created the *Jeu de cartes* series. Here, the traditionally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



QUE CHACUN SOIT LE GARDIEN DE SON ENVIRONNEMENT, 2020

Acrylic on canvas

200x160 cm / 78x63 in



JEU DE CARTES, 2021
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
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:

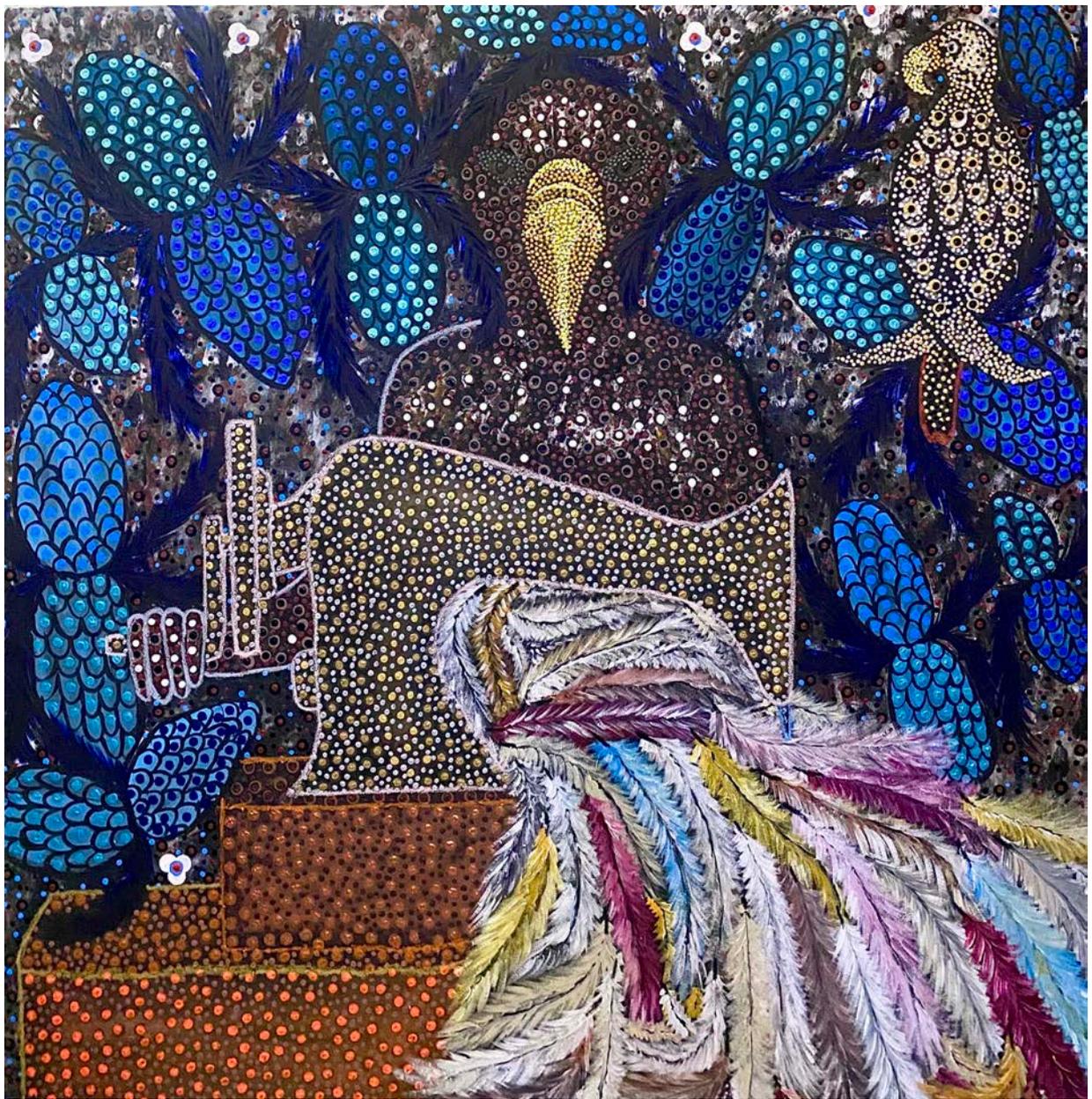
«The animals that are humanised: they are the dominant ones. They are an embodiment of power. The animals that remain animals are the ones being dominated.»



