

SEYNI AWA CAMARA (b. 1939, Senegal), lives and works in Casamance

Seyni Awa Camara draws on a fictional legend rooted in local beliefs and forest spirit myths. Working with clay or "umhlaba" (mother-earth), she shapes powerful Maternities and Children-Potteries that long faced ancestral taboos. Fired in a rudimentary open-sky kiln in her courtyard, Camara's striking figures now gain international recognition and are exhibited in collections and institutions around the world.

2025 Highlights

- *FEMMES*, curated by Pharrell Williams, Perrotin, Paris (March 20–Apr 25, 2025)
- *Art in Embassies*, U.S. Embassy, Dakar (2024–2025)
- A study is underway by Ewa Giezek, scientific programs assistant at AWARE (Archives of Women Artists, Research)

Backgrounds and Institutional Presence

Group exhibitions include *Ex Africa*, Musee Quai Branly-Jacques Chirac, Paris; The Louis Vuitton Foundation, Paris; the Pinacoteca Giovanni and Marella Agnelli, Turin; The Guggenheim, Bilbao.

S.A. Camara was the subject of a documentary by Fatou Kande Senghor in 2015, presented at the Venice Biennale

S.A. Camara is part of a group of artists introduced to the art world in the exhibition: *Magiciens de la Terre*, Centre Pompidou et Grande Halle de la Villette, Paris (1989).

SHEILA FUSEINI (b. 1983, Ghana), lives and works in Tema (Accra), Ghana

The artist blurs the boundary between abstraction and figuration, transforming her canvases into a journey that invites us to explore the world she depicts. Energized by black lines and tactile materials like leather, her broad colour fields seem to be held back only by the edges of the canvas, suggesting a world that extends beyond the frame. The synthesis of colour, form, and texture echoes the pioneering theories of Wassily Kandinsky, which has had a decisive influence on her work.

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At the heart of contemporary art in Basel during June, the Gallery fosters intercultural exchanges within the booth space (E4), reflecting a globalized world. **Wole Lagunju, Soly Cissé, Seyni Awa Camara, Sheila Fuseini, and Samuel Nnorom** weave visual autobiographical narratives blended with a myriad of cultural influences, exploring themes of cultural hybridity, ecological interdependence, and community cohesion in a multipolar world.

SAMUEL NNOROM (b. 1990, Nigeria), lives and works in Nsukka

A rising voice in textile-based sculpture, Samuel Nnorom creates arresting installations from cut and knotted upcycled Ankara wax fabric. His signature clusters of fabric spheres evoke layered complexities of community life and social structure. Reimagining the notion of "social fabric," Nnorom explores how identities and histories are interwoven to build collective cohesion. In *Ikpa Nkata (Conversation)*, fabric becomes both medium and metaphor, celebrating connection, exchange and dialogue.

2025 Highlights

- *Plonger dans l'univers du Vaudou*, Fondation Blachère, Bonnieux, France, (until Sept. 2025)
- *Eye of the Earth*, solo exhibition, Textile Museum of Canada (Dec. 2024 – May 2025)
- *WAX*, musée de l'Homme, Paris, Group exhibition, (Feb. 5 – 8, Sep. 2025)

Backgrounds and Institutional Presence

Nnorom was named the overall winner of the annual international *Art for Change Prize*, (2022), selected from over 2,500 entries across 130 countries. He is founder and director of the Ulo Nka Residency in Nsukka. Nnorom holds a master's in Sculpture from the University of Jos and has completed residencies at G.A.S. Foundation, (Yinka Shonibare), in the UK and South Africa.

SOLY CISSÉ (1969, Senegal), lives and works in Normandy, France

Cissé's work is rooted in a critical and expansive worldview, addressing the contemporary issues at the heart of our societal debates. His practice transcends disciplinary boundaries, encompassing painting, sculpture, drawing, and installations.

Through these mediums, Cissé explores the interplay of ecological, economic issues, as well as shared human values, in an increasingly multipolar world. The presentation emphasizes not only the richness of Cissé's oeuvre of works but illuminate the 'grand theme' of all his work: that of human interaction within the fragile global ecosystem. All components of the *Natural World*: animal, vegetable in an inextricable link with human being can describe almost his whole work

2025 Highlights

- *Art Moderne et Contemporain African*, exhibition, CBH, Genève, Oct.– Nov. 2025
- Publication: *Soly Cissé: Art Beyond All Limits*, The Art Momentum, (Feb. 2025)
- Art in Embassies, U.S. Embassy, Dakar (2024–2025).

Backgrounds and Institutional Presence

A standout figure in the exhibition “Cissé, a Legend on a Quest” at the 2022 Dakar Biennale, Cissé has firmly established himself as one of the leading voices in contemporary art. His work is part of major public and private collections, including:

- Centre Pompidou (France)
- Fondation Blachère (France)
- Residence Black Rock by Kehinde Wiley (Dakar)
- MACMA – Musée d'Art et de Culture de Marrakech (Morocco)
- Espace Senghor (Verson, France)
- Collection Eiffage (Dakar).

Cissé graduated at the School of Fine Arts, Dakar (1996) and from the School of Graphic Research (ERG), Brussels (1997).

WOLE LAGUNJU (1966, Nigeria), lives in North Carolina (US)

Wole Lagunju is associated with the Onàïsm, a contemporary movement emerging from the Ife art school that reinterprets the decorative traditions Yoruba- culture, a cultural sphere spanning from southern Togo to southwestern Nigeria. His work, heavily influenced by fashion features Black models set against vibrant backgrounds inspired by traditional Yoruba textile patterns.

In a dynamic interplay of cultural hybridity, the challenges of globalization, and references to an art history long shaped by Eurocentrism, Lagunju interrogates colonial oppression and power structures in a cutting-edge artistic language. His figures, dressed in psychedelic outfits and adorned with Yoruba masks, bridge past and present, evoking the mythical narratives of their cultural heritage.

2025 Highlights

- *Flora in Contemporary Art and Culture*, Saatchi Gallery, London, (Feb. – May, 2025)

Backgrounds and Institutional Presence

Lagunju has garnered increasing institutional recognition, with acquisitions by the New Orleans Museum of Art, (NOMA), 2025; The Saint Louis Art Museum (2023); The Toledo Museum of Art, (2024) and The Diplomatic Missions in Lagos.

Lagunju's graduated in graphic design at the University of Ife (now Obafemi Awolowo University).