

Ernest Dükü

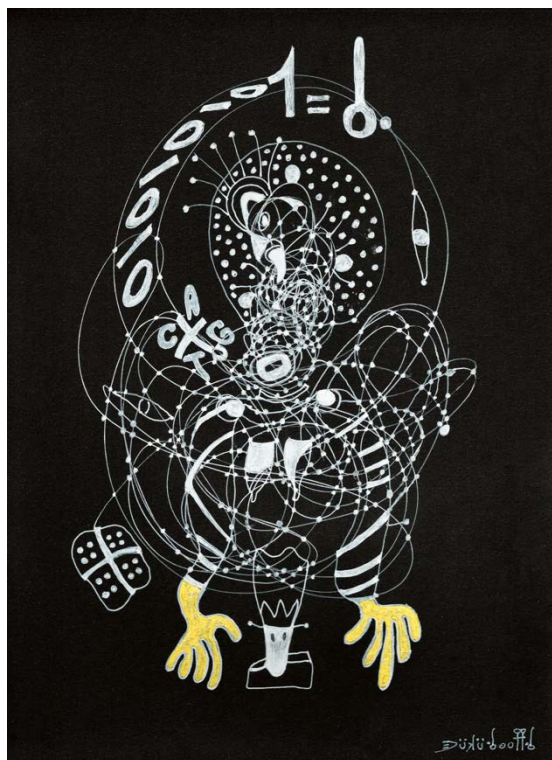
BosonMan

Exhibition March 2nd – April 15th, 2023

Opening reception March 2nd from 6pm

**001 = 3 @ Booom naissance d'un
Boson, 2022**

Ink and acrylic on black Canson paper
H28,3 x L21 cm



What perception do we have of the "visible" that can be observed and identified, and of the "invisible" that is beyond what our senses perceive, yet which we can access if we agree to enter the world of the spirit, or spirits? Is there only a single possible vision of things? Is it a sensation that is purely personal or is it universal? These are questions that science and mysticism have each tried to answer in their own way.

Ernest Dükü, with his dual Ivorian and French cultures, could with his drawings, his creased paper, his inks, bring these different approaches into harmony with *BosonMan*, the elementary particle man, the man born of the initial chaos, who carries all truths within himself.

This is how he explains his own view of these new works being shown at the gallery:
From a purely quantum point of view, the Boson, a "force-carrying" particle, is an energy or force field that interacts with its environment. Depending on its low or high energy, the boson can open up existing symmetries or to the contrary shatter them. The Boson is one of the four forces of nature according to quantum physics. But what about the African Bosons? The energy of the ancestors, the spirits watching over humanity.

The term 'Boson' is an Akan idiom that conveys the ideal of what relates to the world of spirits, guiding genies, the supernatural and so on.

This duo cannot be dissolved. These two concepts interact and feed off each other.

Both the quantum and the metaphysical interact with us and with our thoughts in the same way. Yet many people reject this idea of spirits because they are invisible to our rational minds. Yet the protons, electrons, cells and other energies that are also invisible to our human eyes are now embedded in our modern reality.

Can we not accept the metaphysical as an intrinsic dimension of our human consciousness?

These are the questions that I draw for you so that you consider the reality of the visible and the invisible.

The *BosonMan* series, in keeping with exhibition of *The Maraboutic Equation* that set London ablaze in October 2022 during Frieze Week, is a welcome opportunity for Parisians, who will for once be the first to see Ernest Dükü's new creations. The exhibition artwork will be included in the artist's monography in preparation for publication late 2023.

Truly contemporary, these introspective visions and intersecting views are in keeping with the gallery's desire to offer works with present-day messages.

