

A woman with a warm smile is the central figure, wearing a black beaded headwrap, a leopard-print top, and a grey shawl. She stands in front of a large, textured mural. The mural features several stylized human figures in profile, rendered in earthy tones of brown, tan, and white. The figures are adorned with intricate patterns and jewelry. The overall style is reminiscent of traditional African art, with a focus on form and texture.

**CECILE
FAKHOURY**

**Werewere-Liking
Portfolio**



Biography



©Rosy Noah for Galerie Cécile Fakhoury

Eddy-Njock N. Wetewete-Liking, known as **Werewere-Liking** (married name Gnepo), is a pan-African multidisciplinary artist. Born in 1950 in Bondè, Cameroon, she lives and works in Abidjan, Côte d'Ivoire.

Largely self-taught, Werewere-Liking began her artistic career in 1966 with poetry and singing, later incorporating painting into her practice. Marked by the legacy of the traditional education she received, her work is shaped by questions surrounding collective memory and the inheritance of African cosmologies in the construction of a contemporary social and spiritual imagination.

In 1978, Werewere-Liking left Cameroon and settled in Côte d'Ivoire. The following year, she joined the University of Abidjan, where she conducted research until 1985 on traditional Negro-African pedagogical and aesthetic practices within the Institute of Negro-African Literature and Aesthetics (ILENA).

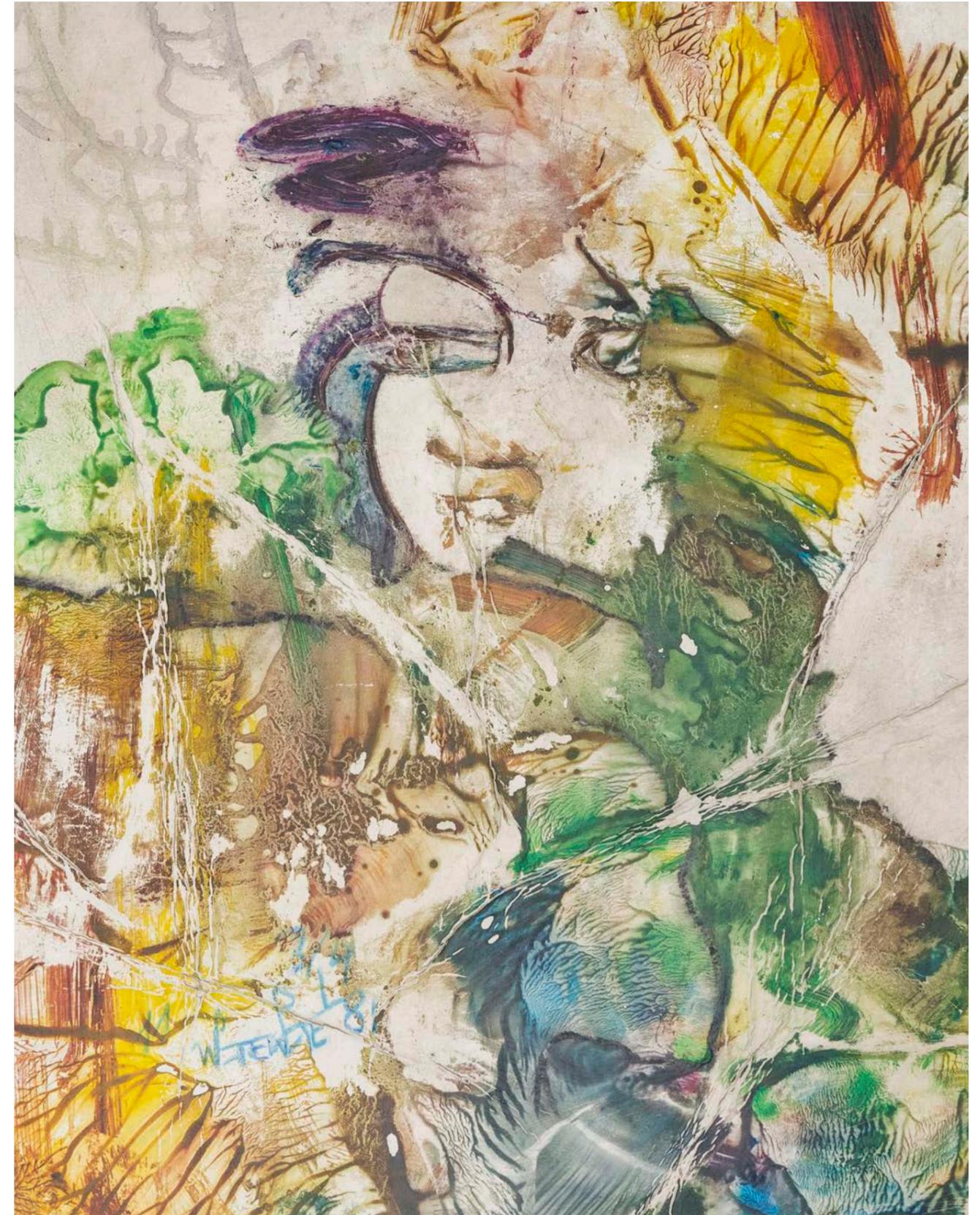
That same year, she founded her own theatre company, Ki-Yi M'Bock, with which she staged more than thirty live performances, the most significant of which toured internationally. Building on her academic work, she frequently conceived large-scale theatrical frescoes embodying a total vision. A multitude of performing arts—texts, songs, music, and dance—coexist on stage, activated by theatrical objects such as masks and giant puppets.

Under her influence, Ki-Yi M'Bock continued to grow and became a cultural initiative serving the social cause of underprivileged youth. Among other forms, this initiative took shape as a collective creative village in the heart of Abidjan. In 2001, the Ki-Yi Pan-African Foundation for Youth Training in Creation and Cultural Development was established.

Werewere-Liking has also established herself as a pioneering feminist figure in contemporary pan-African literature. From the late 1970s onward, her literary works have been published and translated into several languages. To date, she has produced nearly thirty works across various genres: poetry, theatre, novels, essays, art books, narratives, and tales. From the 2000s, her major contributions to literature have been internationally recognized, notably with the Noma Award in 2005 and the Book of the Year 2007 award in New York for her novel *La Mémoire Amputée*, published in 2004 by Nouvelles Éditions Ivoiriennes.

For over forty years, Werewere-Liking has built a multifaceted career, giving rise to fluid and interconnected worlds. Her diverse creativity has been consistently recognized on an international scale. In 1992, she was named a Chevalier of the Order of Arts and Letters in France. In 2000, she received the prestigious Prince Claus Award for her cultural contributions. In 2021, she was appointed Commander of the Ivorian Order of Cultural Merit.

Her visual works have been exhibited widely across the world and have recently been selected for the São Paulo Biennial (Brazil, 2025) and the International Exhibition of the Venice Biennale (Italy, 2026).



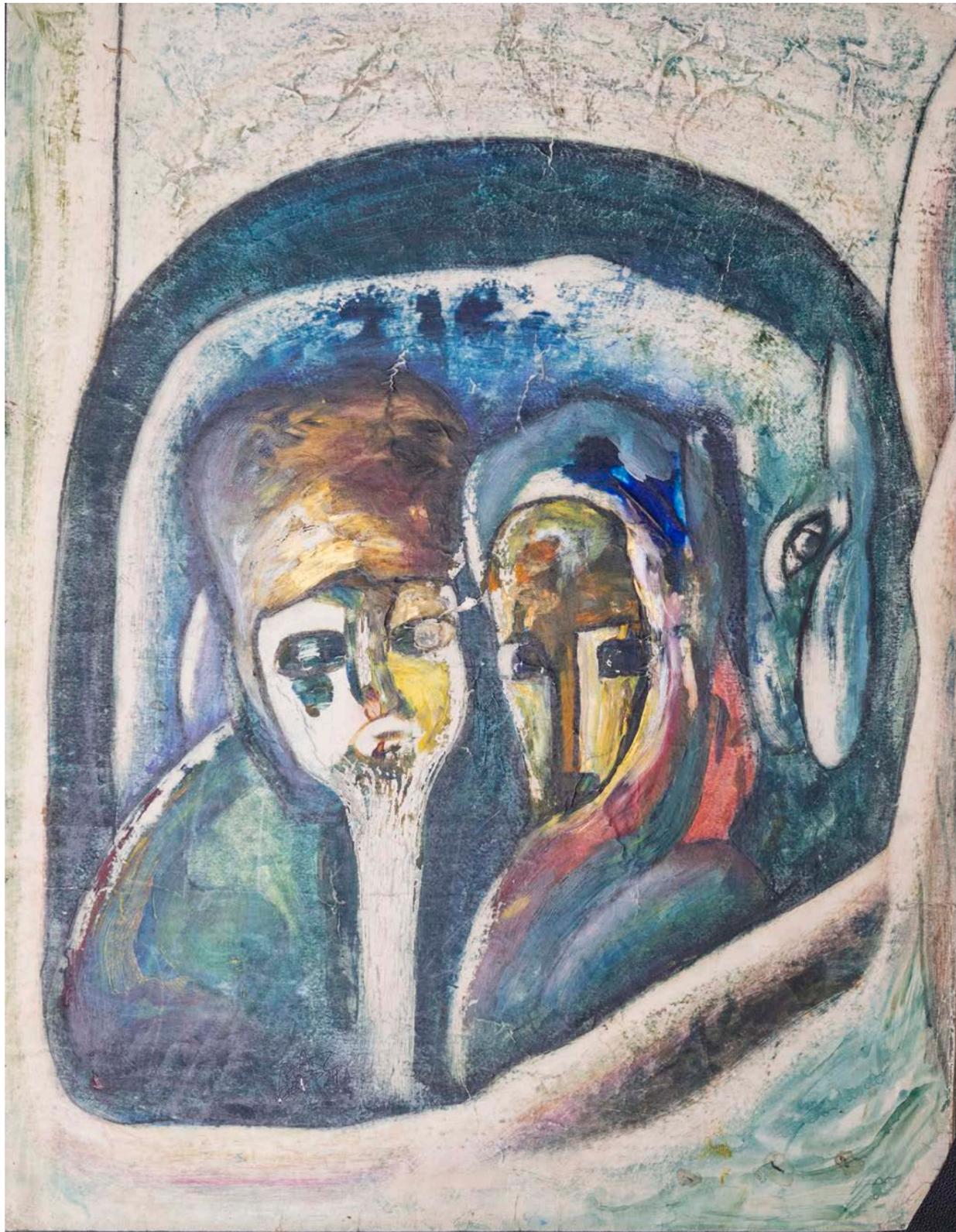
Regard écologique [Sustainable gaze], 1981 - acrylic on scratch-off card, 25,6 x 19,7 inches



