CITIZEN of ARTS

PRESS KIT



GALERIE CA · OFF OF THE 16TH DAKAR BIENNALE

Two venues, two perspectives

Fondation Léopold Sédar Senghor · La Tribü — 19 November – 19 December 2026

(ANTI)FRAGILITE OFF

CONTENTS

In this press kit

01	The House	03
02	Two venues, two perspectives	04
03	Que reste-t-il alors de ce qui nous atteint ?	05
04	The artists of the Fondation	08
05	Lettre à… Des formes pour habiter ce qui demeure	11
06	The curator	14
07	Press images	15
08	Practical information	16

“In the breaches of the world, other ways of being, of having been, and of becoming were already taking shape.”

JAIMY-LEE VILO ROCHEFORT, CURATOR

01 · THE HOUSE

Citizen of Arts, the art of dwelling in the African world

Founded by Mame Marème Fall, Citizen of Arts is a pan-African house where art, design and the art of dwelling answer one another.

Studio CA

designs places to live and work.

Collection CA

publishes objects shaped with artisans from across the continent.

Galerie CA

supports artists, composes exhibitions and carries narrative, exhibition and transmission.

HABITER AFRICAIN · DWELLING AFRICAN

A work reveals its full strength when it meets the life around it, and an interior is recognised by the memory it holds.

Its conviction has a name: Habiter Africain. It links creation, matter and memory. In 2025, Galerie CA opened its first exhibition at La Tribü; in 2026, it joins the OFF of the 16th Biennale of Contemporary African Art in Dakar with two group exhibitions.

FOUNDER

Mame Marème Fall

CURATION AND EXHIBITION DESIGN

Jaimy-Lee Vilo Rochefort

02 · TWO VENUES, TWO PERSPECTIVES

One reflection, two ways of listening to matter

Both exhibitions arise from a shared reflection on (anti)fragility, the force through which a form transforms on contact with what reaches it. Matter remembers: it keeps the gestures, pressures and uses that have passed through it, and already carries within it the first signs of a new form.

FONDATION LÉOPOLD SÉDAR SENGHOR · PLATEAU

Que reste-t-il alors de ce qui nous atteint ?

What, then, remains of what reaches us? In the rooms of the Fondation, the exhibition unfolds in four sequences. Matter passes through fire, separation and uncertainty, then reclaims itself. Repair becomes a language.

Boubou Ndiaye · Valérie John · Diana Tuillier · Raphaëlle Hayot · Alain Joséphine · Fahamu Pecou

19.11 — 19.12.2026

LA TRIBÜ · DAKAR

Lettre à… Des formes pour habiter ce qui demeure

Letter to… Forms to inhabit what remains. In a space already inhabited by furniture, textiles and everyday objects, the works meet the life around them. A familiar surface becomes a question, a material reveals its memory.

Valérie John · Diana Tuillier · Nwabisa Ntlokwana · Alain Joséphine · Raphaëlle Hayot · Boubou Ndiaye

19.11 — 19.12.2026

03

FONDATION LÉOPOLD SÉDAR SENGHOR · DAKAR, PLATEAU

Que reste-t-il alors de ce qui nous atteint ?

What, then, remains of what reaches us? A group exhibition led by Mame Marème Fall, curated and designed by Jaimy-Lee Vilo Rochefort. Six artists, four sequences, one movement of reclaiming.

CURATORIAL STATEMENT · EXCERPTS

Repair becomes a language

“What if fragility were not the weakness we seek to hide, but the very site of a transformation? What if, in the breaches of the world, other ways of being, of passing on and of dwelling were already taking shape?”

“(Anti)fragility is born in this interstice: where the shock does not condemn the form but forces it to move; where rupture becomes the beginning of a new grammar; where what seemed to reach its end is suddenly charged with another becoming.”

“For matter remembers. It keeps the pressures, gestures, wounds and uses that have passed through it. It bears the marks of a past, but also the first signs of a form still seeking to come into being.”

“From the break, the seam is born. From the fragment, a new unity. From the imprint, a memory in motion.”

“To dwell is to compose with what precedes us. It is to recognise traces, to listen to silences and to enter into relation with materials, beings and the living world.”