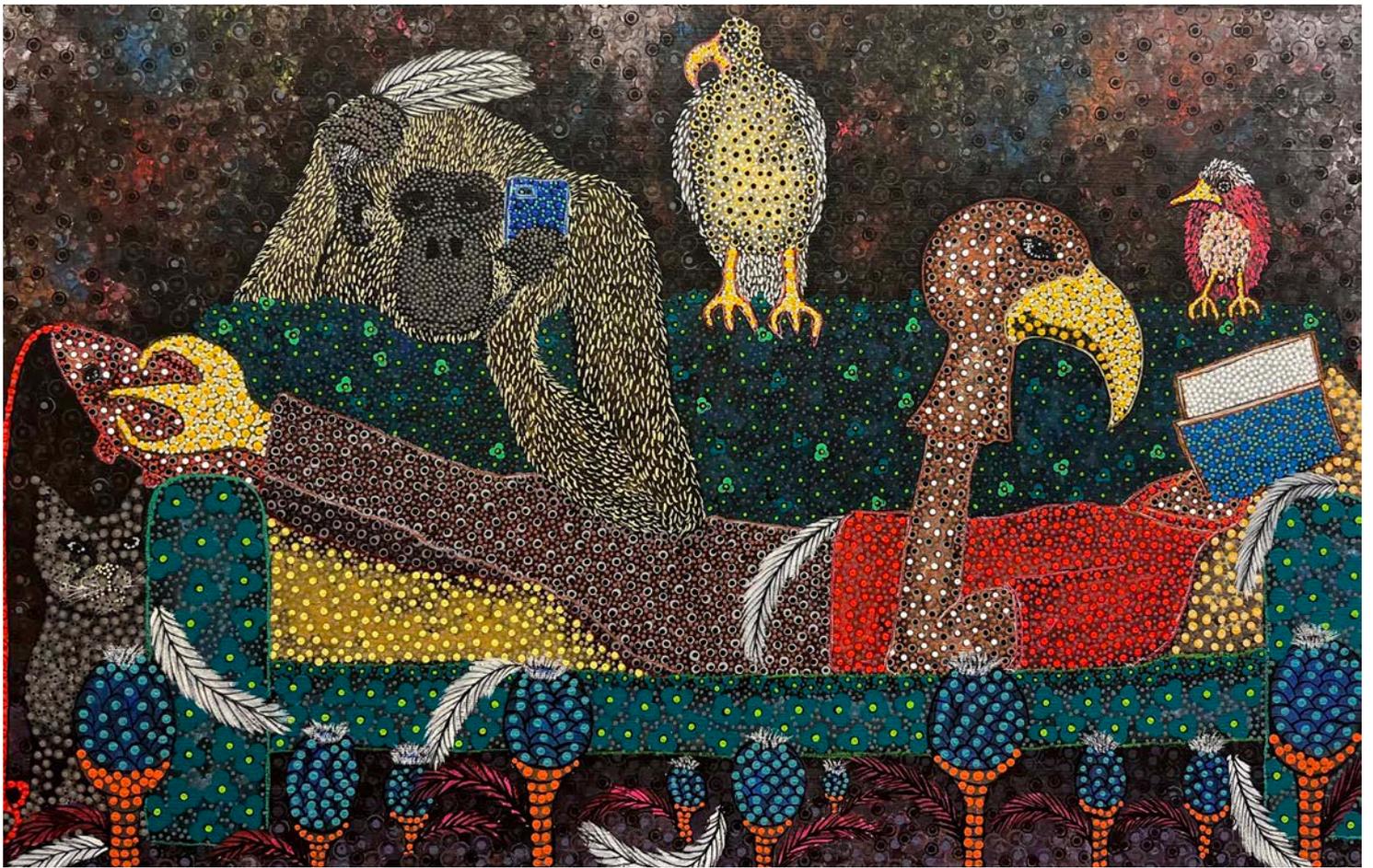
LA BAIGNOIRE, 2021
Acrylic on canvas
140x140 cm / 55x55 in