MUSEE

Ki-Yi M'Bock's studio in Abidjan: a creative hub and workshop for Werewere-Liking, March 2026, ©Rosy Noah for Galerie Cécile Fakhoury

Chronological landmarks



Le masque de connivence [The Mask of Complicity], 1981 - acrylic and wax crayons on scratch-off card, 25,6 x 19,7 inches

1950 Birth of Eddy-Njock N. Wetewete-Liking in Bondé, Cameroon

1966

Begins her artistic career: singing and poetry

1975

Exhibition at Galerie de l'Intercontinental, Libreville, Gabon

1976

Exhibition at Espace Privé de Pierre Zumbach, Geneva, Switzerland

1977

Second World Festival of Black Arts (FESTAC), Lagos, Nigeria

1978

Settles in Abidjan, Côte d'Ivoire

Exhibition at Hôtel de l'Amitié, Bamako, Mali

1979

Exhibition at Théâtre Daniel Sorano, Dakar, Senegal

1980

Galerie Exler, Frankfurt, Germany

1978–1985

Research at the Institute of Negro-African Literature and Aesthetics (ILENA), University of Abidjan, Côte d'Ivoire

1985

Founds the Ki-Yi M'Bock theatre company

Exhibition at Manufacture du Tabac, Nantes, France

1991

Appointed Officer of the Ivorian Order of Cultural Merit

1992

Appointed Chevalier of the Order of Arts and Letters, France

1997

Ki-Yi M'Bock recognized as a training center in Côte d'Ivoire

1997–2023

Member of the High Council of La Francophonie

1999

Participates in the Poetry Caravan – encounters and exchanges between traditional griots and modern poets, from Gorée to Timbuktu

2001

Officer of the National Order of Côte d'Ivoire

2004

Publication of the novel *La Mémoire Amputée*, Nouvelles Éditions Ivoiriennes

2005

Noma Award, New York, for *La Mémoire Amputée*

2007

Book of the Year Award for *La Mémoire Amputée*

2008

Exhibition at Maison de France, Accra, Ghana

2011

Exhibition at Villa Yiri Suma, Ouagadougou, Burkina Faso

2021

Recognition of the Ki-Yi Pan-African Foundation for Youth Training in Creation and Cultural Development

2025

36th São Paulo Biennial, São Paulo, Brazil

2026

61st Venice Biennale, Venice, Italy

Group exhibition, Galerie Cécile Fakhoury, Abidjan, Côte d'Ivoire (forthcoming)

Collections (selection)

National Museum of Cameroon, Yaoundé, Cameroon

State Collection of Senegal, Dakar, Senegal

Léopold Sédar Senghor Museum Collection, Dakar, Senegal

Ministry of Culture Collection, Abidjan, Côte d'Ivoire

Collection of the French Embassy in Côte d'Ivoire

Noma Collection, Tokyo, Japan

Private collection, Geneva, Switzerland

Private collection, Turin, Italy

Private collection, Paris, France

Private collection, Brazil

Publications

Poetry

On ne raisonne pas le venin, Cherche Midi, Saint-Germain-des-Prés, Paris, 1977

Les cités fantastiques, NEI-CEDA, Abidjan, 2013

L'éternelle reine: 50 ans de peinture et de poésie, TABALA éditions, Abidjan, 2019

Migration de la parole; suivi de Poétique des arts, Fusion des temps, Éditions Eburnie, Abidjan, 2021

Theatre

« La queue du diable » , in *Du rituel à la scène*, Editions Nizet, Paris, 1979

La puissance de Oum, Ceda, Abidjan, 1979

« Une nouvelle terre », suivie de « Du sommeil d'injuste », N.E.A., Dakar, 1980

« La rougeole arc en ciel », in *Spectacles Rituels*, N.E.A. Dakar 1987

Singue mura, Eyo Ki-Yi Edition, Abidjan, 1990

Un touareg s'est marié a une pygmée, Lanzman, Bruxelles, 1992

Le parler chanter : Cinq pièces du théâtre chanté de Werewere-Liking, Editions BALAFONS, Abidjan 2012

Médée ou les risques d'une réputation, Editions universitaires Turin 2004

Novels

À la rencontre de..., N.E.A., Abidjan, 1980

Orphée d'Afrique, L'Harmattan, Paris, 1981

It Shall Be of Jasper and Coral: Journal of a Misovire, L'Harmattan, Paris, 1983

L'amour cent vies, Publi-Sud, Paris, 1988

La Mémoire Amputée, Nouvelles Éditions Ivoiriennes, 2004

L'espionne des ancêtres, NEI Éditions, Abidjan, 2014

Le testament de Mima, Tabala éditions, Abidjan, 2021

Tales

Liboy li nkundung, the Drum of Union, Les Classiques Africains, Paris, 1982

Contes d'initiations féminines, les Classiques Africains, 1983

Essays and Art Books

Du rituel à la scène chez les Bassa du Cameroun, Nizet, Paris, 1979 ; Avec Jacques Scherer et M.J. Hourantier

Dieu Chose. L'expérience du Ki Yi Mbock Théâtre d'Abidjan ou l'Ouverture sur la Marionnette humaine. UNIMA Informations, 1988

Une vision de Kaidara, N.E.A., Abidjan, 1984

Statuettes peintes d'Afrique de l'ouest. Marionnettes du Mali, N.E.A, Abidjan, 1987

L'enseignement de l'éveilleuse d'étoiles, Panafrika Silex 2014

Distinctions

1991

Arletty Prize

Officer of the Ivorian Order of Cultural Merit

1992

René Praile Foundation Prize, Belgium

1993

Fonlon-Nichols Award for Literary Excellence, University of Alberta, Canada

2000

Prince Claus Award for Culture and Development, Netherlands

Since 2004



Member of the Academy of Sciences, Arts, Cultures of Africa and African Diasporas

2005

Noma Award for *La Mémoire Amputée*

2007

Book of the Year, New York, for *La Mémoire Amputée*

2009

Peacebuilder Prize

2013

Commander of the Order of Merit of Côte d'Ivoire

2020

ECOWAS Excellence Award

2021

Commander of the Order of Cultural Merit of Côte d'Ivoire

Bibliography (selection)

French

BOUWER, Karen, "Orphée Dafric de Werewere Liking" in *Nouvelles écritures francophones*, ed Jean Cléo Godin, Montréal: Presses de l'Université de Montréal, 2001

BALANA, Yvette, «L'africanité chez Werewere-Liking: de l'Afrique-musée à l'Afrique-laboratoire», *Africultures*, article n°4174, décembre 2004

CHIMURENGA, "La Puissance de Werewere Liking." *Chimurenga Chronic*, October 11, 2017

KAVWAHIREHI, Kasereka. "Werewere Liking et la poétique du jeu pour libérer l'imaginaire postcolonial africain." *Présence Francophone*, vol. 62, no. 1, 2004

KONATÉ, Issiaka, *L'utopie mise en scène*, dir. Wèrè Wèrè Liking, film documentaire, Burkina Faso: Sahelis Productions, 1995.

NGABEU, Jeanette Ariane, *Les enjeux de la modernité dans le roman africain au féminin: Werewere Liking*, Angèle Rawiri et Ken Bugul, Paris: L'Harmattan, 2021

RASCHI, Nataša. "Sur la traduction du théâtre francophone africain: l'exemple de Werewere Liking" *Alternative Francophone*, vol 1 no. 3, 2011: 79-86.

TANG, Alice Delphine, *Ecriture féminine et tradition africaine - l'introduction du « Mbock Bassa » dans l'esthétique romanesque de Werewere Liking*, L'Harmattan, 2009

VOLET, Jean Marie. "Imagination et réalité dans l'exercice du pouvoir de l'individu sur lui-même: L'Amour cent vies de Werewere Liking" in *La Parole aux Africaines: Ou L'idée de pouvoir chez les romancières d'expression française de l'Afrique sub-saharienne*, 215-244,

Editions Rodopi, 1993

English

CONTEH-MORGAN, John, et D'ALMEIDA, Irène Assiba, eds. *The Original Explosion That Created Worlds: Essays on Werewere Liking's Art and Writings*, Leiden: Brill, 2010

CYN, Christine, «If I had a hundred arms, I would do a lot of things - interview with Werewere-Liking», trad. M. Soumahoro, in *Rewriting Dispersal: Africana Gender Studies*, issue 7.2, spring 2009, *The Scholar and Feminist Online*

D'ALMEIDA, Irene Assiba, «Introduction: Werewere Liking, A Deeply Original Voice» in *Werewere Liking, It Shall be of Jasper and Coral and Love-Across-A-Hundred-Lives*, trans. by Marjolijn de Jager, Charlottesville: University of Virginia Press, 2000

GRILO, Nathalia, "São Paulo Bienal: Werewere-Liking." in *Not All Travellers Walk Roads Of Humanity as Practice, 36^o Bienal de São Paulo / 36th São Paulo Biennial: Catalogue of the Exhibition, 228-229*. São Paulo: Fundação Bienal de São Paulo, 2025

HAWKINS, Peter. "Werewere Liking at the Villa Ki Yi." *African Affairs*, vol. 90, no. 359, April 1991, 207-222

LASME, Keren "Werewere Liking: Of Spirit, Sound, and the Shape of Transmission", *Contemporary*



Bain de Soleil I [Sun Bath I], 1980 - acrylic and wax crayons on scratch-off card, 25,6 x 19,7 inches

And (C&), 21 November 2025.

