

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

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Venice
11 May to 24 November 2019

#MadagascarPavilion
#JoelAndrianomearisoa

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Nous n'avons pas fini de nous parler d'amour . Joël Andrianomearisoa
Tapisserie d'Aubusson . textile, wool, natural fibers . 2018 . Courtesy of the artist

MADAGASCAR PAVILION LA BIENNALE DI VENEZIA 2019

Madagascar Pavilion at La Biennale Arte 2019
Joël Andrianomearisoa will represent Madagascar
at the 58th International Art Exhibition
of La Biennale di Venezia

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

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

Joël Andrianomearisoa,
born in 1977 in Antananarivo, Madagascar
lives and works between Paris and Antananarivo.

Solo
shows
- selection

2019

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

2018

No habiamos terminado de hablar sobre el amor / Centro de Arte Alcobendas / Madrid / Spain

Le Pli / Fundação 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 / Londres / 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

Group
shows
- selection

2018

African Metropolis / An imaginary city / Maxxi / Roma / Italy
Hello World / Hamburger Bahnhof Museum / Berlin / Germany
Ravelled threads / Sean Kelly Gallery / New York / Usa
Ici la limite du royaume est la mer / Ifm / Antananarivo / Madagascar
Dhaka Art Summit / Dhaka / Bangladesh
A Beast, A God, A Line / Para Site, Hong Kong / TS1 Yangon, Myanmar /
Museum of Modern Art Warsaw, Poland
Tissage tressage quand la sculpture défile / Fondation Datrix / L'Isle sur la Sorgue / France

2017

All things been equal / Inaugural show / Zeitz Mocaa / Cape town / South Africa
BienalSur / Buenos Aires, Argentine / Porto Alegre, Brazil
The black sphinx / Primo Marella / Milan / Italie
Autour du nouveau réalisme / Les Abattoirs / Toulouse / France
The white hunter / Frigoriferi Milanesi / Milan / Italy
Afriques Capitales / La Villette / Paris / France
Vers le Cap de Bonne Espérance / Gare Saint Sauveur / Lille / France

2016

Essentiel paysage / Macaal / Marrakech / Morocco
White surfaces / Primae Noctis Gallery / Lugano / Switzerland
Between structure and matter other minimal futures / Aicon Gallery / New York
Not really really / Frederic de Goldschmidt collection / Brussels / Belgium
Comme sur du papier / Frac Réunion / Reunion Island

2015

Rencontres photographiques / Bamako / Mali
Broken english / Tyburn Gallery / London / England
Africa Africans / Museu Afro Brasil / Sao Paulo / Brasil
Divine Comedy / Smithsonian / Washington / USA
You Love Me, You Love Me Not / Municipal Gallery Almeida Garrett / Porto / Portugal.
Something else / Off Biennale / Cairo / Egypt

2014

Political Patterns / Seoul Museum of Art / Séoul / Korea
Divine Comedy/ SCADMOA / Savannah / USA
Textile languages / Thalie Art Project / Brussels / Belgium
Divine Comedy / MMK / Frankfurt / Germany
Biennale de Dakar 2014 / Senegal
Warm heart of Africa / Primae Noctis Gallery / Lugano / Switzrtland

2013

Periféeriques / Jacmel / Haiti
Nouvelles vagues / Palais de Tokyo/ Galerie de Roussan / Paris / France
L'échappée belle / Grand Palais / Paris / France

2012

The progress of love / Menil Collection / Houston / USA
Sericum Graphein / Glassbox / Paris / France
21X29,7 / Galerie de Roussan / Biennale de Belleville / Paris / France
MiniArtexil / Montrouge / France

2011

MiniArtexil 2011 / Milano, Come / Italy
Eat Me / Goodman Gallery / Cape Town / South Africa
Africa ! / Galerie Hussenot / Paris / France

2010

In Context / SA National Gallery / Cape Town / South Africa
The Global Africa Project / Museum of Arts & Design / MAD / New York / Usa
3rd Sinopale Biennial / Sinop / Turkey
In Context / Goodman Gallery / Johannesburg / South Africa
Of the wall / Gustavsbergs Konsthall / Stockholm / Sweden
A Collective Diary / Herzliya Museum of Contemporary Art / Tel Aviv / Israel

2009

20 ans et encore à la mode / Musée d'Art et d'Histoire / Cholet / France
Sphères 2009 / Galleria Continua / Le Moulin / France
Regard special sur la Turquie / Ecole spéciale d'Architecture / Paris / France
Panaf / Relectures / Algiers / Algerie

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
Goood Food bis / Maison Descartes / Amsterdam / Netherlands
Bidibidibidiboo / 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 habiamos 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 -
Sabrina 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

RINA RALAY RANAIVO

Rina Ralay Ranaivo, born in 1984 in Antananarivo, Madagascar
lives and works between Antananarivo and Berlin,
Curator

Rina Ralay-Ranaivo started his career at the Institut Français of Madagascar.

