

POCKET SIZE PAINTINGS

Materials and Small Scale: Potency of the Miniature"

Paterne Dokou • Armin Kane • Soly Cissé Sheila Fuseini • Seyni Awa Camara

Five artists, a common approach, a shared social consciousness: exploring the expressive power of materials through small-scale works as spaces of intensity. Leather, textiles, rubber, clay, and paper interact with salvaged materials: tires, flip-flops, art magazines and recycled clothing. Each of these materials reveals the gesture that transforms it.

In their leather scraps, **Sheila Fuseini's** *Pocket Size Paintings*, amplify the revelatory power of the "tiny." **Armin Kane's** recycled textiles explore the potential for unification fractured communities. **Paterne Dokou** scarifies rubber into skin, symbolically identity. **Seyni Awa Camara** shaped clay to the shamanic beliefs of Casamance. In charcoal or red chalk, **Soly Cissé's** graphic work composes a vast politico social satire, while his collages on pages from art magazines question the visibility of African artists in major Western media.

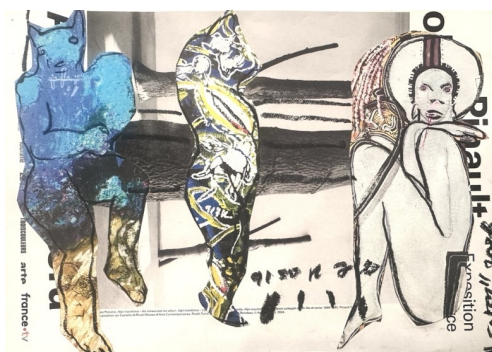


SEYNI AWA CAMARA (1940-2026, Senegal)

Rooted in the Diola culture of Casamance, Seyni Awa Camara's work is grounded in an animist world dominated by forest spirits and ancestral rituals. Her terracotta "Maternities," far more than mere sculptures, resemble mystical healing figures born of an inner necessity within a polygamous and patriarchal context. Imbued with a protective and therapeutic dimension, they strike a major contemporary chord at the 61st Venice Biennale, in Koyo Kouoh's exhibition "In Minor Keys". (Giardini, May 9 - November 22, 2026).

Famille, 2019, clay, 150 x 45 x 35 cm © Galerie Chauvy

SOLY CISSÉ (1969, Dakar, Senegal)



Collages on Art Magazine PagSoly Cissé reappropriates standard-sized art magazine pages (21 x 29.7 cm), that divert from their editorial functions, transforming them from their editorial purpose into original works of art. The artist sums up this act of defiance with the statement: "We, too, have the right to be part of this story."

Recently, the artist has been reusing elements from his earlier collages, exploring through this self-referential practice, he continuity of his artistic language while simultaneously renewing it. Like a palimpsest, the layers of past works give rise to new forms that allow him to revisit his own artistic journey.

ARMIN KANE (1965, Dakar, Senegal)



At the heart of his practice, the artist reimagines textiles with a social and political dimension inspired by the relational philosopher Martin Buber's ideas on transmission, reciprocity, and contemporary divisions. By assembling used textiles, which carry cultural memories and lived experiences, the artist transforms dispersion into connection and fragmentation into the possibility of unity. With "L'Être en chiffres," Armin Kane makes human presence perceptible without direct figurative representation. Fragments of fabric assembled with visible topstitching in irregular grids, bearing letters and numbers: these are all signs that compose a fragmented portrait, presence, history, and visibility in the face of invisibilization.

Textile becomes a fabric of relationships, transmission, reciprocity, collective memory, where the individual meets the collective and where being is reconstructed through connection

PATERNE DOKOU (1993, Cotonou, Benin)



Paterne Dokou has developed a unique practice he calls "Cut and Paste." He repurposes the rubber from used flip-flops, which was once used to seal gasoline jerrycans in the contraband trade. Using this material steeped in history, he crafts an economic and social critique with strong political implications that is directly embedded in the material itself. By slashing

the rubber glued onto burlap, the artist creates a symbolic skin that evokes that of the Xwéda, a people from southern Benin, whose scarifications inscribe the traces of history and collective bond onto the body. The material takes on a dual meaning: an extension of the body and a living trace of a legacy for the artist, who draws on his own history, he himself bearing these scarifications, but also an imprint of a broader collective experience in which the medium becomes the message. Paterne Dokou's approach explores cultural identity, collective memory, ecology, and art's ability to restore meaning to what was once considered waste.

Série Houe, *Traces*, 2025, 30 x 35 cm – Cut and Paste, caoutchouc sur tulle - © Ambroise Design

SHEILA FUSEINI (Ghana, 1983)



A closer look at Sheila Fuseini's "The World as a Miniature", which subverts the scale of the landscape. Drawing on Gaston Bachelard's ideas about intimate space, the imagination, and the power of the miniature, the artist condenses her *Pocket Size Paintings*, (30 x 20

cm) into small formats that paradoxically open a sense of immensity. The distant becomes near; the small scale intensifies the materiality of the leather scraps. The artist invites us into the places that have shaped her, from the mud-brick house in the northern savannas to the horizons of the Gulf of Guinea where she lives, mapping out an emotional landscape on a human scale that lends a dual meaning to the notion of travel, both geographically and imaginatively.

Pocket Size Paintings Series, Rebirth, 2026, 30 x 35 cm, chutes de cuir sur tulle - © Sheila Fuseini

RELATED EVENTS.

As part of its cultural partnerships in Paris this October, the gallery will be involved in three key events: **Art Drouot District** (QAD), (1-16 October), the **Paris Art Week (CPGA)**, (17-24 October), **Akaa Art Fair**, the Carreau du Temple (23-25 October), fostering connections between artists, collectors, and cultural institutions.

AKAA ART & DESIGN FAIR

October 23 – 25

Collector preview et vernissage

October 22, 2pm -10pm

(sur invitation)

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