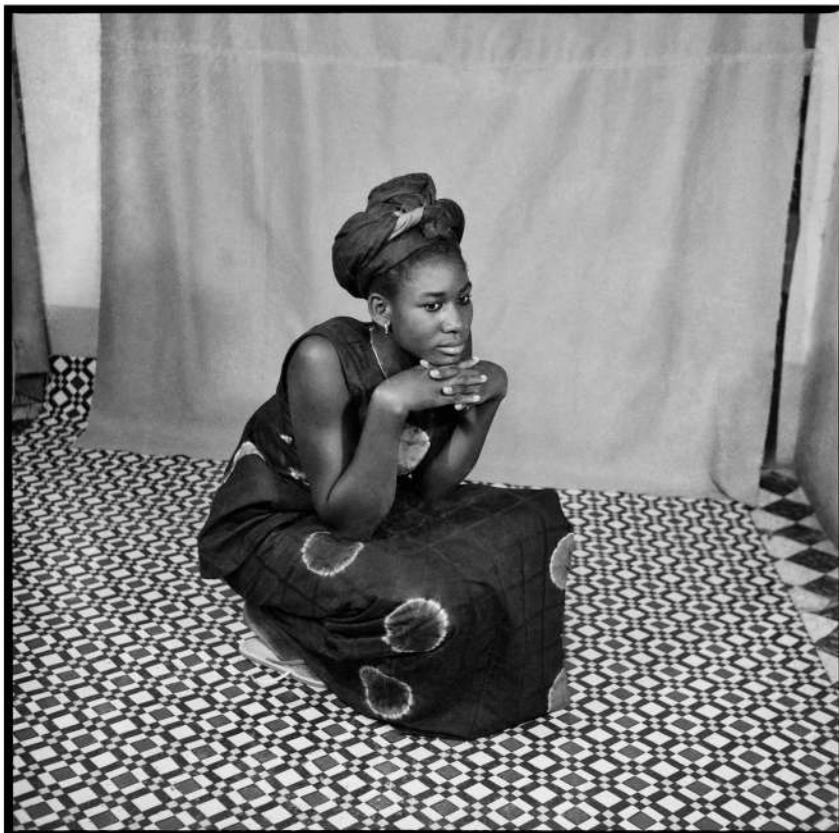


# Meeting at the Volta

Sanlé Sory / Kyle Weeks



Sanlé Sory, *La Pensée Accroupie*, 1983



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Meeting at the Volta is a celebration of two generations of remarkable African photographers, Sanlé Sory (b. 1943, Burkina Faso) and Kyle Weeks (b. 1992, Namibia). The title refers to the Volta River that runs through both Burkina Faso and Ghana, where Weeks works, connecting the countries.

Though representative of cultures decades apart, Sory and Weeks find common ground in capturing the energy and urgency of West African youth. Exhibited side by side, viewers can see not only the evolution in style and setting, but the development of photography as a medium. Sory's monochrome analogue shots, often set against painted backdrops, are juxtaposed with Weeks' vivid and stylised work, frequently highlighting aesthetic fragments of Accra's city streets.

Sanlé Sory opened his photographic studio in 1960, the year that Upper Volta, now Burkina Faso, gained independence from France. His unique archive documents the vibrant youth culture of Bobo-Dioulasso, his hometown, in the decades that followed.

Since David Hill Gallery was the first to show Sanlé Sory's photographs in 2017, the work has become globally revered. His prints are now held in the permanent collections of many museums, including the V&A, MoMA, Minneapolis Institute of Art, Art Institute of Chicago, and the North Carolina Museum of Art.

In contrast, Kyle Weeks navigates a new generation of photography and social observation. Capturing his subjects on the streets of Accra, Ghana, Weeks' fascination with the unique creative perspective of Ghana's youth is clear. His 2023 photobook *Good News* catalogues six years of photographs made during frequent visits to Ghana's capital. Through this work, Weeks aims to shed light on the inherent goodness, enthusiasm, and hope that permeates West Africa, as well as the young visionaries who are spearheading art, fashion, and music in Accra today.

