

PRESS RELEASE

orbis
pictus

Galerie

Paris

7, rue de Thorigny

F-75003 Paris

+33 9 53 88 82 89

mardi > samedi 11h > 19h

galerie@orbispictus.art

www.orbispictus.art



Kimiko Yoshida / Ernest Dükü

MASKARADE(S)

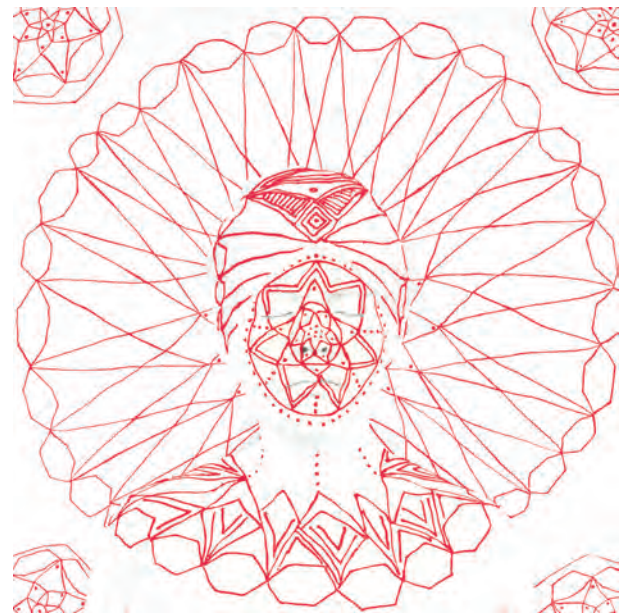
Exhibition

4 September. 20 / 6 February. 21

Opening reception on 3 September from 6pm



© Ernest Dükü
 Spiritual Brotherhood @ Kurumaatawale Lab, 2014
 Ink, acrylic, watercolour and collage on creased paper
 243 x 100 cm



© Kimiko Yoshida
 Writing (Meknès Henna). Self-portrait, 2009
 Archival pigment print on paper
 Edition 1/5 / 113,5 x 113 cm





© Kimiko Yoshida
 The Tale of the Genji XXXVIII, 2020
 Archival pigment print on matt canvas, Japanese lacquer, gold powder,
 kakejiku / 150 x 55 cm



© Ernest Dükü
 AKIINEH @ Mis A.NU.BIS repetitas, 2012
 Ink, acrylic, watercolor, ball pen and collage on creased paper
 85 x 66 cm





© Kimiko Yoshida

The Tale of the Genji XXXIV, 2020

Archival pigment print on matt canvas, Japanese lacquer, gold powder, kakejiku / 200 x 110 cm



© Ernest Dükü

Ô Bee 9 Afrodisiaque @ Code A Karmak shuffle, 2014

Ink, acrylic, watercolor, ball pen and collage on creased paper
116 x 100 cm



Sitor Senghor directeur

+33 6 11 62 01 63

sitor.senghor@orbispictus.art

Nathalie Darzac communication

+33 6 15 38 72 77

nathalie.darzac@orbispictus.art

www.orbispictus.art

Following two historic exhibitions held since its opening, the Orbis Pictus gallery continues in its intention to foster dialogue between artists by proposing a unique confrontation between the works of Kimiko Yoshida (born in 1963 in Tokyo, Japan) and Ernest Dükü (born in 1958 in Bouake, Ivory Coast).

An Afro-Asian staging of a masquerade:

- a Japanese photographer adopted by the Dogon country before advancing, masked, throughout the history of art in Paris, Tokyo, and Venice.

- an Ivorian artist who, from Abidjan to Paris, draws a traditional history of a symbolic Africa with a strong spirit of ecumenism.

They have much in common: the delicate use of material, the everpresent history that is inherent to the mask, the technical mastery and finally, a universal aesthetic the viewer can identify with even before venturing into the underlying conceptual meaning.

Their work is not about theatrics, artifice or vanity and pretence, a protective screen, an isolating barrier. The two artists rather engage in a game of aesthetic hide and seek, and through their work around the mask, offer us a very personal and original vision of humanity and its many facets.