Sitor Senghor, director

Contacts :

Sitor Senghor, director, +33.6.11.62.01.63 / sitor.senghor@orbispictus.art

Tibo Gestin, coordinator, +33.6. 87.10.59.66 / tibo.gestin@orbispictus.art

Nathalie Darzac, communication, +33.6.15.38.72.77 / nathalie.darzac@orbispictus.art



Je m'appelle ANANZE @ KAKOU
ANANZE 005 code KKNZ, 2018

Ink, acrylic, watercolor, ball pen and collage on
creased paper
H250 x L100 cm



Footprints as de pique @ YA fo logos
YA fo logos YA fo logos ?, 2018

Ink, acrylic, watercolor, ball pen and collage on
creased paper
H250 x L100 cm



Ce n'est pas sorcier @ Juste interdit de voir, 2022

Ink and acrylic on black Canson paper
H28,3 x L21 cm

**Visible invisible à l'horizon de Sirius A
@ Take 1, 2022**

Ink and acrylic on black Canson paper
H28,3 x L21 cm



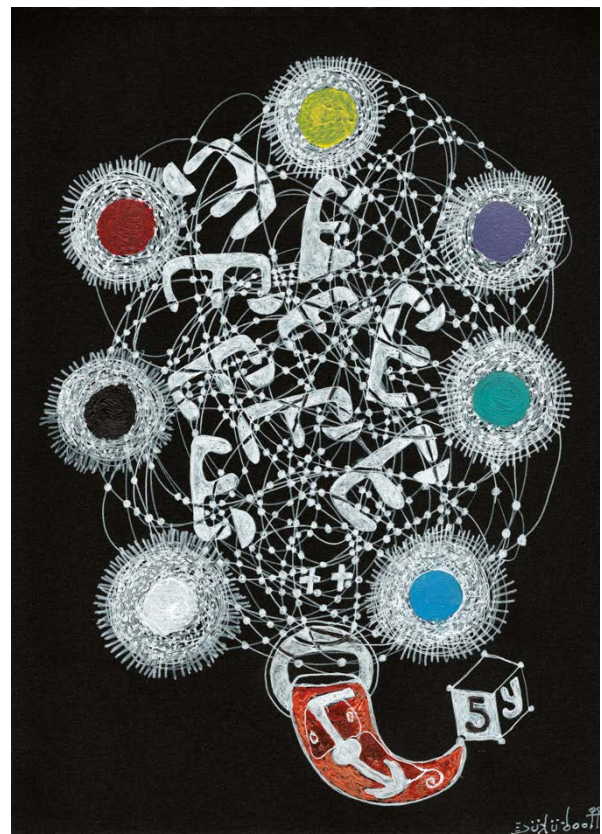


El Trône @ EIA from Sirius, 2022

Ink and acrylic on black Canson paper
H28,3 x L21 cm

Ta GBEULY @ Cosmique Amatawale, 2022

Ink and acrylic on black Canson paper
H28,3 x L21 cm



Biography



© Anthony Nsofor
Courtesy Ernest Dükü

Ernest Dükü is a contemporary artist working in Paris and the Ivory Coast. He also teaches at the School of Interior Architecture of the Institut National Supérieur des Arts et de la Culture (INSAC) in Abidjan.

Born in Bouaké in 1958, he learned the language of symbols from his mother at an early age and by reading the books of G. Niangoran Bouah, the master of Akan ideograms. Ernest Dükü uses ink and images with an ecumenical intention, recounting the traditional stories of a symbolic Africa, from Abidjan to Paris.

Openness to the world is omnipresent in his work. From the formal and aesthetic research to the codes and messages waiting to be deciphered, everything refers us to the intersecting views that he likes to summon. While he uses a variety of techniques, paper remains his favourite medium. As an example, he likes to integrate into his compositions small advertisements for marabouts that he finds in newspapers. His use of China or Japan paper, which he will decide to crumple up completely at a certain point, brings a unique

texture and relief to his works. His latest series on black Canson paper mixes ink, acrylics and natural mediums that he intertwines with ancestral Akan signs.

Ernest Dükü's work also has a socio-political dimension. It is indeed rooted, for those who take the time to examine it, in a very current debate that questions religious syncretism in order to transcend it. An art that goes beyond parochial quarrels to play the game of life, where each of us comes to question the unspoken things that burden our memories.

For as long as the world has existed, the human world has been imbued with symbols; yet it is said that Africa has no history, because none of it has been written. African history exists in symbols. This is why I use numbers and symbols in a desire to transcribe the otherness of our history. (Ernest Dükü, 2017)

In his work, textures, colours and symbols are intertwined. Traditional symbols dialogue with Egyptian, Ethiopian, Caribbean, Christian and Islamic symbols to create a balanced and contemporary rhythm. The work of Ernest Dükü is an open invitation for rebirth.

