



MARIAWETTERGREN
GALERIE



ESTELLE YOMEDA

ANIMAL VEGETAL

06.11.25 - 17.01.26

ESTELLE YOMEDA

ANIMAL VEGETAL

Exhibition at Galerie Maria Wettergren, Paris
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WHEN SEEING FEELS LIKE TOUCHING : A ROUND TRIP PARIS - LOMÉ

A quiet, tactile sensitivity seems to breathe from Estelle Yomeda's creations — by their curves that ask to be caressed, in the cords that call for touch. Smoothness and softness reign. A kind of delicate fauna, in the warm hues of wood, quietly makes its way into our interiors: insect-like mirrors in brown Macassar streaked with black cling to the walls. The outside world is destined to enter within, in lighter or darker shades. In Ceylon mahogany, for instance, the grain appears like a revelation — something one could never predict. The reddish-brown of the wood is traversed by veins, deeper or lighter. Royal lingué, a noble species considered “exotic” here in Paris, or melina — also known as white teak, once used for making packing cardboard — are treated like precious jewels. The rigor of form and the attention to color transform them into sensual, sophisticated sculptures. Clearly, hand and eye are equally engaged by these singular objects of harmonious lines. The artist's works thus awaken in us a sense of intimacy, heightened — through the act of polishing — by the experience of touch.

Wood is the artist's chosen material. She sources it in Togo. There, one encounters “sacred woods — or groves—”. Among all living things, the tree is the being through which, in a privileged manner, the divinities reveal themselves. Their generic name, in certain regions, is *ègolmyè* or *tew*: tree. They are conceived as intermediaries between earth and sky — where dwells *èso*, the origin of all seeds, from which the first human descended. These groves mark the place where the human being first touched the earth. In one of them, a small hut shelters an altar: a mound of clay topped with fragments of broken earthen plates. Elsewhere, a tree trunk may serve as altar. An initiatory pilgrimage through these groves — the ancestral lands — marks the passage into adulthood, inscribing the initiate within the terrain and the woods of ancestry. The tree is genealogical. Depending on intention or ritual, the wood may also be burned, darkened by fire. In this Voodoo region, a polychrome animism binds the vegetal, the animal, and the human. The inclusion of the artefact within the vegetal and the animal is the very signature of Estelle Yomeda's design.

To inhabit the world, one must also be inhabited by it. The names of the objects conceived and drawn by Estelle Yomeda, and crafted by Lomé's artisans, bear witness to this. Lomé — the Togolese capital; Sokodé — the largest city in the central region; Aného — a coastal

