

This series approaches Afrofuturism through the quiet authority of African women. Rather than framing empowerment as spectacle, the work centers solidarity, composure, and shared presence as foundational to future-building. Strength is expressed not only in stance, but in connection.

The figures exist within cultural continuity, textiles, adornment, and lineage grounding them, while simultaneously occupying contemporary space with confidence and clarity. Power here is relational. It is built through community, partnership, and mutual visibility. Even within collective arrangements, the women remain the axis around which the scene stabilizes.

Afrofuturism in this body of work becomes a social reordering. The future is not imagined as a distant technological escape, but as a restructuring of who holds narrative, who carries dignity, and who defines progress. In this vision, African women are not peripheral to liberation—they are its architects.

Michel Assouka

HER TOMORROW







The halo-like lighting in the solo portrait positions ancestry as living energy rather than nostalgia. Afrofuturism here is not escape from the past but a restructuring of its meaning. The future is imagined as circular rather than linear, built through memory, autonomy, and collective presence. Progress is not measured by Western timelines, but by alignment with identity and self-definition.







The figures stand rooted in African textiles and adornment, grounding the work in ancestry. Yet they exist alongside symbols of mobility and innovation: a suitcase suggesting self-directed migration, a laptop representing knowledge production, instruments and books signaling cultural and intellectual continuity. Tradition and modernity are not in opposition; they coexist without hierarchy.





This series reimagines the future through a decolonial lens by questioning who defines progress and how time is measured. Western narratives often frame development as linear, faster, higher, more productive. In these portraits, time is no longer abstract; it becomes physical. The clock is held, leaned upon, carried, and recontextualized. It is not an authority, it is an object reclaimed.

Michel Assouka

RECLAIMING TIME