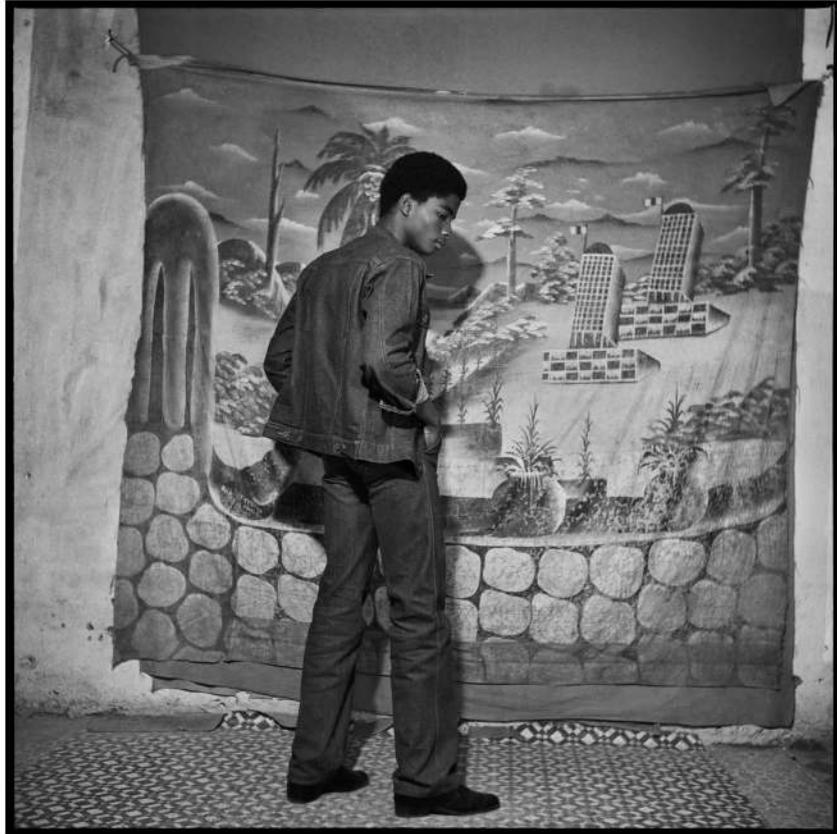
Weeks was the recipient of the 2016 Magnum Prize and was named amongst *The British Journal of Photography's* Ones to Watch in 2019. He has also exhibited at art fairs such as 1-54 and Photo London, and his images have appeared in publications including *i-D*, *Dazed*, *M le Monde*, *The Financial Times*, and *Self Service*.

Meeting at the Volta is produced in conjunction with Galerie Gomis, Brussels, which is showing Sanlé Sory x Kyle Weeks: *Intersections of Africa Youth* until 28th October 2023.

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'Two generations of photographers, displayed side-by-side, powerfully capture the lively energy of West Africa' **Forbes**



