



girls! girls!! girls!!!

**Aya Brown . Delali Ayivi . Crystallmess . Hajar Benjida
Luna Mahoux . Maira Villena . Maty Biayenda
Mariama Conteh. Nydia Blas.**

Presented by GALERIE GOMIS

June 6th > June 21st 2025

in partnership with Sheriff Gallery, 53 rue de Turenne, 75003 Paris.

Girls!Girls!Girls! More than an exhibition, it's a movement!

GIRLS! GIRLS! GIRLS! explores how three generations of women—those now in their 20s, 30s, and 40s—have navigated and redefined the cultural aesthetics shaped by the R&B boom. From the music that defined their youth to the fashion that influenced their self-expression, the exhibition highlights how these elements have both empowered and constrained representations of women of color.

Drawing from personal experiences and media portrayals, the featured artists reflect on the ways in which women of color have engaged with, subverted, and reclaimed tropes of femininity in the public eye. More than just an exhibition, **GIRLS! GIRLS! GIRLS!** is a movement—one that celebrates bold self-expression and challenges the pressures to conform. It transforms aesthetics once dismissed as excessive into symbols of joy, autonomy, and resistance.



© Hajar Benjida, YSL, 2023 from the series Atlanta Made US Famous

Exhibited Artists





Aya Brown

(b. 1995, Brooklyn, NY) is a Brooklyn-based artist documenting her experience as part of an idiosyncratic community of Black women.

Brown's work is an ongoing celebration of the unyielding magnificence, strength, and softness of this community. In her practice, she refuses whiteness as a standard and point of origin by drawing and painting on brown surfaces. Her recent body of work is an intimate exploration of Brown's relationship with her grandmother's photographic archive to consider the intersecting points between photography and painting.

She reinterprets photographs, highlighting powerful moments within the ordinary, to propose memory as a source for new narratives and encounters. Inspired by artists like Aaron and Alan Hicks, Brown aims to create work that is accessible and relatable to the people in her community while providing a welcoming glimpse into her personal world to others.



© Aya Brown *Kelis*, 2020, from the series “ And The Awards Goes To”



© Aya Brown *Lauryn Hill*, 2020, from the series “And The Awards Goes To”



© Aya Brown *Lil'Kim* 2020, from the series “ And The Awards Goes To”

Christelle Oyiri

(b. 1992) is a Paris-based artist, and producer/DJ (under the pseudonym CRYSTALLMESS). Combining film, music, performance, and sculpture, her radically interdisciplinary work deals with themes of alienation and alternative temporalities.

Faced with the deliberate erasure of narratives outside the dominant canon, Christelle Oyiri looks for information between the lines. Her research is focused on the tonalities, textures, and visual vernacular of the music, art, popular culture, and youth cultures within and outside the African diaspora.

Her work has been exhibited at institutions like Centre Pompidou (Paris), Lafayette Anticipations (Paris), Tramway (Glasgow), Auto Italia.

For **GIRLS! GIRLS! GIRLS!**, Christelle will craft an original **immersive soundscape** that sets the emotional tone of the exhibition. Her contribution will transform the space into a living, breathing experience, where music becomes both backdrop and narrative thread.





Delali Ayivi

is a Togolese and German photographer. Delali started by photographing her friends and family in Germany, Togo and Malawi.

Finding her great-great-grandfather's work, one of the first Togolese photographers Alex A. Acolatse, inspired Delali to document her surroundings with a focus on fashion. Delali is now based between London and Lomé.

In 2019, Delali created a project called Togo Yeye in collaboration with her friend and curator Malaika Nabillah who lives in Lomé. The aim of the project is to create work that hopes to document and empower their creative community at home and in the diaspora, through creative vision and direction.