NICHOLS Ashton, «Dialogical Theology as Politics in Mongo Beti, Werewere Liking, and Chinua Achebe», in *Postcolonial Text*, Vol. 5, n° 1, 2009

TAGLIACOZZO, Sara, «Utopias of Change: Werewere Liking's 'Parole-Actes'» in *European Journal of Women Studies*, vol 11, issue 3, 2004

TOMAN, Cheryl, "Werewere Liking's Village Ki-Yi: Dissidence and Creativity in Abidjan." *Meridians*, vol. 13, no. 1, (2015), Duke University Press

Press (selection)

RFI, « Rue des Artistes: Côte d'Ivoire - le village Ki-Yi fête ses 40 ans», Benoît Almeiras, août 2025: [read here](#)

Pulse Côte d'Ivoire, «Ki-Yi, ce centre de formation artistique que vous connaissez (peut-être pas)», Sandra Manuela Koffi, février 2025: [read here](#)

Mondafrique, «Village Ki-Yi, la culture en liberté», décembre 2024: [read here](#)

Le Monde Afrique, «Romans: les 7 coups de coeur du Monde Afrique 2022», Kidi Bebey, décembre 2022: [read here](#)

Jeune Afrique, «Werewere Liking: «il est important que les femmes aient plus de pouvoir», Julie Gonnet, juin 2022: [read here](#)

RFI, «Werewere-Liking, une grande dame des arts vivants et des lettres», Sayouba Traoré, août 2021: [read here](#)

100% Culture, «Werewere Liking: 30 ans d'existence du village Ki-Yi», Sossiei Roche, décembre 2025: [read here](#)

Le Point, «Côte d'Ivoire: Werewere-Liking, artiste et 'éveilleuse d'étoiles'», juin 2010 : [read here](#)

Afrik.com, «Werewere-Liking Gnepo : mémoire de femmes, mémoire d'Afrique», Falila Gbadamassi, avril 2006: [read here](#)

Africine.org, «Entretien avec Werewere-Liking», Sylvie Chalaye, novembre 1997: [read here](#)

L'Humanité, «Une fresque panafricaine», octobre 1992: [read here](#)



« The work of Werewere Liking establishes a realm of powerful energies in which sculpture, word, and myth not only coexist but vibrate on the same ritualistic frequency. Liking's creations, made from found, recycled, and re-signified elements, are not mere forms that occupy space: they are enchanted bodies, living inscriptions of memory and imagination. Her poems expand this experience, reconfiguring the relationship between language, matter, and spirituality, as if each fragment spoke the secret language of time.

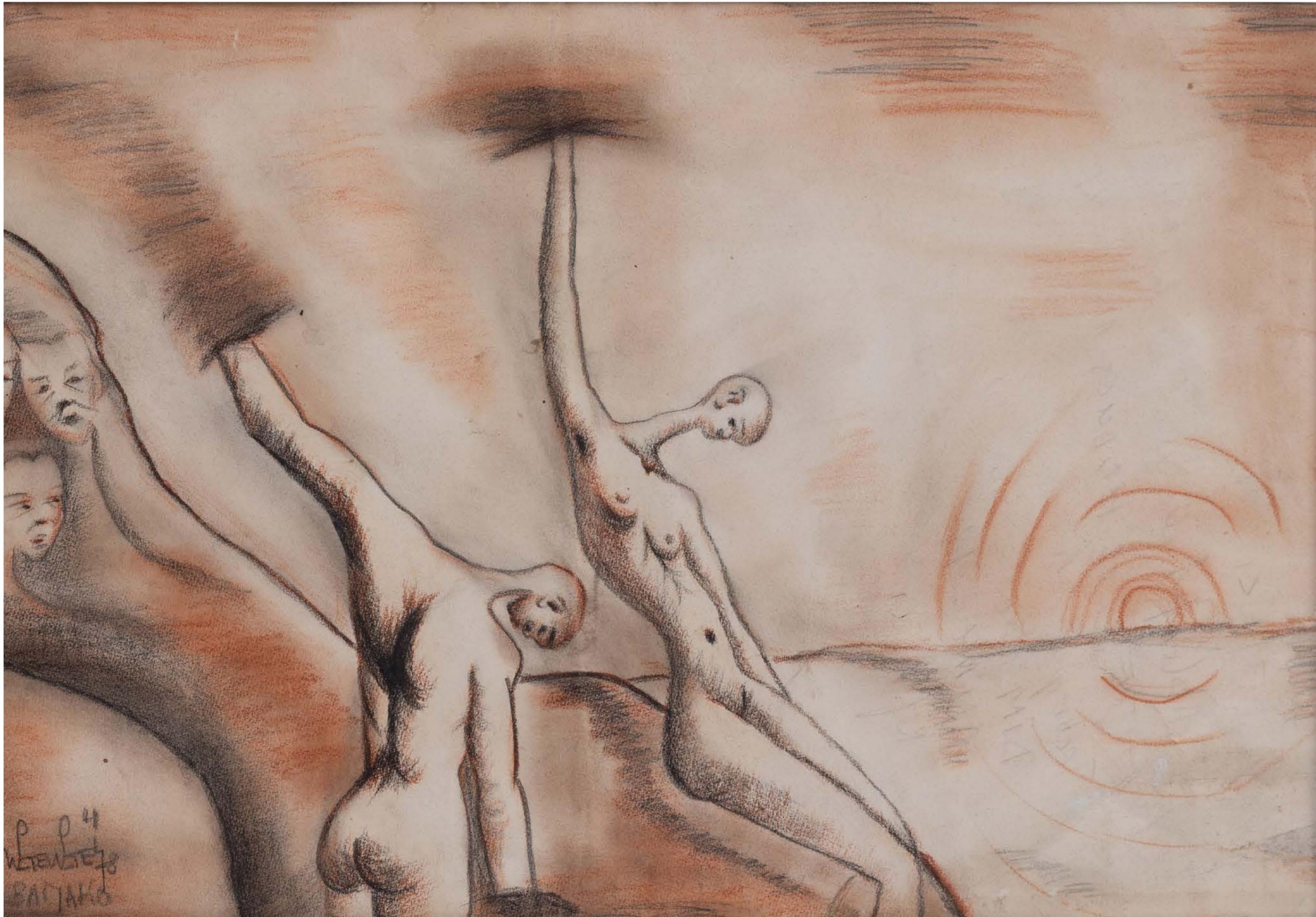
Gathering, reassembling, re-invoking: these gestures intertwine as virtuous practices against forgetfulness. In Liking, the reimagining of the creative process is also a restructuring of creativity that pulses around community, collective growth, construction, and the search for meaning. The artist names this creative field as Ki-Yi Mbock, a concept from the Bassa tradition in Cameroon, referring to supreme universal knowledge. In this territory, just as in ancient times, art and life are inseparable: the creations do not merely occupy space, but reorganize it, converting experiences into portals of autonomy.

Her sculptures are not fixed archives, but mobile constellations, in which past, present, and future intertwine in a rhizome of multiple potentialities. Each piece breaks the historical linearity and establishes an expanded, dense vitality, in which what is rejected is reactivated as the elaboration of new cosmogonies, with overlapping narratives and politics. Here, the world does not present itself as a static given, but as an entity of infinite inscription.

Liking's presence is, above all, a force that operates as a cosmic compass, a map to multiple realities. The making that emanates from her is thought, pulsation, a noble breath that touches the sensitive. She delivers to us vibrational fields, territories that cross between the spiritual and the earthly, the movement of life rewritten through the sculpting of words and forms, which, for her, is like invoking ancestry.

Her work is not merely in the world but establishes another way of inhabiting it, becoming traces of futurations, something that affirms itself as a method for a dignified life, an invitation to feel the essence of things in a magnified way. These effects bear fruit in the spirit of a master who lives in the plenitude of eternal movement.

Nathalia Grilo, "Werewere-Liking", translated from Portuguese by Sergio Maciel, in *Not All Travellers Walk Roads Of Humanity as Practice*, 36^o Bienal de São Paulo / 36th São Paulo Biennial: Exhibition, 228-229, São Paulo: Fundação Bienal de São Paulo, 2025

