

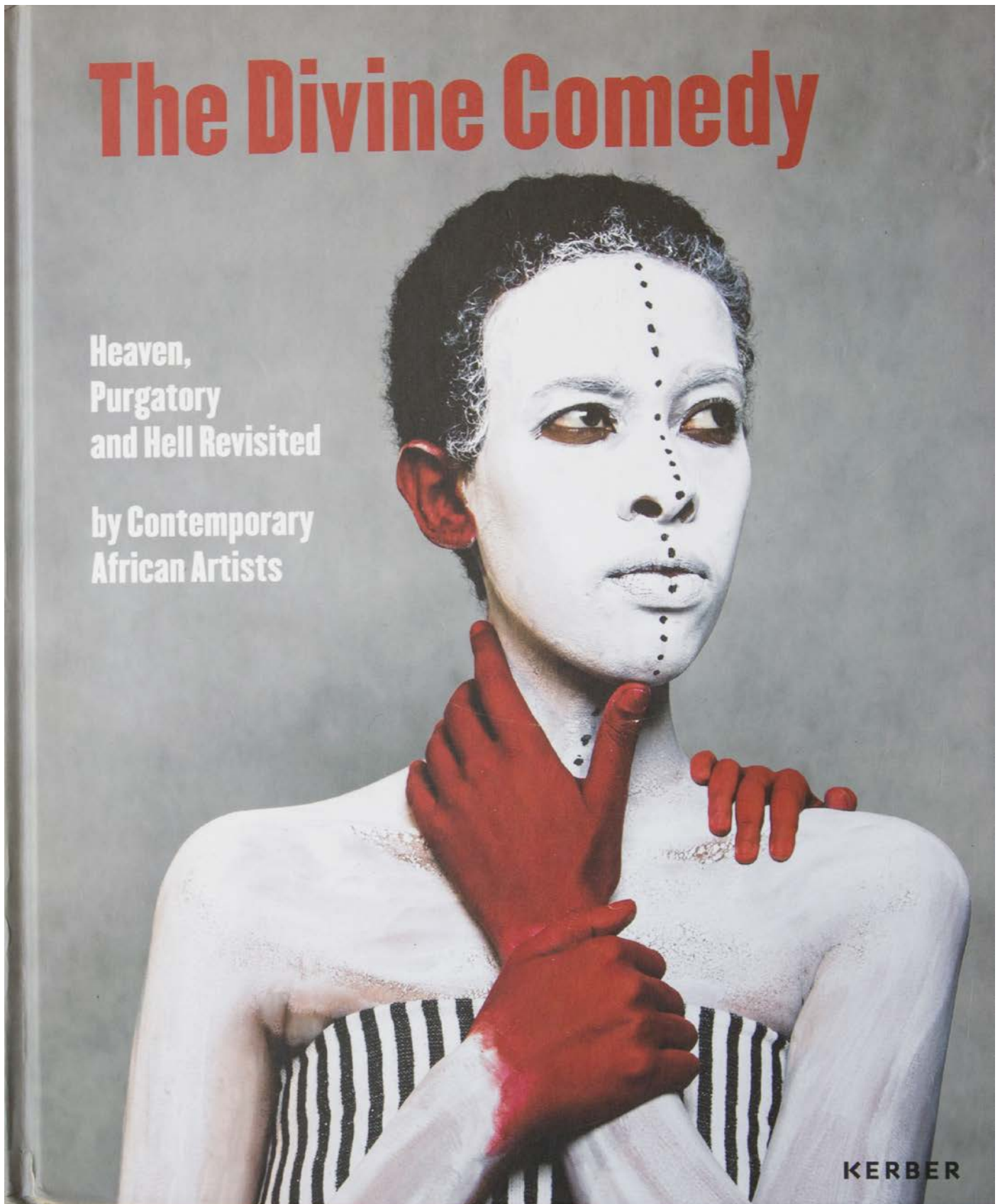
PRIMO MARELLA GALLERY
MILANO – LUGANO

JOËL ANDRIANOMEARISOA

SELECTED PRESS & PUBLICATIONS 2014 - 2026

The Divine Comedy
Heaven, Purgatory and Hell Revisited by Contemporary
African Artists

2014 Kerber Verlag



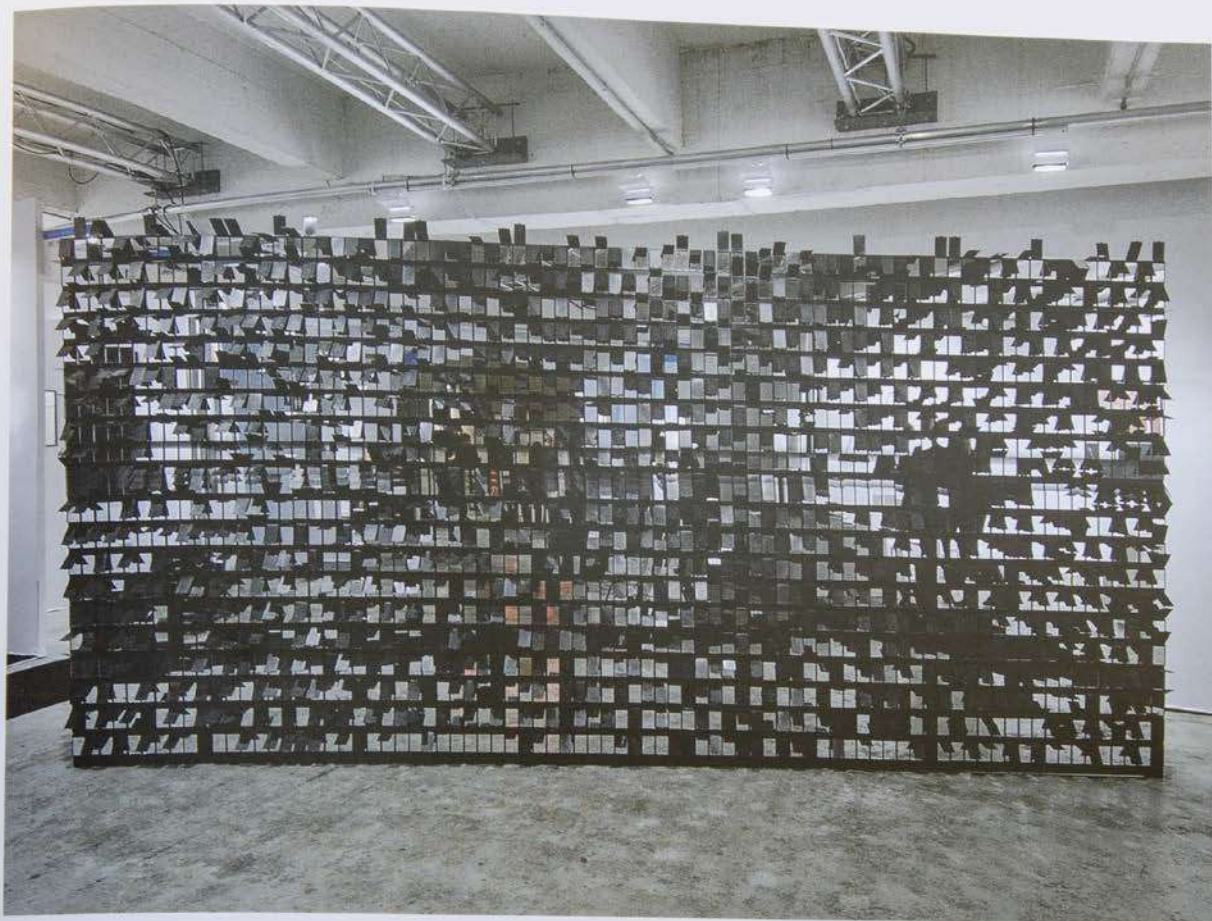


Jöel Andrianomearisoa

266.