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



MACHINE À COUDRE, 2022
Acrylic on canvas
140x140 cm / 55x55 in



LE MONDE CHERCHE UN FUTUR, 2022

Acrylic on canvas

155x240 cm / 61x94 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.



EXHIBITION VIEW

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

Photo Credit: Studio vanssay

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.

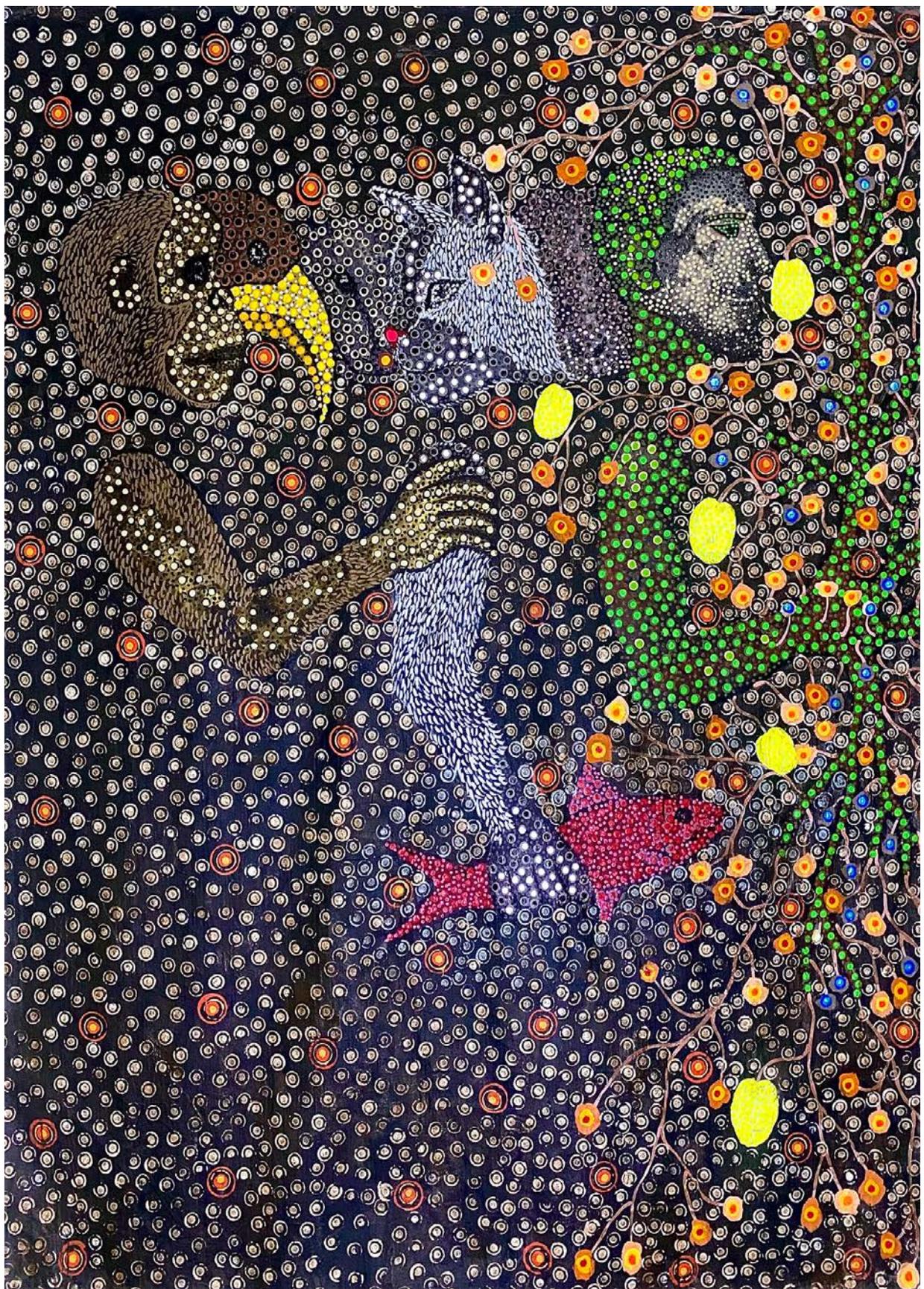


LE MONDE CHERCHE UN FUTUR, 2022

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.



LE MONDE CHERCHE UN FUTUR, 2022

Acrylic on canvas

205x155 cm x 80x61 in



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 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



PORTONS LES ARBRES, 2023

Acrylic on canvas

180x150 cm / 71x59 in

«Forests talk to you
through a matter coming
from the tip of my brush»



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
July 2023

Photo Credit: Studio vanssay

As pointed out by the work title, Ousmane Niang represents a guardian who watches out to preserve the earth's equilibrium. The artist reminds the importance of protecting our ecosystem and living in harmony with nature. Why use power to dominate when it is possible to act together for a better world? With his brushes, Niang enrolls the soldiers in the preservation of the environment. They hence become the forest guardians.



