MADAGASCAR PAVILION

LA BIENNALE DI VENEZIA
2019

Presentation
January 2019

Artist
Joël Andrianomearisoa

Curators
Rina Ralay Ranaivo
Emmanuel Daydé

Producers
Kantoko
Revue Noire

A project of the Ministry of Culture,
Promotion of Handicrafts and
Safeguarding of the Republic
of Madagascar Heritage

Contacts

Press
Elisabeth Vaupres
+33 6 09 53 29 81
e.vaupres@hotmail.com

Catherine Philippot
+ 33 1 40 47 63 42
cathphilippot@relations-media.com

Madagascar
Kantoko Association
Rina Ralay Ranaivo
+261 34 60 735 43
+49 151 63 41 23 10
+33 6 95 15 72 33
kantoko.mada@gmail.com

Europe / International
Revue Noire Association
Tsiory Razafinoroveolo
8 rue Cels 75014 Paris
France
+33 6 48 17 83 89
tsioryhas@gmail.com

Venice
11 May to 24 November 2019

#MadagascarPavilion
#JoelAndrianomearisoa

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Nous n’avions pas fini de nous parler d’amour. Joël Andrianomearisoa
An historic event for Madagascar

Madagascar will take part in the 58th edition of La Biennale di Venezia International Exhibition with its own pavilion for the first time in its history. Although several Western countries have attended it for more than a century, only during the last ten years have some African pavilions begun to appear, for instance, South Africa and Côte d’Ivoire.

Joël Andrianomearisoa was chosen to represent his country alongside curators Rina Ralay Ranaivo and Emmanuel Daydé, due to the invention and maturity of his work, his international reputation as well as the unconditional support of his professional network.

This first participation in La Biennale di Venezia is a historic event for Madagascar. It is a sign of dynamism and modernity for the Malagasy nation. It reflects a positive image of the country at national and international levels, despite the all too frequent predominance of either exotic or miserable images associated with it. It is a message of hope and willingness to put the creative forces of Madagascar in the mainstream of the world.

The Madagascar Pavilion, a project of Madagascar’s Ministry of Culture, will be fully financed by national and international private funds. The budget being set up will be the responsibility of the delegated production of the Kantoko and Revue Noire associations.
Joël Andrianomearisoa, born in 1977 in Antananarivo, Madagascar
lives and works between Paris and Antananarivo.

He took his first steps as an artist in the mid-90s, when he was barely 18 years old. From the outset his work took form through performances that would earn him the cover of Revue Noire Madagascar in 1998.

He explores many disciplines, from fashion to design, video to photography, scenography to architecture, installations to visual arts. This is likely where he draws his polyphonic work from, invading every part of his viewers’ sensitive space.

As a part of this first pioneering wave of contemporary Malagasy artists he also actively participates in the cultural and artistic development of his country (Fashion festival Manja in 1998, the Sanga dance festival in 2003, Photoana festival in 2005, personal project 30 and Presque-Songes in 2007 and 2011, Parlez-moi in 2016 ...).

He first trained at an art school in Madagascar first and then rubbed shoulders with craftsmen, which put him in touch with many renowned international designers.
His training took a decisive turn at the age of 20 in France when he began studying at the École spéciale d’architecture, in Paris. In 2005, he graduated as an architect, presenting a fully graphic and textile project, far from the classic architectural approach that his research director Odile Decq had recommended.

Throughout his career, his work has been shown on five continents, including many prestigious international cultural institutions such as the Maxxi in Roma, the Hamburger Bahnhof in Berlin, the Smithsonian in Washington, the Centre Pompidou in Paris among many others.
In 2016, he received the Arco Madrid Audemars Piguet Prize.