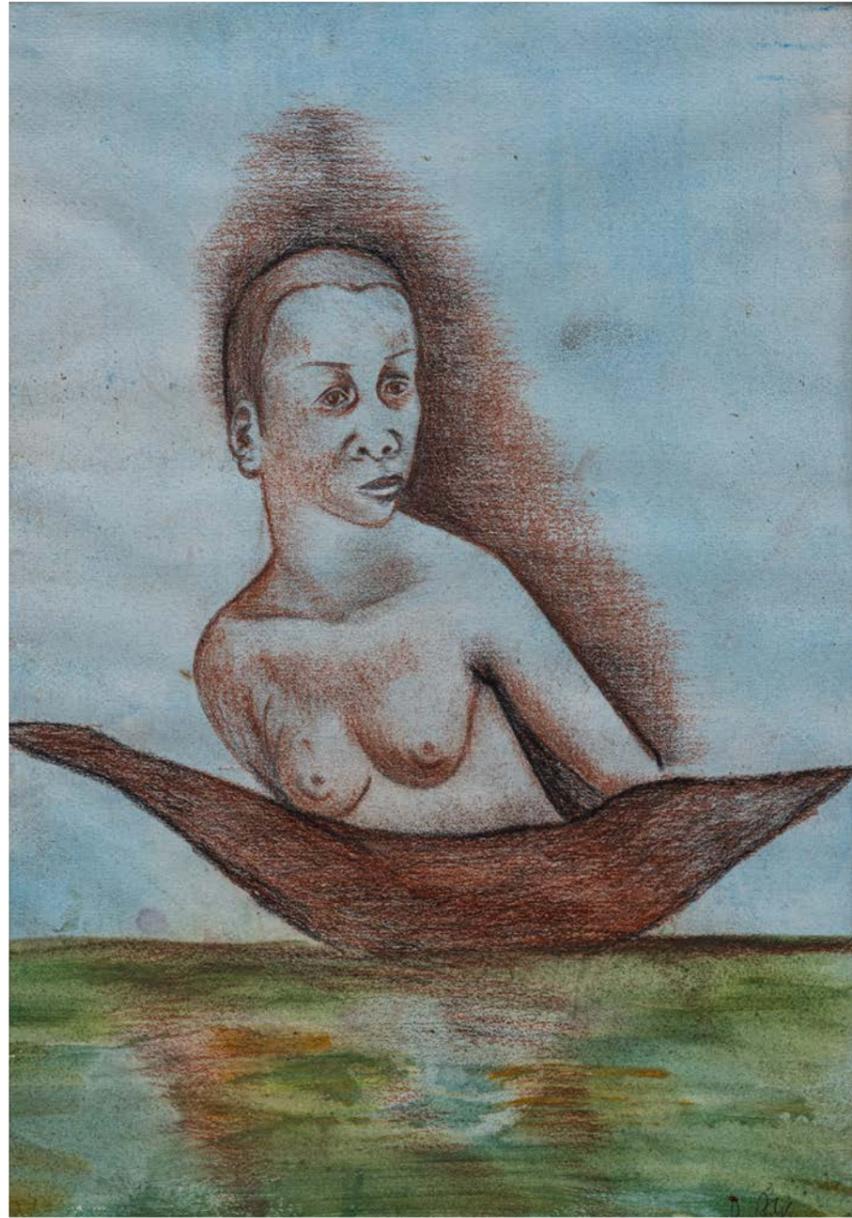


Werewere-Liking

Les pendues aux temps I, [Those Who Hang On to Time], 1978

Sanguine on paper

14, 2 x 19,7 inches

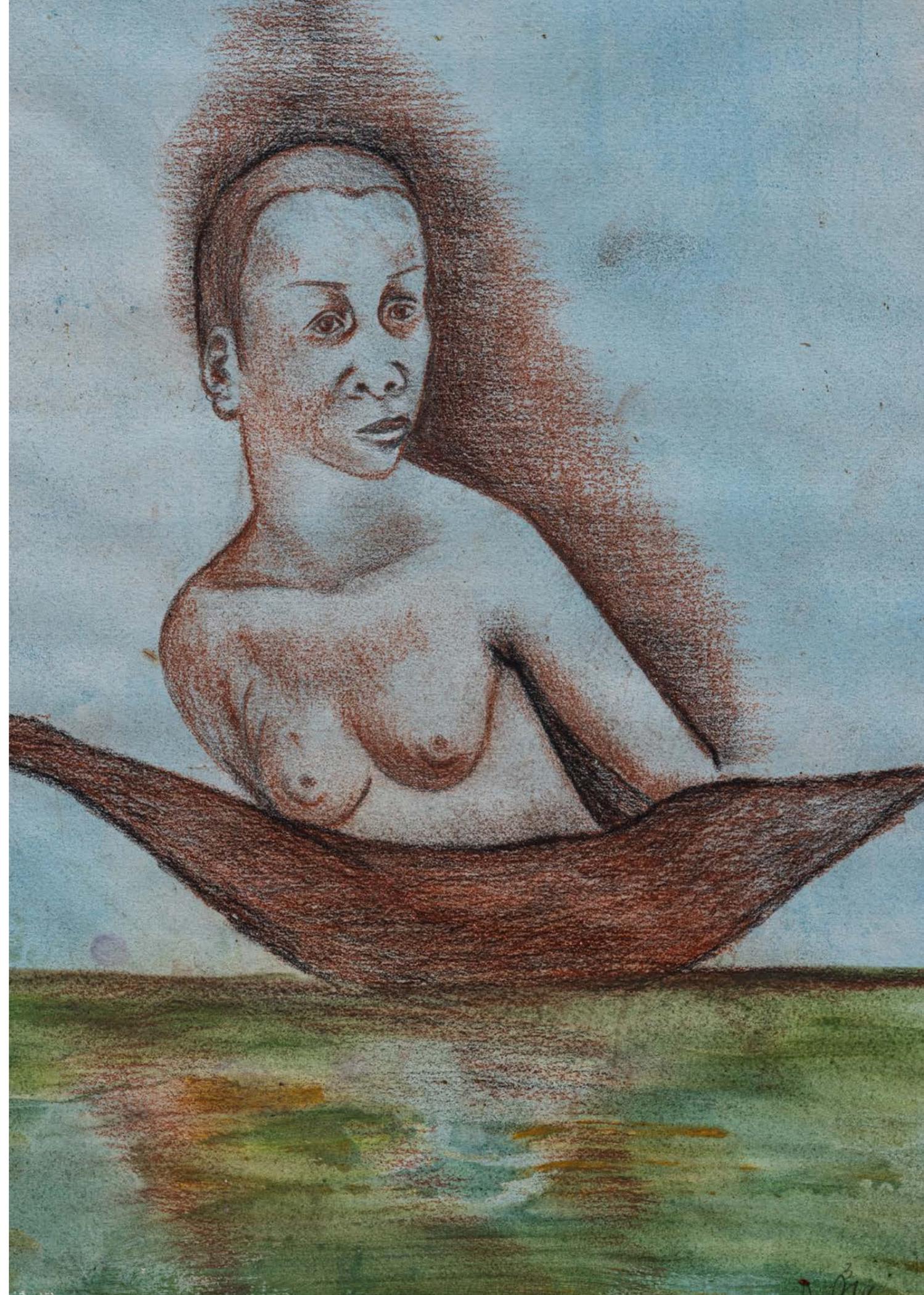


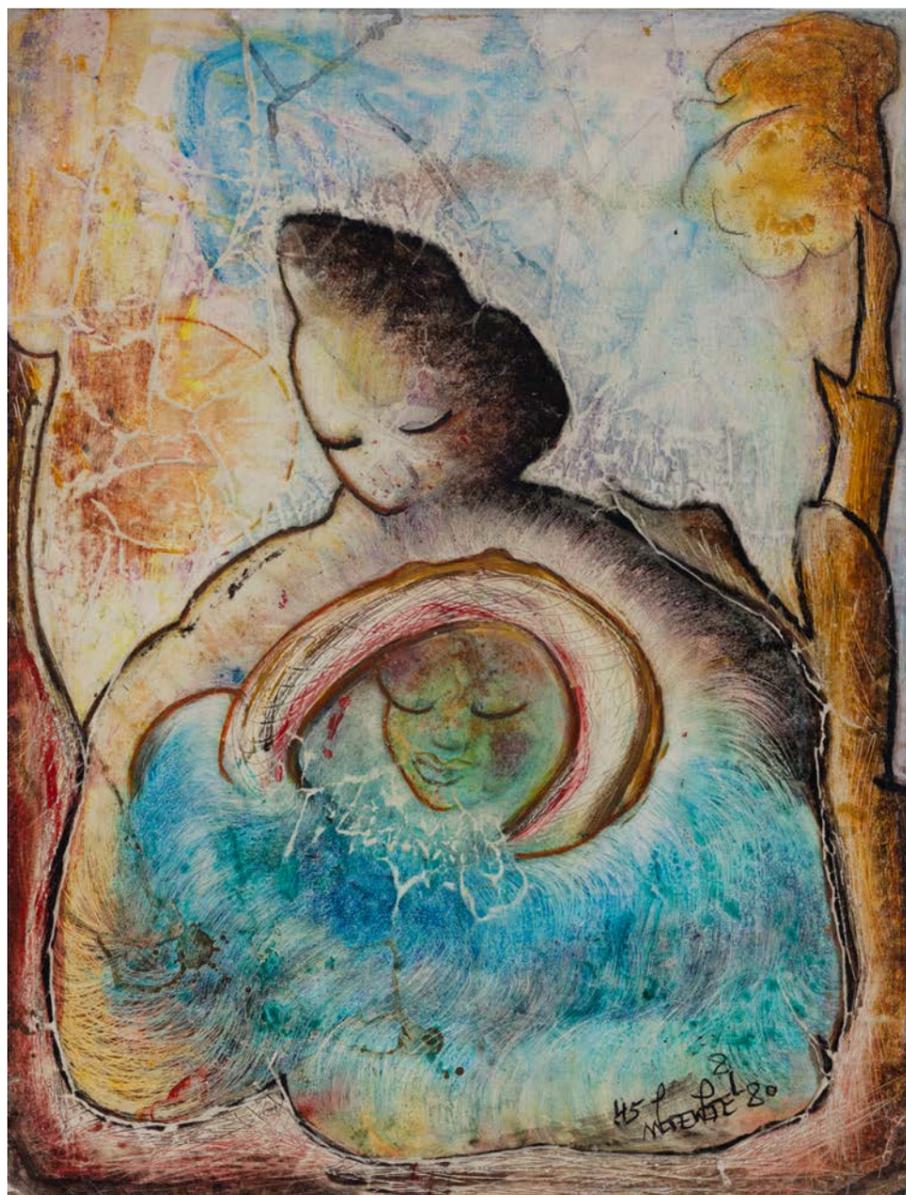
Werewere-Liking

L'exil [The Exile], 1978