“Between repair and metamorphosis, (anti)fragility becomes movement. A way of remaining without standing still. Of having been, of being… and of becoming.”

JAIMY-LEE VILO ROCHEFORT, CURATOR · TRANSLATED FROM FRENCH

THE JOURNEY

Four sequences, one metamorphosis

I — Ce qui a brûlé

BOUBOU NDIAYE

What has burned. Clay taken before it knows what it will become: deformed ceramics with a skin of waxed leather, whose fire fixes what the hand allowed to yield.

II — Ce qui a été séparé

VALÉRIE JOHN · DIANA TUILLIER · RAPHAËLLE HAYOT

What has been separated. Woven papers, ceramic imprints and vegetal figures: three ways of drawing together what history had scattered, and of letting its silences be heard.

III — Ce qui pousse dans l'incertitude

ALAIN JOSÉPHINE

What grows in uncertainty. The 2026 canvases, where vegetation comes apart in suspended shards and the gaze, like the body on a hillside, seeks its balance with every step.

IV — Ce qui se reprend

FAHAMU PECOU

What is reclaimed. Taking back the making of images: the right to name, to represent and to imagine what had once been assigned.

BN

SEQUENCE I · WHAT HAS BURNED

Boubou Ndiaye

Born in 1987 in Dakar · resident artist at the Village des Arts · Fondation Senghor · La Tribü

Boubou Ndiaye was born in Dakar in 1987, into a Lebou family, a people of fishermen who read the ocean as others read a book. He chose the earth. A ceramicist and sculptor, resident at the Village des Arts in Dakar, he learned on his own, deepened modelling and throwing alongside other practitioners, then works the vase in order to deform it: its walls hollow and sag, and the surface takes on the look of waxed leather. On this skin, incised motifs evoke scarification, signs of belonging and of power over oneself. Fire fixes what the hand allowed to yield. His ceramics have travelled through the Dakar Biennale, the Grand Théâtre and the Monument de la Renaissance africaine, before reaching Italy in 2019. He also passes on his knowledge through introductory ceramics classes.



SEQUENCE II · WHAT HAS BEEN SEPARATED

Valérie John

Born in 1964 in Fort-de-France · Fondation Senghor · La Tribü

Valérie John was born in Fort-de-France in 1964 and has woven her life between two shores. Trained in visual arts at Université Paris I Panthéon-Sorbonne, she devoted long years of research to the pagne, the wax cloth that dresses bodies and tells of lineages, and moved to Dakar as early as 1983: Senegal became one of her places of belonging and creation. In her hands, salvaged papers become threads, tinted with memory by indigo: she weaves them, transfers them, layers them, like a weaver bent over the loom of remembrance. In 2025, the Centre Pompidou invited her to take part in the exhibition Paris noir. In Dakar, her woven papers inhabit both venues: Écriture(s) liminaire(s), the Murmure mobiles and the carpet Tisser le monde at the Fondation, and the hanging Outre-Mémoire at La Tribü.

DT

SEQUENCE II · WHAT HAS BEEN SEPARATED

Diana Tuillier

Artist and designer · lives and works in Martinique · Fondation Senghor · La Tribü

Diana Tuillier listens to what matter remembers. An artist and designer based in Martinique, she graduated in 2022 from the DNSEP programme of the Campus Caribéen des Arts with the jury's congratulations, and builds her work on three pillars: memory, matter and transmission. Hides, ceramics, resin, photographic archives, textiles and beads gather family stories, the memory of marronnage and the knowledge carried by oral tradition. Her research links Martinique and Côte d'Ivoire, where in 2026 she leads the Matéryo Péyi residency at the Maison N'Zima in Grand-Bassam. At the Fondation, the seven wall pieces of Empreintes keep the trace; at La Tribü, the seven Koulées follow matter as it flows and then sets.

RH

SEQUENCE II · WHAT HAS BEEN SEPARATED

Raphaëlle Hayot

Born in 1980 in Martinique · lives and works in Fort-de-France · Fondation Senghor · La Tribü

Raphaëlle Hayot inhabits a garden, and that garden inhabits her work. Born in Martinique in 1980, she lives and works in Fort-de-France. A graduate in printmaking from the École nationale supérieure des Arts décoratifs in Paris, followed by a post-graduate degree in publishing and press, she weaves together drawing, watercolour, printmaking and painting. Her figures enter the vegetation, learn its language and find there the memory of their ancestors, while the white of the paper breathes between the forms. A long-time teacher at the Campus Caribéen des Arts, shown notably at the Fondation Clément, she brings to Dakar works from 2026, including Sans rien cueillir, Sans rien fouler and Les belles heures.