Sentimental Negotiations Act V is a series of works of variable dimensions made up of hinged vanity mirrors, open to various degrees. The work flirts with the idea of revealing, hiding and showing, between the frontiers of the surface of the work, a mirror, and the space reflected just beyond it. The mirrors add a playful, interactive quality to the work, channelling a minimalist impulse to activate the viewer's awareness of its presence in relation to the artwork, meaning that the reflected image of the viewer is chopped up, sliced, scaled, obliterated and manipulated. This series of works of an architectural nature suggests the complex variations that occur in love and romances, where the complexity of the lover's perception is linked to the explosion of

desires that – like these mirrors – trigger one's imagination and understanding of pleasure. It also expresses the poetic dimension of the link between lovers, in which each wish, request or proposition becomes part of a perpetual negotiation. J.A.



2013

Installation: mixed media, pocket mirrors
and wood
Variable dimensions

PARADISE

Jane Alexander
Ghada Amer
Zoulikha Bouabdellah
Nabil Boutros
Christine Dixie
Franck Abd-Bakar Fanny
Jellel Gasteli
Pélagie Gbaguidi
Majida Khattari
Abdoulaye Konaté
Ndary Lo
Myriam Mihindou
Youssef Nabil
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PURGATORY

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Loulou Cherinet
Kudzanai Chiurai
Dimitri Fagbohoun
Frances Goodman
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Kiluanji Kia Henda
Nicène Kossentini
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Pascale Marthine Tayou
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HELL

Fernando Alvim
Joël Andrianomearisoa
Sammy Baloji
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Bili Bidjocka
Wim Botha
Mohamed Bourouissa
Lawrence Chikwa
Kendell Geers
Nicholas Hlobo
Mouna Karray
Jems Robert Koko Bi
Nandipha Mntambo
Aida Muluneh
Wangechi Mutu
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Dominique Zinkpè



Smithsonian
National Museum of African Art

MMK MUSEUM FÜR MODERNE KUNST
FRANKFURT AM MAIN

Nero poetico. Il debutto del Madagascar alla Biennale di Venezia

La prima volta del Madagascar alla Biennale di Venezia, con Joël Andrianomearisoa, è un'installazione che spicca per intensità.



AUTHOR

Simona Bordone

PUBLISHED

14 maggio 2019

LOCATION

Venezia

SHARE



"I have forgotten the night" è un'indagine sul nero, uno dei colori che l'artista Joël Andrianomearisoa indaga più frequentemente. Centinaia di sottili strati di carta da collage nera ondeggiano leggermente accompagnati da una voce che legge un testo e da una musica dolce.

La prospettiva centrale creata con precisione in un padiglione che occupa una metà lunga e stretta delle Artiglierie dell'Arsenale – l'artista si è formato a Parigi come architetto – il suono, la permeabilità delle centinaia di lunghe strisce di carta che pendono dal soffitto, ci si passa attraverso senza attrito, tutto concorre a rendere il padiglione un momento gentile all'interno di una biennale complessivamente dura, quando non espressamente angosciante.



Viste dell'allestimento

Il testo dei curatori, Rina Ralay Ranaivo ed Emmanuel Daydé, è in perfetta sintonia e comincia con un verso di Jean Racine “E abbiamo notti più belle delle vostre giornate”. Quelle profonde dei cieli malgasci, suppongo. E quelle che sembrano ancora più profonde quando la malinconia è il sentimento, notti senza incubi.

Se uno dei temi immediatamente leggibili di questa biennale è quello della cultura africana e afroamericana questo lavoro dice una parola diversa dalle altre. Non discute di identità e nemmeno di colonialismo. È semplicemente denso come il nero della carta di cui è fatto.

Padiglione: Madagascar **Artista:** Joël Andrianomearisoa **Dove:** Artiglierie dell'Arsenale, Venezia **Evento:** 58. Esposizione Internazionale d'Arte della Biennale di Venezia **Date di apertura:** 11 maggio - 24 novembre 2019

The Aesthete Style [+ Add to myFT](#)

The monochromatic majesty of Joël Andrianomearisoa

The artist on Madagascar, white shirts and Lucky Strikes – his “only vice”



My personal style signifier is all-black clothes. Now and then, I wear white – especially shirts by [Comme des Garçons](#), and I like white underwear. When I was 18 and first arrived in Paris, the black aesthetic was a way of being part of the game of art and fashion, even though I was still a student. Wearing black is the same as using black in my tapestries and textiles: it’s a perpetual exercise in how to deal with it. You need to go more deeply into the details, look at textures, find the perfect cut or accessory to make it interesting. I like black [Ann Demeulemeester](#), [Dior](#) and shoes by [JM Weston](#). Adidas often does something fun too.



His Ann Demeulemeester jacket © Arnau Bach

The last thing I bought and loved was something big – a house in Antananarivo, Madagascar, with my partner. When I saw the place I fell in love immediately – it's a traditional house in a historic location in Antananarivo, near the Queen's Palace. For years I've dreamt about renovating a whole house and I intend to design as much of it as I can, so that every object will build a story and reflect a memory or a place – a bit like the Bauhaus idea of a *Gesamtkunstwerk*.

The places that mean a lot to me are Antananarivo, because it's my birthplace, my hometown and I still have one foot there and half my heart; Paris, where I live and produce and have many connections; and my house in La Creuse near Aubusson, in the French countryside, where I work on my big installations. In the trilogy, La Creuse plays the part of silence and emptiness.



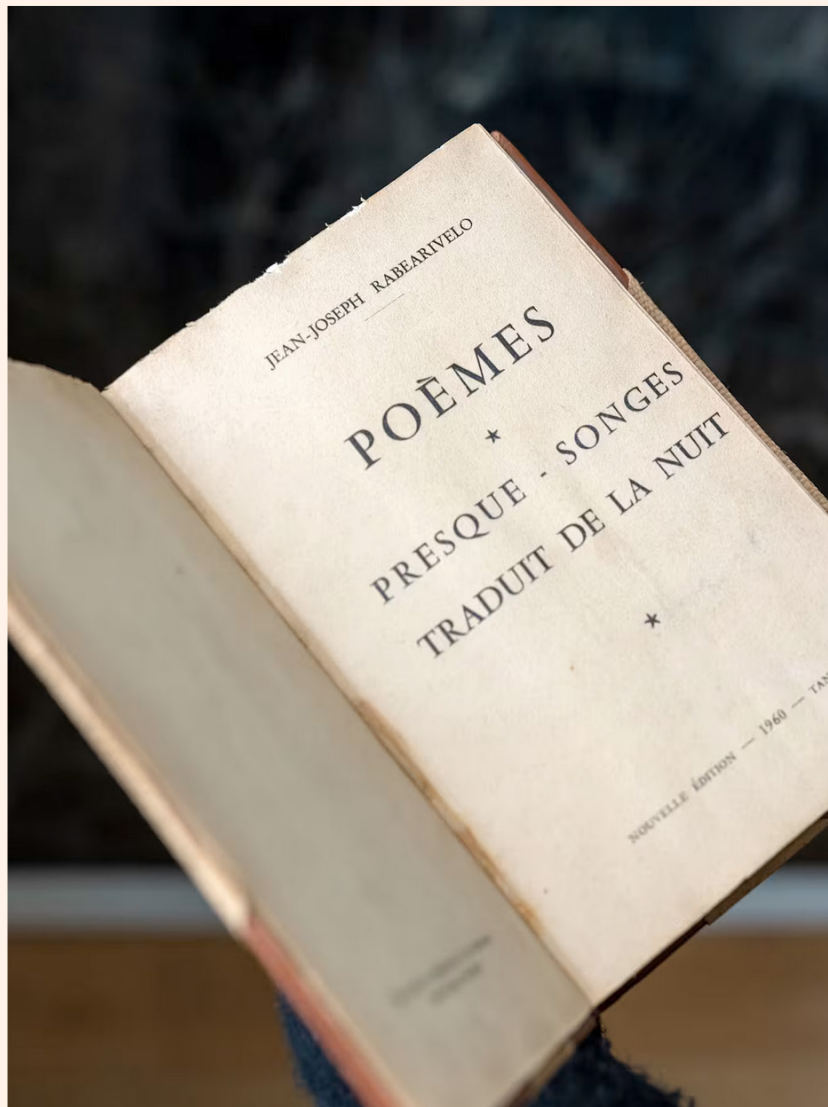
The best book I've read in the past year is *Ecrit la nuit: le livre interdit* by legendary architect [Ettore Sottsass](#). This is a book that I've given a lot of time to, that I still travel with and re-read often. It reveals his thoughts about life, his personal struggles, and why he prefers to work and find inspiration at night – as I do.