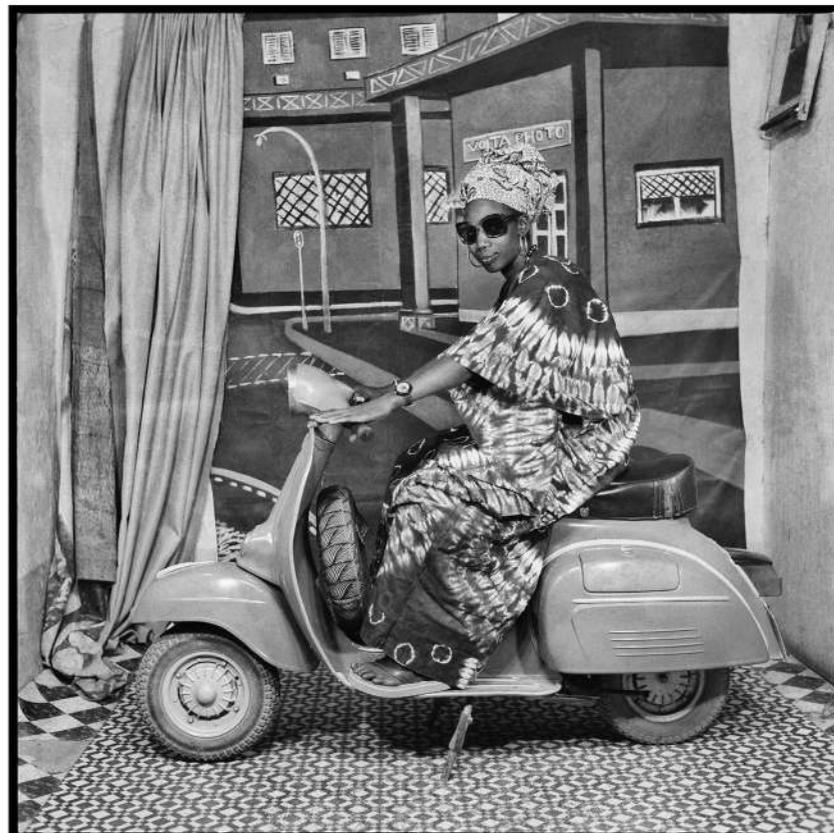
Sanlé Sory, De Dos, en Denim, 1986



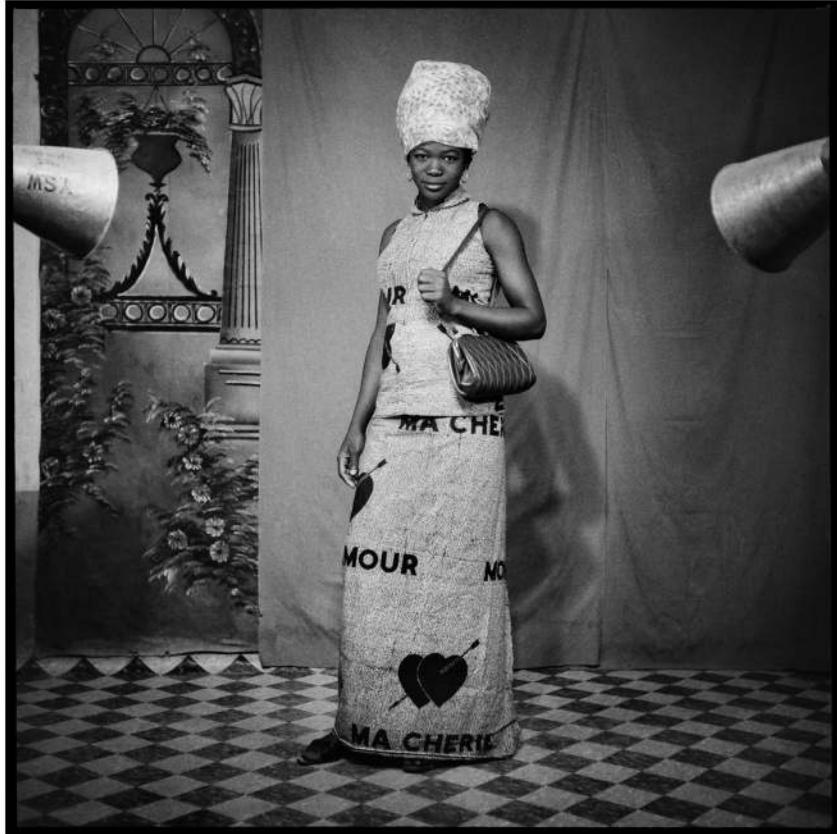
Sanlé Sory, Air Afrique, Nous Voilà!, 1979