Delali creates imagery that are a celebration of colour and movement and an ode to her heritage for the likes of Vogue US , British Vogue, Dazed, Nataal, Coach, Puig, Photo Vogue, Vogue Germany, Vogue India , Vogue.com, T-Magazine , Aritzia, Levis and Atmos

Delali has been named part of the New Gen 50 by the British Fashion Council, she has also been included as part of the Dazed 100 list, her project Togo Yeye has been awarded the pH museum New Generation Prize, a portrait of her brothers was exhibited at the National Portrait Gallery as part of the Taylor Wessing Photographic Portrait Prize 2021, in the same year Delali was named as one of Foam museums New Talent Prize.





© Delali Ayivi, Untitled, 2024

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Hajar Benjida

is a Moroccan-Dutch photographer and visual artist based in New York. Her personal work takes an intimate and documentary approach, from photographing some of today's biggest names in hip-hop to capturing the strip club scene in Atlanta and its impact on the music industry and narratives around women and the agency of their bodies.

Hajar graduated from HKU University of the Arts Utrecht in 2019 with a BA in photography. Her debut exhibition was held at Art Basel at Scope Art Fair Miami 2018 with her project Young Thug as Paintings, made in collaboration with Young Thug himself.

She was the recipient of LensCulture's 2019 Emerging Talent Award and her project, Atlanta Made Us Famous was selected by Unseen as one of nine outstanding graduation projects of 2019, Foam Talent 2021 and the BJP International Photography Award 2022. Hajar's accomplishments also put her on the list of Forbes 30 under 30 Arts & Culture Europe 2022.





© Hajar Benjida *Charlene (Mama Love)*, 2019, Atlanta ,GA.



© Hajar Benjida, *Barbi Billionz*, 2019, Atlanta, GA.



Luna Mahoux

is a Paris based Belgian artist who explores Afro-diasporic, invisibilized narratives by blending music, documentary, and archives. A graduate of La Cambre in Painting, she joined the Fresnoy in 2023.

Luna draws from personal archives, vernacular and popular images from the internet, and Black cultures to deconstruct, recontextualize, and reinvent forgotten stories. Her work aims to "make visible invisibilized communities" and questions the mechanisms of identity reappropriation in a world saturated with images. Through her travels in the United States, she writes about music and the complexity of Black experiences through the lens of collective memory and individual narratives.

In 2023, she received the tiff – Emerging Belgian Photography Prize, awarded by the FOMU in Antwerp, and the Fintro Prize in 2024 (Brussels). Her works have been exhibited in institutions such as the Salon de Montrouge (Paris), Mécène du Sud (Montpellier), Villa Médicis (Les Chichas de la pensée), Circulation Festival at CENTQUATRE (Paris), KANAL – Centre Pompidou (Brussels), FOMU (Antwerp), Basel Social Club (Basel), Cherish (Geneva), and Coalmine (Winterthur).

Monumental Necklace

3-meter-long 3D-printed, hand-decorated with silver plastic rhinestones. Designed to be wall-mounted.

An interactive element is embedded in the medallion, originally conceived to include a digital tablet displaying content related to the artwork.



© Luna Mahoux, *Never Broke Again*, 2023



Maty Biayenda

Born in Namibia in 1998 to a French mother and Congolese father, Maty Biayenda grew up in Angoulême (France). Passionate about drawing, she attended live drawing sessions at the École d'Art du Grand Angoulême from 2011 to 2016. After completing a literary baccalaureate and a year of art preparation at the Ateliers de Sèvres, she graduated in textile and material design from ENSAD Paris. In her work, Maty draws inspiration from her dual heritage, exploring multiple identities and existence based on her experiences growing up in France. She examines the influences and erasures of Africa in European culture and sociology, using mixed techniques: from painting and illustration to photography and textiles.