L'AVOCAT DE LA FORÊT, 2023
Acrylic and pastel on canvas
180x150 cm / 71x59 in



JUGE DE LA NATURE, 2023

Acrylic on canvas

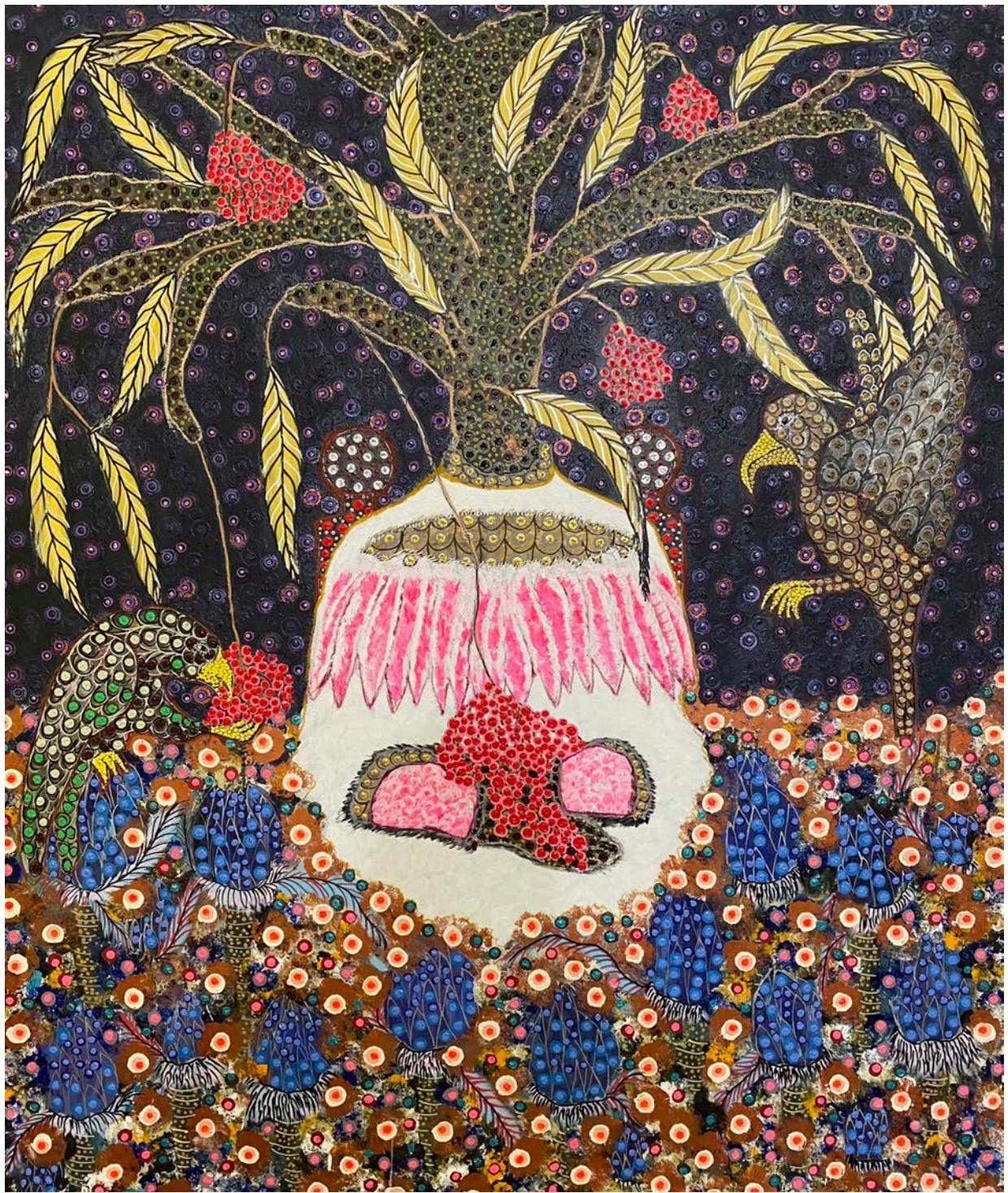
182x150 cm / 71x59 in



LE PRINCE DE LA FORÊT, 2023

Acrylic and pastel on canvas

182x150 cm / 71x59 in



LA PRINCESSE DE LA FORÊT, 2023
Acrylic and pastel on canvas
182x150 cm / 71x59 in



LE BODY BUILDER DE LA FORÊT, 2023

Acrylic and pastel on canvas

182x150 cm / 71x59 in



LE BODY BUILDER DE LA FORÊT, 2023
(details)



LE FOOTBALLEUR DE LA FORÊT, 2023

Acrylic and pastel on canvas

182x150 cm / 71x59 in

«I wanted to give the trees to public figures who have an influence on others. By depicting role models, I aim to encourage the public to imitate their behaviour, to become, themselves, guardians of nature. I have therefore depicted these actors in outfits that are recognisable and identifiable to all.»





LE BASKETTEUR DE LA FORÊT, 2023

Acrylic and pastel on canvas

182x150 cm / 71x59 in



LE BASKETTEUR DE LA FORÊT, 2023
(details)