Ernest Dükü is a graduate of the École Nationale des Beaux-Arts d'Abidjan (1982), the École Nationale des Arts Décoratifs de Paris (Interior Architecture, 1986), the University of Paris I Panthéon Sorbonne (DEA Esthétique et Science de l'Art, 1990), and the École d'Architecture de Paris la Défense (Architecte DPLG, 1991),

SELECTION OF SOLO EXHIBITIONS

2018

Felix Houphouët Boigny airport, Abidjan (Côte d'Ivoire) | Curator (S)ITOR | *Sur la route d'Ananze*

Galerie LouiSimone Guirandou, Abidjan (Côte d'Ivoire) | Curator (S)ITOR | *MaskArade Ananze explorer*

2017

Salon Zürcher Africa, Paris (France) | (S)ITOR

2016

Espace Oppidum, Paris (France) | (S)ITOR | *It's amuletissimo time*

2012

Atelier du musée du Montparnasse, Paris (France)

Galerie Le sens de Art Expo | *Au fil des Symboles*

2011

Espace Yvonne Guegan, Caen (France) | *Full pintadattitude*

2010

Mbary Institute for African Contemporary Art, Washington DC (USA)

2009

Galerie Lumières d'Afrique, Brussels (Belgium) | *Feitiço*

2007

Soapbox Gallery, Brooklyn NY (USA)

2006

Galerie Philippe Lawson, Paris (France) | *Amulettissimo*

Galerie Princesse, Paris (France) | *Pintadattitude*

Centre Culturel d'Egypte, Paris (France) | *Histoire, Histoire*

AFD (Agence Française de Développement), Paris (France)

2005

Galerie Agde et Gbalicam, Paris (France) | *Amaatawalé*

Espace Daniel Sorano, Vincennes (France) | *Omocontinuum*

2004

Galerie Agbe et Gbalicam, Paris (France)

2003

Galerie Agbe et Gbalicam, Paris (France)

2002

Médiatèque, Suresnes (France)

Galerie Municipale, Chennevières sur Marne (France)

Galerie Municipale, Betton (France)

2001

Galerie Agbe et Gbalicam, Paris (France)

2000

Espace Arts Lebaudy, Paris (France)

Espace Daniel Sorano, Vincennes (France)

Galerie Sculpture, Paris (France)

SELECTION OF GROUP EXHIBITIONS**2022**

Biennale de Dakar, Musée des civilisations, Dakar (Senegal)

2020

Galerie Orbis pictus, Paris (France) | *Maskarades. Ernest Dükü & Kimiko Yoshida*

2019

Cairo International Biennale, Cairo (Egypt) | *Eastbound*

Venice Biennale, Côte d'Ivoire Pavillon, Venice (Italy) | *The open shadows of memory*

2018

Mattatoio, Rome (Italy) | *Côte d'Ivoire, Identity and vitality of Contemporary Art*

6 Mandel, Paris (France) | (S)ITOR | *A corps retrouvés*

Galerie Félix Frachon, Brussels (Belgium) | *Letter from my dreams*

2014

Musée Bin Kadi So, Abidjan (Côte d'Ivoire)

Arkadi 18^{ème} Edition | *Du masque au miroir*

2013

Institut Français, Abidjan (Côte d'Ivoire)

Arkadi 17^{ème} Edition | *Les chemins de l'harmonie*

4^{ème} Biennale de Mortagne au Perche (France)

2012

Institut Français, Abidjan (Côte d'Ivoire)

Arkadi 16^{ème} Edition | *l'enigmatique desir*

Stadtmuseum, Herzogenaurach Kulturge 2012 (Germany) | *Football, Art and Design*

2011

Design Museum, London (UK) | *Interpretation of Africa, Football Art and Design*

Rotonde des Arts, Revue de l'Art Moderne et Contemporain, Abidjan (Côte d'Ivoire)

Cool Art Café, Brussels (Belgium) | *Do you believe, croyance et religion*

2010

FESMAN (World Festival of Black Arts and Culture) 3^{ème} Edition, Dakar (Senegal) | Arts visuels – Modernité et résistances aux souffles du monde

