

THE 
GRIFFIS ART CENTER

INTERNATIONAL ARTIST-in-RESIDENCE PROGRAM – MAISON des ARTISTES
NEW LONDON, CONNECTICUT USA

Abdoulaye NDOYE

2011 Griffis Art Center's International Artist-in-Residence
Dakar, Senegal West Africa



"Untitled, 1 of 2"

Date Acquired: 11/28/2011, Date Created: 11/2011
Framed Dimensions: Unframed, Picture Dimensions: 12 x 18"
Medium: Ink & Wax on Canvas



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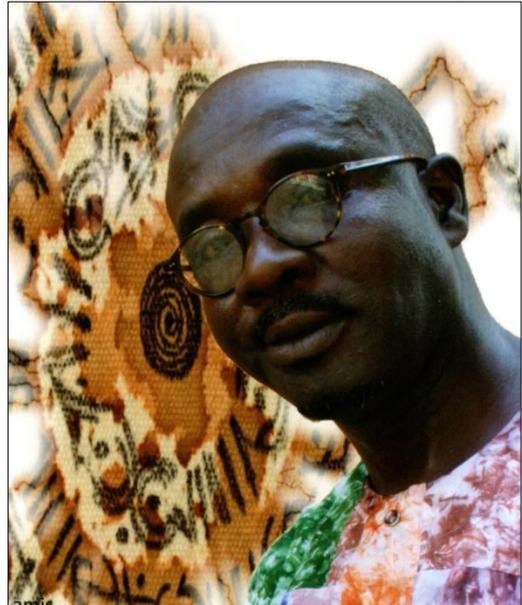
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Abdoulaye Ndoye's work combines writing, drawing and painting to explore what he calls "poesie graphique" which involves engaging the relationship among materials, techniques and formal compositional elements. To quote art historian Joanna Grabski, "His approach highlights the expressive potential of writing and the aesthetic effects that ensue when writing becomes drawing and painting. In this the artist both exalts and challenges the purposes and possibilities of writing, drawing and painting while reminding us of the relativity of visual and written communication."

Throughout his 30 year career, Ndoye has travelled extensively in Africa, the US and Europe. His work reflects this experience and combines it with his interest in what Grabski calls "research, reckoning materials and process as a form of travel and exploration."

Ndoye frequently uses henna to structure his compositions. He saturates his medium then marks the resultant surface with litho crayon or ink. Ndoye describes this process as one in which he "puts the materials in dialogue and confrontation with each other" to achieve subtle interplays of texture, relief and depth.

(Joanna Grabski, Poesie Graphique, 2010.)

The result is a series of works which confound the viewer because they seem both ancient and contemporary, both accessible and beyond reach. They resemble ancient letters and maps which invite comprehension, though their "script" the script from which they are crafted—is indecipherable. This is so, because Ndoye invents the script on which his works depend.

Though, at first glance, his works resemble intimate letters to a beloved, or antique maps to a far off land, in truth, each letter of each line is an eloquent work of art which means everything and nothing to the viewer.

Ndoye sets the viewer adrift. He offers no dictionary, no lexicon. He provides no guide to the relationship between form and content. At the end the viewer is left to explore and revel in the beauty of form in his work.