Joël Andrianomearisoa is represented by galleries
Sabrina Amrani (Madrid), Primo Marella (Milan) and RX (Paris)
Joël Andrianomearisoa

2019
Pavillon Madagascar / solo show / 58th Biennale di Venezia / Venice / Italy

2018
No habíamos terminado de hablar sobre el amor / Centro de Arte Alcobendas / Madrid / Spain
Le Pli / Fundaçao Leal Rios / Lisbon / Portugal
The geometry of the angle ... / Primae Noctis / Lugano / Switzerland
Iarivo traduit de la nuit / Galerie RX / Paris / France
Le vent souffle sur votre cœur / Château D’Assier / France

2017
Sur un horizon infini se joue le théâtre de nos affections / Fondation Zinsou / Cotonou / Benin
Les saisons de mon coeur / Sabrina Amrani / Madrid / Spain
Ausência / Uma Lulik / Lisbon / Portugal
Chanson de ma terre lointaine / Primo Marella / Milan / Italy
Sentimental Products / Musée Les Abattoirs / Toulouse / France
Le La Tour du Monde / Galeries Lafayette / Paris / France
Va et vient / Canal du Midi / France
A l’horizon de mes jours troubles / Galeries Lafayette / Toulouse / France

2016
Last year in Antananarivo / Tyburn Gallery / London / England
The labyrinth of passions / Mykolas Zilinskas Art Museum / Kaunas / Lithuania
La maison sentimentale / solo show / Biennale de Dakar 2016 / Dakar / Sénégal
Accrochage / Galerie RX / Ivry sur Seine / France

2015
De profundis / Sabrina Amrani Gallery / Madrid / Spain
Parlez-moi / Institut Français / Antananarivo / Madagascar

2014
Carte blanche / Le Meurice & Hôtel D’Evreux / Paris / France
Perfection the grave of our own existence / Mikael Andersen / Berlin / Germany

2013
Sentimental / Maison Revue Noire / Paris / France

2012
Waiting for the seventh day that will bring us together / Jack Bell Gallery / London / England

2011
En l’attente de l’aube qui nous surprendra aux rives du sommeil / Nomad / Brussels / Belgium
Le temps d’une rencontre ou pour toujours / Béatrice Binoche / Saint Denis / Reunion island
Hôtel des Rêves / Hôtel du Louvre / Antananarivo / Madagascar

2010
A perfect kind of love / Goodman Gallery / Johannesburg / South Africa
Smatesh Remix / Comme Il Faut / Tel Aviv / Israel