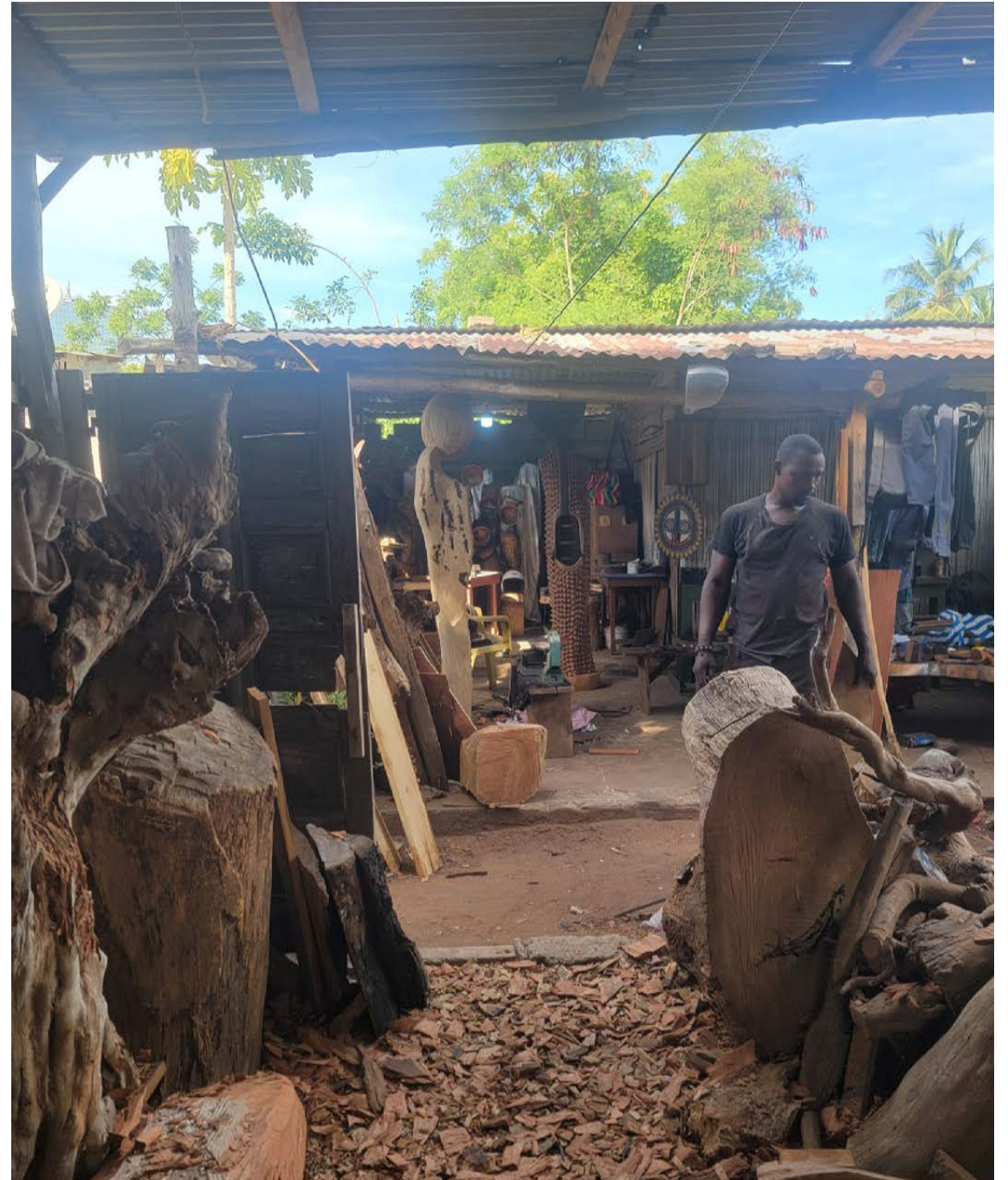


town, once a Portuguese slave-trading post known as Little Popo; Assigamé — the vast market of Lomé. *Afa* recalls the voodoo divination system; *Zo* evokes zoology. Thus, a discreet geography unfolds among the exhibition pieces. A subtle Afropeanization circles back, drifting through the detours of the objects. Without ever quoting identifiable images of classical African art or modern design, Yomeda's work allows buried forms of perception to rise once more to the surface. These intertwine, forming a veil, an inner fabric — a network of associations that reemerges, almost incidentally, in her pieces. In this sense, the artist cultivates an art of memory: one

where context illuminates the creation without dissolving its mystery.

In counterpoint to the stools and the small tables, the mirrors designed by Estelle Yomeda lean toward rhizomatic profusion. Beaded necklaces and the recurring colorful cords that weave through her seats emphasize the importance of bonds and connections. Shells, vegetal fragments, and beads of many kinds adorn the mirror, the quintessential source of reflection. Reflection: from the Latin reflexus, meaning “a turning back,” as though the back-and-forth were our true way of moving forward. The mirrors — bare or adorned — presented here by the artist reflect a kind of bodily unity, which can be perceived in no other way. Their light, delicate ornaments, like their forms, evoke once again the vegetal, omnipresent here. Véyi names, for instance, a bean-shaped mirror — a reference to Togo's emblematic dish of stewed white beans, also called Véyi. Yomeda merges the “natural” and the “cultural,” drawing upon roots that reach across two continents.