Sanlé Sory, Na Dalo, Volta Jazz Bolero, 1973



Sanlé Sory, Jamais Sans ma Vespa, 1980



Sanlé Sory, Mon Amour, ma Chérie, 1966



Sanlé Sory, Au Village, 1975



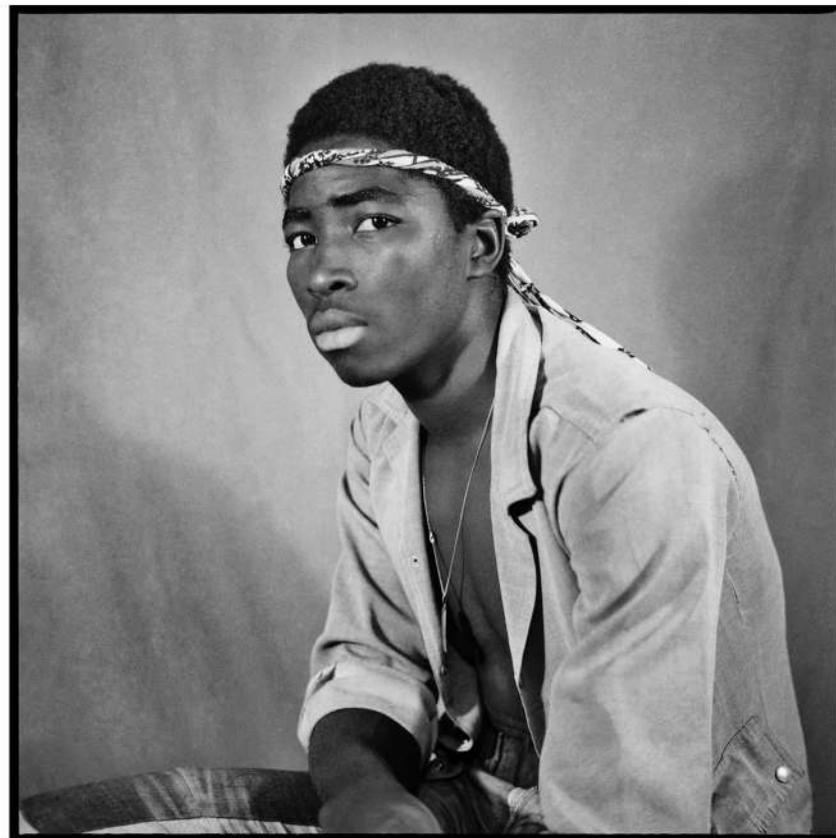
Sanlé Sory, Les Trois Compères, 1977



Sanlé Sory, Bien Chaussés!, 1979

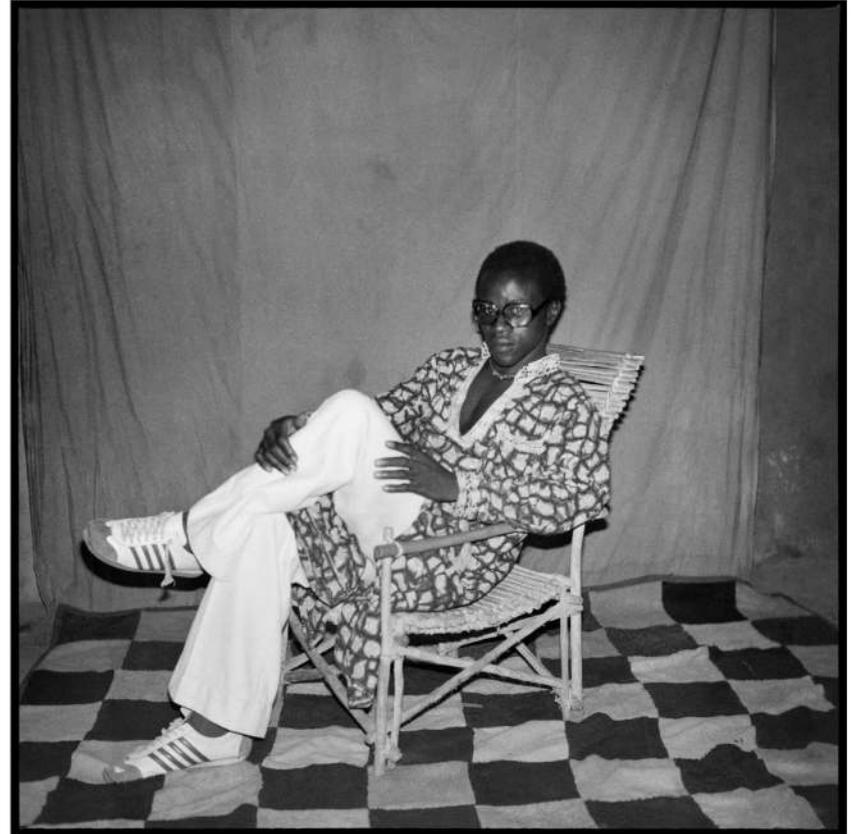


Sanlé Sory, Le Rasta Cool, 1980



Sanlé Sory, Jeunesse Wilila, 1975

‘These people are metropolitan, worldly, and cool, and they vibrate with excitement for a new future.’ **The New Yorker on Sanlé Sory**