2009
I don’t know how to begin, I don’t know how it will end / Aksent / Gent / Belgium

2008
Une histoire / CCAC / Antananarivo / Madagascar

2007
Black out / :mentalklinik project space / Istanbul / Turkey

2004
Bar / CCAC / Antananarivo / Madagascar
Bir Gece (One night) / Maçka Gallery - :mentalklinik - Infist / Istanbul / Turkey
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<tr>
<th>Year</th>
<th>Event</th>
<th>Location</th>
<th>Country</th>
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<td>2018</td>
<td>African Metropolis / An imaginary city</td>
<td>Maxxi / Roma</td>
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<td>2018</td>
<td>Hello World / Hamburger Bahnof Museum</td>
<td>Berlin / Germany</td>
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<td>2018</td>
<td>Ravelled threads</td>
<td>Sean Kelly Gallery / New York / USA</td>
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<td>Ici la limite du royaume est la mer</td>
<td>Ifm / Antananarivo / Madagascar</td>
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<td>2018</td>
<td>Dhaka Art Summit</td>
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<td>A Beast, A God, A Line / Para Site</td>
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<td>Museum of Modern Art Warsaw</td>
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<td>Tissage tressage quand la sculpture défile</td>
<td>Fondation Datris / L’Isle sur la Sorgue / France</td>
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<td>2017</td>
<td>All things been equal</td>
<td>Zeitz Mocaa / Cape town</td>
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<td>BienalSur</td>
<td>Buenos Aires, Argentine / Porto Alegre, Brazil</td>
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<td>The black sphinx</td>
<td>Primo Marella / Milan / Italie</td>
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<td>Autour du nouveau réalisme</td>
<td>Les Abattoirs / Toulouse / France</td>
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<td>The white hunter</td>
<td>Frigoriferi Milanesi / Milan / Italy</td>
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<td>Afriques Capitales</td>
<td>La Villette / Paris / France</td>
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<td>Vers le Cap de Bonne Espérance</td>
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<td>2016</td>
<td>Essentiel paysage</td>
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<td>2016</td>
<td>White surfaces</td>
<td>Primae Noctis Gallery / Lugano / Switzerland</td>
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<td>2016</td>
<td>Between structure and matter other minimal futures</td>
<td>Aicon Gallery / New York</td>
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<td>Frederic de Goldschmidt collection / Brussels / Belgium</td>
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<td>2016</td>
<td>Comme sur du papier</td>
<td>Frac Réunion / Reunion Island</td>
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<td>Rencontres photographiques</td>
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<td>Tyburn Gallery / London / England</td>
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<td>Africa Africans</td>
<td>Museu Afro Brasil / Sao Paulo / Brasil</td>
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<td>Divine Comedy</td>
<td>Smithsonian / Washington / USA</td>
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<td>You Love Me, You Love Me Not</td>
<td>Municipal Gallery Almeida Garrett / Porto / Portugal</td>
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<td>2015</td>
<td>Something else</td>
<td>Off Biennale / Cairo / Egypt</td>
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<td>2014</td>
<td>Political Patterns</td>
<td>Seoul Museum of Art / Séoul / Korea</td>
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<td>2014</td>
<td>Divine Comedy / SCADMOA / Savannah / USA</td>
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<td>Textile languages</td>
<td>Thalie Art Project / Brussels / Belgium</td>
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<td>Divine Comedy</td>
<td>MMK / Frankfurt / Germany</td>
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<td>Biennale de Dakar 2014</td>
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<td>Primae Noctis Gallery / Lugano / Switzerland</td>
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<td>Perifériques</td>
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<td>Nouvelles vagues</td>
<td>Palais de Tokyo / Galerie de Roussan / Paris / France</td>
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<td>2013</td>
<td>L’échappée belle</td>
<td>Grand Palais / Paris / France</td>
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<td>The progress of love</td>
<td>Menil Collection / Houston / USA</td>
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<td>Sericum Graphein</td>
<td>Glassbox / Paris / France</td>
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<td>21X29,7 / Galerie de Roussan / Biennale de Belleville / Paris / France</td>
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<td>MiniArttextil / Montrouge / France</td>
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<td>Milano, Come / Italy</td>
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<td>2011</td>
<td>Eat Me</td>
<td>Goodman Gallery / Cape Town / South Africa</td>
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<td>Galerie Hussenot / Paris / France</td>
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<td>In Context</td>
<td>SA National Gallery / Cape Town / South Africa</td>
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<td>The Global Africa Project</td>
<td>Museum of Arts &amp; Design / MAD / New York / USA</td>
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<td>3rd Sinopale Biennial</td>
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<td>Gustavbergs Konsthall / Stockholm / Sweden</td>
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<td>2009</td>
<td>A Collective Diary</td>
<td>Herzliya Museum of Contemporary Art / Tel Aviv / Israel</td>
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<td>2009</td>
<td>20 ans et encore à la mode</td>
<td>Musée d’Art et d’Histoire / Cholet / France</td>
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<td>2009</td>
<td>Sphères 2009</td>
<td>Galleria Continua / Le Moulin / France</td>
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<td>Regard spécial sur la Turquie</td>
<td>Ecole spéciale d’Architecture / Paris / France</td>
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<td>2009</td>
<td>Panaf / Relectures</td>
<td>Algiers / Algerie</td>
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2008
Flow / Studio Museum Harlem / New York / Usa
Revue Noire Collection / NAAC Atelier / Nantes / France
Africa now! / World Bank / Washington / Usa
Black Paris – Black Brussels / Musée d’Ixelles / Brussels / Belgium