The subtlety of Estelle Yomeda's work, combined with the golden-handed mastery of Togolese artisans, flourishes within the Kente Project. Kente — a fabric of strong identity, woven from narrow strips sewn together in vibrant colors and intricate motifs — is elaborated as a language. According to legend, this weave draws its inspiration from the spider's web and its intricate architecture. Kente stands as a symbol of West African heritage





— particularly that of Ghana and Togo — which inspired the *Black Aesthetic*. Within this design of the in-between, at once African and European, kente becomes a laboratory: a space for experimenting with materials, techniques, images, thoughts, memories — and, last but not least, with innovation itself.

— Seloua Luste Boulbina

Philosopher and political scientist, currently associate researcher (accredited to supervise research – HDR) at LCSP, Paris Cité University. Recent publications: *Malaise dans la décolonisation — Terres éparses et îles noires*, Les Presses du réel, 2025, and *Sortir de terre, une philosophie du végétal*, Zulma, 2025.



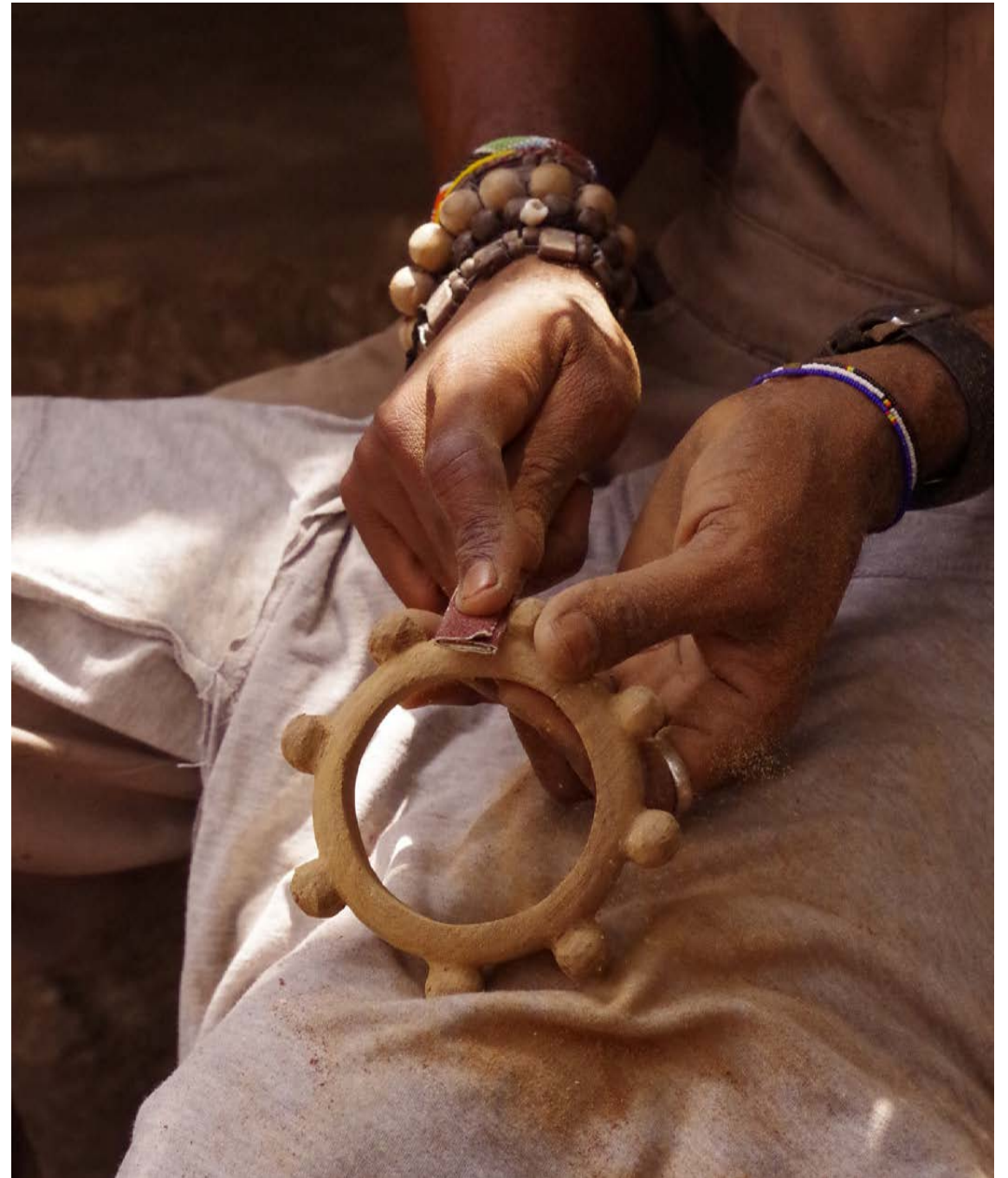






WORKS

EKKO



Ekko I
2021
Melina wood, Cassia Simea wood
Hand sculpted, waxed
Ø 34 x 60 cm
Limited edition of 20 unique pieces







Ekko II
2021
Melina wood, Cassia Simea wood
Hand sculpted, waxed
Ø 34 x 45 cm
Limited edition of 20 unique pieces

ESTELLE YOMEDA