Powdered stone from the Bandiagara Escarpment, charcoal, and
watercolor on paper

19,7 x 14,2 inches



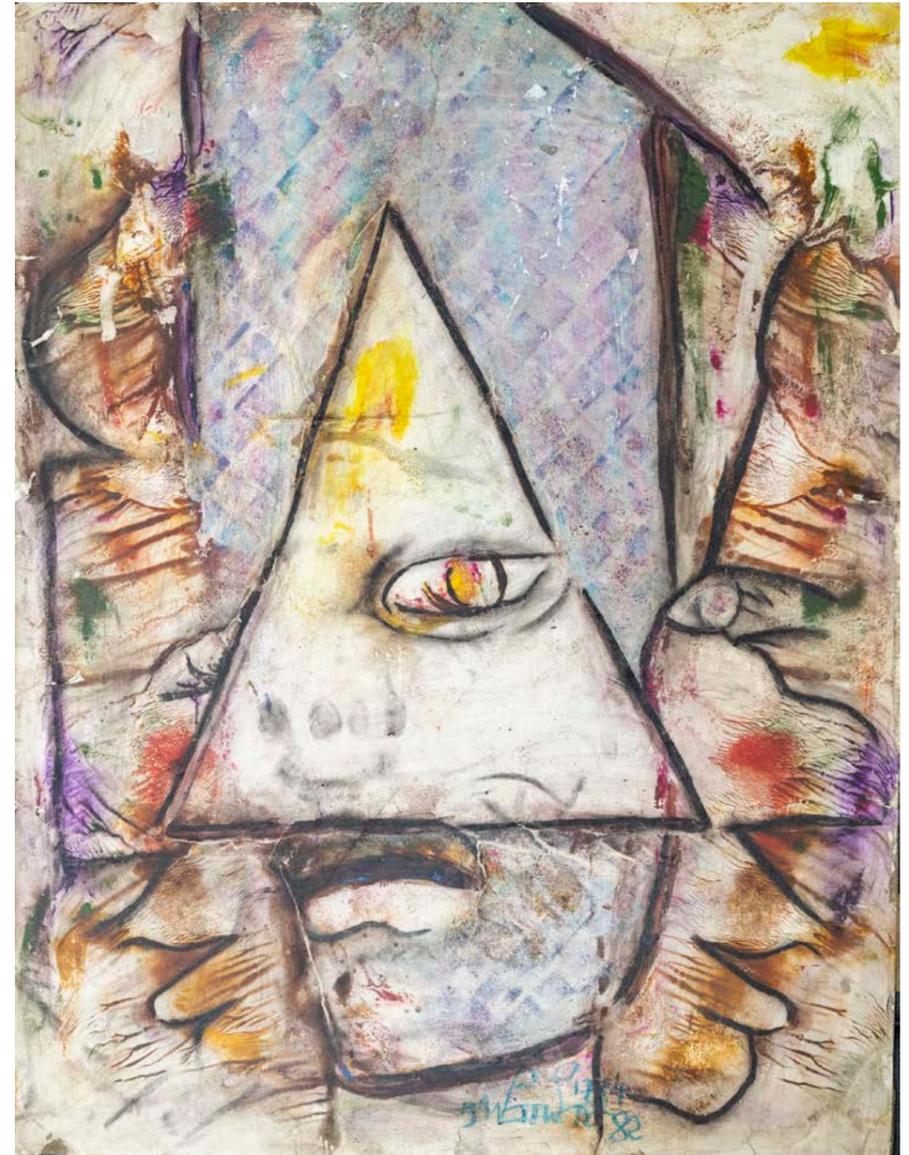
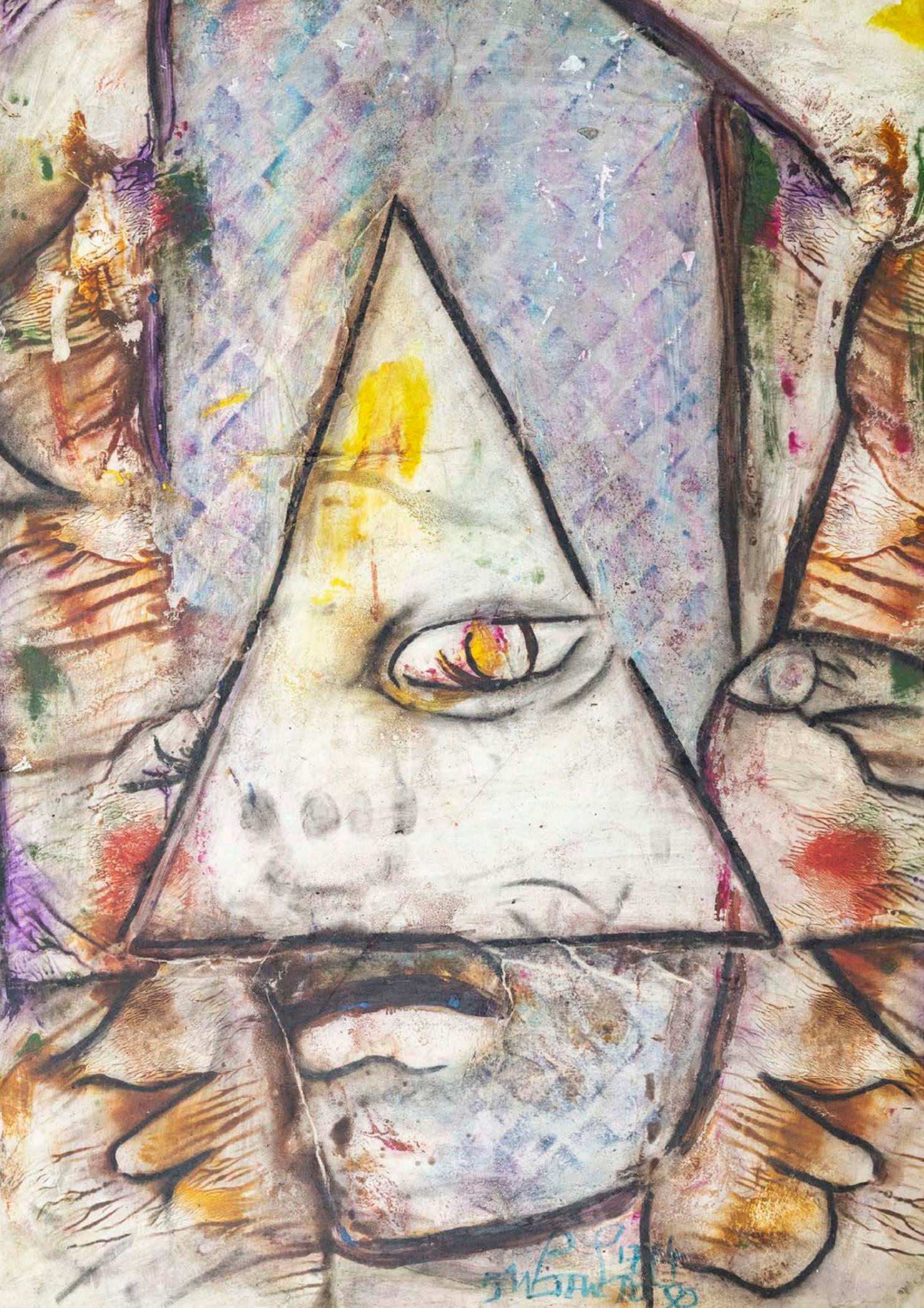


Werewere-Liking

La source [The Spring], 1980

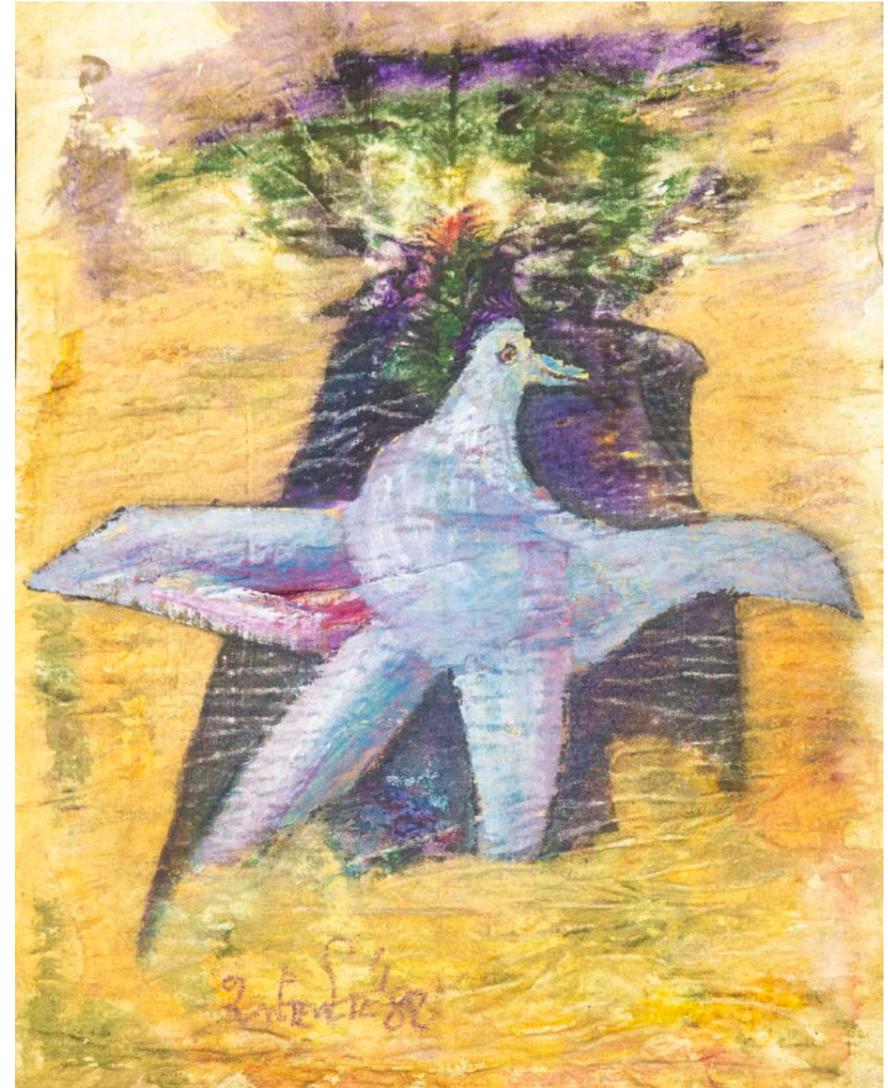
Acrylic and wax crayons on scratch-off card,
25,6 x 19,7 inches