“

People say they have green fingers, but mine are black

My style icon is the character Tazio from the film *Death in Venice*. He is perfect: he's described as the most beautiful boy in the world – everyone dreams about him. The hair, the white

shirts, the way he wears the jacket. I'm also influenced by one of my best friends, Nathalie Rosticher, who is based in Monaco and who I've known for more than 20 years. She is someone I shop with and we have animated discussions about fashion. When she travels she prepares for each event with deep reflection on the details, which is why I love her.



Presques Songes by Jean-Joseph Rabearivelo © Arnau Bach

The work that changed everything for me was the poetry of Malagasy writer Jean-Joseph Rabearivelo, especially his collection of poems, *Presques Songes*. I first read them 20 years ago and they changed my vision and approach to my work. He wrote poetry during the French colonisation in the 1920s, in both French and Malagasy, on themes of desire and dreams. He had a nostalgic way of writing about the Malagasy philosophy; very emotive.



Andrianomearisoa's Moleskine collaboration © Arnau Bach

The best gift I've given recently is some notebooks I made with [Moleskine](#), to some people very dear to me. There were only 3,000 editions, and they were only available in Le Bon Marché and the Moleskine shop in Paris. It's a classic black with a hardcover and text in my handwriting printed in French on the front. It comes in a box, with the same text in black, so it can be used as a notebook or kept as an artwork – I always enjoy this duality between a piece of art and an object. *Le Bon Marché, 24 Rue de Sèvres, 75007 Paris*

And the best gift I've received is a silk [Yves Saint Laurent](#) brooch with a single white flower, from my partner Alexandre. It was a reference to my work with flowers, such as in my installation at the Palais de Tokyo. I collect them from all over the world, and they're usually all black. I love the idea that you have a special relationship with a brooch; it's not like a bracelet or a necklace – you wear it right by your heart.

FINANCIAL TIMES

I've recently rediscovered [Converse](#). I bought some last weekend – in black and white of course – and I'm still wearing them three days later. I haven't worn them since I was a teenager. It's like meeting an old flame.

The thing I couldn't do without is cigarettes. It's the only vice I have now. I started smoking at 25 and I smoke a pack of Lucky Strikes a day. In the beginning it wasn't about taste or addiction, it was the cinematographic image of smoking – I have a beautiful memory of going to the cinema with my parents in Madagascar and seeing the smoke from everyone's cigarettes through the light of the projection. Also, the Lucky Strike logo is designed by Raymond Loewy, one of the best designers in the world.



White shirts by Comme des Garçons and Dior © Arnau Bach

The last item of clothing I added to my wardrobe is a white shirt from Dior. It is an interesting colour and at first it looks very normal, but the collar folds like a scarf. I don't have a favourite brand but I am a friend of the house, and I've collaborated with them on a few things over the years – I redesigned the mythical Lady Dior handbag with them in 2020, and I created a huge installation for their show at the M7 museum in Doha. *30 Avenue Montaigne, 75008 Paris*

An object I would never part with is a steamer – I can't do without one as I can't iron, I'm very bad at it. I do love how an iron can change everything and make things appear perfect, so I will also send things to be pressed.

The grooming staple I'm never without is skincare by La Roche-Posay, because it's simple and available in every pharmacy. But I also really like cactus oil from Madagascar for keeping my skin hydrated. And I'll often make a turmeric face mask by mixing the powder with water and leaving it on for 15 minutes. I love it for the skin colour I have. But don't sleep with it on, it'll ruin your bed linen! In terms of perfume, I have two favourites: Diptyque's L'Autre, which has a peppery smell, and Dior's Eau Noire, which is also smoked – neither are easy to wear. [diptyqueparis.com](https://www.diptyqueparis.com)

My favourite room in my house is the dining room: it's where I organise dinners and where I work. I like to have a big table. It's a place where you can do many things at the same time, where the mood can change, where two or 20 can gather, where you can have discussions, and become creative. In my house in Paris I have a very heavy 2m-long table that I designed myself.

My favourite building is Peter Zumthor's spa in Vals. I dream of going there one day, in winter when there is a lot of snow. The concrete, the water, the darkness, the fact you can swim alone – I like the way Zumthor approaches volumes and textures. [7132.com/en/therme/thermal-baths-and-spa](https://www.7132.com/en/therme/thermal-baths-and-spa)



Andrianomearisoa in his white Dior jacket © Arnau Bach

My grooming guru is hairdresser Mathieu Séguier, who I see every month. He's in the 7th arrondissement. You have to book three weeks ahead and it's very intimate – there are only two people in there at a time.

My grooming guru is hairdresser Mathieu Séguier, who I see every month. He's in the 7th arrondissement. You have to book three weeks ahead and it's very intimate – there are only two people in there at a time.

In another life, I would have been a florist – I'd love to understand the technical aspect of it. People say they have green fingers, but mine are black! I would love to understand not just the aesthetic of putting flowers together but the quantities of water, how to become really good at it. I love the florist Pierre Kavaciuk in the 14th arrondissement, it's a special place, very lovely. 44

Boulevard Arago, 75013 Paris

Inspiration can happen everywhere, at any time – it can come from the taste of a carrot, from the specific packaging of a cosmetic, the cover of a book – suddenly something will appear. There's no precise moment or formula – working is a permanent state for me. As an artist, you have to be aware of everything – it's not so much part of the job as a kind of condition.

Recommended



The HTSI spring design special 2022

Kengo Kuma: 'I am not attached to objects at all'

The last music I downloaded was a song we listen to every day at the studio, "Il Cielo in Una Stanza" by the Italian singer Mina, recorded in 1969. It has this melancholic melody, and the lyrics speak of the feeling of being in love and the walls becoming a forest and the ceiling turning into a sky... I love the image and the idea of emotional elements becoming a physical architecture.



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Les Herbes Folles du Vieux Logis

Joël Andrianomearisoa Malagasy

2022

📍 On view at The Met Fifth Avenue in [Gallery 344](#)

This nostalgic tribute to Madagascar's natural beauty borrows its title from a collection of poems by Malagasy diplomat and writer Maurice Ramarozaka (1931–2010). It is one of a series of roughly twenty pastel drawings and thirty textile paintings. The developmental process for the series unfolded over eight months, during which Andrianomearisoa collected various fibers and textiles, experimented with text, created preparatory drawings, and finally arranged and layered the different cut fabrics. The finished canvas carefully manipulates texture and color to produce a flowing surface that appears to ripple and shift like the long grasses that grow freely across the island's verdant landscape. The rich, natural tones of the work are derived from the colors of stones, earth, and sky.

Andrianomearisoa has been engaged with diverse artistic circles since the early 1990s, drawing inspiration from musicians, fashion designers, and textile artists. After his move to Paris, he graduated from the École Spéciale d'Architecture in 2003. His practice, beginning with fragile paper creations, embraces a mixed-media approach ranging from sculpture and craft to textiles and installation. He has exhibited at leading fine arts institutions, including the Studio Museum in Harlem and Paris's Centre Pompidou, and in 2019 he became the first artist to represent Madagascar at the Venice Biennale. Consciously global in his approach, Andrianomearisoa moves between Paris and Antananarivo, where he cofounded Hakanto Contemporary, an independent nonprofit space for artists.



FORBES > LIFESTYLE > ARTS

This Madagascan Artist Blurs The Lines Separating Art And Craft In A Moroccan Museum Exhibition

Y-Jean Mun-Delsalle Contributor

I write about luxury, art and culture.

