



Seyni Awa Camara (1945 - 2026)

I-54 African Art Fair, Somerset House, The Strand, London, WC2R 1LA

Thursday 15TH to Sunday 18TH October 2026

The Gallery of **Everything**, in collaboration with I-54 Contemporary African Art Fair, presents a memorial exhibition dedicated to **Seyni Awa Camara** (1945–2026), bringing together an assembly of more than 15 terracotta sculptures spanning different periods and scales of the Senegalese artist's practice including some of the last works she produced.

The presentation traces **Camara**'s international trajectory back to works dating from the period of her first major European exhibition, the landmark *Les Magiciens de la Terre* at the Centre Pompidou in 1989, through to later works in a practice that continued for more than three decades. Among them are historic monumental sculptures standing over two metres high, alongside more intimate works that reveal the remarkable range of a sculptural language developed almost entirely from the artist's home and courtyard in Bignona, Senegal.

Working and firing each sculpture by hand, **Camara** created an extraordinary population of maternal figures, hybrid beings, animals and ancestral spirits. Rooted in Diola traditions yet unmistakably her own, these works draw together lived experience, memory and dream, with recurring ideas of fertility, transformation and protection.

Camara inherited a centuries-old pottery tradition from the women of Basse-Casamance. From the age of six, she learned to work with clay alongside her mother, who made functional objects for local markets. Following a difficult first marriage, during which she stopped making sculpture, **Camara** returned to clay, moving beyond utilitarian forms to develop an extraordinary personal language shaped by lived experience, memory and an expansive dream world.

Motherhood became one of the defining subjects of **Camara**'s work. Throughout her life, she continued to model and fire her sculptures by hand in the courtyard of her home in Bignona, conjuring a visionary universe of hybrid beings, animals, maternal figures and ancestral spirits. Rooted in Diola traditions yet contemporary in form, these densely populated terracottas explore fertility, transformation and protection, collapsing the boundaries between human, animal and spiritual worlds.

Her work is currently included in Koyo Kouoh's *In Minor Keys* at the 61st Venice Biennale, with the late curator quoted as saying: "I would like to have a forest of works by Seyni Awa Camara."

Recent and current presentations include *Expecting: Birth, Belief and Protection* at the Wellcome Collection, London (2025–26); *Project a Black Planet: The Art and Culture of Panafrica* at the Art Institute of Chicago, MACBA and Barbican Art Gallery (2024–26); and *Clay Has Memory: Creative Lineages from Africa* at Princeton University Art Museum (2026–27). Her work is held in collections including Tate, London (enabled by the Gallery of Everything); National Museum of Art, Architecture and Design, Oslo; Fondation Cartier pour l'art contemporain, Paris; Fondation Louis Vuitton, Paris; Royal Ontario Museum, Toronto; and MACAAL, Marrakech.

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The installation at I-54 includes a screening and dedicated talk about the artist's life and work, with more details to follow. For more information please contact I-54.

Selected Exhibitions:

Clay Has Memory: Creative Lineages from Africa, Princeton University Museum, 2026–27
In Minor Keys, 61st Venice Biennale, Central Pavilion, Venice, 2026
Expecting: Birth, Belief and Protection, Wellcome Collection, London, 2025–26
Project a Black Planet: The Art and Culture of Panafrica, Art Institute of Chicago / MACBA, Barcelona / Barbican Art Gallery, London, 2024–26
In Brilliant Light, Wereldmuseum Leiden, 2023–24
Louise Bourgeois: Imaginary Conversations, National Museum, Oslo, 2023
Les Flammes – L'âge de la céramique, Musée d'Art Moderne de Paris, 2021
Ex-Africa, Musée du quai Branly, Paris, 2021
Alpha Crucis, Astrup Fearnley Museum, Oslo, 2020
Africa? Una Nuova Storia, Rome, 2009–10
Why Africa?, Pinacoteca Agnelli, Turin, 2007–08
100% Africa, Guggenheim Bilbao, 2006–07
African Art Now, Museum of Fine Arts, Houston, 2005
Plateau of Humankind, 49th Venice Biennale, Venice, 2001
Africa Hoy, CAAM / Groninger Museum / Mexico City, 1991–92
Les Magiciens de la Terre, Centre Pompidou, Paris, 1989

Collections:

Tate, London
National Museum of Art, Architecture and Design, Oslo
Fondation Cartier pour l'art contemporain, Paris
Fondation Louis Vuitton, Paris
Royal Ontario Museum, Toronto
MACAAL, Marrakech
Foundation Zinsou, Benin
Fondation Blachère, France
Musée Théodore Monod d'Art africain, Dakar
Fenix, Rotterdam



Installation view, *In Minor Keys*, the 61st International Art Exhibition of La Biennale di Venezia, 2026



Installation view, *The Divine Theatre of Seyni Awa Camara*, The Gallery of Everything, 2024



Seyni Awa Kamara Articles and Reviews:

[Eva Barois de Caemel, "Tale of Tales: Seyni Awa Camara," Mousse Magazine \(2023\)](#)

[Maureen Murphy, "Seyni Awa Camara, The Power of Modeling," MoMA Magazine \(2024\)](#)

[Carla Gueye, "Mother of the Earth: Carla Gueye with Seyni Awa Camara," AWARE: Archives of Women Artists, Research and Exhibitions \(2026\)](#)

[Ayanna Dozier, "Seyni Awa Camara's Awe-Inspiring Sculptures," Artsy \(2022\)](#)

["Seyni Awa Camara, Senegalese Clay Sculptor \(1945–2026\)," Art Review \(2026\)](#)

The Gallery of Everything is London's first commercial space dedicated to artists and makers beyond the cultural mainstream.

The Gallery of Everything displays self-taught, art-brut, spiritualist, vernacular and other non-academic material from the 19th century to the present day, alongside contemporary artworks by diverse creators of every colour, class, gender, race and neurology.

The gallery's programme includes group and solo exhibitions, art fairs, talks, readings and happenings.

For further information and available works, please contact the gallery at [**ge@gallevery.com**](mailto:ge@gallevery.com).