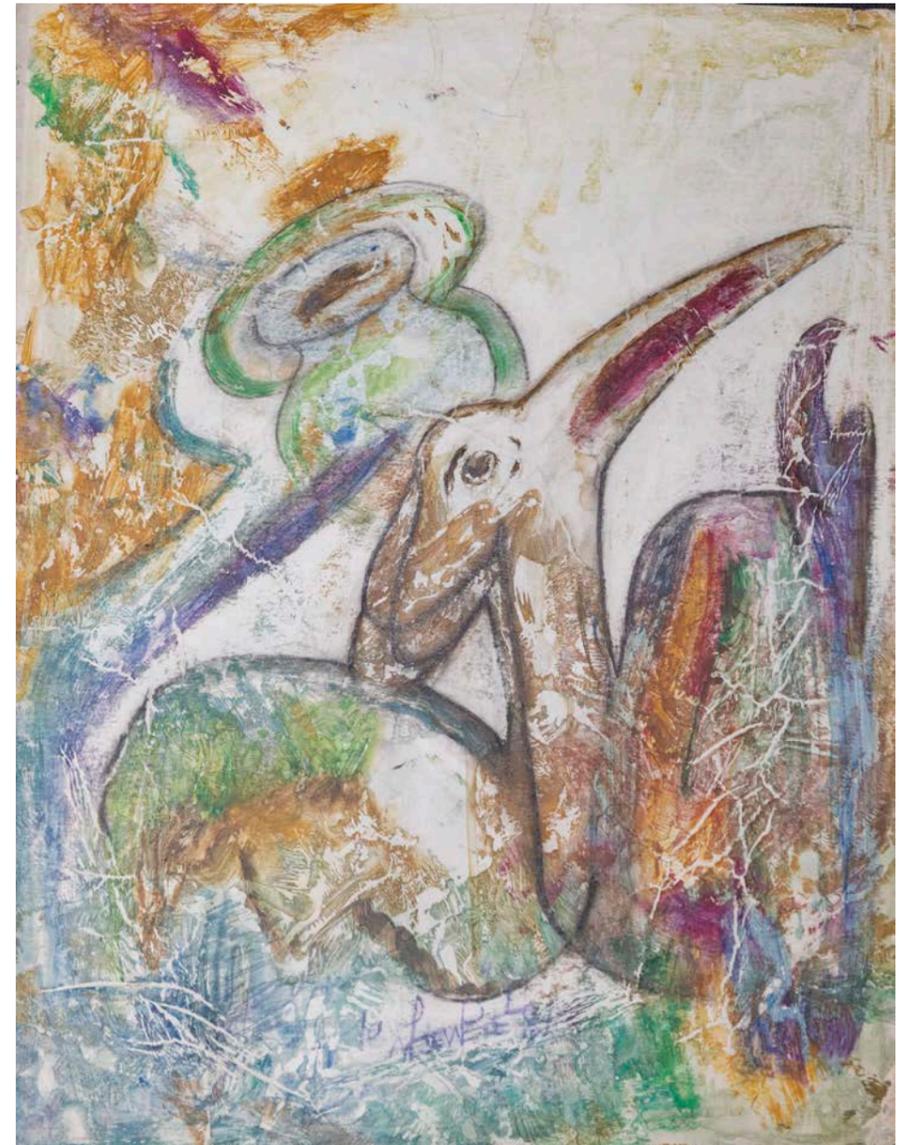
Werewere-Liking

L'oeil du milieu [The Middle Eye], 1980
Acrylic and wax crayons on scratch-off card,
25,6 x 19,7 inches



Werewere-Liking

L'oiseau mage [The Magician Bird], 1980
Acrylic and wax crayons on scratch-off card,
17,3 x 21,6 inches