0

Apr 25, 2023, 04:36pm EDT

The principle of collaboration and dialog nurtures Joël Andrianomearisoa's entire artistic practice – spanning sculpture, installation, textile and the written word – which finds its apotheosis in his exhibition “Our Land Just Like a Dream” at the Museum of African Contemporary Art Al Maaden (MACAAL) in Marrakesh. One of the few private contemporary art museums in Africa, it is the brainchild of Moroccan architect Othman Lazraq, who's also the director of Casablanca-based Fondation Alliances, a non-profit organization for cultural development in Morocco. Running until July 16, 2023, the museum's very first solo show dedicated to a contemporary artist is a declaration of love to the land and to the hand, signalling the importance of local production in his host country.



Installation shot of "Our Land Just Like a Dream" at MACAAL. PHOTO OMAR

Presenting Andrianomearisoa's interpretation of traditional Moroccan savoir-faire, the exhibition resonates with the territory of Marrakesh by highlighting the diversity of its artisanal techniques through a new body of work created in-situ and in conversation with a selection of pieces from MACAAL's permanent collection. The hand – his own but also those of master glassmakers, ceramists, tile craftsmen, metal workers, basketry artisans, jewelers, embroiders and weavers with whom he has partnered – appears as a main theme to which he dedicates an opus that's at once intimate yet open to all, a sensory and poetic experience that reverberates within each one of us. Breaking the boundaries that separate art and craft, he encouraged these artisans to offer their personal interpretations of his creative concepts.

A piece that stands out is "Hymn to Roses" that plunges viewers into darkness and takes them on a multi-sensory journey engaging their senses of sight, hearing and smell. Inside a room that may be imagined as either a jewelry box or a funerary space, 43 hammered, wrought iron roses – a universal symbol of romance and an emblem of Marrakesh – fabricated by blacksmith Miloud Bouarfa and coppersmith Azzedine Toufikalah adorn the black walls. At the same time, the haunting feline voice of Moroccan singer Hindi Zahra spills out across the space interpreting a text composed by Andrianomearisoa, which mixes the French, English and Amazigh languages in a sound piece that's part hymn, part elegy, while the scent of the woody Burkan fragrance created by The Moroccans fills the air with notes of leather, rock rose, cedar, smoky oud, red thyme and incense, evoking a fiery volcano.

We also find stacks of white ceramic plates scratched with energetic black lines sitting on a gigantic table in a domestic interior, which were made in concert with ceramist Soufiane

Tiglyene. In the final room, Moroccan artist Amina Agueznay deconstructed a pompom taken from a 1930's horse headdress and converted it into a pair of earrings called "Proscenium" crafted by weaver Malika Benmoumen and jeweler Baissat Mzaidaf. They echo a space Andrianomearisoa decorated with 850 *shousha* (traditional pompoms) in countless colors, shapes and textures that he had chanced upon or ordered from artisans, haberdashers and antique dealers in the Marrakesh medina, speaking of his boundless obsession with passementerie and collecting. I sit down with the Paris- and Antananarivo-based artist to discuss his Malagasy origins and his deep-rooted relationship with crafts.



Plates by Joël Andrianomearisoa and Soufiane Tygliene in Marrakech PHOTO OMAR TAJMOUATI. COURTESY OF THE ARTIST AND MACAAL

You were born in 1977 in Antananarivo, Madagascar. Tell me about your upbringing and your studies.

I was born to a bourgeois family in Madagascar, nothing related to art. My mother worked in a bank and my father was a teacher. My grandfather was an engineer working for the railway in Madagascar. My other grandfather was an Academician taking care of the Malagasy language. I was born and raised in Antananarivo. Everything started when I was 18, when you have to decide what to do for your future. I knew that I was going to do something in terms of creation, but I didn't know that it was going to be art. I met a lot of people in crafts in Madagascar at a workshop organized by the European Union. I decided to spend one year on this kind of exploration and trying to understand all the mediums that

you can manipulate in Madagascar. When I was 19, I moved to Paris to study architecture because there was nothing in terms of architecture in Madagascar. Meeting my teacher, the architect Odile Decq, was very important as she opened my eyes to other things. I also met some artists like Pascale Marthine Tayou and the people from *Revue Noire* magazine. Everything started when I was 21, when I met people. I insist on this idea that as an artist, your work and your statement are important, but also meeting people. Architecture is still on my mind, not as a work in itself, but as an approach or starting point because everything is about space. Space can be a body, an object, a chair, a lamp, a room, a wall, a ceiling, a beach, a mountain.

How do your Madagascan roots inform your artworks?

This idea of roots and identity is something that you can't remove from yourself, your soul and your approach because it's in your blood. I don't have to affirm that I am from Madagascar, I don't have to write it because the spirit is already there. Having my studio in two locations in Antananarivo and Paris is a statement of how Madagascar is part of everything and France is also part of everything. In some pieces, when I'm working on texts, I'm writing in English, French and Malagasy. I'm putting Malagasy on the same level as English and other languages. Madagascar is in my blood and in my name. We had French colonization for more than one century, and upon our independence in 1960, and especially between 1960 and 1980, a lot of Malagasy people decided to go abroad. Even in my family, on my father's side, they decided to move to France and some of them decided to cut their names to make them more French or European. I think that's the saddest thing that you can do with your identity and your family. Maybe it's because I'm an artist, but I would never cut off my left hand on purpose because the design or the form is not good. And our names are something very important.

You have collaborated with master embroiderers in Antananarivo (Madagascar), weavers in Udaipur (India) and a master loom-setter in Aubusson (France). Why are you fascinated by traditional crafts?

I think the idea of working with craftsmen started from Madagascar, when I was like 18. I think it's very clear that it's one of my passions. I know techniques, people and fabrics from Madagascar, but one of the biggest desires of my life is to open windows around the world, not just being comfortable in Paris or Madagascar working on my own thing. I'm always trying to go somewhere to try to experiment on different things. If there is an opportunity to go somewhere to create something with some craftsmen or discover another technique, I'll go for it, not only during a project or residency. It's not only in Africa, but also in Madrid or in Istanbul, where I'm working with a guy on mirror mosaics. In India, I went crazy and I discovered many things, like they are doing interesting things around hair, metal, the sari. In Tunisia, I'm trying to make a huge tapestry combining different techniques and mediums inside the work. I'm doing something in the winter with Ceramic Limoges in France. When I'm in Madagascar, we're experimenting with many things. I'm trying to figure out a new sculpture made with aluminum in Madagascar also.



"Our Land Just Like a Dream" metal sculpture by Joël Andrianomearisoa COURTESY OF STUDIO JOËL ANDRIANOMEARISOA

What are your thoughts on the relationship between the artist and the craftsman?

There is no difference. It's just one thing. We have to be together. For me, craftsmen are part of the process, life, everything. It's just very normal. Artists create desires and craftsmen create realities, or make them real. I'll go to see the guy who's working the metal and ask him if he can produce something, but with his own perception. For example, the roses that I have in the show "Our Land Just Like a Dream" are exactly the same idea. I gave them a fresh rose and asked them to reproduce it, but with their own perception, with all the mistakes and with their own imagination.

What does the exhibition title "Our Land Just Like a Dream" signify?

For this kind of exhibition in a big museum where I worked during two years with craftsmen, I ended up affirming 100 % the idea of Morocco, but I'm not going to write "In Love with Marrakesh". I decided to affirm the idea of the land, so the land is actually Morocco, the land is Marrakesh and the land is the museum. And then I put "our land" because it's not mine, but I would like to be part of this patriotic voice or affirmation for the Moroccan people to be proud of their land. The land as a technique, the land as a land, the land as a people, the land as a smell, the land as an atmosphere, so everything is there. And then to make it maybe lighter or connect it with the idea of emotion, I added "just like a dream", so it's not just patriotic or affirming Morocco as the best place in the world, but affirming the dream and the emotion, and opening the discussion that this land actually is just an excuse to open the discussion to all other discussions. You see in the exhibition the diversity of the dialog that I create from very patrimonial works to contemporary artists, photography, scent and everything like that.

How did you work closely with Moroccan artisans and artists on this exhibition?