Yves Sabourin, who wrote the foreword to the exhibition catalogue, sums up the dialogue between the two artists:

« With Kimiko Yoshida, everything is precision and incarnation. With Ernest Dükü, everything is abstraction and immateriality. If everything seems to separate them, it's only an impression. For both feel the irrational need to draw on culture and aesthetics, and in the end, in different ways, happily lend a cosmic dimension to their work. For them, accumulation makes things legible: it's a statement. Maskarades offers us the opportunity to contemplate two contemporary artistic expressions with unique styles, in which the spirit of textiles, even when only hinted at, serves as a cultural and artistic bond.»

Undoubtedly contemporary, these converging and personal points of view echo the gallery's ambition to present art with a message for today.

Sitor Senghor
director



Biography

orbis
pictus

Galerie

Paris

Sitor Senghor directeur

+33 6 11 62 01 63

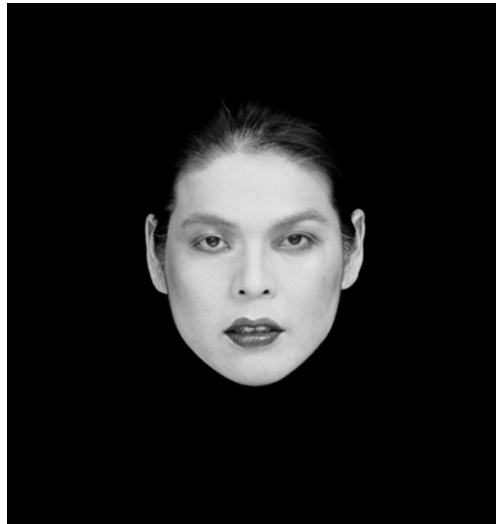
sitor.senghor@orbispictus.art

Nathalie Darzac communication

+33 6 15 38 72 77

nathalie.darzac@orbispictus.art

www.orbispictus.art



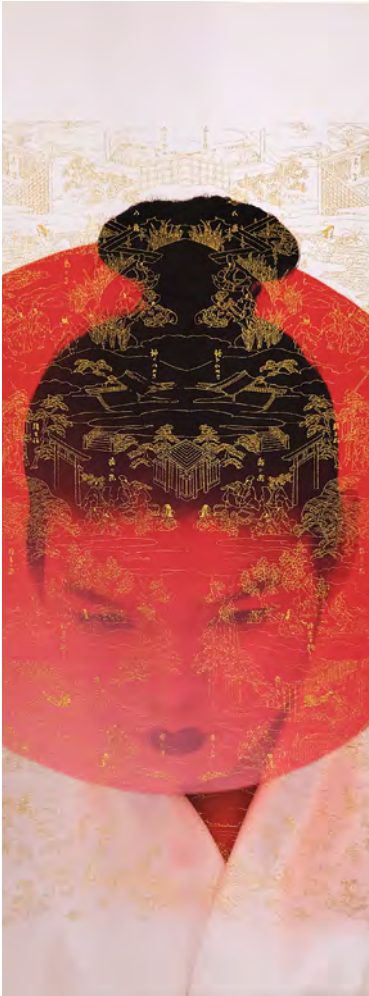
© Kimiko Yoshida

Kimiko Yoshida was born in Tokyo in 1963. She studied History of Arts and Photography in Tokyo, then in Arles at l'École nationale supérieure de la photographie, and thereafter in Tourcoing at Fresnoy - Studio national des arts contemporains.

She says she fled Japan because she was dead and found refuge in France to escape grief. As a child she always felt like a gipsy, a fugitive, and when she arrived in France, she had to learn French as a newborn.

These are the words Kimiko Yoshida uses to present her work: « the conceptual protocol of my self-portraits is invariable since 2001: always the same minimalist étiquette, same subject (self-portrait), same setting (frontal), same lighting (indirect), same subtly lit monochromic principle (I am painted like the background), same format (large and square). Make-up only and direct shooting: no Photoshop nor digital editing. The same face is repeatedly portrayed but is never identical to itself. The more it is repeated the more different it becomes ». She also says: « All that's not me, that is what interests me. To be where I don't think I am, to disappear where I think I am, that is what matters. In other words, not to believe that identity, origin, and belonging are our fate, not to give in to stereotypes of genders and determinism of heredity, to reject the voluntary servitude.