SEQUENCE III · WHAT GROWS IN UNCERTAINTY

Alain Joséphine

Born in 1968 in Fort-de-France · grew up in Rivière-Pilote · lives and works in Guadeloupe · Fondation Senghor · La Tribü

Alain Joséphine was born in 1968 in Fort-de-France and grew up in Régale, in the commune of Rivière-Pilote, in the south of Martinique, in the hollow of hills that face each other like two old men in eternal conversation. That landscape would become his language. Trained at the École des Beaux-Arts et des Arts décoratifs in Bordeaux, he settled in Guadeloupe in 1998, carrying his island with him as one carries a song learned in the cradle. Saxophonist, composer and poet, he paints to the rhythm of jazz: colour streams, leaps, hangs suspended, then yields to the hand. From the Fondation Clément, which devoted Régale to him in 2025, to the fairs of London, Maastricht and New York, his painting has won over the world while remaining faithful to the hills of his childhood. In Dakar, his 2026 canvases inhabit both venues.

FP

SEQUENCE IV · WHAT IS RECLAIMED

Fahamu Pecou

Born in 1975 in Brooklyn · lives and works in Atlanta · Fondation Senghor

Fahamu Pecou was born in Brooklyn in 1975, as New York was witnessing the birth of hip-hop, and settled in Atlanta, where his painting took flight. A graduate of the Atlanta College of Art in 1997 and a doctor of Emory University in 2018, he is at once painter, performer and scholar. By reclaiming the codes of art history, popular culture and hip-hop, he takes back the making of the images that confined Black male bodies. Irony becomes a weapon, and self-affirmation a conquest. Founding director of the African Diaspora Art Museum of Atlanta, he has seen his works enter the Smithsonian, the High Museum of Art and the Nasher Museum of Art. At the Fondation Senghor, his painting returns to every face its crown.

05

LA TRIBÜ · DAKAR

Lettre à…
Des formes pour habiter ce qui demeure

Letter to… Forms to inhabit what remains. A group exhibition led by Mame Marème Fall, curated and designed by Jaimy-Lee Vilo Rochefort. Six artists, in a space already inhabited by forms.

CURATORIAL STATEMENT · EXCERPTS

Inhabiting what remains

“At La Tribü, the works enter a space already inhabited by forms. Furniture, textiles and objects maintain an everyday relationship with the body there: they welcome a gesture, answer a use, organise a way of being in space.”

“Lettre à… takes this setting as its starting point. What does a work reveal when it comes to take its place beside these familiar presences?”

“Here the work keeps all its rigour. Its closeness to objects of use can unsettle the obvious, make a surface less familiar, open a question where the gaze once passed without pausing.”

JAIMY-LEE VILO ROCHEFORT, CURATOR · TRANSLATED FROM FRENCH

WORKS ON VIEW

Valérie John
The hanging Outre-Mémoire, woven papers

Diana Tuillier
Seven Koulées, sinuous forms and passages of light

Nwabisa Ntlokwana
Eight works from the Pixelated series, leather and wood

Alain Joséphine
ST 364, acrylic on canvas, 2026

Raphaëlle Hayot
Two drawings where vegetation flourishes

Boubou Ndiaye
A ceramic sculpture

FEATURED ARTIST AT LA TRIBÜ

Nwabisa Ntlokwana



Born in 1988 in Durban · lives and works in Johannesburg · La Tribü

A sculptor, she explores three territories that intertwine like the strands of a rope: motherhood, identity and matter. She works leather and wood, often gleaned, which she leaves to dry and age in the studio before taking them up again. Her works thus absorb their former lives as the earth absorbs the rain.

In the series Pixelated, rectangles of leather repeat and arrange themselves like the pixels of a photographic image. Leather, a material born of the living, carries what remains after the rite that binds us to the ancestors. Assembled, these fragments compose surfaces where photography becomes tangible, as if one could at last touch a memory.