I invited master craftsmen to collaborate with me in different mediums, from metal to textile and ceramics, like with Soufiane Tyglienne, and some artist friends like Amina Benbouchta and Amina Agueznay. I'm talking about the land

and the hand, my hands and the hands of the other artists or craftsmen. I decided to start making lines, like a map that you can find maybe in the show. Those lines, you will find them again, sometimes on plates, sometimes on the wall. But it's the energy of the show. For the diptych, you have two canvases because I think duality is also important, when talking about this idea of the land and identity. It's also a kind of metaphor between Amina and I or between Soufiane and I.



Joël Andrianomearisoa, "The Five Continents of All Our Desires", 2022, site-specific commission for ... [\[+\]](#) PHOTO DILLON MARSH

You pushed ceramist Soufiane Tyglienne further than he had ever gone...

The way he worked was always that he received a drawing and then he reproduced 10,000 plates. When I saw him, I told him, "I need the plates to have the sensation of your hands, with all the mistakes. I'm not looking for perfection.

I'm trying to reveal that each plate has something to say, has something in it to feel. I'm not going to send you drawings; I'm going to spend time with you in your atelier and make the drawings in front of you." For him, it was crazy because he had to rearrange his entire atelier and he didn't understand why and how an artist could actually spend time there. It was really complicated. But in the end, he understood that the spirit of the hands are the best thing that you have to keep when you are a craftsman. The same thing also with the embroiderers. I decided to spend one day together with them. Let's put the fabric on the floor. Let me negotiate my lines with your lines. I made drawings and they asked me to stop a little bit so they could add something. That's the magical part of working with craftsmen and that's my approach.

Tell me about your site-specific commission "The Five Continents of All Our Desires" for the Zeitz MOCAA in Cape Town on display until June 25, 2023, which speaks about migration and language.

I've known Koyo Kouoh, the director, and Storm Janse van Rensburg, the curator, for many years, and they asked me several years ago, after Venice, if I could think of something. Then we had COVID-19 and finally, we ended up with the idea that I would be the atrium artist of last year and this year. They asked me for an artwork using paper to have the contradiction between the fragility of the medium and the radical architecture of the building. South Africa is an amazing country, but it's still very complicated, so I decided to put on the table this problem. I decided to work on the idea of the continent. It's actually six floating pieces, which are a representation of the five continents, and the sixth imaginary continent is the continent of fantasy or desire. The idea again is to affirm the idea of being all together, and you can see this idea of "our" in most of my texts. I never write, "I am here." I say "you". I play a lot but between the "you" and "us".

Why is it important to you to explore emotions like love, longing, desire, passion, hope, despair, melancholy and nostalgia through your art?

I'm from Madagascar, but I'm trying to have a little discussion with all the world. It's very complicated to say,

“This is an international artwork.” I’m trying to figure out this idea of worldwide elements that everybody can touch. For example, the idea of sadness and tears. We all have a little part of sadness in us, we all have cried. So when I’m talking about emotion, I’m really talking about this idea of all of us together, “*nous*” in French. That’s the main idea. Then I think emotion has something to do with the idea of the hands, the craftsmen, the handmade, architecture also. I think they’re all connected. Sometimes I’m really trying to go beyond basic emotion. That’s the big exercise because when you’re talking about emotion, as most people think that everything is always about sadness and tears, but no. Sometimes I try to make joyful pieces, sometimes aggressive pieces. For me, emotions are the best tool to talk about eroticism, politics or social situations without any specific agenda, direction or judgments.

People

Madagascan Artist Joël Andrianomearisoa Has Quietly Honed His Practice for Decades. Why Is He Suddenly Everywhere?

The artist's eclectic practice ranges from text art to textiles.

Julie Baumgardner, February 22, 2023



Joël Andrianomearisoa in the studio. Courtesy of the artist and MACAAL.

Two years ago, the Madagascar-born artist Joël Andrianomearisoa was invited to create a work for the opening of the Kunsthalle in Prague.

"The commission was to create a huge neon on the facade. I decided to make it in Malagasy—" his mother tongue—"so no one understands," he said. "It was a kind of a big enigma on the facade of the museum."

Was it a prank? A provocation? Not according to Andrianomearisoa. "I'm convinced that the power of language is not just a text, not just an aesthetic element, but also the meaning. And sometimes it's better not to understand."

Andrianomearisoa, who lives and maintains studios in Antananravia, in Madagascar, Paris, and Aubusson, France, frequently moves between three languages. His English contains the melody of a polyglot and traces of places he carries with him. That he's spread between so many physical geographies is reflected in Andrianomearisoa's artistic identity—though Africa remains central to it.

"I am from Madagascar, when you see my name, there is no doubt about, you know my nationality," he said, proudly.

Andrianomearisoa has had a prolific career over the course of three decades, though there's a good chance you first heard of him in the past year. He was the unofficial star of the 1-54 fairs in Paris and Marrakech last year, and at the same time had solo shows at both his galleries, Primo Marella in Milan (who just bought his work to the Cape Town Art Fair) and Sabrina Amrani in Madrid (who brought it to Art Abu Dhabi, Art X Lagos, ArcoLisboa, Art Dusseldorf, and ArcoMadrid). The artist currently has solo exhibitions on view at the Zeitz MOCAA in Cape Town (until July 25), where he also just opened a gallery show with Church Projects (on view through April 28).



Joël Andrianomearisoa, shot of OUR LAND JUST LIKE A DREAM, MACAAL, Courtesy of the Artist and MACAAL, C. Ayoub El Bardii.

I met with Andrianomearisoa at the opening celebration for his exhibition "Our Land Just Like a Dream" at the Museum of African Contemporary Art Al Maaden (MACAAL), which had gathered some 1,000 guests.

Meriem Berrada, MACAAL's artistic director, invited Andrianomearisoa with the prompt of "invading the museum," as he put it. And invade he did—the exhibition, on view through July 23, occupies the entire museum, with each room transformed by in-situ installations, some immersive, others polyphonic, all revealing Andrianomearisoa's adroit ability to evoke moods.

“Made in Marrakech, for Marrakech, and dedicated to Marrakech,” Andrianomearisoa said. He framed the show’s production concept around a collaboration—with Marrakech’s craftsman and artistic community, and with the museum’s collection. (He selected 15 pieces from the permanent collection to be woven throughout his own works.)

Everything from textiles, ceramics, metalwork, wickerwork, exhibition text, songs, even the exhibition’s own scent, involved an exchange between the artist and a maker in Marrakech. His assembled co-conspirators? Artists Amina Benbouchta, Amina Agueznay, Hindi Zahra, and Alexandre Gourçon, just to name a few.

“This collaboration actually is not just an invitation. [These artists] are part of the storytelling,” he said.



Joël Andrianomearisoa, “A few of my favorite things” from the show “Our Land Just Like a Dream” at MACAAL. Courtesy of the artist and MACAAL. C. Ayoub El Bardii.

His view of “the museum as a playground” guides Andrianomearisoa’s textures practice, which is expressed through textile works as much as metal sculptures, performance, photography, and commercial collaborations with brands like Dior, Diptyque, and Moleskine. (He doesn’t make products for these luxury houses but rather editioned artworks.)

Andrianomearisoa demures when it comes to defining his practice, other than agreeing it is research based and inquires into the materiality of the sentimental—the extreme world of emotions and the engagement of our five senses.

To encounter an Andrianomearisoa work in the wild (or in a gallery or museum) is to see fabrics composed and contorted into painting compositions or metal wrought into textual phrases from his own poetry. But his practice extends outside the white walls of any designated art space. He hosted a dinner-as-performance, for example, during last year’s 1-54 Art Fair in Paris.

He also makes "Sentimental Products," epicure sundries to evoke the complexities of love, and whose sale, benefits the artist directly, is an incitement to the art market at large or "the game," sliding himself into the position of autonomy. Andrianomearisoa leans towards certain mediums and aesthetic expressions, but largely he's an artist motivated by concerns, moods, feelings, and has found materials and their converted forms of them that fit his reflections. It's the ideas, the subversion, the critiques of structures and society that are Andrianomearisoa's practice—the form needs to fit the idea, first, so he doesn't fix himself to any particular mediums.



"The process depends on the project depends on the idea," he said.