2007
L’invention de la mémoire / Saint Denis / Reunion Island
Africa Remix / Johannesburg Art Gallery / South Africa
Gooood Food bis / Maison Descartes / Amsterdam / Netherlands
Bididibididiboo / Ecole des beaux-arts Le Port / Reunion Island
Paris Black / Museum der welt kulturen / Frankfurt / Germany

Group shows
- selection

2006
Africa Remix / Moderna Museet / Stockholm / Sweden
Africa Remix / Mori Art Museum / Tokyo / Japan
9 Bienal de la Habana / Havana / Cuba
Biennale du design / Saint Etienne / France
Dressing the contemporary / Progr / Bern / Switzerland
Paris Black / Iwalewa Haus / Bayreuth / Germany

2005
Africa Remix / Centre Pompidou / Paris / France
Africa Remix / Hayward Gallery / London / England

2004
Africa Remix / Museum KunstPalast / Düsseldorf / Germany
Du Bosphore à la Moine / Musée d’Art et d’Histoire / Cholet / France
Lille 2004 / Roubaix phare textile / Musée d’Art et d’industrie la Piscine / Roubaix / France

2001
Archicouture / Chapelle de la Sorbonne / Paris / France
Sand und seide / Ifa / Stuttgart / Germany

2000
Paris pour escale / Arc - Musée d’Art Moderne / Paris / France
Fun five fun story / New South Art Gallery / Sydney / Australia

Award
IV Audemars Piguet ARCO Madrid 2016 Prize / Madrid, Spain

Public collections
Zeitz Mocaa - Cape Town - South Africa
Musée Les Abattoirs - Toulouse - France
Leal Rios Foundation - Lisbon - Portugal
Smithsonian Institution in Washington D.C - Usa
Macaal - Marrakech - Morocco
Studio Museum – Harlem - New York - Usa
Fond Régional d’Art Contemporain - Reunion Island – France
Koç Fondation – Istanbul – Turkey
Sindika Dokolo Fondation – Luanda - Angola
Fondazione Golinelli - Bologne - Italy
Collection Revue Noire - Paris - France
Fondation Zinsou - Cotonou - Benin

Books
No habíamos terminado de hablar sobre el amor -
Centro de Arte Alcobendas - 2018
Iry - Curador - 2018
Chanson de ma terre lointaine - Primo Marella Gallery - 2017
Last Year in Antananarivo - Tyburn Gallery - 2016
IV Audemars Piguet Arco Madrid Prize -
Sahrina Amrani & Audemars Piguet - 2016
Sentimental products – Revue Noire & Vendôme Luxury - 2014
SENTIMENTAL - Joël Andrianomearisoa – Revue Noire – 2012
Joël Andrianomearisoa Une première – Revue Noire - 2001
The labyrinth of passions. Joël Andrianomearisoa
Installation, mix media, silk paper. 2016. Courtesy Sabrina Amrani Madrid
This proposal by the Ministry of Culture and Joël Andrianomearisoa to curate the Malagasy Pavilion at the 58th edition of La Biennale di Venezia is an essential mission for several obvious reasons.

It is a tremendous honour that comes at the right moment, on the eve of a new orientation in my career. It is also a commitment that I accepted out of friendship, for the artist and for the association Revue Noire, with whom I have maintained both a complicity and a working relationship for about fifteen years.

This invitation to write together, in a dialogue and collectively, a page in the history of Malagasy arts is an act that brings us even closer together. This curation is an unprecedented exercise: interacting intimately with the artist on his way of making poetry, drama, emotion and give them shape.

Finally, it is a personal source of pride to be able to participate in this project and to bring this work on aesthetics - deeply Malagasy in its soul and in its approach - to a prestigious event with worldwide outreach.
As an art historian, dramatic critic and essayist, Emmanuel Daydé has organized the Nuit Blanche in Paris since its creation in 2002 whilst also writing in various magazines such as Art Absolument, Connaissance des Arts, Art Press and Air France Magazine, where he talks with Heiner Müller, Philippe Boesmans, Miquel Barcelo, Krzysztof Walikowski or Romeo Castelucci.