« My need for new representations has been strongly influenced by the history of French art as well as fragments of my Congolese heritage. I conduct research using archives, ranging from family photographs to documents on Black history, to help me create my own narratives using painting and tapestry. As a trans person, I am also greatly inspired by the different forms of femininity and my own experience with gender and intersectional identities. »

Maty uses textile and figurative languages through reinterpreted and revisited historical patterns like 'Toile de Jouy' or 'The Lady and the Unicorn' tapestry, and plays of transparency that reveal and conceal silhouettes, as well as through various mediums such as painting. She aimed to create a space where a kind of personal mythology unfolds. In this space, icons and unknowns meet and confront my own life experiences. It is a journey where fiction and reality, collective and individual imagination blend, across different temporalities and mediums.

© Maty Biayenda, courtesy of the
artist and Double V Gallery:
Angie Stardust/
Patchwork, perles brodées

M. B. (2023)



Maïra Villena

(b. 1998, Paris) is a multidisciplinary visual artist and actress, born to a Belgian mother and a Peruvian father. Working primarily in painting and drawing, her practice is rooted in a desire to awaken memory and explore her relationship with time, emotion, and human connection.

Portraiture—particularly self-portraiture—plays a central role in her work, serving as a lens through which she examines the deeper layers of identity and being. Her subjects, often rendered with striking expressiveness, speak to broader narratives around intimacy, social dynamics, and the emotional traces we leave on one another.





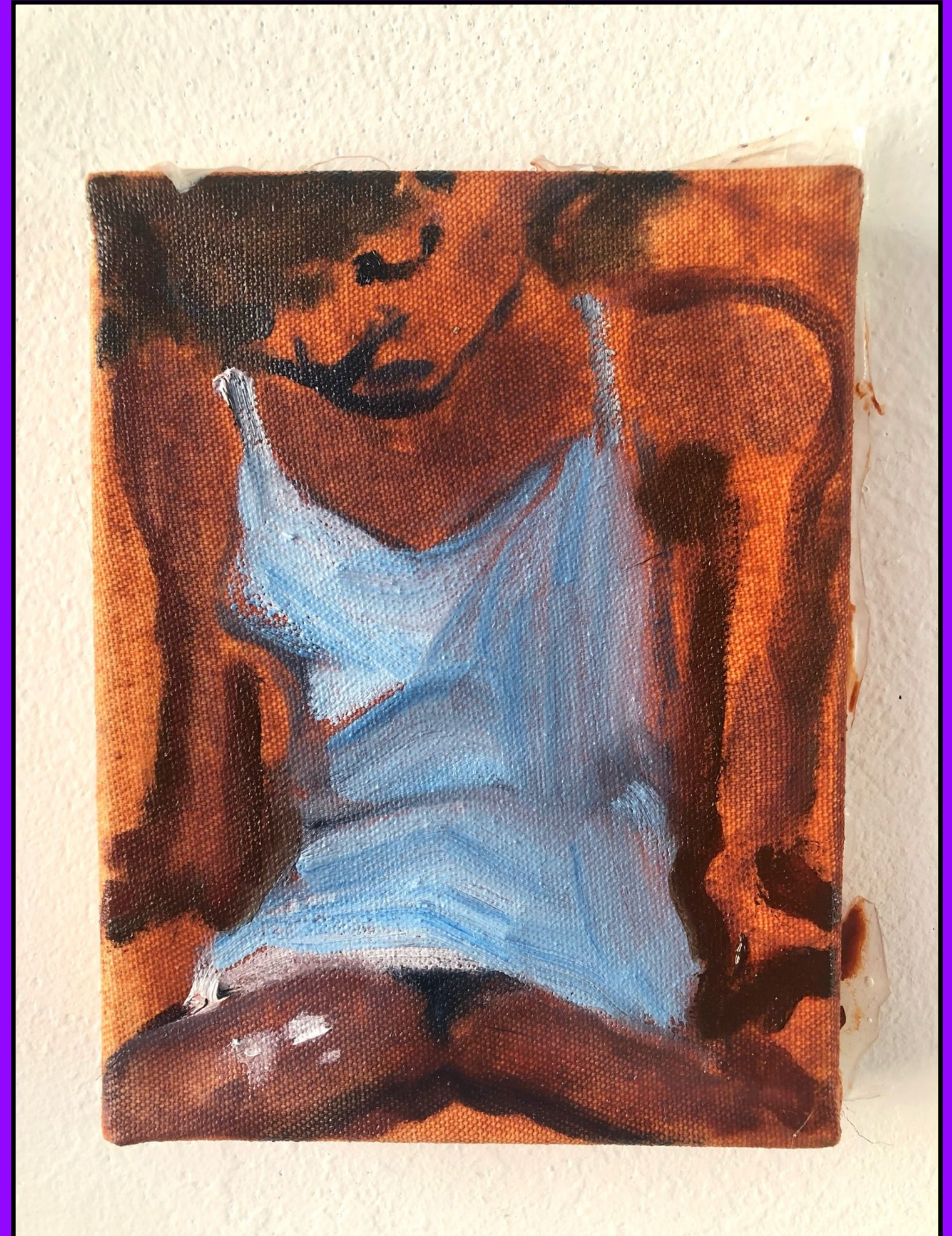
© Maira Villena, *Dream Night 1*, 2025, 139x93cm, felt-tip pen and acrylic on canvas.