It might even be said that Andrianomearisoa is a master of context. What something is, where it's sourced and then placed, who was involved—these are, in a way, materials for his practice. They're also borne a very personal context for the artist—one that's rooted in Africa. "Madagascar is for me—the craft is part actually of my practice, my production, and my inspiration also and it's part of my soul," he said. "But I'm not only an African contemporary artist."

Andrianomearisoa said this emphatically. "I prefer to point to the idea of I'm *not only*. I'm part of the contemporary world wide point. I'm just an artist."

And so, three years ago in his hometown of Antananarivo, Andrianomearisoa took "a real action on the continent," and founded Hakanto Contemporary as a resource for artists that includes residencies (it receives funding from Fonds Yavarhoussen).

"It's a platform. It's definitely not a museum, it's definitely not an art center, not a gallery. It's a platform," he explained, "to convince, not the government but more society that art has to be part of daily life."



Joël Andrianomearisoa, installation view of "Our Land Just Like a Dream" at MACAAL. Courtesy of the artist and MACAAL.

So far, it has hosted more than 30,000 visitors to its six shows, which included works by more than 90 artists.

Hakanto currently has on view a comprehensive survey, "Esprit Revue Noire Une Collection Fondatrice," reflecting on the pioneering African art journal that ran from 1990 to 2000, starting with a 1997 photograph of a Andrianomearisoa performance. "I prefer to talk about Africa with real action on the continent," said the artist, "not just a blurry discussion appearing, like in Amsterdam on Saturday without any connection to the continent."

"The cage, it's dangerous," Andrianomearisoa said of the typecasting artists from Africa often face. Hakanto has been a space to dispel preconceived notions and methods. "That's my little action. Bring back this desire of being an artist to convince the community that it's possible to be an artist," he says, adding that Hakanto is hoping to engage its platform abroad with sights set on Asia.

"Most of the time, I'm not following the rules," he said. "I'm not following the cliché, and I'm challenging the idea." Then he added: "I'm challenging myself."

LE 01.02.23 QUOTIDIEN DE L'ART

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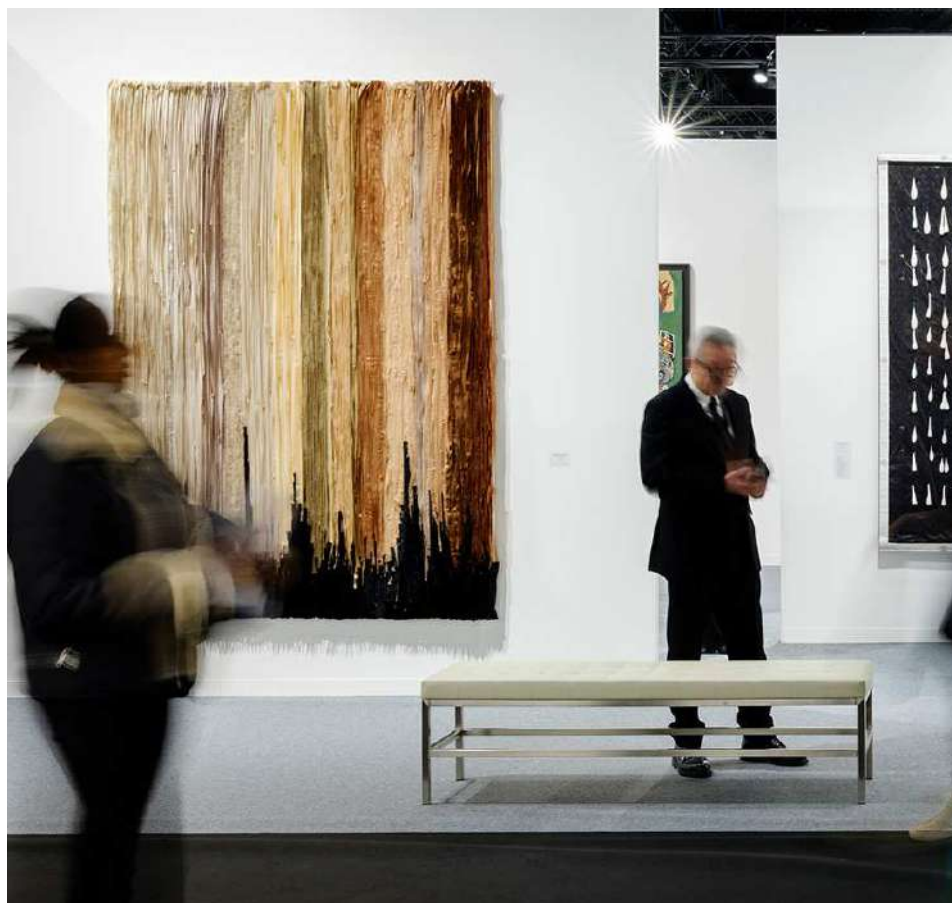
Écritures avec Mélanie Blaison,
Joyce Rivière, Slalomé.e, sabrina
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Entrée libre - 1 cours Paul Ricard, Paris 8^e

SUISSE

Artgenève passe avec succès le cap de la décennie



BELGIQUE

La BRAFA privée d'archéologie

PRIX

Quatre nommées pour AWARE Nouveau Regard

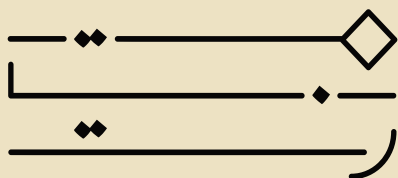
NOMINATIONS

Le jardinier de Fontainebleau arrive au Louvre

BIENNALE DE VENISE 2024

Guerreiro do Divino Amor au pavillon suisse

3 — 5
FEVRIER
2023



MENART
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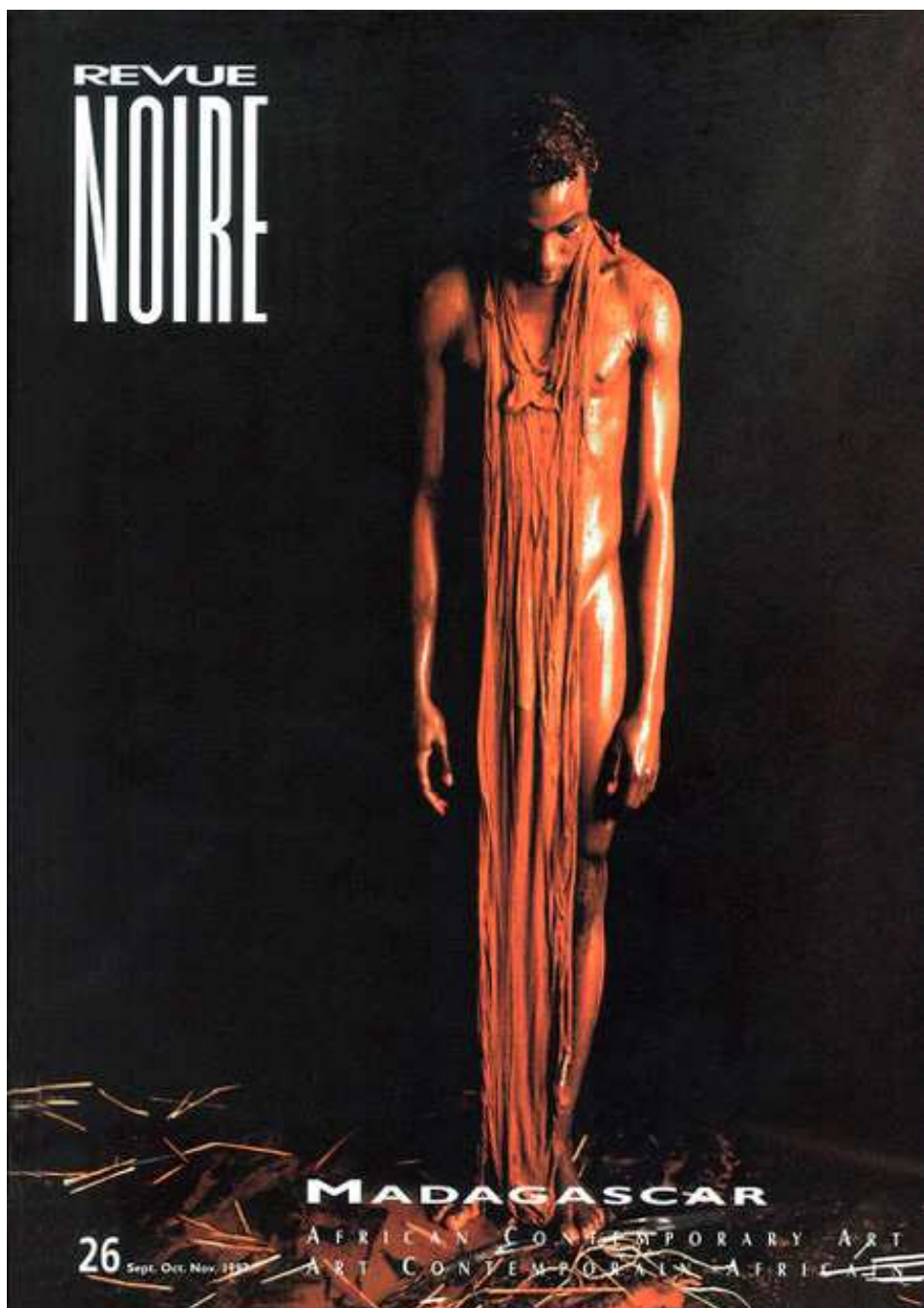
BRUXELLES

