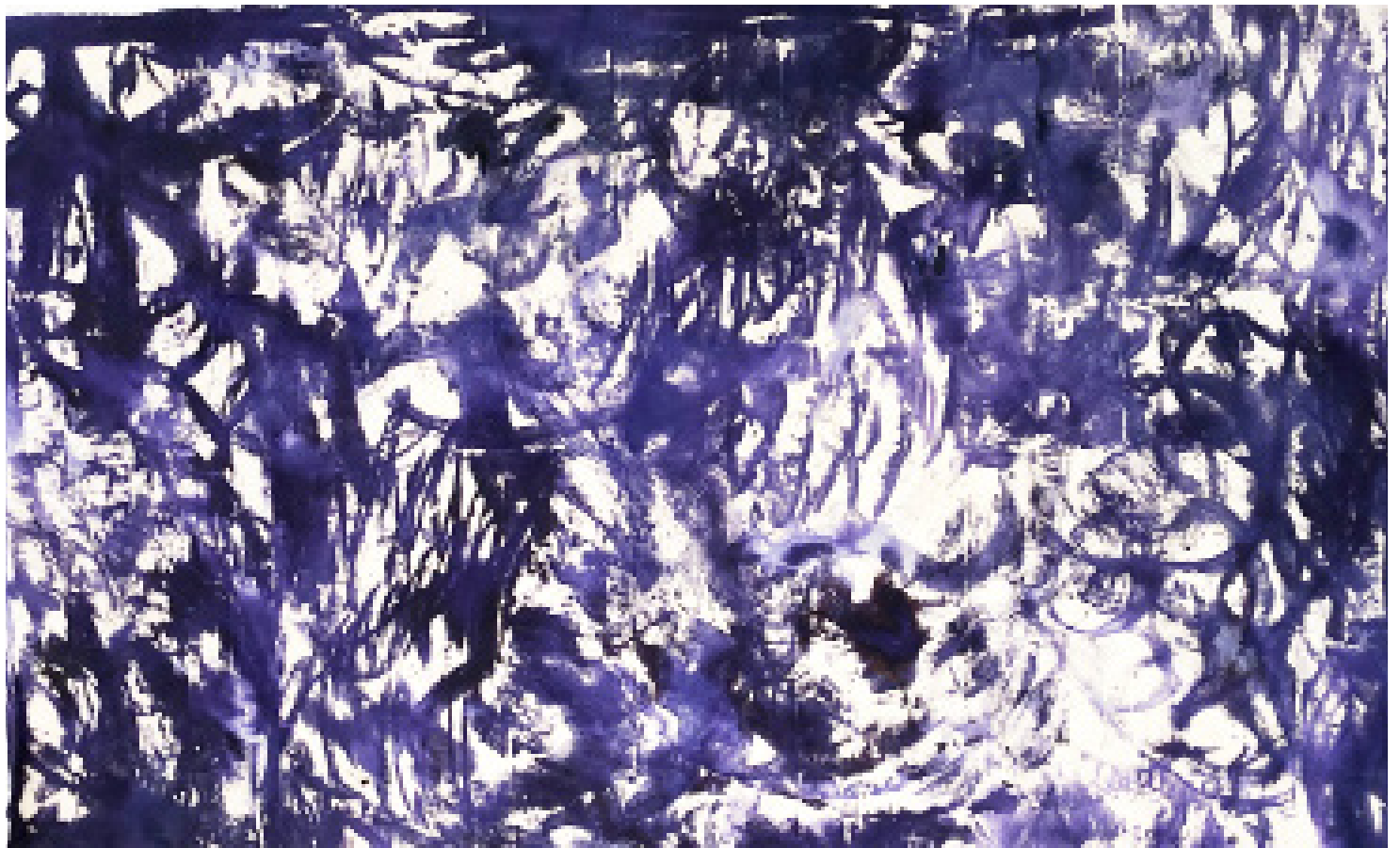


HYACINTHE OUATTARA



HYACINTHE OUATTARA

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

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

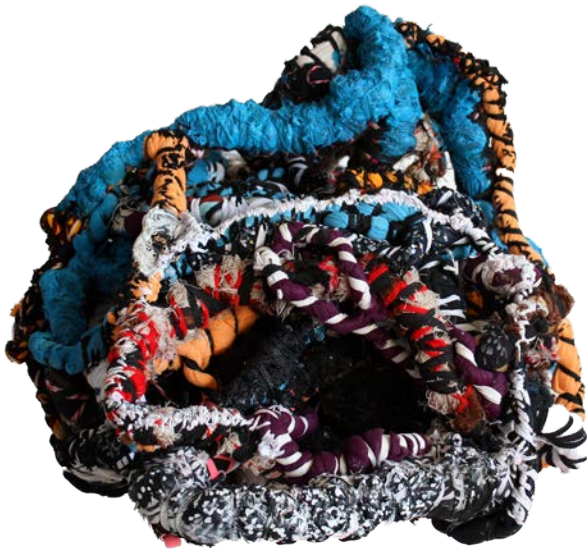
Et ondule la ligne, D Gallery, Cloître Ouvert, Paris, France

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



LEFT
L'ANATOMIE DES TISSUS, 2019
 Mix of textiles, fabric
 32x32 cm / 13x13 in



RIGHT
L'ANATOMIE DES TISSUS, 2019
 Mix of textiles, fabric
 50x40x22 cm / 29x16x9 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.



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



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.



CARTOGRAPHIQUES HUMAINES 3, 2019

Ink, pastel and pen on paper mounted

75x110 cm / 30x43 in



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.