> “The pixel is my tribute to my mother: the grid was hers before it was mine.”
>
> NWABISA NTLOKWANA

Her work has been shown in Johannesburg and Cape Town, from the Melrose Gallery to the Iziko Museum. In 2026, she became the first laureate of the DLO Energy Resources Group Artist Prize, an acquisition prize awarded at the RMB Latitudes Art Fair.

Jaimy-Lee Vilo Rochefort



Curator and exhibition designer · Les Trois Quarts

> "Our inheritance was left to us by no testament."
>
> RENÉ CHAR, QUOTED BY JAIMY-LEE VILO ROCHEFORT

Born in Martinique, Jaimy-Lee Vilo Rochefort is a curator and exhibition designer. Her practice holds the legacies of the Renaissance and of Surrealism in tension, questioning identities, representations of the self and inner landscapes. Creole Surrealism, through dream, the marvellous and hybridity, opens for her a passage towards the historical, social and sensory realities of the Creole world.

Trained in design at Créapole, then in art expertise and the art market at IESA in Paris, she worked in press relations at the Musée d'Orsay, in picture research at Beaux Arts Magazine, in galleries, at international fairs, in auction houses and in mediation at the Fondation Clément. The thought of Aimé and Suzanne Césaire, Léopold Sédar Senghor, Édouard Glissant and Patrick Chamoiseau accompanies her research.

At Tropiques Atrium, the national stage of Martinique, she curated and designed Empreintes, les strates de l'invisible mémoire by Diana Tuillier in 2023, then Hymne à l'amour, récolte de l'intime by Eymric Moderne, known as Moey, in 2024. Through Les Trois Quarts, she develops art advisory and curatorial work, and supports artists including Valérie John.

In 2026, her collaboration with Citizen of Arts leads her to conceive two exhibitions for the OFF of the Dakar Biennale. At the Fondation Léopold Sédar Senghor, a venue she chose to engage with, Que reste-t-il alors de ce qui nous atteint ? offers a reading through matter of the edition's theme, (Anti)fragility. At La Tribü, Lettre à… carries this research into lived space.

Images available in high definition

Alain Joséphine

ST 360, ST 357, ST 356, 2026 · acrylic on canvas, 140 × 140 cm
ST 347, 2026 · acrylic on canvas, 200 × 145 cm
ST 364, 2026 · acrylic on canvas, 95 × 110 cm
Portrait of the artist

Valérie John

Écriture(s) liminaire(s) · woven papers, transfers and illuminations
Murmure · three mobiles, woven papers and gold illumination
Tisser le monde · carpet
Outre-Mémoire · woven papers

Diana Tuillier

Empreintes, les quatre couches de la mémoire, 2022 · ceramic, glazed porcelain, wood, rebar
Les Koulées

Nwabisa Ntlokwana

One with Thread, 2025 · The patchwork promise, 2026
Birthmark, 2026 · Egameni lezinyanya, 2026
Pixelated series, leather offcuts

Fahamu Pecou

Mask Off · H•E•I•R · A Sense of Somebodiness · Not Like Us

Boubou Ndiaye

Ceramics

Raphaëlle Hayot

Granjou, Sans rien cueillir, Zeb vivan, Sans rien fouler, 2026 · watercolour, graphite and coloured pencil on paper, 50 × 60 cm
Les belles heures, Les belles heures (midi), 2026 · oil on canvas, 90 × 120 cm

Images are provided on request from Galerie CA. Every reproduction carries the artist's name, the title of the work and the credit "Courtesy Galerie CA, Citizen of Arts".

See you in Dakar

DATES	19 November – 19 December 2026
VENUES	Fondation Léopold Sédar Senghor, Dakar Plateau La Tribü, Dakar
OPENINGS	One evening at each venue, by invitation
LED BY	Mame Marème Fall, founder of Citizen of Arts
CURATOR	Jaimy-Lee Vilo Rochefort (Les Trois Quarts), curation and exhibition design
FRAMEWORK	OFF of the 16th Biennale of Contemporary African Art, Dakar

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"To what inhabits us
as much as we inhabit it."

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(ANTI)FRAGILITE
OFF