Sanlé Sory, Fauteuil Bambou & Souliers à 4 Bandes, 1984



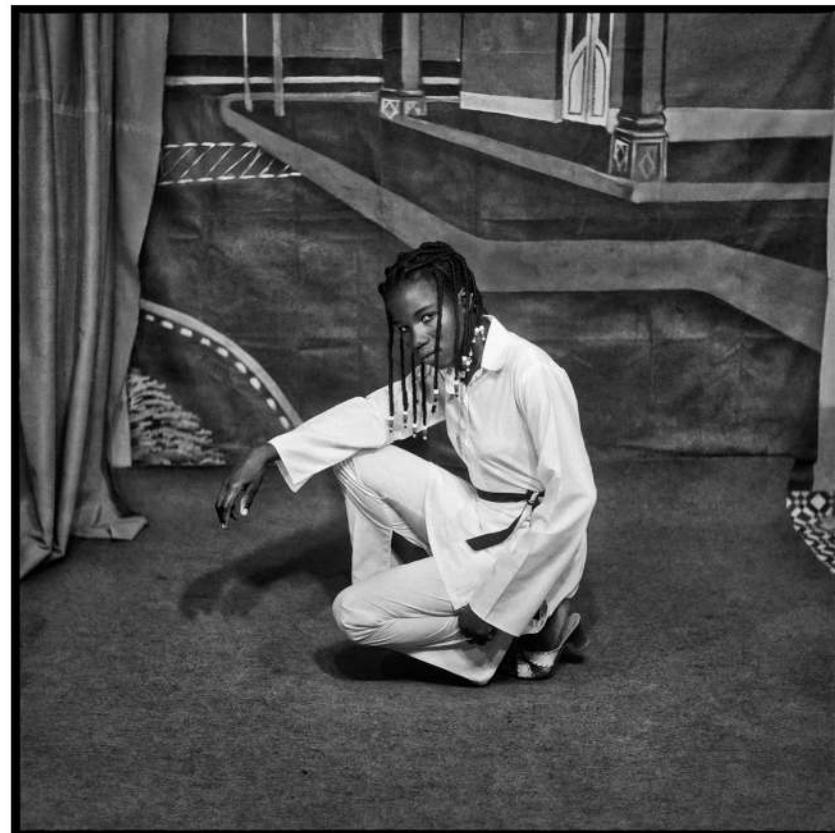
Sanlé Sory, Fleur d'Indigo, 1987



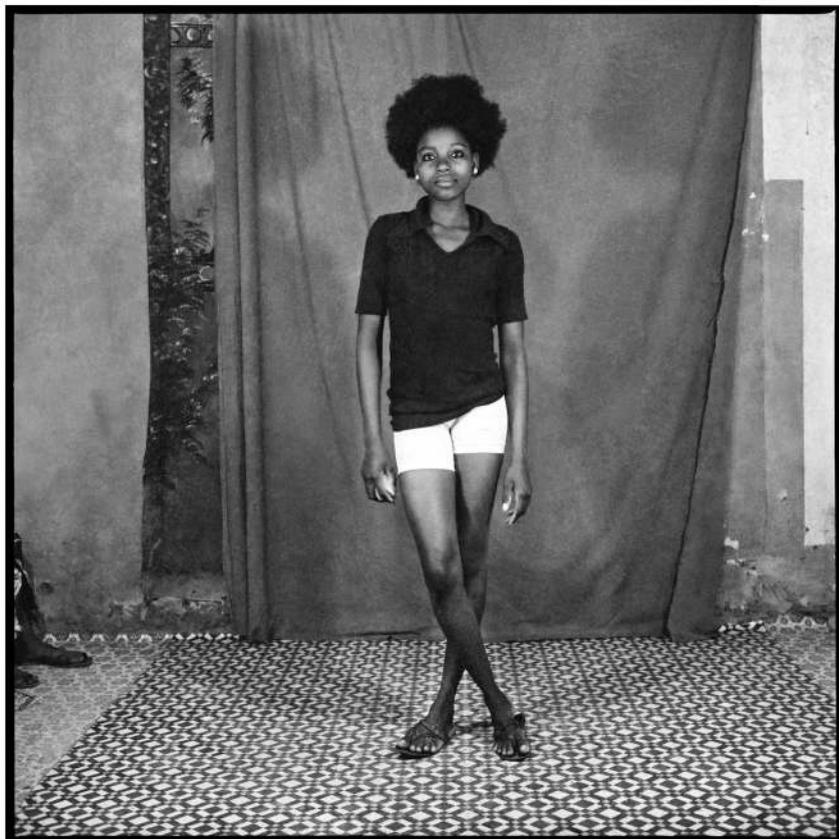
Sanlé Sory, Safiatou, la Jeune Peule, 1976