EXHIBITION VIEW

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

Photo: Studio Vanssay

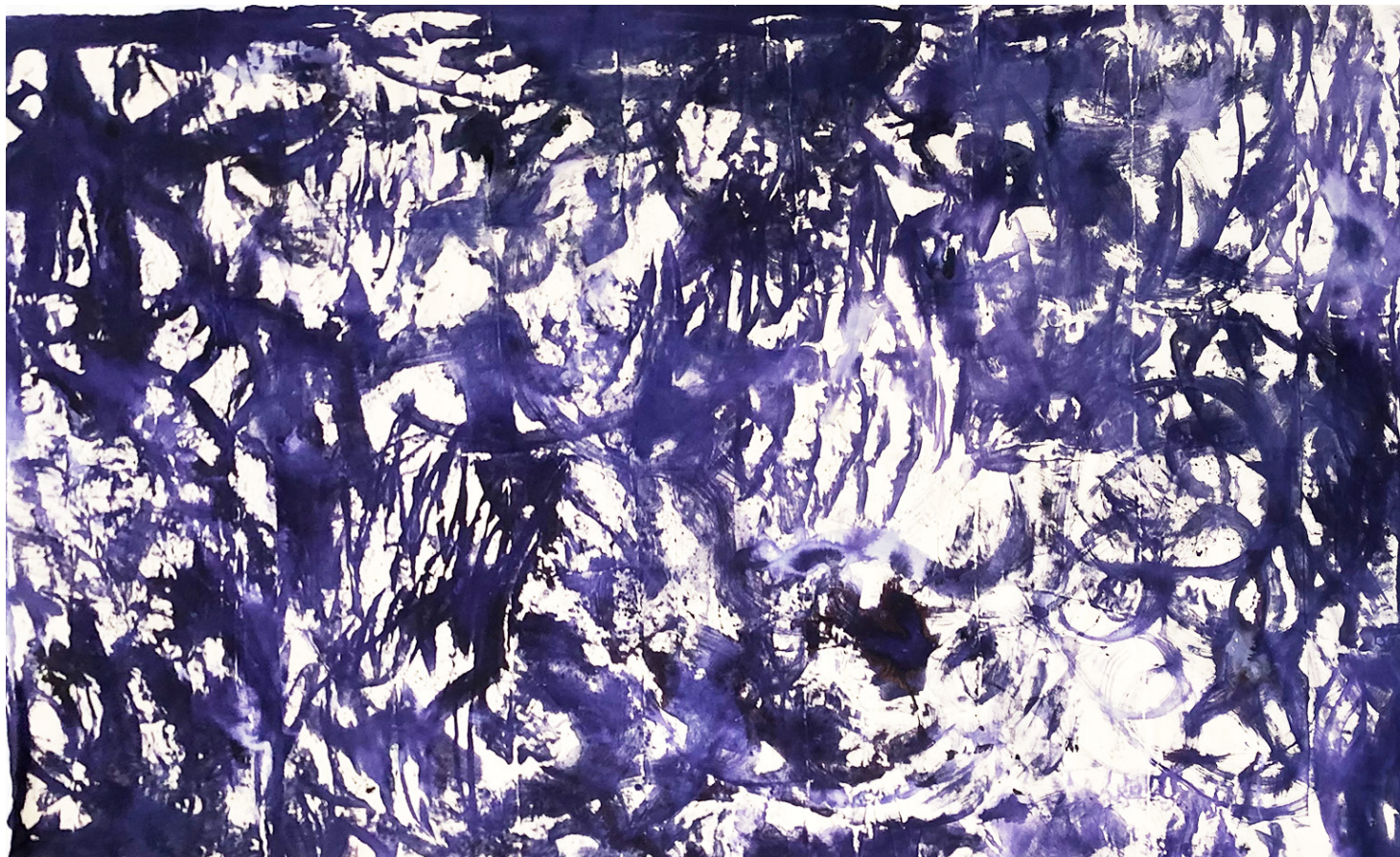


LEFT
FRACTALES 37, 2022
 Ink, pigment, felt pen and paper on linen canvas
 40x33 cm / 16x13 in



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.