For twelve years (2006 to 2018) he was in charge of the artistic programming of this flagship institution of Malagasy cultural life.

This transversal work enabled him to design produce and manage several projects in the field of visual arts and dance.

It gave him the opportunity to work with countless Malagasy artists (Joël Andrianomearisoa, Madame Zo, Rijasolo, Ariry Andriamoratsiresy, Pierrot Men, Christiane Ramanantsoa, ...), Pan-African artists (Kettly Noël, Omar Viktor Diop, Ballaké Sissoko ...), Oceanic artists (Pascal Montrouge, Hans Nayna, Davy Sicard...) and artists from Europe (Claude Brumachon, Moïse Touré, Bernardo Montet, Pascal Maitre, The Shopping..)

Rina Ralay-Ranaivo is also a visual artist and his work has been shown in art centers and contemporary art events in Africa and Europe. He has curated several exhibitions, all in his country, the most important of which is entitled "Ici la limite du royaume est la mer" (2018) : a collective and retrospective exhibition of the last twenty years of the history of Malagasy contemporary artistic expressions.

Previously, Rina Ralay-Ranaivo had been a cultural journalist for the Malagasy newspaper La Gazette de la Grande Ile (2003 to 2005), after studying Information Science and Communication at the University of Antananarivo.

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.

Rina Ralay Ranaivo

EMMANUEL DAYDÉ

Emmanuel Daydé
lives and works in Paris,
Curator

As an art historian, dramatic critic and essayist, Emmanuel Daydé has organized the Nuit Blanche in Paris since its creation in 2002n 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 Castellucci.

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 Cerrero, 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.



Sentimental negotiations . Joël Andrianomearisoa . mix media, pocket mirrors . 2012 - 2018 . Courtesy Sabrina Amrani Madrid

ASSOCIATIONS KANTOKO ANTANANARIVO REVUE NOIRE PARIS AND PARTNERS

The producers of the Madagascar Pavilion project
at la Biennale di Venezia

This 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 Commissioner is the Ministry of Culture of Madagascar

The artist is Joël Andrianomearisoa

The curators of the exhibition are

Rina Ralay Ranaivo and Emmanuel Daydé

The producers are the associations

Kantoko in Antananarivo and Revue Noire in Paris

KAN TOKO

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-songes (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 Andrianomearisoa, 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.

Kantoko
Association for the Development
of Arts and Culture in Madagascar

Rina Ralay Ranaivo
President

Solonirina Marie Joséphine
Secretary General

Lisiane Randrianalisoa
Treasurer

REVUE NOIRE

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 Tilliet 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.

Revue Noire
Association for contemporary expressions
of Africa and the world

Jean Loup Pivin and
Pascal Martin Saint Léon
Founders

MAIN SPONSOR



RUBIS MECENAT CULTURAL FUND

In partnership with Rubis Mécénat
As part of its new socio-cultural project,
Ndao Hanavao- Let's Innovate, in Madagascar

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
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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