Werewere-Liking

La capricorne [The Capricorn], 1980

Acrylic and wax crayons on scratch-off card,
25,6 x 19,7 inches



Werewere-Liking

Auréoles [Halos], 1982

Acrylic and wax crayons on scratch-off card,
17,3 x 21,6 inches

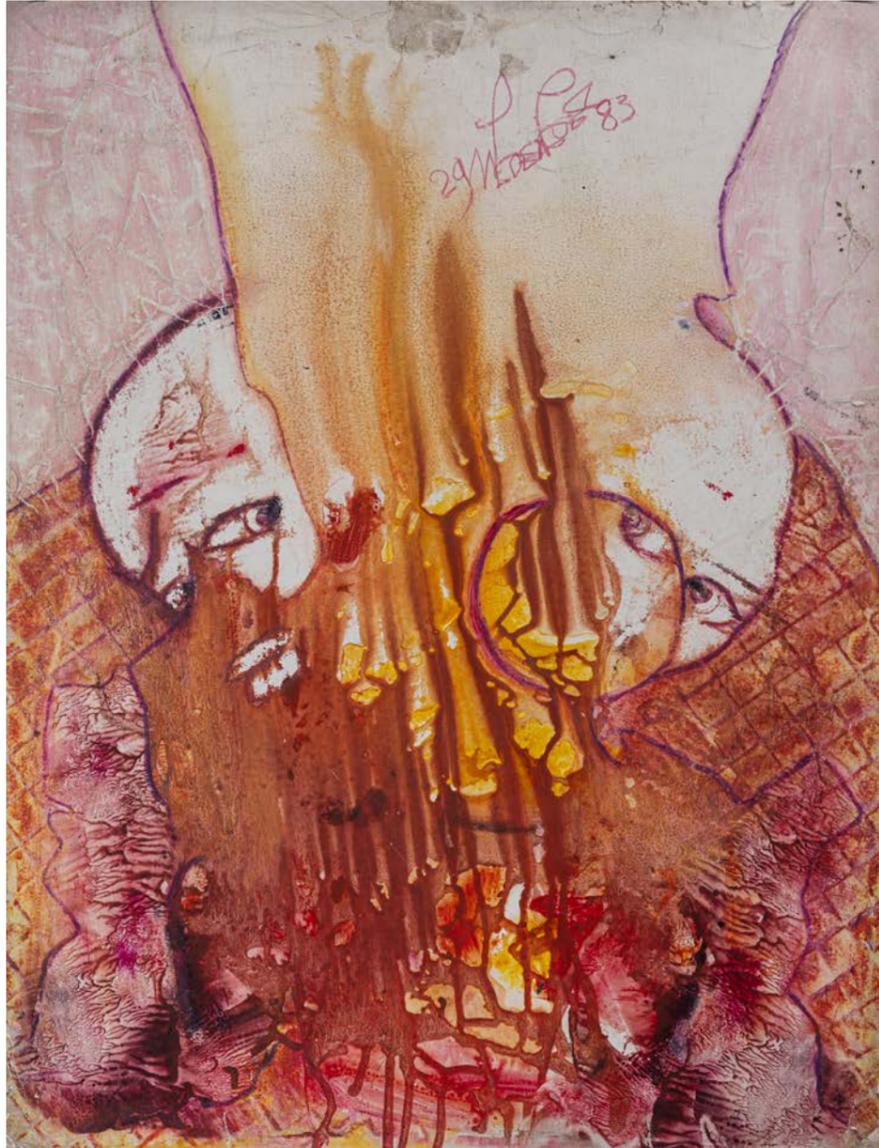




Werewere-Liking

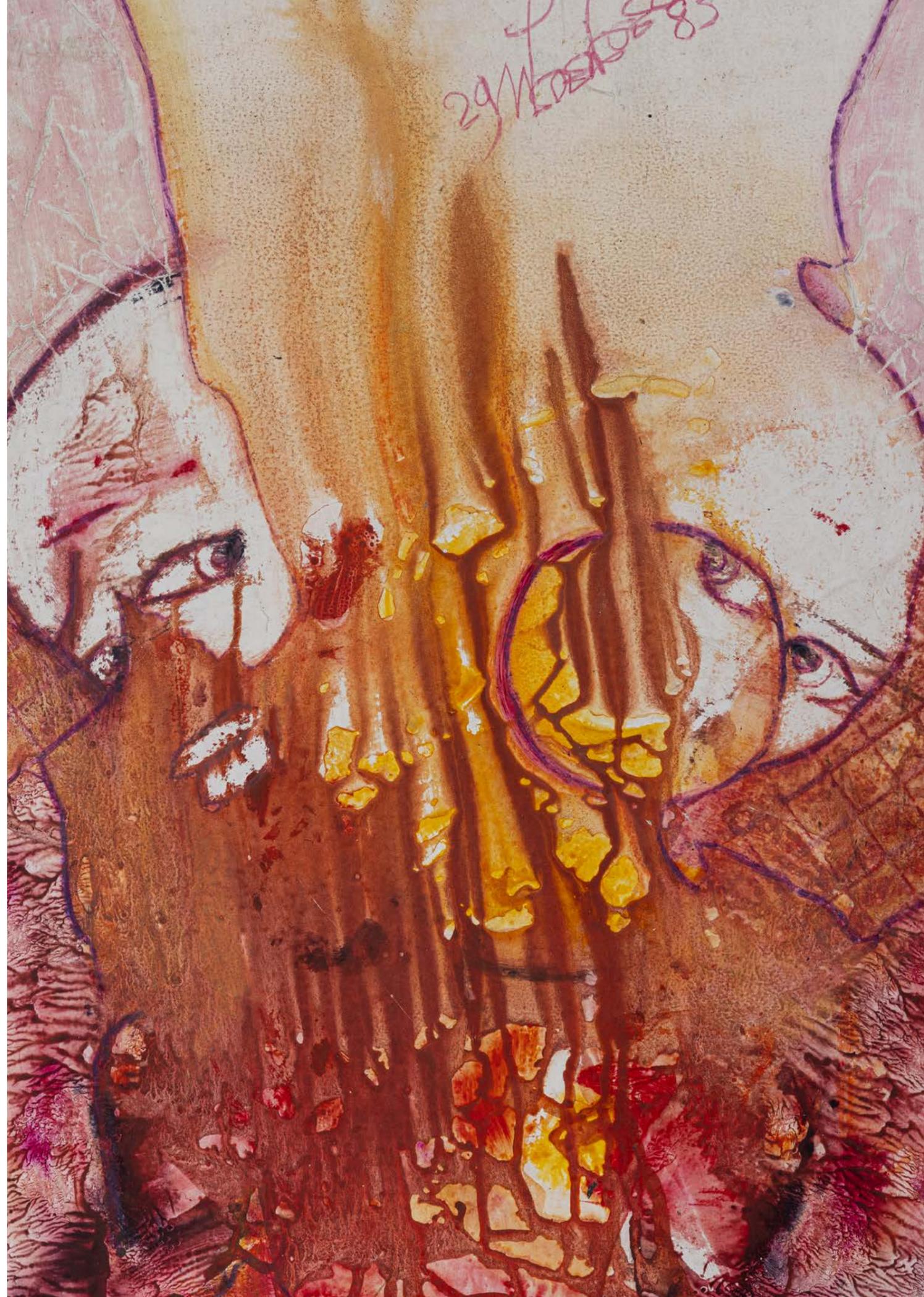
Exode [Exodus], 1982

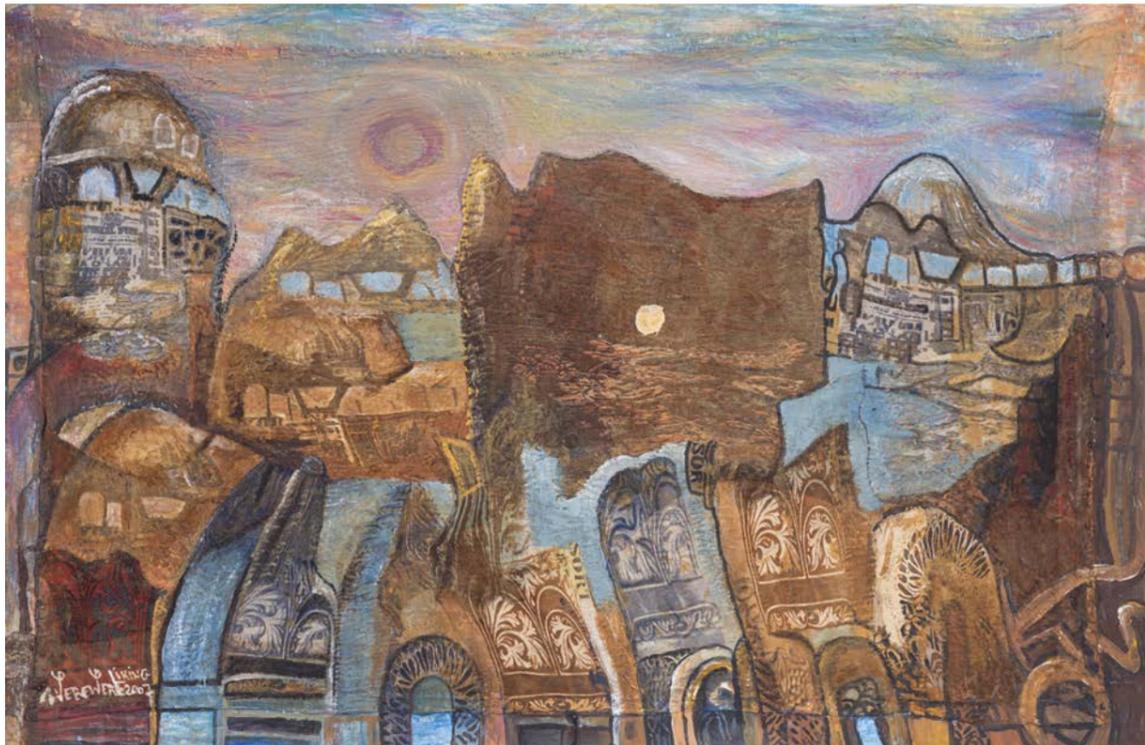
Acrylic and wax crayons on scratch-off card,
25,6 x 19,7 inches



Werewere-Liking

Rendez-vous au soleil [See You In the Sun], 1983
Acrylic and wax crayons on scratch-off card,
25,6 x 19,7 inches