Sanlé Sory, *Les Deux Villageoises au Pagne*, 1974



Sanlé Sory, *Tresses Shaolin*, 1982



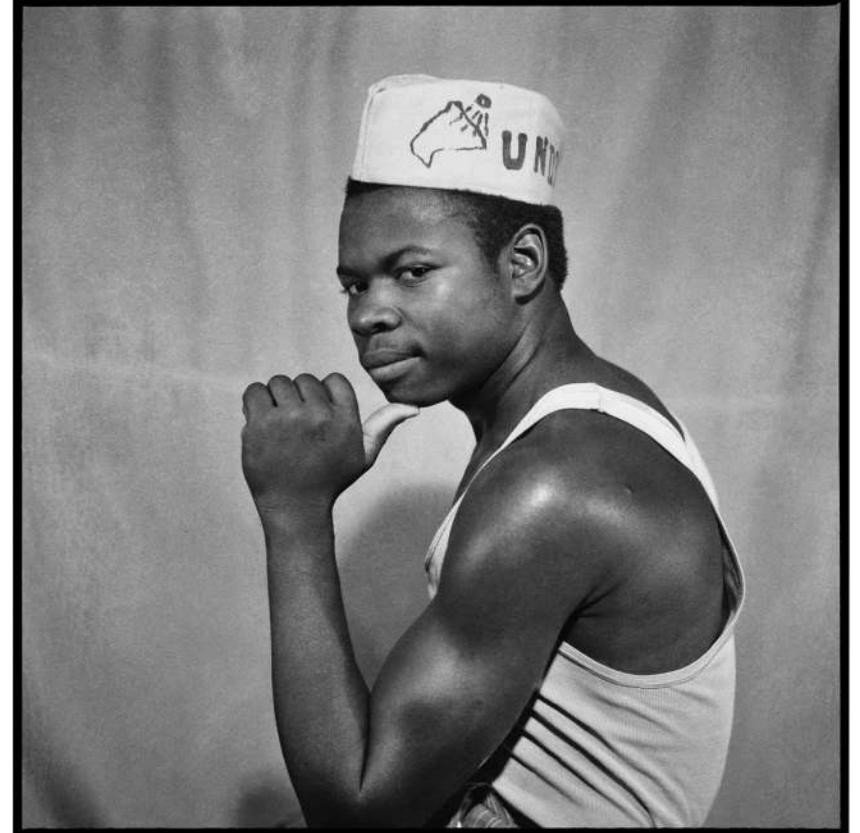
Sanlé Sory, *La Timidité*, 1978



Sanlé Sory, *L'ingénieur du Son*, 1984



Sanlé Sory, *Les Deux Amis au Bananier*, 1979.jpg



Sanlé Sory, *Jeune Militant de l'UNRV*, 1970

“A striking difference between Sanlé’s approach and mine lies in our respective positions within the cultures we document. While Sanlé was an integral part of his community, attracting subjects who actively sought his artistic representation, I, as an outsider, engage with a culture that is not my own.”