Musée des arts derniers, Paris (France)

Art Bemaio, Festival d'Art Contemporain, Baie Mahault (Guadeloupe)

BICICI Ami des Arts, Abidjan (Côte d'Ivoire) | *Accents d'ingéniosité*

Galerie 96, Fontenay sous-bois (France) | *Trip'Afrik*

Galerie Philippe Lawson, Paris (France) | *Ankh OR*

ART FAIRS**2022**

1:54 Contemporary African Art Fair, London (UK) | ART SITOR

2018

Akaa, Paris (France), Galerie LouiSimone Guirandou

2017

1:54 Contemporary African Art Fair, London (UK) | (S)ITOR

1:54 Contemporary African Art Fair, New York (USA) | (S)ITOR

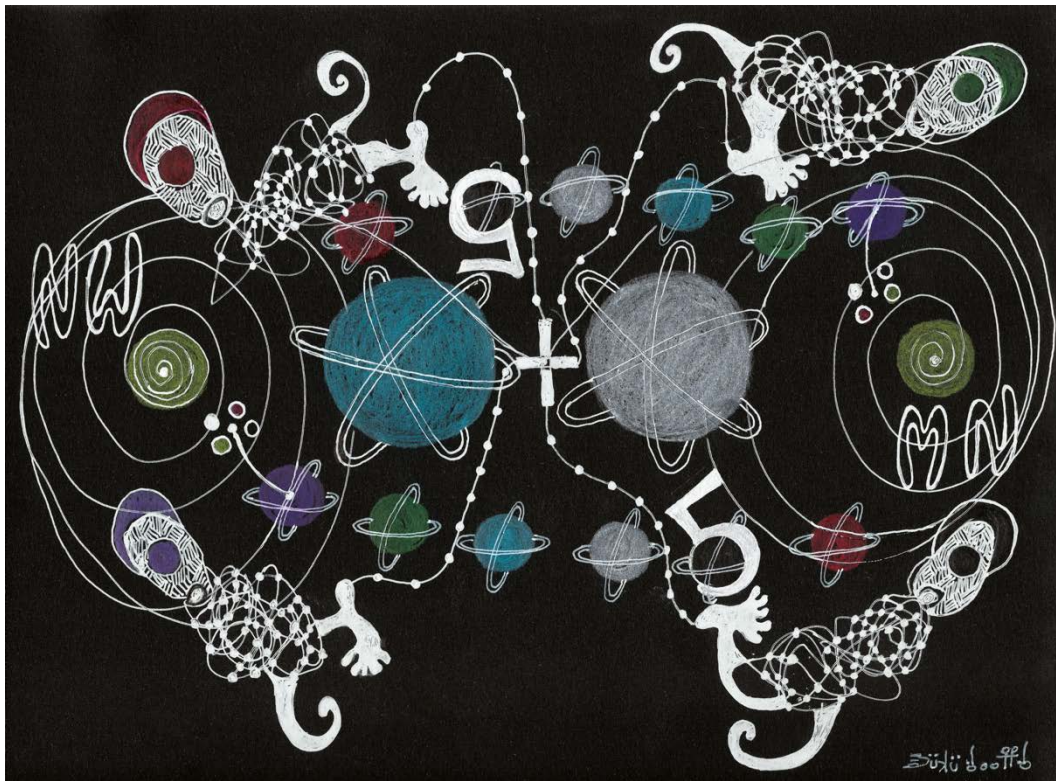
2016

1:54 Contemporary African Art Fair, London (UK) | (S)ITOR | *Ô delà de l'enfance*

DDessin, Atelier Richelieu, Paris (France) | (S)ITOR | *Equation*

2015

1:54 Contemporary African Art Fair, London (UK) | (S)ITOR | *Akiineh*



Awalé shuffle @ Take Four équation 5, 2022

Ink and acrylic on black Canson paper
H28,3 x L21 cm



GUUUUUUUUU@ Souffle porteur odiokaawalé, 2022

Ink, acrylic and collage on black Canson paper
H28,3 x L21 cm