Mariama Conteh

Born in 1998 in Paris, Mariama lives and works in the Île-de-France region, where she is completing her studies at the Beaux-Arts de Cergy.

Her artistic practice unfolds as a broader work of genealogy and exploration of both personal and collective memory. Through painting and drawing, she stages figures and characters drawn from family photographs, personal memories, and imagery from the world of entertainment, crafting a collective narrative that sketches the outlines of an alternative national story. Drawing also from her drag performance practice, she shapes a distinctive autobiographical voice.



© Mariama Conteh, *La Bleue*, 2023, 18x13.5cm, oil on cotton.

Marianne Costade

is a self-taught visual artist whose work explores African hair practices as carriers of memory, storytelling, and cultural transmission. Through analog photography, photobooth, self-portraits, braiding, textile work, and at times installation, she develops a body of work where hair becomes a visual and political language in its own right.

Her practice began as an intimate gesture during a period of depression, when styling her hair and photographing herself became an act of personal healing. This daily ritual has since evolved into a demanding artistic process in which she documents herself as a diasporic subject and living archive.

Her artworks present traditional African hairstyles — worn, reinterpreted, and photographed in a contemporary context. They question the marginal status often assigned to these gestures, perceived as purely aesthetic or ordinary, when in fact they carry profound cultural, historical, and embodied significance.