Kimiko Yoshida emphasises the polyphonic meanings of art through layers and cross breeding, crossing and cultural mixing between Japan and Europe, Africa and Orient, masculine, and feminine, present, and past, minimalism and baroque, photography and painting, self-portrait and multiplicity, identity and



© Kimiko Yoshida

The Tale of the Genji XXXV. 2020

Archival pigment print on matt canvas,
Japanese lacquer, gold powder, kakejiku
150 x 55 cm

identification, art and ritual, space, and time, being and failing to be...

Her travel to Africa discovering animist rituals, fetishes, and adornments, has been as decisive step for the artist as her arrival in Europe and her discovery of the baroque art: Africa and Europe are so remotely away from the delicate beauty of Japanese aesthetic and detachment, from the pursuit of the purest form and minimalism, from the willingness for self-denial and emptiness, that ability of letting go...

The artist explains this dialectic exile as follows: “exploring aesthetics and culture, in Africa or in Europe, I found nothing that could match the Japanese need for subtraction and silence, strict Buddhism zen minimalism, the Shinto formalism of disappearance and incompleteness. Being exiled helped me putting into my work this element of dissimilarity, this alterity I am well aware of to be so essential to the meaning of art.

Kimiko moves masked in the history of arts between Paris, Tokyo and Venice, and her works are in numerous and important collections:

Art Gallery of Nova Scotia, Halifax (Canada) / Collection Joey Tanenbaum, Toronto (Canada) / Fine Arts Museum, Houston (USA) / Collection Moquay, Phoenix (USA) / Collection Stéphane Jansen, Scottsdale (USA) / Diane Von Furstenberg, New York, (USA) / RuArts Foundation, Moscow (Russia) / The Israel Museum, Jerusalem (Israel) / Tel Aviv Museum of Art, Tel Aviv (Israel) / Phoenix Insurances Ltd, Tel-Aviv (Israel) / Jervis Center, Dublin (Ireland) / Sheika Paula Mubarak Al-Sabah, Dar Noor (Kuwait) / Univest Group, Kuwait City (Kuwait) / Vehbi Koç Foundation Contemporary Art Collection, Istanbul (Turkey) / Collection Picciotto, Beirut (Lebanon) / Le Yacht Club Beirut (Lebanon) / Zeit-Foto Salon, Tokyo (Japan) / Kawasaki City Museum, Kawasaki (Japan) / Grand Marble, Kyoto (Japan) Collection Marianne & Pierre Nahon, Venice (Italy) / Collection Linda & Guy Pieters, Sint-Martens-Latem (Belgium) / Lhoist Group, Brussels (Belgium) / Maison Delvaux, Brussels (Belgium) / Collection Caldic, Rotterdam (The Netherlands) / Fototeca Nacional del Instituto Nacional de Antropología e Historia (INAH), Pachuca de Soto (Mexico) / Universidad Autónoma del Estado de Hidalgo (UAEH) (Mexico) / Cúpula Cultural Center (CCC), Merida, Yucatan (Mexico) / Museo Soumaya, Mexico (Mexico) / Museo das Artes-Casa das Mudanças, Madeira (Portugal) / Ivorypress, Madrid (Spain) / Collection David Brolliet, Geneva (Switzerland) / Maison européenne de la photographie (MEP), Paris / Bibliothèque nationale de France (BNF), Paris / Denyse & Philippe Durand-Ruel, Paris / Bank Neufilze/ABN AMRO, Paris / Meeschaert Bank Collection, Paris / Price Waterhouse Coopers, Paris / AXA Art, Paris / Archives Yves Klein, Paris / Veuve Clicquot, Reims / City of Angers / City of Les Baux-de-Provence / Arthus-Bertrand Joaillerie, Paris / Collection Puig, Paris / Fondation Guerlain, Paris / Château La Coste, Le Puy-Sainte-Réparate / FRAC, La Réunion.