Revue noire, un hommage

En 1997, Joël Andrianomearisoa (né en 1977), 20 ans, fait la couverture de *Revue noire* (1991-2000), trimestriel bilingue français-anglais dédié à la scène artistique africaine sous toutes ses formes. Un événement d'autant plus choc, à l'époque, que Madagascar comptait peu de plasticiens en son sein. Depuis, la perle rare en a fait du chemin ! De ses études d'architecture sous la direction d'Odile Decq à sa participation à la Biennale de Venise de 2019, en passant par ses innombrables projets aux quatre coins du monde (Rome, Washington, Marrakech...). Le magazine a, lui, cessé d'exister, après neuf années riches en reportages. Neuf années qui ont vu ses cofondateurs, les architectes français Jean-Loup Pivin et Pascal Martin Saint Léon, collectionner les œuvres d'artistes africains rencontrés au fil de leurs reportages, dont des milliers de photographies. La une du numéro 26, consacrée à la Grande Île, s'inscrit dans une sélection de 140 clichés présentés pour la première fois en Afrique et, plus particulièrement, à Hakanto Contemporary, espace de production et d'exposition soutenu par le fonds Yavarhousen au sud de la capitale Antananarivo. « *Nous avons toujours conçu nos accrochages comme des bouquets et non des encyclopédies pour montrer qu'il y a un foisonnement d'expressions qui vont dans tous les sens* », dit le duo. Ce lieu hybride, dont la maison-sœur verra prochainement le jour dans le centre-ville, qui en est le directeur artistique ? Joël Andrianomearisoa. La boucle est bouclée.

SARAH BELMONT

➔ « *Revue noire, une collection fondatrice* », à Hakanto Contemporary. Jusqu'au 21 mars 2023. hakantocontemporary.org



La photographie d'une performance de Joël Andrianomearisoa fait la première de couverture du numéro 26 consacré à Madagascar de *Revue Noire*, en 1997.

© Courtesy Hakanto Contemporary, *Revue Noire* Collection.

VOGUE FRANCE

ART CONTEMPORAIN

7 artistes à ne pas manquer durant Paris+ par Art Basel

Cette semaine, la foire d'art contemporain Paris+ par Art Basel propose quelque 154 stands à visiter dans l'enceinte du Grand Palais éphémère. Mais elle s'installe également dans plusieurs lieux emblématiques de la capitale française.

PAR LOLITA MANG

17 octobre 2023



Les sculptures sentimentales de Joël Andrianomearisoa (Jardin des Tuileries)

Originaire de Madagascar, **Joël Andrianomearisoa** cherche à faire parler les sentiments des objets, qu'ils soient tissus ou papiers. Pour *Paris+ par Art Basel*, il imagine une installation inspirée par les amours du XVIIIème siècle, dans le bassin des Exèdres, récemment restauré. En outre, **Joël Andrianomearisoa** s'est vu donner carte blanche par la maison **Diptyque**, afin d'imaginer une œuvre où le voyage aurait une place centrale. Fusion entre la sculpture et la poésie, cette seconde œuvre est à retrouver dans l'enceinte du Grand Palais éphémère.



Paris+ par Art Basel, Jardin des Tuileries, Joel Andrianomearisoa

Joël Andrianomearisoa, *Serenade Serenade - Serenade And The Triumph Of Romance*, du 18 octobre au 22 octobre 2023.

La vague démesurée de Urs Fischer (Place Vendôme)

C'est une vague immense – de cinq mètres exactement, en aluminium, qui déferle sur la Place Vendôme ces jours-ci. Imaginée en 2018, *Wave* est pour la première fois exposée à Paris. **Urs Fischer**, dont les premières sculptures en cire représentaient des

ARCHITECTURAL DIGEST. LE PIÙ BELLE CASE DEL MONDO

NUMERO 510. NOVEMBRE 2024



AD

RIDISEGNARE LA TRADIZIONE



DESIGN - Maestria artigianale.
Grandi idee per piccoli spazi.
Progetti etici - **CASE** Dimore
da sogno in luoghi reinterpretati



TESTO Marina Hemonet

SINGOLARE

Da Parigi al Madagascar, le installazioni monumentali di Joël Andrianomearisoa sono più quotate che mai. Nel suo nuovo centro Hakanto Contemporary ad Antananarivo, come nella sua casa e nel suo studio, svela che dentro l'artista si nasconde anche un architetto

Una veduta della mostra
Histoires de Familles,
fino al 16 marzo 2025 al
centro d'arte Hakanto
Contemporary, inaugurato
ad Antananarivo lo scorso
settembre e progettato da
Joël Andrianomearisoa.
Qui, un'opera dell'artista
Alexandre Gourçon.

PLURALE

«Da adolescente, la cosa di cui ero sicuro era che volevo fabbricare forme. Non sapevo se sarebbe stato nel campo della moda, del design, dell'arte, dell'architettura, del cinema...», confida Joël Andrianomearisoa. «A livello inconscio, ho sempre pensato in una pluralità di forme e ambiti e ancora oggi sono convinto che non si possa mai coniugare al singolare il mondo della creazione». La sua è una visione plurale.

Studia architettura a Parigi – «Mi interessa perché il pensiero è importante, ma la finalità è sempre la forma», dice – ma nel 2003, con un diploma in tasca, l'arte si impone attraverso incontri che delineano il suo futuro, in particolare con l'artista camerunense Pascale Marthine Tayou e con *Revue Noire*. Joël lavora con carta, tessuto, vimini o ricamo, associando arte e artigianato, ma anche il disegno, le parole. Sviluppa una scrittura che seduce a livello internazionale. Nel 2019 viene selezionato per rappresentare il Madagascar alla sua prima Biennale di Venezia. Oggi, Andrianomearisoa si spinge più lontano inaugurando, con la complicità dell'imprenditore e mecenate Hasnaine Yavarhousen, Hakanto Contemporary, uno spazio dedicato all'arte malgascia e in particolare alla scena dei giovani. «In Madagascar molti artisti hanno voglia di fare ma mancano le piattaforme perché possano esprimersi». Il centro prende posto in un hangar degli anni '80 di quasi 2.000 metri quadrati, con un'altezza di 8 metri. Andrianomearisoa, che si occupa della direzione artistica, ne ridisegna i volumi giocando con l'aspetto grezzo, aggiungendo monoliti di cemento per creare sensi di circolazione. Quando si conosce il Madagascar, si capisce fino a che punto sia innovativo stravolgere uno spazio di stoccaggio per farne un centro artistico. La reception, aperta e sovradimensionata, invita a



DALL'ALTO,
IN SENSO ORARIO Joël
Andrianomearisoa,
47 anni, si è fatto
conoscere per i suoi
lavori monumentali.
Sedie scultoree in
raffia nel suo studio
di Antananarivo.
La terrazza della casa
dell'artista con
un albero di
frangipane che si
affaccia sulla città.