The exhibition curator for “Ousmane Sow sur le Pont des Arts”, “Haïti, anges et démons” at la Halle Saint-Pierre, “Regards persans : Iran, une révolution photographique” at Espace Electra, “C’est la vie ! Vanités de Caravage à Damien Hirst ” at the Maillol museum in Paris or “Zad Multaka: Come in Terra” at Palazzo Albrizzi in Venice, he has also written several monographs about the work of artists such as Fabian Cerredo, Anselme Boix-Vives and Aurel Cojean, as well as the preface to the exhibition “Die Ungeborenen (The Unborn)” by Anselm Kiefer at Taddaeus Ropac Gallery - Paris Pantin.

Emmanuel Daydé is one of the curators chosen for the Madagascar Pavilion of La Biennale di Venezia.
The first participation of Madagascar in La Biennale di Venezia 2019 is produced thanks to a collaboration, as well as mutual confidence, between the Ministry of Culture of Madagascar and the Kantoko Association alongside the Revue Noire Association.

Project background
March 2018: the Kantoko Association receives the approval of the Ministry of Culture of Madagascar to apply to la Biennale di Venezia
June 2018: the application file is filed with La Biennale di Venezia
July 2018: La Biennale de Venezia summons the producers of the project and the artist for an interview
August 2018: La Biennale di Venezia confirms the participation of Madagascar
September 2018: contractualization of the participation

The roles between the partners and actors in this project were divided as follows:

The Commissionner is the Ministry of Culture of Madagascar

The artist is Joël Andrianomearisoa
The curators of the exhibition are
Rina Dalay Ranaivo and Emmanuel Daydé

The producers are the associations
Kantoko in Antananarivo and Revue Noire in Paris
The Kantoko Association was created in 2015 by a group of Malagasy artists and professionals who are aware of the importance to act now and collectively engage in the development and promotion of Arts and Culture in Madagascar. It is the symbol of its determination to take charge of its own destiny, continually challenged by a complex and precarious general context.

Since 2007, the association’s founders have been the masterminds and promoters of various cultural and artistic projects.

With public institutions and local private support, they have organized events that have marked the collective imagination, including the international exhibition: 30 et Presque-songs (2007-2011), or the project Parlez-moi (2016) for an exploration of the city of Antananarivo through performances and aesthetic proposals presented in several original and surprising places.

Kantoko’s latest production was an important multidisciplinary, collective and retrospective exhibition about contemporary Malagasy artistic expressions: Ici la limite du royaume est la mer (2018)

The members of the association are convinced that these projects are concrete ways to federate the living forces and creative energies of their country, but they are also ways of creating a working bond of complicity and friendship with and between the different actors of Malagasy society, which is increasingly fragmented and stratified and in search of new common references, common collective values to share positive images to look up to.

Following up on these actions, the Kantoko association is engaged on the production of this first Malagasy Pavilion at the 58th edition of La Biennale di Venezia. With artist Joël Andrianomearisona, the association obtained the Ministry of Culture’s valuable support in carrying out the noble task of setting up a positive and creative image of Madagascar in one of the world’s most important and prestigious contemporary art event.

This rendez-vous with history is now a collective source of pride shared with the whole country.
Revue Noire, a commitment

The association Revue Noire is based on the creation, in 1991, of the magazine bearing the same name and pertaining to contemporary African creations. Founders Jean Loup Pivin and Pascal Martin Saint Léon are still at the helm, as they have been since its very beginnings. Today, in its associative form, its activity focuses on helping world artists and their projects with a re-activated editorial part.

Revue Noire was created to reveal and help artists and creators of the African continent and its diaspora make their names throughout the world. With the friends who have been there since the first, Simon Njami, Bruno Tilliete and N’Goné Fall, the symbol of the reward for their efforts in revealing more than three thousand unknown artists in the past ten years, is that African talents living in Africa can now take their part in La Biennale di Venezia.