Selection of solo exhibitions

2020

Biennale d'arte del vetro contemporaneo, Museo Civico, San Sepolcro (Italy)
Centro Cultural La Cupula, Merida (Mexico) | *Senza immagine*

JL Modern Gallery, Palm Beach (USA) | *Iridescent Beauty*

2019

The Venice Glass Week, Venice (Italy) | *The Ashes of My Art*

Holden Luntz Gallery, Palm Beach (USA) | *The Boundaries Between*

Fondation Salomon pour L'art contemporain, L'Abbaye, Annecy-le-Vieux | *Baroques*

2018

Ruarts Gallery, Moscow (Russia), Photobiennale

2017

The Wilfrid Israel Museum, Hazorea (Israel) | *Muga. Selflessness*

The Venice Glass Week, Venice (Italy) | *My Glass Self*
Schouwburg, Amstelveen (The Netherlands) | *Painting. Self-portrait*

Galerie Dukan, Paris | *Peinture & Photographies*

2016

Musée Du Masque, Binche (Belgium) | *Masques de soi*
Japan Cultural Center-Embassy Of Japan, Brussels (Belgium) | *Grimasques*

Rosas & Xocolate, Merida (Mexico) | *True Lights*

2015

Paris Photo Los Angeles, Paramount Pictures Studios, Los Angeles (USA)

Kyotographie, Noguchi-Ke/Tangible Cultural Property, Kyoto (Japan)

Viennacontemporary, Marx Halle, Vienna (Austria);
Galerie Caroline Smulders

Oustau de Baumannière, Les Baux-de-Provence | *Face2Face | Festival a-part*

Venice In A Bottle, Venice (Italy) | *Who Am I?*

Maison Européenne de La Photographie, Paris,
Ermitage Award 2015

Centro Cultural La Cupula, Merida (Mexico) | *Luces intimas*

2014

Mariane Ibrahim Gallery, Seattle (USA) | *Something Blue*
Galerie PAC, Paris | *Qui est KY?*

2013

Galerie Tanit, Beirut (Lebanon) | *Paintings & Mirrors*
Festival Internacional De La Imaginen, UAEH,
Pachuca, Hidalgo (Mexico), Kimiko Yoshida invitée d'honneur

Galerie PAC, Paris | *Pourquoi Venise?*

ALM, Ramatuelle | *Kimiko Yoshida*

Selection of group exhibitions

2020

JL Modern Gallery, Palm Beach (USA) | *Curated collector*

galerie Orbis pictus, Paris | *MasKarades, Kimiko Yoshida & Ernest Dikü*

Mercosul Biennial, Porto Alegre (Brazil) | *Femenino(s)*

The Venice Glass Week, Venice (Italy) | *L'Impermanence poignante de tout*

2019

La Conciergerie, Paris | *Marie-Antoinette, Métamorphoses d'une image*

Casa Faller, Merida (Mexico), Feria de Arte contemporaneo

Ann Norton Sculpture Gardens, Palm Beach (USA) | *Expanding Approaches*

Galerie PAC, Paris | *Japonisme(s)*

2018

Dublin Castle, Dublin (Ireland) | *On a Pedestal*

Castletown House, Dublin (Ireland) | *On a Pedestal*

Galerie Tanit, Munich (Germany) | *Narrated*

2017

Musée des Beaux-Arts, Angers | *Collectionner, le Désir inachevé*

Fondation Salomon pour L'art contemporain,
L'Abbaye, Annecy-le-Vieux | *D'un monde à l'autre*

Galerie PAC, Paris | *20 ans pour Aubagnac*

Galerie Dukan, Leipzig (Germany) | *Où poser la tête?*

Galerie PAC, Paris | *Japonismes*

2016

Museo Del Vetro, Murano, Venice (Italy) | *Murano Oggi*
Assemblée Nationale - Palais Bourbon, Paris | 1936