Ekko, 2021 (Detail)



Ekko III
2021
Melina wood, Cassia Simea wood
Hand sculpted, waxed
Ø 34 x 38 cm
Limited edition of 20 unique pieces



ANEHO





Aneho
2023
Neem wood
Hand sculpted, waxed
Ø 39 x 41 cm
Limited edition of 8 unique pieces



Aneho
2023
Neem wood
Hand sculpted, flame finished, waxed
Ø 39 x 41 cm
Limited edition of 8 unique pieces



ESTELLE YOMEDA
Aneho, 2023 (Detail)



Aneho
2023
Neem wood
Hand sculpted, waxed
Ø 39 x 41 cm
Limited edition of 8 unique pieces

SOKODÉ





Sokodé
2023
Neem wood
Hand turned, hand sculpted, waxed
Ø 40 x 40 cm
Limited edition of 8 unique pieces



ESTELLE YOMEDA
Sokodé, 2023



ESTELLE YOMEDA
Sokodé, 2023 (Detail)



Sokodé
2023
Neem wood
Hand turned, hand sculpted, flame finished, waxed
Ø 40 x 40 cm
Limited edition of 8 unique pieces



ASSIGAMÉ





ESTELLE YOMEDA
Assigamé S 2023 (Detail)



Assigamé S
2023
Cassia wood, cotton cordage
Hand sculpted, hand dyed
44.5 x 56 x 34 cm
Limited edition of 8 unique pieces







Assigamé S
2023
Melina wood, cotton cordage
Hand sculpted, hand dyed
43 x 56 x 34 cm
Limited edition of 8 unique pieces



Assigamé S
2023
Melina wood, cotton cordage
Hand sculpted, hand dyed
46 x 56 x 34 cm
Limited edition of 8 unique pieces



ESTELLE YOMEDA
Assigamé S, 2023 (Detail)



Assigamé M
2025

Royal lingué wood, cotton cordage
Hand sculpted, hand dyed
49 x 80 x 34 cm
Limited edition of 8 unique pieces