Not an "African art" event in Europe or the USA but in the world-class excellence of contemporary art. To be in the temple of this recognition is a sign of the end of the indifference of a global reference to this continent. This was finally the case in 1995 with Ousmane Sow, from Senegal, and Jane Alexander, from South Africa.

Following this the first pavilions came into existence, such as the generic one for a whole continent, Africa, for a single edition, and later those of Angola, South Africa, Côte d'Ivoire, Haiti...

For the 2019 edition, Revue Noire is involved in the production of the first Madagascar Pavilion at La Biennale di Venezia under the aegis of the Ministry of Culture of Madagascar and the Malagasy association Kantoko.

The choice of the artist, Joël Andrianomearisoa, is an essential element in the Revue Noire’s commitment to sharing its role as producer, and, in doing so, to devote energy and resources to what few states in Africa can do today with their effort focused on other emergencies. A choice of focus that is hard to fault, although...

Although showing that a country knows how to give birth to great talents and give them the means to reach prominence changes the image of the country and probably its people’s self-confidence, whatever the field. And while creative and cultural actions may seem trivial, it is important to participate brilliantly in what everyone wants to affirm and share as identity and perception in these exceptional moments of global communication.

In line with the ambition of its origins, Revue Noire is proud and happy to participate in the development of Joël Andrianomearisoa’s work in the first Madagascar Pavilion of La Biennale di Venezia in 2019.
Rubis Mécénat proposes to sponsor the Malagasy artist Joël Andrianomearisoa to organize and oversee the Madagascar Pavilion at the next Biennale di Venezia.

This support is part of Rubis Mécénat’s initiative that began in June, 2018 in Antananarivo, Madagascar. Ndao Hanavao is an innovation laboratory for social design consisting of a network of well-known, established designers, young Malagasy professionals in training, as well as emerging artists and artisans from around the country.

Since 2011, Rubis Mécénat, the philanthropic arm of the Rubis Group, has been developing long-term socio-cultural initiatives in countries where Rubis group operates. The program aims to provide life skills training and educational opportunities in the visual arts to young people from local communities.

In addition, Rubis Mécénat supports the arts by accompanying artists, in France or elsewhere, through commissioned art works to be exhibited in specific places, or in their offices located throughout the world.

Chloé Villefayot
L’art en plus - Communication and press Rubis Mécénat
c.villefayot@lartenplus.com
+331 45 53 62 74
A PROJECT OF THE MINISTRY OF CULTURE, PROMOTION OF HANDICRAFTS AND SAFEGUARDING OF THE REPUBLIC OF MADAGASCAR HERITAGE

GALLERIES AND INSTITUTIONS

With the support of the Zinsou Foundation, Sabrina Amrani Madrid, Primo Marella Gallery (Lugano / Milan), RX Paris
Mrs Nathalie Aureglia, Les Abattoirs Museum - Frac Occitanie Toulouse, Pavilion Bosio ESAP Monaco and Pixel Farm

And the complicity of the Madagascar Pavilion Friends

Nathalie Rosticher, Frédéric de Goldschmidt, Yasemine Baydar & Birol Demir, Pascale Martine Tayou, Maureen Ayité, Miöra Rakotoarimanana & Marc Scheffer, Mercedes March Vilardell, Alejandro Lazaro Collado, Galila Barzilai-Hollander
The Madagascar Pavilion will be located at the Arsenale Artiglierie among the first national pavilions following the international exhibition.
MADAGASCAR
PAVILION
LA BIENNALE DI VENEZIA
2019

Joël Andrianomearisoa - Artist
Rina Ralay Ranaivo - Curator - ocheun@yahoo.fr
Emmanuel Daydé - Curator - emmanuel.lesage@orange.fr