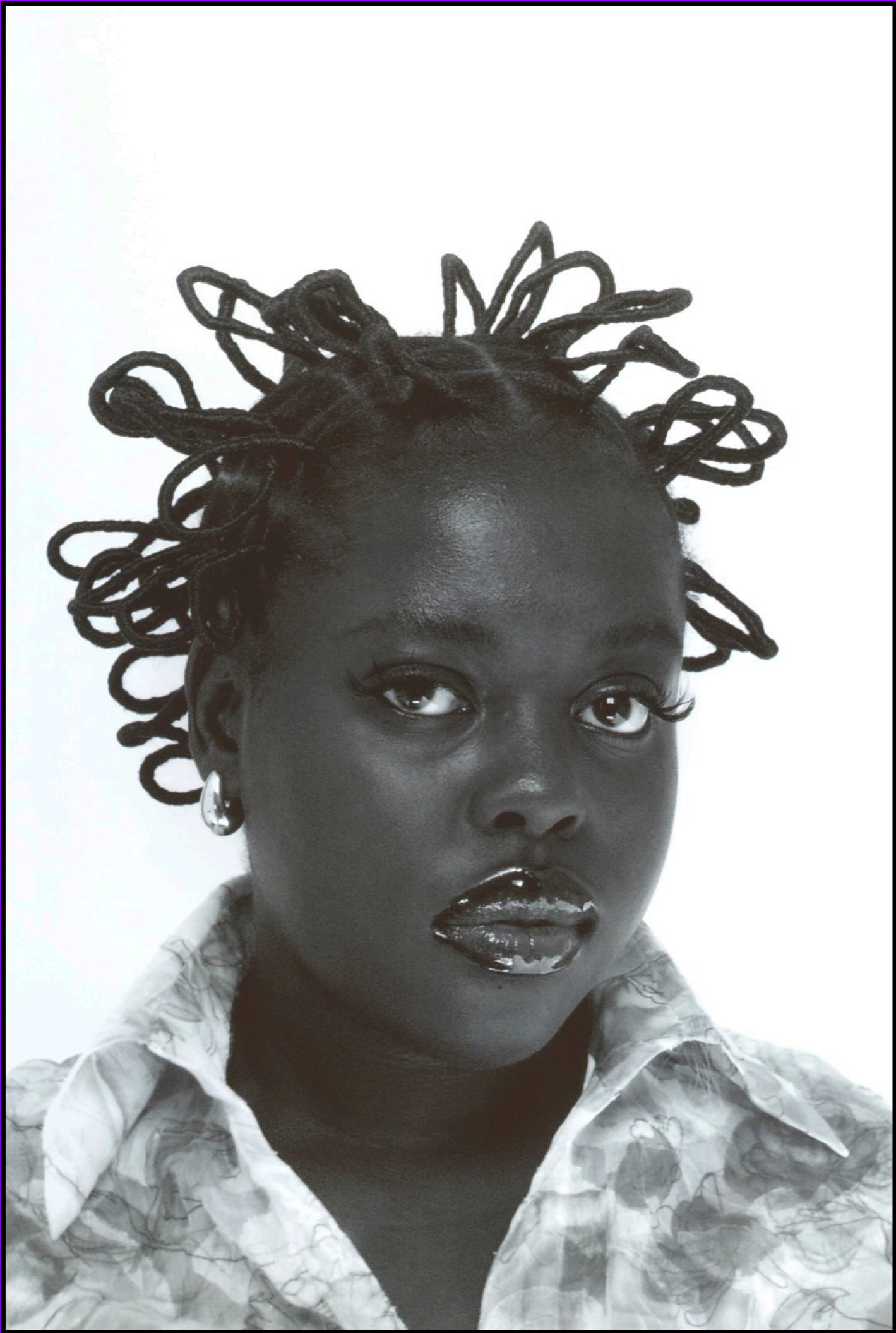
Marianne Costade's work sits at the intersection of portraiture, heritage, and political gesture. It has been featured in *SYNTHESIS*, a magazine curated by Youssouf Fofana, and contributes to a generation of artists reclaiming Black presence within contemporary narratives.