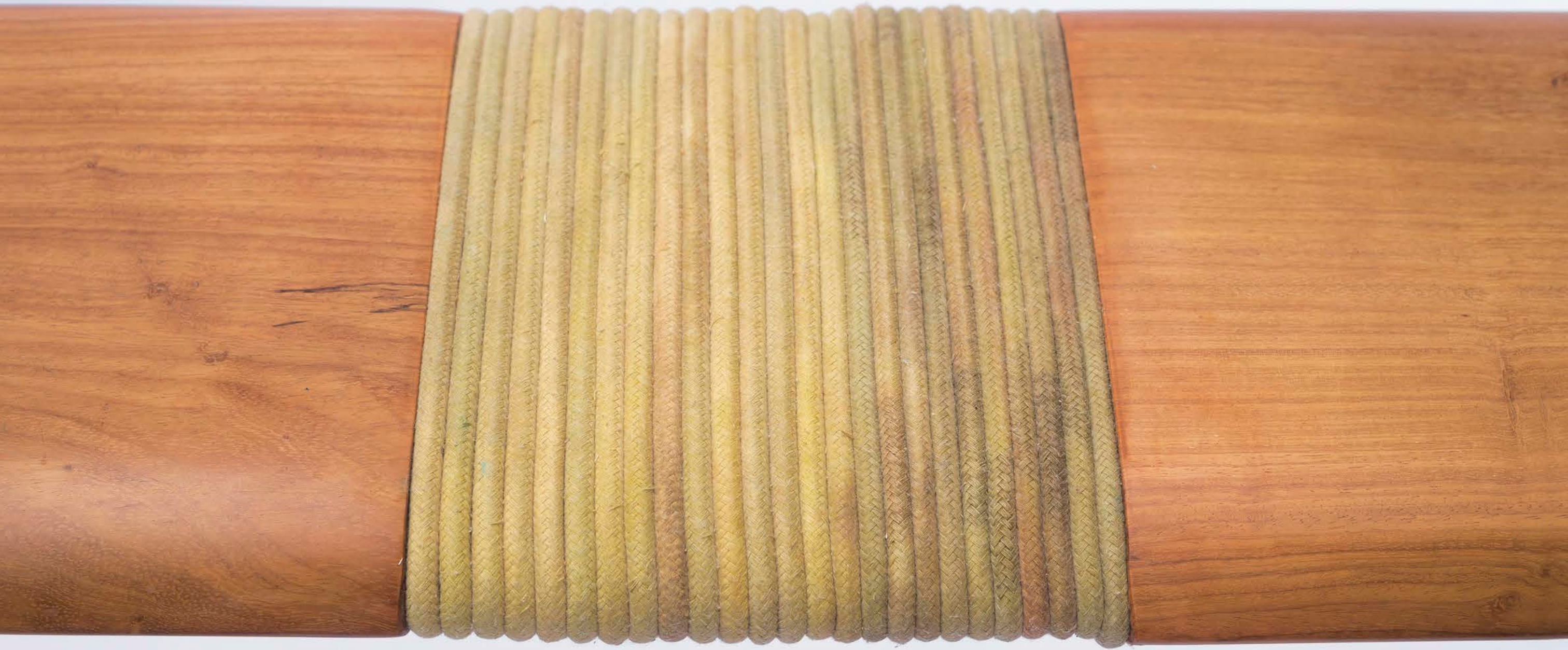


ESTELLE YOMEDA
Assigamé M, 2025 (Detail)



Assigamé XL
2025

Royal lingué wood, cotton cordage
Hand sculpted, hand dyed
ca. 49 x 120 x 35 cm
Limited edition of 8 unique pieces



ESTELLE YOMEDA
Assigamé XL, 2025 (Detail)

NOU OULANOU



Nou Oulanou I & II

2024

Neem wood, Melina wood

Hand turned and sculpted, flame finished, waxed

Ø 33 x 46 cm / Ø 32 x 47 cm

Limited edition of 8 unique pieces





Nou Oulanou I
2024
Neem wood, Melina wood
Hand toured and sculpted, waxed
Ø 33 x 46 cm
Limited edition of 8 unique pieces



Nou Oulanou II
2024
Simea wood
Hand toured and sculpted, flame finished, waxed
Ø 32 x 47 cm
Limited edition of 8 unique pieces