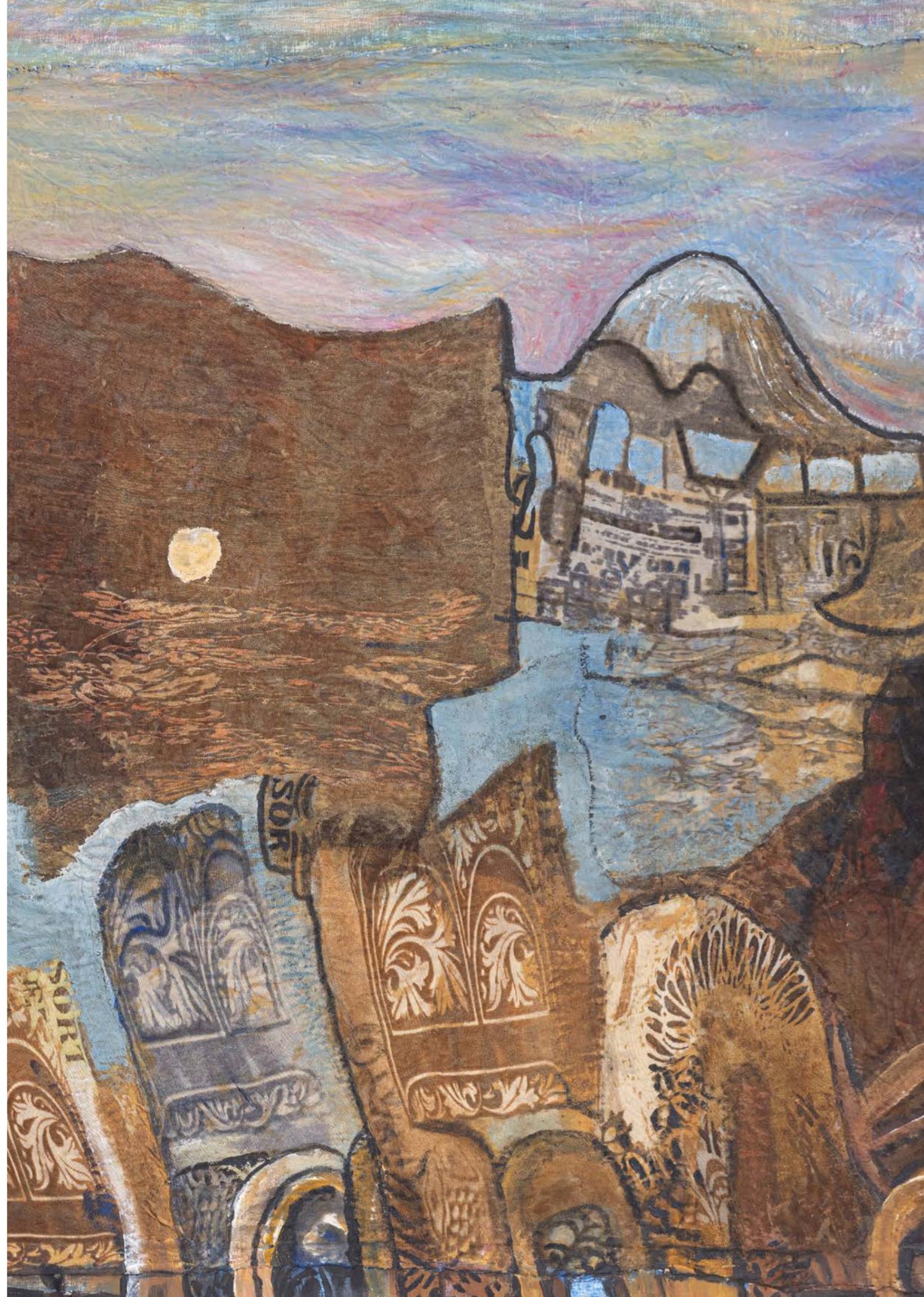


Werewere-Liking

Pagode [Pagoda], 2007

Textile collage, oil, and acrylic on canvas

38,2 x 59,8 inches





Werewere-Liking

Facilitateurs [The Facilitators], 2008

Mixed media on canvas

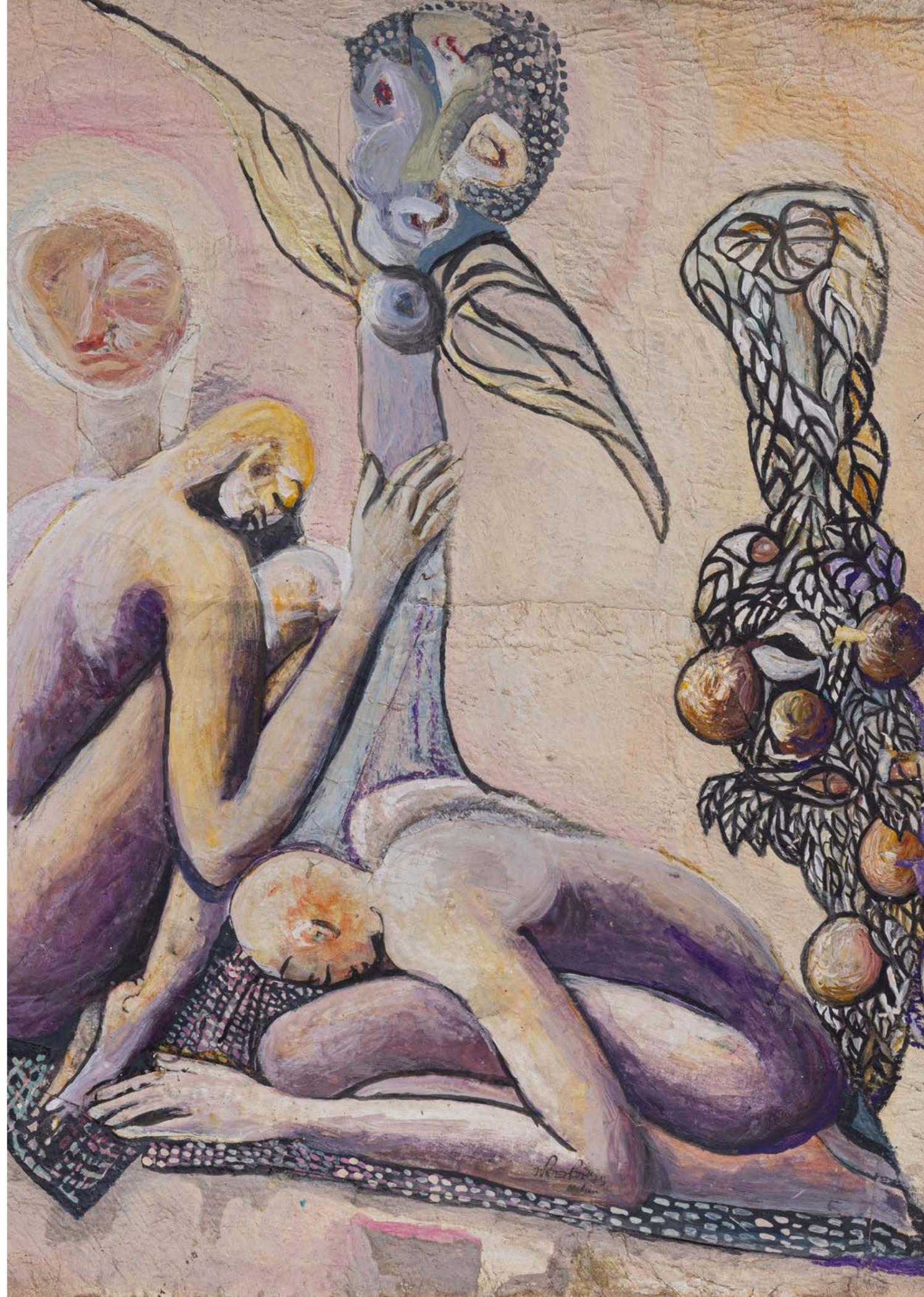
41,3 x 51,3 inches

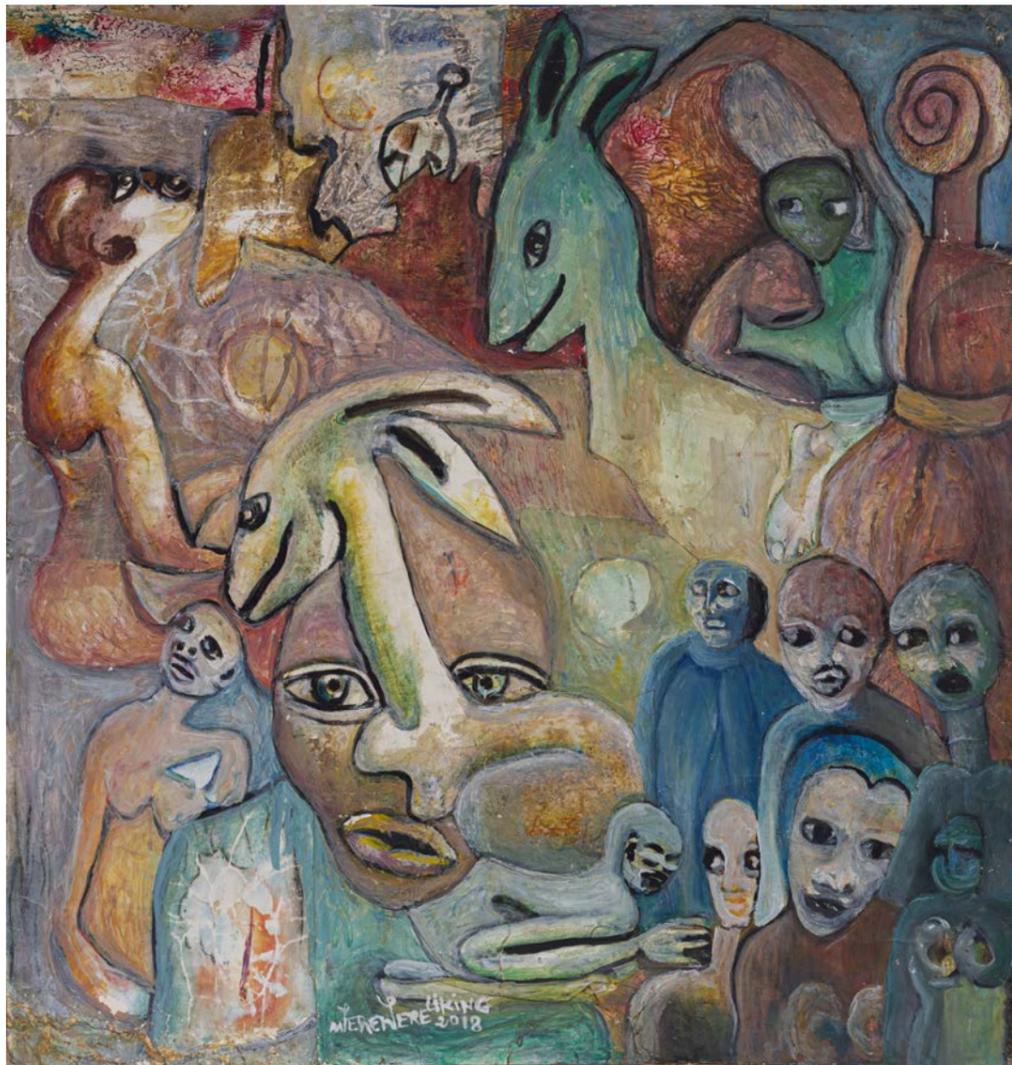




Werewere-Liking

Les dévots du soleil [The Sun Worshippers], 2017
Acrylic and collage on Tapa
42,5 x 35,8 inches





Werewere-Liking

Les contes de Leuk Le Lièvre I [The Tales of Leuk the Hare I], 2018
Acrylic and wax crayons on scratch-off card,
41x3 x 39,4 inches





Werewere-Liking

Lampedousa, 2019

Textile and acrylic on canvas

106,3 x 208,7 inches

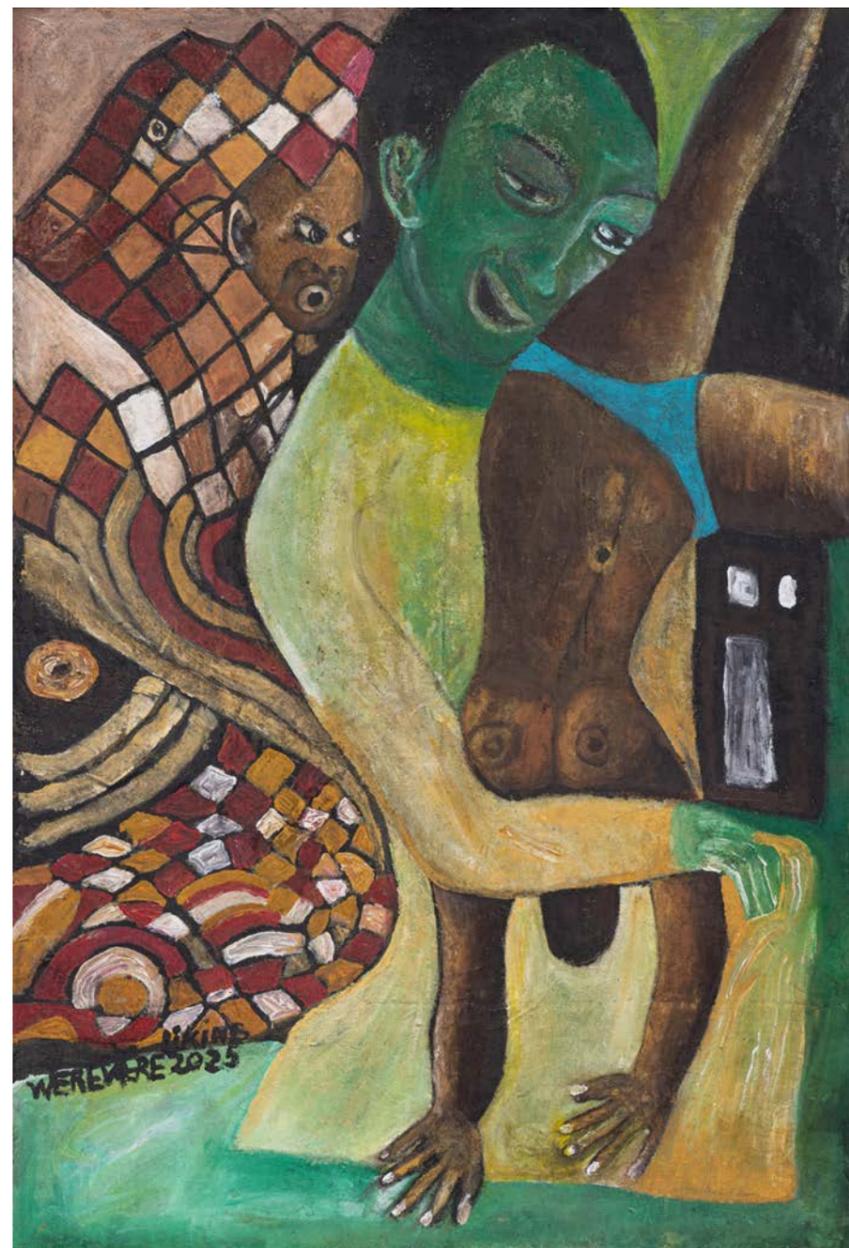


Werewere-Liking

Candidats aux nouveaux mandats [Candidates For New Terms], 2020

Acrylic and textile on paper

23,6 x 16,5 inches



Werewere-Liking

Atavique 4 ou Descendance d'Athlètes [Atavic 4 or The Legacy of Athletes], 2025

Textile and acrylic on canvas

52,4 x 35,4 inches