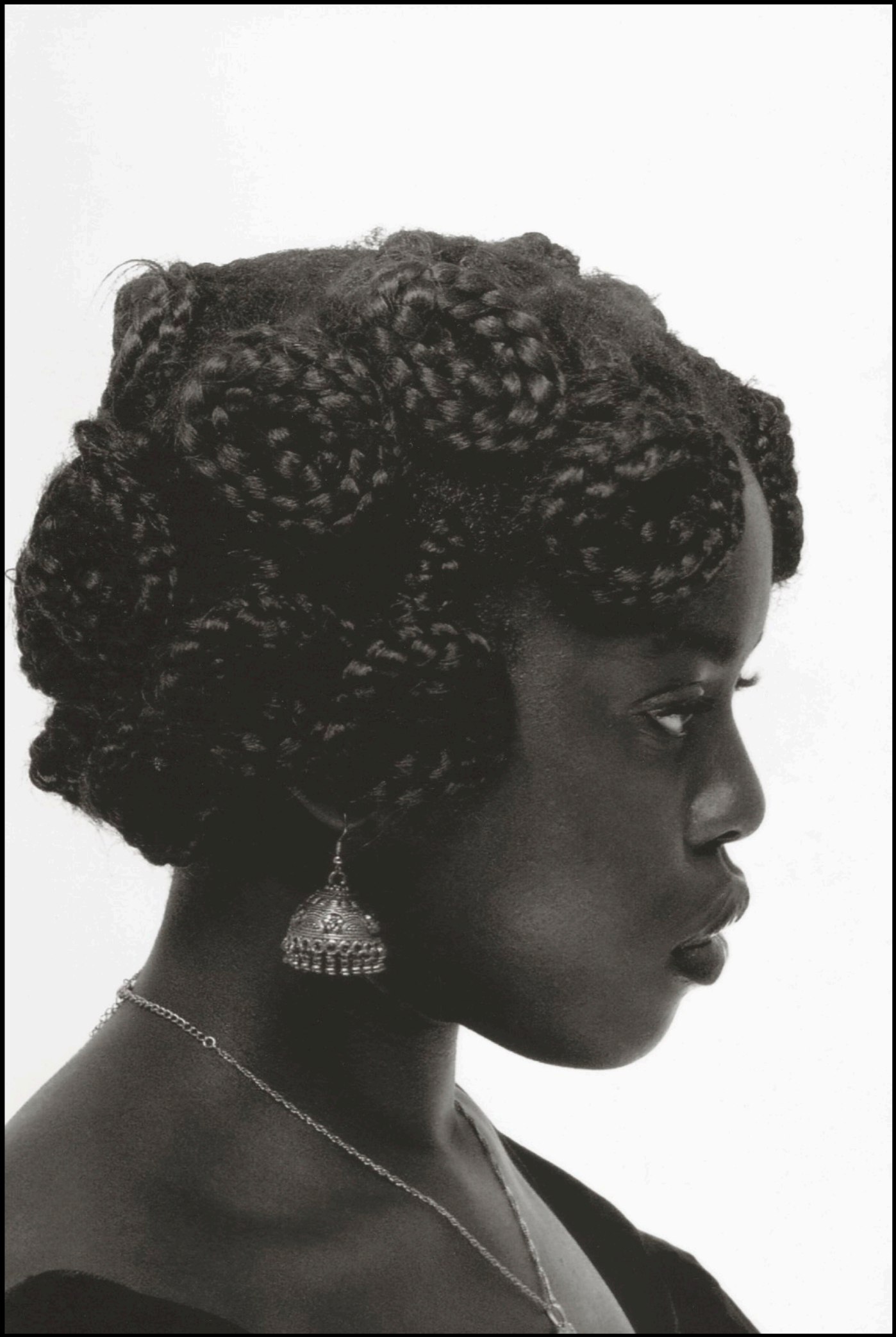


© Marianne Costade, *Seuil d'Efiko : devenir femme*, 2024 (self-portrait)

Following works included in the catalogue only, more [here](#)



© Marianne Costade, *Echos de l'Enfance*, 2025



© Marianne Costade, *Sur Ma Tête Leur Mémoire*, 2021



Nydia Blas

is a visual artist who grew up in Ithaca, New York and currently resides in Atlanta, Georgia.

She holds a B.S. from Ithaca College and received her M.F.A. from Syracuse University in the College of Visual and Performing Arts. She is an Assistant Professor in the Department of Art and Visual Culture at Spelman College in Atlanta, Georgia.

Her work has been commissioned by The New York Times, New York Magazine, The New Yorker, Airbnb, Harper's Bazaar, and more.

Nydia uses photography, collage, video, and books to address matters of sexuality, intimacy, and her lived experience as an American girl, woman, and mother of Panamanian descent. She delicately weaves stories concerning circumstance, value, and power and uses her work to create a physical and allegorical space presented through a Black feminine lens.

Nydia is recognized for her body of work entitled, The Girls Who Spun Gold, which is a collection of images that resulted from Girl Empowerment Group that Blas founded after observing a lack of space and community for teen girls of African descent in Ithaca, N.Y. Her goal was to create a space where an amazing group of girls she had developed relationships with felt valued, supported, and that filled in the blanks where their formal education did not serve them. Eventually, their bonds were reproduced visually in the photographs that they worked to make together.