Paris, France
Jean Loup Pivin - Revue Noire - General coordination of the project - pivin@bicfl.fr +33 6 12 04 03 42
Tsiory Razafinorovelo - Coordination and sponsorship - tsioryhas@gmail.com + 33 6 48 17 83 89
Elisabeth Vaupres - Communication and press - e.vaupres@hotmail.com + 33 6 09 53 29 81
Catherine Philippot - Communication and press - cathphilippot@relations-media.com + 33 1 40 47 63 42
Alexandre Gourçon - Graphic design, social media - alexandregourcon@gmail.com
Patrice Sour - Production - patrice_sour@yahoo.fr
Tahiry Razanadraibe – Administration – tahiry@bic.fr

Antananarivo - Madagascar
Rina Ralay Ranaivo - Kantoko - General coordination - kantoko.mada@gmail.com +49 151 63 41 23 10
Niry Ravoninahidraibe - Coordination assistant - authorniry@gmail.com
Ihoby Rabarijohn - Public relations Madagascar - irabarijohn@yahoo.fr

Madagascar Pavilion Friends
Nathalie Rosticher - Founder - nrosticher@gmail.com
Frédéric de Goldschmidt - Founder - frederic@frederic.net
Timothée ethis de Corny - Organisation & relations with Friends - timothee.de.corny@gmail.com +33 6 14 58 08 84

The galleries
Sabrina Amrani Madrid
Sabrina Amrani - Director - sabrina@sabrinasamrani.com 00 +34 619 11 96 93
Jal Hamad - Director - jal@sabrinasamrani.com 00 +34 625 06 76 71

Primo Marella Milan
Primo Marella - Director - primo@primomarellagallery.com
Elena Micheletti - Associate Director - elena@primomarellagallery.com

RX Paris Gallery
Eric Dereucaux - Director - direction@galerierx.com
Charlotte La Forêt - International Relations - info@galerierx.com
Joël Andrianomearisoa, with his full, sinister and joyous affirmations, was never tempted by the glory of the Nothing, but avidly by the sobriety of the All. That would mean nothing unless the images and spaces, the universe of Joël Andrianomearisoa were not there to give the non-speech, this new unknown, a form.

At the Biennale di Venezia it is likely that the drama will hide in the folds of a black paper cascade, ultimately envelopping each of the visitors in the cloak of a light-filled spirit.

Jean Loup Pivin & Rina Ralay Ranaivo
A large Island in the Indian Ocean, separated from mainland Africa by the Mozambique Channel, approximately ten thousand kilometres from Europe, immediately visible from space, on a world map, often compared to a left footprint.

A large island populated for several millennia at least, discovered by Portuguese explorers in the sixteenth century. Kingdom of Madagascar recognized as such by European powers from 1817.
From then on, first a king who opens up to the West, learns French and English, opens schools, adopts European clothing, but doesn’t stop there.
Then, a queen, radically different from her predecessor, illiterate, superstitious, with an isolationist tendency, from 1828. Much like an allergic reaction to this opening.

Then from 1861 to 1863, a liberal king, an artist, a musician, a composer, a libertine, progress oriented, yet a little too much of all that apparently.
Finally, a prime minister, husband to the last three queens, until the end of the kingdom of Madagascar. Henceforth a French protectorate from 1883.
Followed by a French colony from 1897 onwards.

The Malagasy Republic from 1958.
Economically equivalent to South Korea in 1960.
Exit of the franc zone in 1973.
A type of socialist inspired republic from 1975.
A radical shift towards liberalism, even ultra-liberalism starting in 1991.
Adoption of the Ariary as currency in 2003.
Among the poorest countries in the world in 2018.

A text by Môssieur Njo, writer
September 2018
MADAGASCAR PAVILION

LA BIENNALE DI VENEZIA 2019

Communication

Elisabeth Vaupres
+33 6 09 53 29 81
e.vaupres@hotmail.com

Catherine Philippot
+ 33 1 40 47 63 42
cathphilippot@relations-media.com

Venice
11 May to 24 November 2019

#MadagascarPavilion
#JoelAndrianomearisoa

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