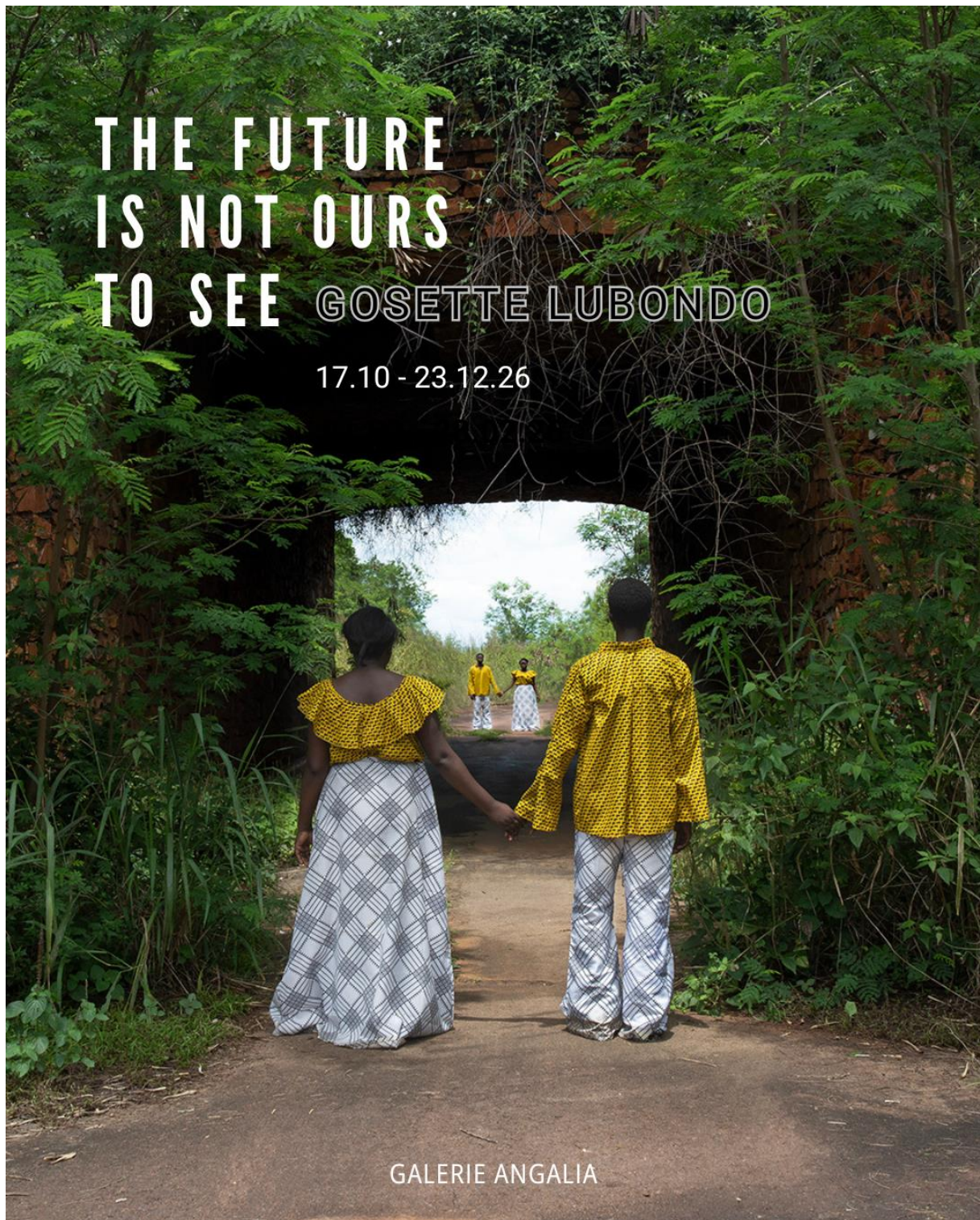




Opening reception
17 October 2026

Solo show
Gosette Lubondo – *The future is not ours to see*
17 October to 23 December 2026

GOSSETTE LUBONDO

The future is not ours to see

17 October to 23 December 2026

Opening reception: 17 October, 5pm to 8pm

In the presence of the artist

Gosette Lubondo, a Congolese photographer, was born in 1993 in Kinshasa, where she lives and works.

The exhibition *The future is not ours to see* marks her 10-year career, presenting a selection from each of the seven series the artist has produced over the course of this decade.

Photography, a family tradition

It all began with her father's uncle, Etienne Nkazi (1894–1964). We do not know under what circumstances, or for what purpose, he became a photographer, but family memory places the beginning of his career in 1914. He was therefore most likely one of the very first Congolese photographers.

His nephew, Gaston Yina-Mambu Diakota, took up the torch. Born in 1950, he was still a schoolboy when he first experimented with photography in 1964. A few years later, he embarked on a career that he is still pursuing sixty years on.

His daughter Gosette showed the same precocity, discovering photography at the age of 14. She trained under her father before entering the Academy of Fine Arts in Kinshasa in 2011, where she studied visual communication. She graduated in 2014.

2016 – *Imaginary Trip*

Gosette created her first major series in 2016. Fascinated by abandoned places in which the passage of time has left a physical imprint, she took over a disused train at the Kinshasa railway station, staging imaginary travelers inside. Titled *Imaginary Trip*, the series was a resounding success and launched her career.