LE BOXEUR DE LA FORÊT, 2023
Acrylic and posca on plexiglas
120x100 cm / 47x39 in

LEFT
Recto

RIGHT
Verso



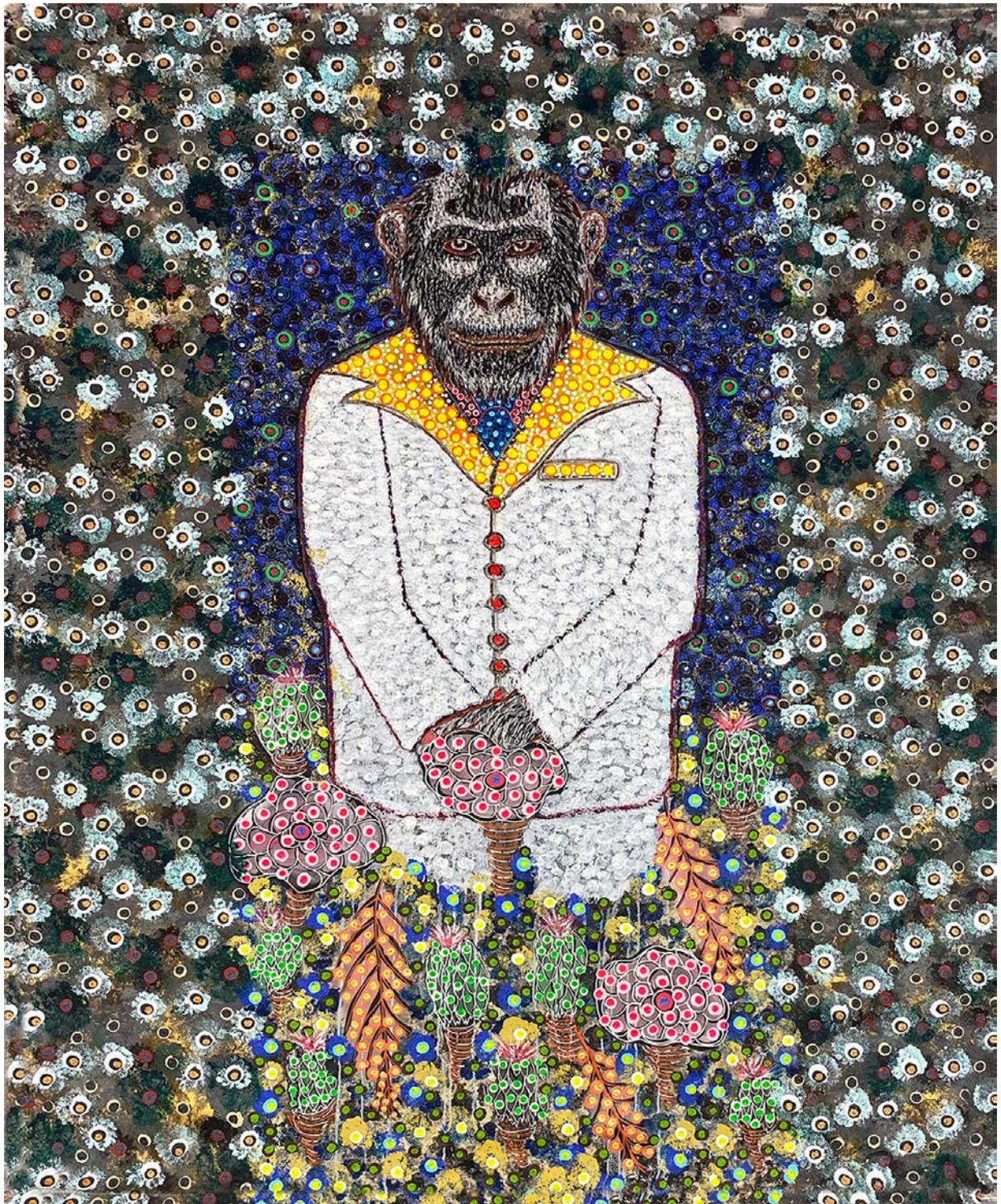
LE KARATÉKA DE LA FORÊT, 2023
Acrylic and posca on plexiglas
120x100 cm / 47x39 in