**Kyle Weeks, September 2023**



**Kyle Weeks, Spo and Holali, Accra, Ghana, 2021**



Kyle Weeks, Diving Tower, Accra, Ghana, 2020



Kyle Weeks, Shadraq, Accra, Ghana, 2020



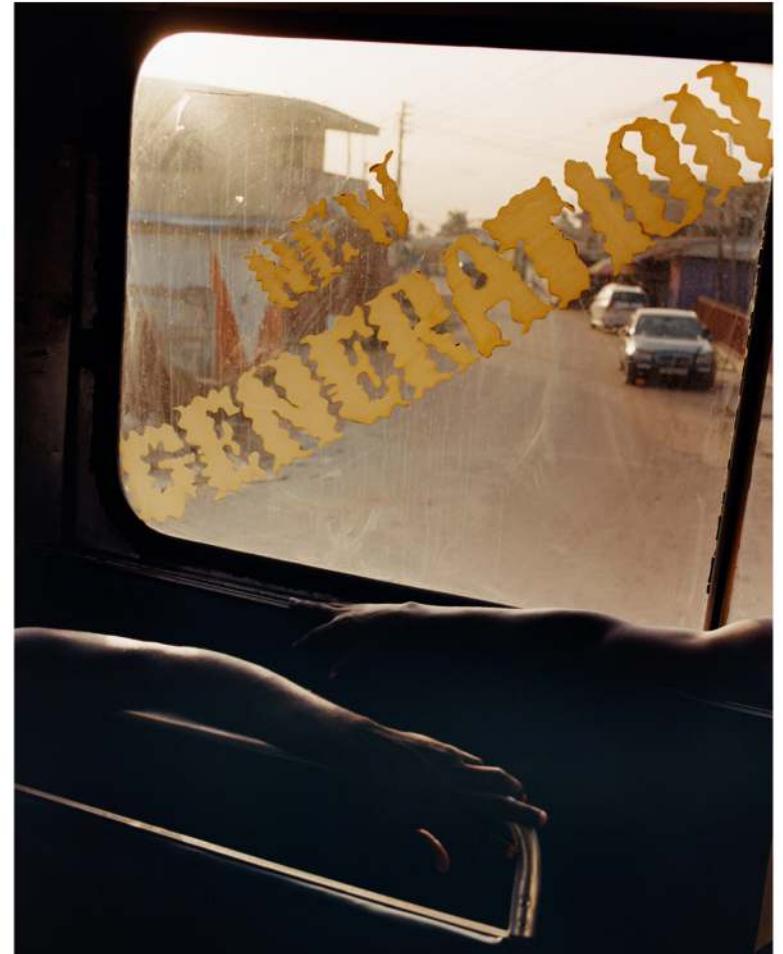
Kyle Weeks, Untitled, Accra, Ghana, 2018



Kyle Weeks, Shatta Beach, Accra, Ghana, 2018



Kyle Weeks, Prince, Accra, Ghana, 2016



Kyle Weeks, New Generation, Accra, Ghana, 2020

## Sanlé Sory

Ibrahima Sanlé Sory (b. 1943) started his photographic career in Bobo-Dioulasso, Upper Volta (today's Burkina Faso), in 1960 – the year his country gained independence from France.