Institute Of Contemporary Art Indian Ocean, Port Louis (Mauritius) | *Où poser la tête?*

The Tel Aviv Artist House, Tel-Aviv (Israel) | *MuGreen Celandon*



Imaginart Gallery, Barcelona (Spain) | *Miradas de Mujer*
 Maison Des Arts, Rouen | *Make-up Time*
 Loratoire, La Rochelle / Marché Couvert, Sens / Palais
 Des Congrès, Gruissan / Les Ursules, Thonon-les-
 Bains / Chapelle Des Pénitents Bleus, La Ciotat | *36/36*
 Holden Luntz Gallery, Palm Beach (USA) | *Stories*
Untold
 Holden Luntz Gallery, Palm Beach (USA) |
Contemporary Voices in Color
 Galerie Marguerite Milin, Paris | *L'Instance de la lettre*
 Musée De L'horlogerie, Saint-Nicolas d'Aliermont | *Au*
temps de l'impressionnisme
 Musée Le Carroi, Chinon | *Les Invendus*
2015
 Kasteel D'Ursel (Belgium) | *Sweet 18*
 FRAC Réunion, Saint-Denis, La Réunion | *Où poser la*
tête ?
 Vittraria Museum - Palazzo Nani Mocenigo, Venice
 (Italy) | *Precious. From Pablo Picasso to Jeff Koons*
2014
 La Maison Rouge, Paris | *Le mur; la collection Antoine de*
Galbert
 Vittraria Museum - Palazzo Nani Mocenigo, Venice
 (Italy) | *Glass + A*
 Holden Luntz Gallery, Palm Beach (USA) | *The Face of*
Beauty: The Inspired Portrait
 Abbaye Saint-André / Centre d'art contemporain,
 Meymac | *Japon*
 Trafo Center For Contemporary Art, Szczecin
 (Poland), International Festival of Visual Arts
 Holden Luntz Gallery, Palm Beach (USA) | *All that*
glitters
 FRAC Réunion, Saint-Denis, La Réunion
 Galerie Patrice Trigano, Paris | *Summer Show*
 Les Baux-De-Provence, Champ de Baumanière | *Les*
Désastres de la guerre / Festival a-part
 Masterpiece, The Royal Hospital Chelsea, London
 (UK) ; Galerie Daniel Boulakia
 6 Mandel, Paris | *Blanc parure & métamorphose*
 Holden Luntz Gallery, Palm Beach (USA) | *Full Color*
Spectrum

Bibliography

2020

MasKarades..., text Jean-Michel Ribettes, galerie Orbis
 pictus

2019

Baroques, text Marc Molk, Fondation Salomon pour
 l'art contemporain

2017

Demain ? La Photographie, Éditions Olympus / Les
 rencontres d'Arles.

2013

Mes peintures, text Gérard Wajcman, inédit

2010

Là où je ne suis pas, texts Jean-Michel Ribettes and Marc
 Molk, Actes Sud

2008

L'instance de la lettre. Autoportrait, text Jean-Michel
 Ribettes, Ed. Place des arts, Paris

2007

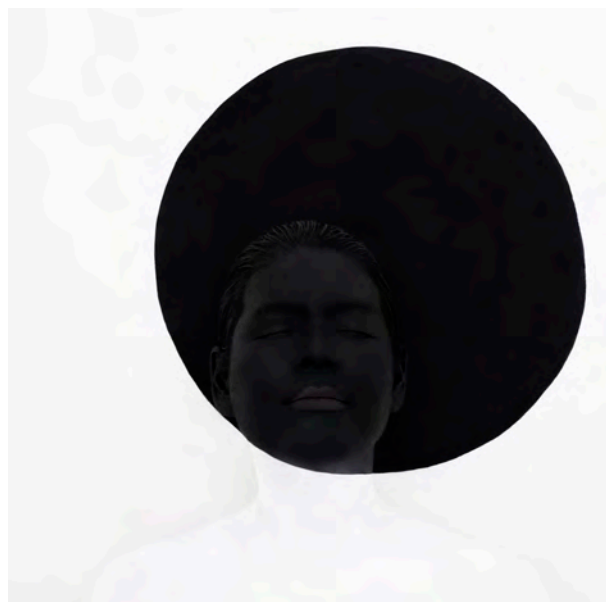
Tombeau, text Jean-Michel Ribettes, Actes Sud

2006

All that's not me, text Jean-Michel Ribettes, The Israel
 Museum, Jerusalem (Israel).