2017 – *Tala Ngai*

Gosette produced fifteen portraits of young women from Kinshasa. She photographed them in two stages: before and after they put on make-up and dressed up—in other words, as they appear at home and as they present themselves in public. A third photograph shows part of their living space. This series is both a reflection on self-perception versus the external gaze, and a window into the lives of women in Kinshasa of the 2020s. *Tala Ngai* means "Look at me" or "Visit me" in Lingala.

2018 – *Imaginary Trip II*

Gosette resumed her imaginary journey, this time in a former school founded in 1936 by missionaries in what is now Kongo Central and is largely abandoned. Its boarding school once housed up to 500 pupils, but the institution did not survive President Mobutu's Zairianization policy in the 1970s. Produced as part of the photographic residencies of the Musée du Quai Branly-Jacques Chirac (Paris), the *Imaginary Trip II* series was exhibited at the museum in 2020 in the exhibition "À toi appartient le regard et (...) la liaison infinie entre les choses" ("To You Belongs the Gaze and (...) the Infinite Connection Between Things").

2021 – *Manu Solerti*

In 2021, Gosette Lubondo was awarded the Maison Ruinart Prize, given annually to an emerging artist exhibited at Paris Photo. She was invited to complete an artistic residency in Champagne, where she created the *Manu Solerti* series ("With an Expert Hand"), an invocation of the secular dimension of craftsmanship and the expertise in the gestures of those who work to make champagne.

2022 — *Terre de lait, terre de miel* (Land of Milk, Land of Honey)

Gosette returned to the work of memory with a series created among the remains of the palaces of Gbadolite, the home village of President Mobutu in northern Congo. Once a city of lavish palaces built in the middle of the equatorial forest by the sole will of the Marshal-President, it is now nothing but ruins. The title of the series, taken from Leviticus ("a land that

flowed with milk and honey"), refers to the creation of this improbable place, where nothing was meant to be too luxurious or too beautiful.

2024 – *Imaginary Trip III*

The third and most recent imaginary journey, *Imaginary Trip III*, was produced in 2024 in Lukula (Kongo Central), at the heart of former industrial sites that were highly active in the 1950s–1970s, particularly in palm oil production and logging. This series was created as part of the MAST Photography Grant on Industry and Labour, for which Gosette was selected as one of the five finalists.

2026, work in progress – *Please Carry It!*

This ongoing project is part of a personal exploration of the concepts of lineage, heritage, and transmission specific to the Kongo matriarchal system from which Gosette originates. The series is based on family archives, particularly photographs, as well as texts and stories passed down through generations. Each photograph expresses both the gestural and mystical dimensions of maternal transmission. Two works from this series, *Baka and Fika* ("Grasp" and "Cover"), are presented in the DRC pavilion at the Venice Biennale (*Simba moto!*, 2026).

Collective memory and embodied fiction

Across seven series produced over a decade, Gosette Lubondo has left a distinct mark on the landscape of African photography. Her work engages in a deep reflection on the archive, performativity, and the regimes of visibility inherited from colonial modernity. At the intersection of collective memory and embodied fiction, her practice questions how spaces bear the traces of interrupted histories and unfulfilled political promises. Marked by pan-African circulations, Gosette develops an approach to location as a palimpsest: a stratified space where institutional memory, generational experience, and imaginary projection overlap. Gosette frequently stages herself in her works. Primarily for a pragmatic reason—she is the most accessible model for her lengthy staging process—but also for a conceptual one: the artist's personal involvement greatly strengthens the impact of her approach. Another signature element of her work is depicting certain figures with transparency, evoking a ghostly

presence. The temporality of the scenes is sometimes ambiguous. The past welcomes the present, and it is no longer clear whether the site or its contemporary visitors is the ghost of the other.

In the preface to the catalog *Gosette Lubondo*, published by Éditions de l'Œil in 2020, Christine Barthe (Musée du Quai Branly-Jacques Chirac) highlights another unique feature of the narrative in the Imaginary Trip series: "There seems to be no sound, and we view these images as if in the silence of a dream. The figures remain relatively static, sometimes in dynamic poses, but with suspended or halted movements."

We are particularly delighted to host this mini-retrospective, to which Gosette wished to give a title evoking neither the past nor heritage, but the future—uncertain by definition, darkened by current events, yet nonetheless the primary realm of dreams.

The opening will take place on Saturday, October 17, 2026, from 5:00 PM to 8:00 PM, in the presence of Gosette.

View the [artist's page](#).



1. Gosette Lubondo,
Imaginary Trip III #10 (2024)
90 x 120 cm
© Gosette Lubondo



2. Gosette Lubondo,
Imaginary Trip III #13 (2024)
80 x 98 cm
© Gosette Lubondo



3. Gosette Lubondo,
The future is not ours to see (Terre de lait, terre de miel series) (2022)
80 x 120 cm
© Gosette Lubondo



4. Gosette Lubondo, *Baka (Please carry it! series)* (2026)
120 x 180 cm
© Gosette Lubondo



5. Gosette Lubondo,
Imaginary Trip II #2 (2018)
50 x 75 cm
© Gosette Lubondo

Visuals of the works in the exhibition are available on request from:
barlet@galerie-angalia.com.

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