Nou Oulanou II, 2024

HYB

ESTELLE YOMEDA
Hyb, TEFAF New York 2024





Hyb
2024
Royal lingué wood
Hand sculpted, waxed
56 x 60 x 20 cm
Limited edition of 8 unique pieces

MIRRORS





Miroir Bestiole I
2024

Prosopis wood
Hand sculpted, waxed
35 x 25,5 x 12 cm

Limited edition of 8 unique pieces



Miroir Bestiole II
2025
Prosopis wood
Hand sculpted, waxed
26 x 25 x 9 cm
Limited edition of 8 unique pieces



Miroir Véyi
2025
Prosopis wood
Hand sculpted, waxed
28 x 22 x 9 cm
Limited edition of 8 unique pieces



ESTELLE YOMEDA
Miroir Bestiole II & Miroir Véyi, TEFAF New York 2025





Miroir Bestiole II
2025
Maccassar ebony
Hand sculpted, waxed
26 x 25 x 9 cm
Limited edition of 8 unique pieces



Miroir Véyi
2025
Maccassar ebony
Hand sculpted, waxed
28 x 22 x 9 cm
Limited edition of 8 unique pieces



Miroir Rhizome I
2025

African beads and antique beads, shells, plant fibers on brass
rods, mirror, leather covered wooden frame

Ca. 56 x 35 cm

Unique piece



Zo
2025
Neem wood,
Hand sculpted, flame finished, walnut shell
40 x 160 x 35 cm
Limited edition of 8 unique pieces