S A B R I N A A M R A N I

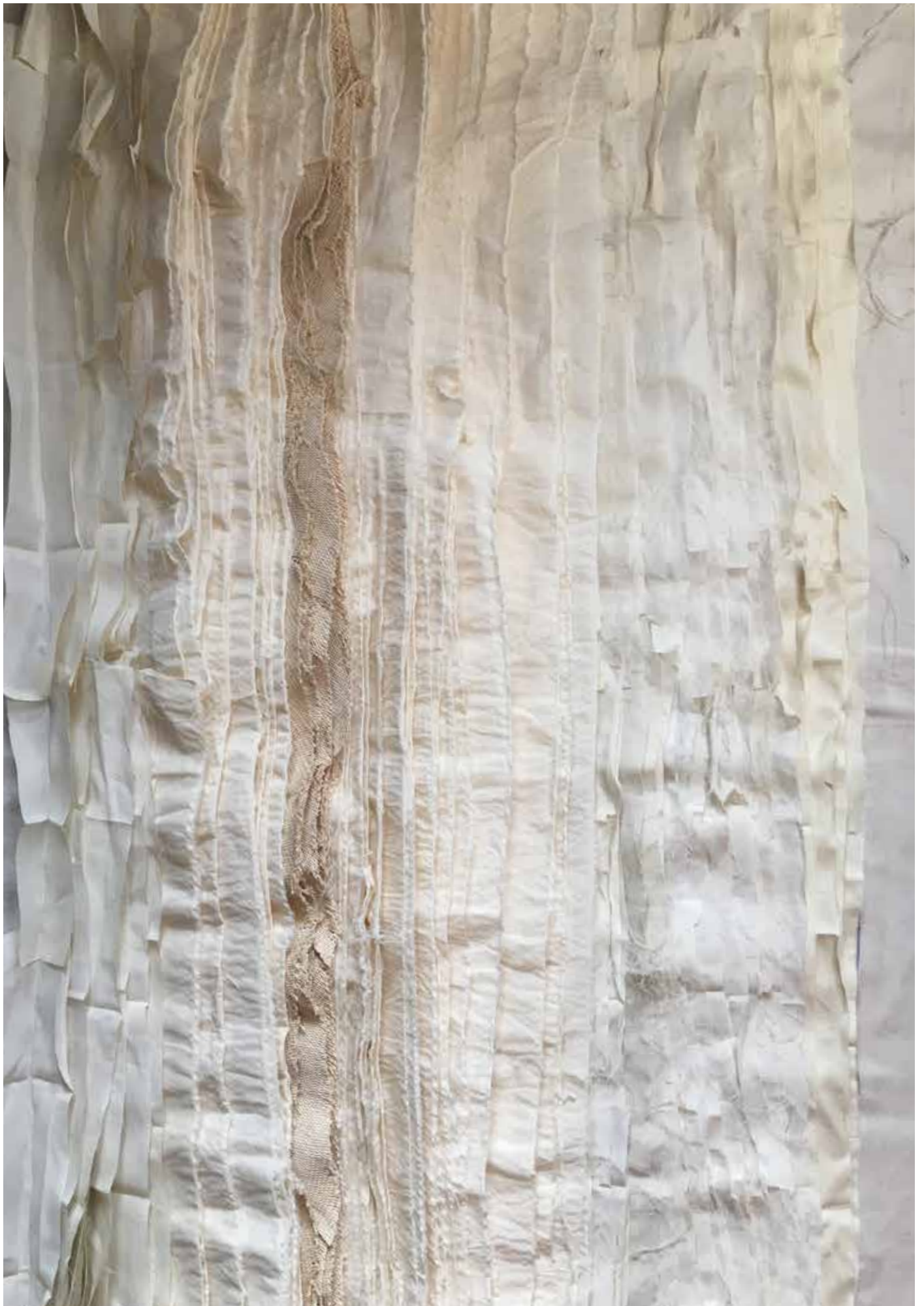
PRIMO MARELLA GALLERY
MILAN



And the complicity of the Madagascar Pavilion Friends

Nathalie Rosticher, Frédéric de Goldschmidt,
Yasemin Baydar & Birol Demir, Pascale Martine Tayou, Maureen Ayité,
Miora Rakotoarimanana & Marc Scheffer, Mercedes March Vilardell,
Alejandro Lazaro Collado, Galila Barzilai-Hollander