LE CHASSEUR DE LA FORÊT, 2023

Acrylic and pastel on canvas

150x182 cm / 59x72 in



LA PORTE DE LA FORÊT, 2023
Acrylic and pastel on canvas
198x154 cm / 78x60 in



LE VISAGE QUI TRAVERSE LA FORÊT 3, 2023

Acrylic on canvas

88x72 cm / 35x28 in



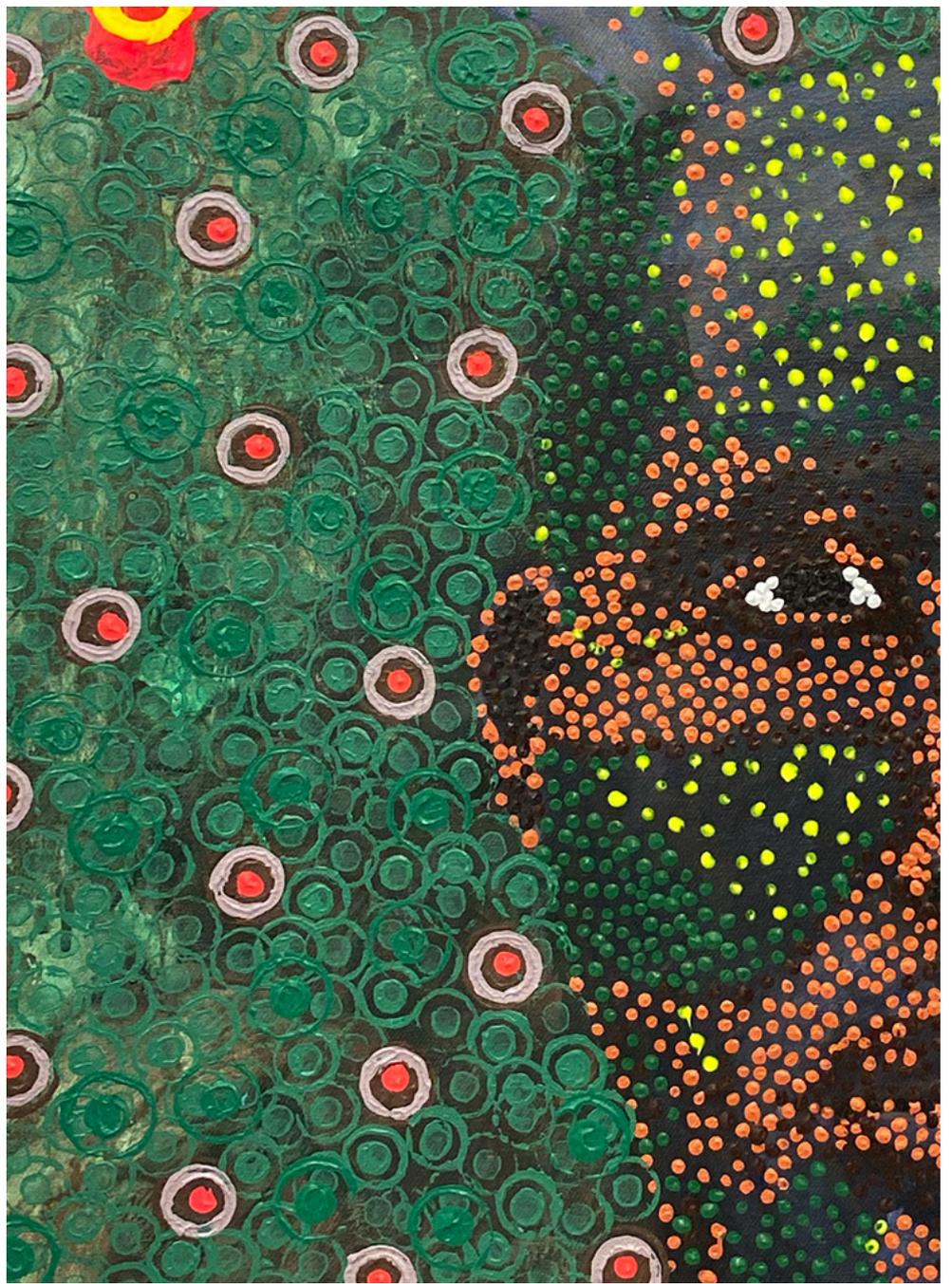
LE VISAGE QUI TRAVERSE LA FORÊT 4, 2023

Acrylic on canvas

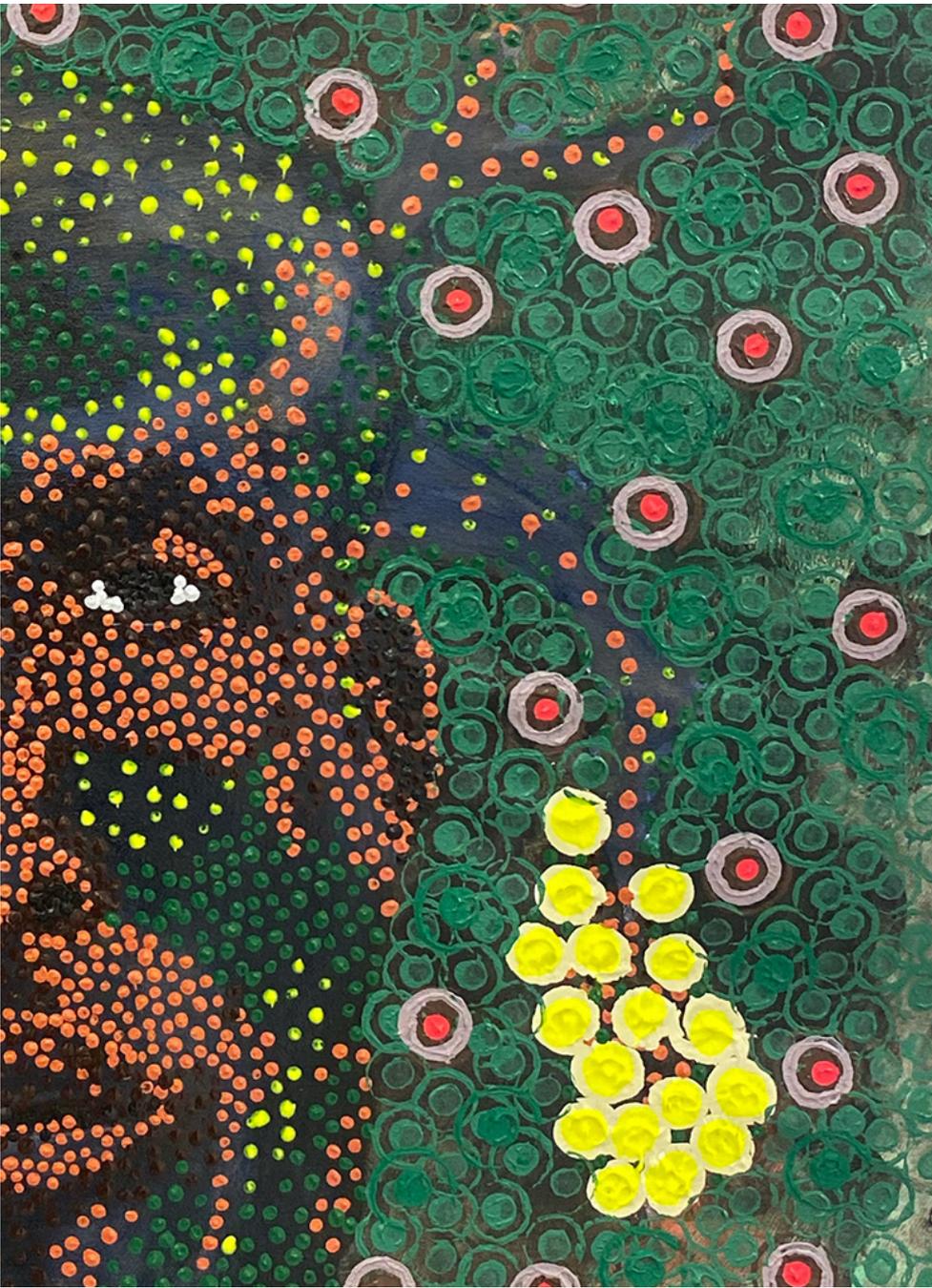
88x72 cm / 35x28 in



LE VISAGE QUI TRAVERSE LA FORÊT 2, 2023
Acrylic on canvas
88x72 cm / 35x28 in



LE VISAGE QUI TRAVERSE LA FORÊT 2, 2023
(details)



LE VISAGE QUI TRAVERSE LA FORÊT 2, 2023
(details)

«These days we're seeing more and more degradation of nature. As a contemporary artist, my primary aim is to contribute to the development of this world. Where there's life, there's nature. »