2004

Marry Me, Rencontres internationales de la
 photographie, Arles, Actes Sud.



© Kimiko Yoshida

Meditation (black cross from Malevitch, 1918, MNAM,
 Paris). *Self-portrait*, 2016

Archival pigment print on paper mounted on aluminium
 50 x 50 cm



Biography

orbis
pictus

Galerie

Paris

Sitor Senghor directeur

+33 6 11 62 01 63

sitor.senghor@orbispictus.art

Nathalie Darzac communication

+33 6 15 38 72 77

nathalie.darzac@orbispictus.art

www.orbispictus.art



© 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.

Sitor Senghor directeur

+33 6 11 62 01 63

sitor.senghor@orbispictus.art

Nathalie Darzac communication

+33 6 15 38 72 77

nathalie.darzac@orbispictus.art

www.orbispictus.art

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. ED 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)



© Ernest Dükü

IKODI @ S.R.S return, 2019

Boum @ K.S.S.D.J.L.M.L.M.H.Y.F en quête d'Amon. 2019

Ink and acrylic on black Canson paper

21 x 14,8 cm

Selection of solo exhibitions

2018

Aéroport Felix Houphouët Boigny, 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 ; (S)ITOR

2016

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

2012

Atelier du musée du Montparnasse, Paris
Galerie Le sens de Art Expo | Au fil des Symboles

2011

Espace Yvonne Guegan, Caen | 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 | *Amulettissimo*
Galerie Princesse, Paris | *Pintadattitude*
Centre Culturel d'Égypte, Paris | *Histoire, Histoire*
AFD (Agence Française de Développement), Paris

2005

Galerie Agde et Gbalicam, Paris | *Amaatawalé*
Espace Daniel Sorano, Vincennes | *Omocontinuum*

2004

Galerie Agbe et Gbalicam, Paris

2003

Galerie Agbe et Gbalicam, Paris

2002

Médiatèque, Suresnes
Galerie Municipale, Chennevières sur Marne
Galerie Municipale, Betton

2001

Galerie Agbe et Gbalicam, Paris

2000

Espace Arts Lebaudy, Paris
Espace Daniel Sorano, Vincennes
Galerie Sculpture, Paris

Selection of group exhibitions

2022

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

2020

Galerie Orbis pictus, Paris | MasKarades. *Ernest Dikü & Kimiko Yoshida*

2019

Cairo International Biennale, Cairo (Egypt) | *Eyes East bound*

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 | (S)ITOR | *A corps retrouvés*

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

2014

Musée Bin Kadi So, Abidjan (Côte d'Ivoire)
Arkadi 18th Edition | *Du masque au miroir*

2013

Institut Français, Abidjan (Côte d'Ivoire)
Arkadi 17th Edition | Les chemins de l'harmonie
4th Biennale of Mortagne au Perche

2012

Institut Français, Abidjan (Côte d'Ivoire)
Arkadi 16th Edition | *l'enigmatique desir*
Stadtmuseum, Herzogenaurach Kulturage 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)
3rd Edition, Dakar (Senegal) | *Arts visuels – Modernité et*

résistances aux souffles du monde

Musée des arts derniers, Paris

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 | *Trip'Afrik*

Galerie Philippe Lawson, Paris | *Ankh OR*

Art fairs

2018

Akaa, Paris; 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; (S)ITOR | *Equation*

2015

1:54 Contemporary African Art Fair, London (UK);

(S)ITOR | *Akiinch*



© Ernest Dükü

Huuuum @ Expansion Odioka, 2019

Foot print @ Just a boson dream, 2019

Ink and acrylic on black Canson paper

21 x 14,8 cm