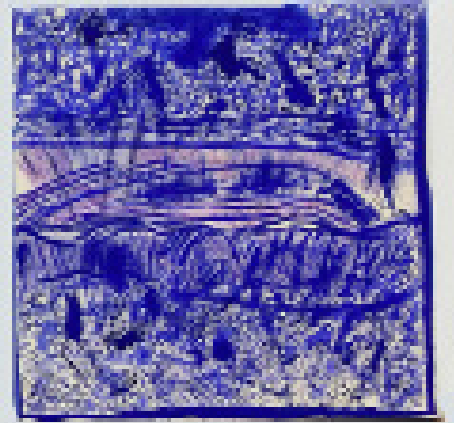
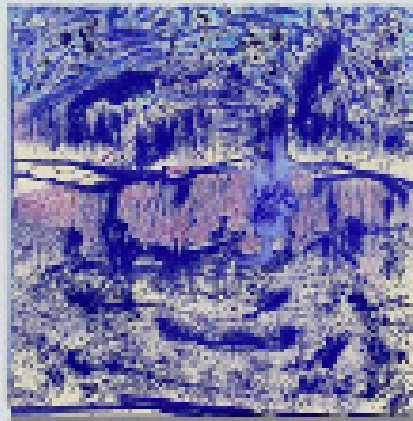
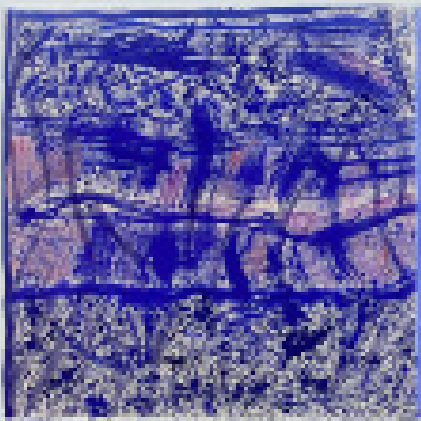
ANIMISTES 3, 2022

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.”

– Hyacinthe Ouattara



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