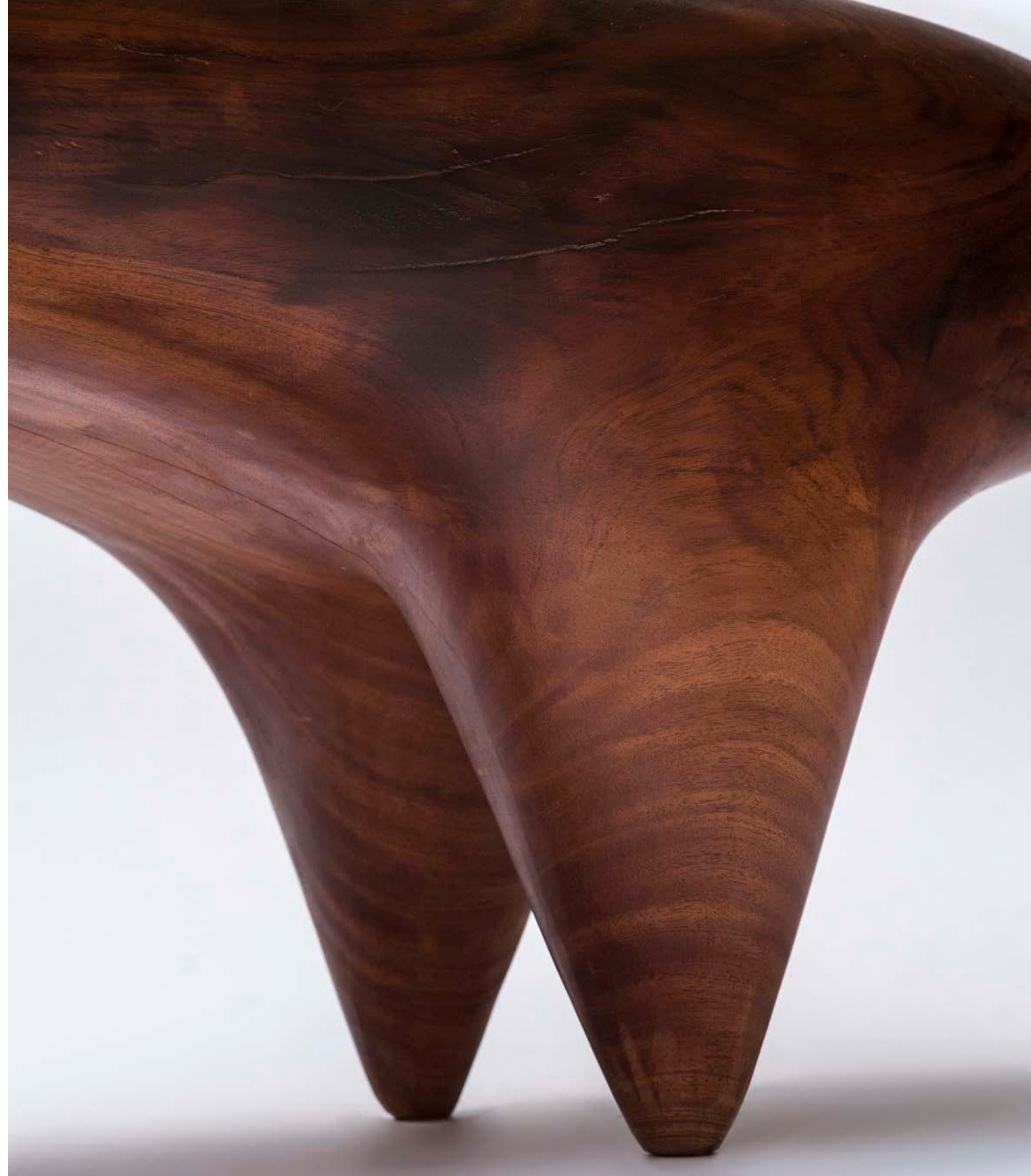


ESTELLE YOMEDA
Zo, 2025 (Detail)



ESTELLE YOMEDA
Zo, 2025

ESTELLE YOMEDA
Zo, 2025 (Detail)



Zo
2024
Neem wood
Hand sculpted, waxed
30 x 130 x 30 cm
Limited edition of 8 unique pieces





ESTELLE YOMEDA
Zo, Miroir Bestiole II & Miroir Véyi, TEFAF New York 2025

AFA







ESTELLE YOMEDA
Afa, 2025 (Detail)



Afa
2025
Neem wood
Hand sculpted, waxed
44 x 160 x 47 cm
Unique piece



ESTELLE YOMEDA
Afa, 2025 (Detail)



ESTELLE YOMEDA
Afa, 2025 (Detail)



ESTELLE YOMEDA

Born in 1975, France
Lives and works in Paris and Lomé



Estelle Yomeda, trained in art history and holding a degree in visual arts, is a Franco-Togolese designer and artist, working between Paris and Lomé. Yomeda began her career at Yves Saint Laurent's *Studio Chaussure* after studying visual arts at the University of Strasbourg and crafts at the costume workshops of the Opéra national du Rhin. As an Afro European, Yomeda brings a transversal and generous perspective to design, freely combining multicultural traditions and innovations.

Her artistic process is rooted in the discovery of ancestral cultural knowledge and her encounters with Togolese artisans.

This ethos fuels her creativity and led her to launch her design studio, *Kente Project*, in 2018, through which she creates limited edition furniture and unique pieces. Its name derives from her discovery of Kente, a traditional weaving that has established itself over the centuries as the symbolic identity and fabric of Togo and Ghana.

Yomeda made her first furniture collection in 2021, inspired by Togolese craftsmanship and the long tradition of French decorative arts. Entirely handcrafted, Yomeda's signature works are sculptural furniture pieces made from exceptional solid wood species from Togo, such as neem, royal lingue, melina and cassia, chosen for their durability and beauty, which lend her works a natural and warm polychromy. Characterized by their tactile quality and sensual silhouettes, Yomeda's furniture pieces are highly organic with an animist presence.

Galerie Maria Wettergren is presenting Estelle Yomeda's first solo exhibition in France, *Animal Vegetal*, from 6 November 2025 to 17 January 2026. Yomeda will equally be part of the exhibition *Design in West Africa—Unity in Multiplicity* at the Palais de Lomé in Togo from 28 November 2025 to 15 March 2026.



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