**MADAGASCAR
PAVILION
FRIENDS**

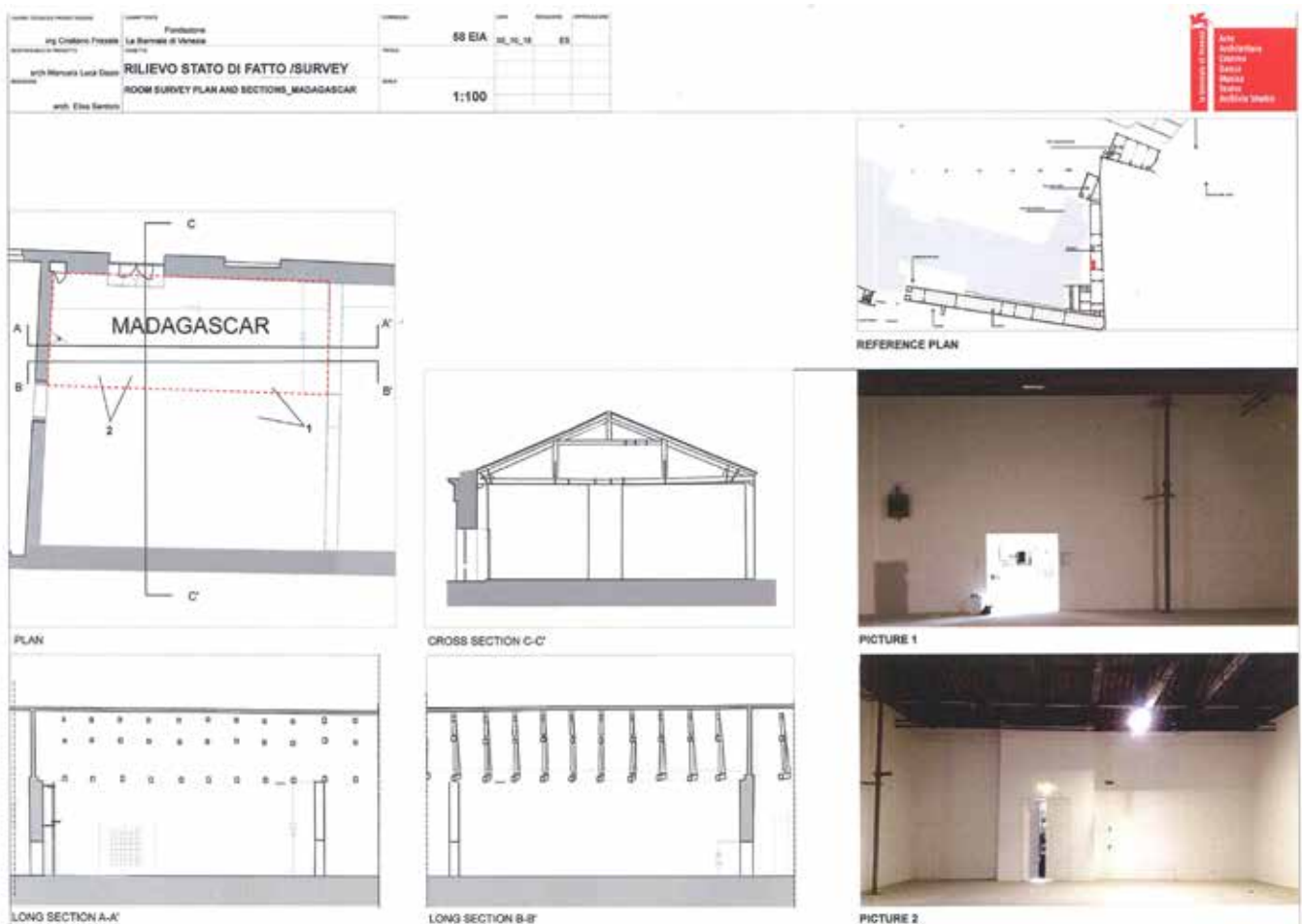


The labyrinth of passions . Joël Andrianomearisoa . textile . 2017 . Courtesy Primo Marella Milan

MADAGASCAR PAVILION

ARSENALE ARTIGLIERIE VENICE

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

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Emmanuel Daydé - Curator - emmanuel.lesage@orange.fr

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Ihoby Rabarijohn - Public relations Madagascar - irabarijohn@yahoo.fr

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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

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Jal Hamad - Director - jal@sabrinaamrani.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 Dereumaux - Director - direction@galerierx.com
Charlotte La Forêt - International Relations - info@galerierx.com

JOËL ANDRIANOMEARISOA THE MATERIALITY OF EMOTIONS

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.

The artist's work develops around a non-explicit, often abstract, narration, which everyone perceives yet cannot put a name to. His world of forms weaves his work into sequences often mired in a deep sadness caused by an absence that is impossible to fill.

And for that he uses, in no particular hierarchical order, sound in its immaterial dimension or the book in its hyper materiality, silky textile or rough plastic, black or the most shimmering colours.

His recent experience at Aubusson of a tapestry that would take six months of work to come to life, reflects this complexity, entangling a flat figuration sketch with the thickest knots of an unknown drama.

Joël Andrianomearisoa's work has developed over time through different mediums and materials.

In recent years, his creations have often been made from textiles, paper, sometimes wood, minerals, or from unexpected objects (mirrors, perfumes, stamps ... etc.) with which he reinvents magic and causes the emotion.

This "aesthetic emotion", often sought and rarely achieved, and which is beyond comment.

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



Madagascar

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.

Birth of Jean-Joseph Rabearivelo - the first modern African poet, a bilingual writer, translator - in 1903.

He commits a suicide in 1937.

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 M^ossieur Njo, writer
September 2018

MADAGASCAR PAVILION



LA BIENNALE DI VENEZIA 2019

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Venice
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#MadagascarPavilion
#JoelAndrianomearisoa

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