Working with his Rolleiflex twin lens medium format camera, the Volta Photo portrait studio soon became recognised as the finest in the city. Sanlé documented the rapid evolution of a post-colonial Bobo-Dioulasso, the country's cultural and economic capital, portraying the city's inhabitants with the wit, energy and passion that epitomises Voltaic photography's golden age.

Sory's photographs were featured in the recent *Auto Photo* exhibition at Fondation Cartier, Paris, and the Art Institute of Chicago show *Volta Photo: Starring Sanlé Sory and the People of Bobo-Dioulasso*. This significant exhibition brought together over 100 vintage photographs, plus objects from the Volta Photo studio, including illustrated backdrops, studio lighting, cameras and props and was the first solo exhibition of an African photographer's work at a museum in the United States.

In addition to Fondation Cartier and Art Institute of Chicago, Sanlé's work is also held in the permanent collections of the V&A, MoMA, Minneapolis Institute of Art and North Carolina Museum of Art.

*Sory Sanlé – Volta Photo 1965-85* (Reel Art Press 2017), *Sanlé Sory: Volta Photo* (Steidl 2018), *Peuple de la Nuit* (Stanley / Barker 2019).

Hahnemühle Baryta prints

Signed by the artist, numbered and dated in pencil, all on reverse

30 x 30 cm (12 x 12 in.) image in 50 x 40 cm (20 x 16 in.) paper

Edition of 8, plus 2 Artist Proofs

Edition numbers 1 to 4 are £2,500 inc. VAT, unframed  
Edition numbers 5 and 6 are £3,500 inc. VAT, unframed  
Edition numbers 7 and 8 are £5,000 inc. VAT, unframed  
AP #1 is £6,500 inc. VAT, unframed  
AP #2 is £7,500 inc. VAT, unframed

50 x 50 cm (20 x 20 in.) image on 65 x 60 cm (25.5 x 23.5 in.) paper

Edition of 6, plus 2 Artist Proofs

Edition numbers 1 to 3 are £5,000 inc. VAT, unframed  
Edition numbers 4 and 5 are £7,500 inc. VAT, unframed  
Edition number 6 is £10,000 inc. VAT, unframed  
AP #1 is £11,500 inc. VAT, unframed  
AP #2 is £12,500 inc. VAT, unframed

## Kyle Weeks

Born and raised in Namibia, Kyle Weeks (b. 1992) is an interdisciplinary photographer whose work explores questions of cultural transformation, social identity, and self-expression. Subverting photography's normative conventions, upending the historical power dynamics of picture-taking, and honouring the authenticity of his subjects represent key aspects of his practice.

Since graduating with a BA in Photography in 2013, Weeks has pursued multiple personal projects – culminating in a range of publications and exhibitions – alongside various commissions and editorial assignments. A consistent visual language, characterized by a unique brand of portraiture, unites, and informs Weeks' work in both contexts.

A recipient of the Magnum Prize in 2016, and named amongst The British Journal of Photography's Ones to Watch in 2019, Weeks has also exhibited at art fairs internationally, from Photo London and Unseen Amsterdam to 1-54 Contemporary African Art Fair. His images have appeared in a range of leading publications, including i-D, Dazed, M le Monde, Self Service, Another Man, WSJ, and Time Magazine.

Fujifilm C type DPII high gloss prints

Signed by the artist, numbered and dated on label on reverse

60 x 47.5 cm paper, no border

Edition of 3, plus 2 Artist Proofs

Edition #1/3 is £3,000 inc. VAT, unframed

Edition #2/3 is £4,000 inc. VAT, unframed

Edition #3/3 is £5,000 inc. VAT, unframed

100 x 79.5 cm paper, no border

Edition of 3, plus 2 Artist Proofs

Edition #1/3 is £5,000 inc. VAT, unframed

Edition #2/3 is £6,000 inc. VAT, unframed

Edition #3/3 is £7,000 inc. VAT, unframed



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