© Nydia Bias, *My Body Has Been Colonized*, 2022



© Nydia Bias, *Resana With Baseball Bat, The Girls Who Spun Gold*, 2016.

A photograph of four women sitting around a blue plastic table outdoors at night. The woman on the left is wearing a black and purple patterned dress, purple socks, and bright blue high-heeled shoes. She is laughing and looking towards the woman on the right. The woman on the right is wearing a black t-shirt with yellow text, yellow socks, and red high-heeled shoes with black straps. She is also laughing and looking towards the woman on the left. In the background, two other women are seated at the table. One is wearing a white dress with a red collar and a necklace, and the other is wearing a black and white polka-dot top. There are several green beer bottles on the table. The background is dark with some foliage visible.

Public Program - to be announced soon...

Curated by **Marie Gomis-Trezise**—founder of Galerie Gomis and Creative Director at Nataal Media—**GIRLS! GIRLS! GIRLS!** expands the conversation around representation, femininity, and cultural power through the lens of R&B.

‘The exhibition title Girls, Girls, Girls was inspired by two iconic tracks—Jay-Z’s and Mötley Crüe’s—both of which center the male gaze, reducing women’s bodies to objects of desire. But I wanted to take that title back, to create a space of joy, power, playfulness, and sexiness, seen through the eyes of women of color—women who are often asked to tone down when they should be free to fully express their power and authenticity. Noelia Portela, who penned the exhibition text, perfectly captured the energy of the artists and the essence of the show, grounding it in the cultural force of R&B and its impact on this generation of women. Her words, the artists’ voices, and my vision all came together to shape this beautiful and powerful collective vibe. I’m thrilled to share this exhibition with you at Sheriff Gallery, as it’s a celebration of our culture, our voices, and our unapologetic presence.’

The exhibition text is written by **Noelia Portela**, an independent curator, educator, and cultural administrator based in Paris.

GIRLS, GIRLS, GIRLS critically examines how three generations of women—those currently in their 20s, 30s, and 40s—have engaged with, reappropriated, and reimagined the cultural aesthetics shaped by the R&B boom. Focusing on both Black and Latina women, the exhibition foregrounds how music and fashion have served as powerful yet ambivalent tools in negotiating identity, self-representation, and visibility.

Rooted in the sonic and visual culture that defined their adolescence, the works consider how R&B's influence extended beyond its African American origins to resonate across diasporic communities. For many Latina women, this engagement entails navigating overlapping dynamics of race, gender, and cultural identity—embracing shared visual and performative codes while confronting the erasures and appropriations often embedded in dominant representations.

In the words of Gloria Anzaldúa, “I am cultured because I am participating in the creation of yet another culture, a new story to explain the world and our participation in it.” This generative act of storytelling—through image, sound, photography, painting, textile and memory—sits at the heart of the exhibition.

[Download the press release](#)



About Galerie Gomis

Galerie Gomis is a Black-owned gallery amplifying the voices of bold, multidisciplinary artists, particularly from the African diaspora and the Global South. Founded by Marie Gomis-Trezise, a pioneering creative director and cultural advocate, the gallery is celebrated for discovering talents such as Campbell Addy, David Uzochukwu, Mous Lamrabet, and Djeneba Aduayom.

Since its inception in 2016 as Galerie Number 8, the gallery has showcased groundbreaking artists at prestigious events like AKAAs, Unseen, Les Rencontres d'Arles, Dak'art Off Biennale, Paris Photo and 1-54 Contemporary African Art Fair.

In November 2024, Galerie Gomis began a residency at Sheriff Gallery in Le Marais, Paris, further solidifying its position as a bridge between global audiences and revolutionary artistic visions.

Visit [Galerie Gomis](#)



Thank you!

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