DALL'ALTO A SINISTRA, IN SENSO ORARIO Nella casa di Andrianomearisoa, le sue sedie di metallo e una in legno trovata al mercato di Antananarivo.

Il centro Hakanto Contemporary, in un hangar degli anni '80. Nel suo studio, tavolo e scultura in metallo dell'artista. In casa, a sinistra, una scultura in legno siliconato di Alexandre Gourçon; a destra, una scultura in metallo di Andrianomearisoa. L'ingresso dello studio al piano terra: il tavolo e l'opera tessile sono del designer. Il contrasto tra l'ampliamento in cemento grezzo e la casa tradizionale con la sua scala in legno.

un'esplorazione libera di uno spazio che ospita mostre, uffici, una biblioteca e, nel giro di due anni, un caffè. «Hakanto Contemporary interroga il mio confronto con il pubblico, è un vero e proprio esercizio, qualcosa che non ho mai sperimentato».

Citando Peter Zumthor tra le sue influenze, Joël privilegia qui un approccio minimalista e radicale. E disegna anche gli arredi. «Da quando ho 40 anni sono tormentato da un desiderio: realizzo grandi sculture al Palais de Tokyo o neon sulla facciata di un edificio a New York, ma ho bisogno di fare anche qualcosa che duri nel tempo, ed esca dall'arte. Sono convinto che i mobili artistici

possano esistere... Per me questo rapporto con il design che non è design è importantissimo.» Un mix di generi che coltiva anche nella sua casa sulle alture di Antananarivo, un'architettura tradizionale primo '900 da lui ampliata con un monolite di cemento. «È il mio primo manifesto». Qui ha disegnato tutto, dai camini alle scale, dal bagno alla piattaforma per la sua collezione di arte della tavola. E la vista abbraccia tutta la città. Accanto ha lo studio, un'ex casa anni '70 con uffici, una materioteca con tessuti dal mondo e un'area di prototipazione. «Quello che faccio è una dimostrazione del fatto che l'architettura può assolutamente convivere con l'arte».○

Blanc space



LVMH's über-hotel has arrived in the Seychelles. *Maria Shollenbarger* is the first to check it out

The Seychelles. You wake up here, in this archipelago set roughly halfway between Madagascar and the Maldives in the Indian Ocean, sit up from the abundance of featherdown and fine Egyptian cotton that swaddles your giant bed, and look out through the floor-to-ceiling glass panel that is your bedroom wall. If you're clever, you'll have left the shades up, because Mother Nature, as she is wont to do in equatorial places like this one, has curated a morning horizon that's as gorgeous as a Rothko, the mineral-blue skin of the sea stitched to the cloudless apricot sky in a straight, bright cobalt seam.

Walk across the sprawling sleeping area of your hillside villa – done almost entirely in variations on intricate white latticing, like the world's chicest, most sumptuously furnished birdcage – and slide back one of the several glass doors. From the teak deck next to your

12m-long pool, you can admire the dense canopy of poinciana and cinnamon trees, hugging the steep incline all the way down to a ribbon of ivory sand.

The turtle doves are just beginning their call-and-response, the pretty pipe chorus of the jungle. The surf thumps faintly on the sand far below. A lone fruit bat circles lazily in the sky. Behind is your gleaming white eyrie, all smooth surfaces, soft indulgences, cold minibar and controlled climate. In front of you is a 65-million-year-old wilderness: warm, wet, buzzing and clicking.

Cheval Blanc Seychelles is the brand's first "Maison" in Africa, the newest property in LVMH Hotel Management's most exclusive portfolio, which opened exactly one week ago. The now six properties that make up the Cheval Blanc portfolio – the name taken from the French château acquired in 1998 by LVMH chairman Bernard Arnault – are never referred to as "hotels" or "resorts". They are Maisons, and their calling card is excellence in the *art de recevoir*.

When the Cheval Blanc brand was launched in 2006, expectations were vertiginously high: the luxury-goods

conglomerate with arguably the most comprehensive understanding of the desires of the world's most discerning (or at least its richest) consumers was bringing the sum of its expertise to bear on luxury hotel management. Good wasn't going to cut it; it was going to have to be, as Monsieur Arnault himself told *HTSI* in October 2021, "the best".

And the Cheval Blanc Maisons have been right up there, known for their high-spec interiors, sublime food and conspicuous LVMH brand synergies, from the Guerlain-branded spas to the Celine Cabas totes in the concept boutiques to the wine lists. The brand's first property, Cheval Blanc Courchevel, opened its doors in 2006, but the real buzz erupted in 2013 when Cheval Blanc Randheli, the first full resort, opened in the Maldives in 2013. It was followed a year later by the takeover of Hôtel Saint-Barth Isle de France, on Flamands Beach.

And so it went, in St Tropez (2019), then a Paris flagship (2021), involving a massively costly and ambitious rehabilitation of La Samaritaine, the historic department store on the Seine. And now here.

Photography by Anna Nielsen

The sun deck at
Cheval Blanc,
Seychelles' beach
club, Sula, Opposite
page: one of the
Maison's hill villas



Above: the master bedroom and (bottom left) salon of a beach villa. Right: Mizumi, Cheval Blanc's Japanese restaurant. Bottom right: a view of the bay from a hill villa's infinity pool



The Seychelles is one of travel's great castaway paradigms – barefoot luxury writ in extravagant cursive, often by extravagant resorts with extravagant price tags (the North Island resort, managed by Marriott's Luxury Collection, commands over €10,000 per night at Easter). Its beaches are some of the most swooned over in the Indian Ocean; its landscapes overflow with rare and spectacular flora; its world-class fly and ocean fishing are catnip to the gentleman adventurer. It's the right Africa for a Maison, in short. And while it has been some years since the Seychelles was in the sights of that highest stratum of the globetrotting beau monde, Cheval Blanc is betting on having a halo effect that retrains attention on its raw beauty.

It's a pretty, 40-minute drive from the airport to Anse Intendance beach, where Cheval Blanc now occupies the site of the former Banyan Tree resort. Anse Intendance is laughably picturesque. It's public, like all beaches here, but access is sufficiently minimal, and rocky, that punters are relatively few. (It's also unprotected by reefs, and occasionally gets quite big surf; wonderful for lulling one to sleep, if not so much the place for rookie swimmers.)

The entrance drive winds past an enormous lagoon. At its far end is a tiny, pretty Creole cottage, the only structure preserved from the previous resort; it now houses Mizumi, Cheval Blanc's Japanese restaurant. The villas – 52 in total – are variously set along the sand's edge, secreted in sunny pockets in the rainforest, or perched on a ridge overlooking the whole bay. The varied inventory is conceived to please the diverse clientele: Brits, Europeans and Russians plump for beach access, Saudis and Emiratis for privacy. (North Americans, the brand's largest market, apparently "just want the sun", says general manager Sebastian Gillard.)



THE SEYCHELLES IS ONE OF TRAVEL'S GREAT CASTAWAY PARADIGMS

Cheval Blanc Paris was designed by Peter Marino, the long-time LVMH collaborator who (kind of) adapted his strident, high-gloss boutique aesthetic to haute hotel-suite requirements. For the Seychelles, the management tapped Jean-Michel Gathy, who designed Randheli in the Maldives. With more than a dozen Aman, One&Only and Four Seasons resorts across Asia, the Middle East and the Indian Ocean to his name, Gathy was the right man for the job "because he doesn't go around just doing Jean-Michel", says CEO of Cheval Blanc, Olivier Lefebvre. "He has the same mandate we do, to respect and integrate the local vernacular, traditions and landscape." He's also "crazy good" at contending with tricky topography, which the site presented in abundance.

All the villas are enormous – number 26, where I slept, measures 235sq m high on the ridge – and what feels like acres of wall are replaced with glass. The notable exceptions to all the white, ivory and stone are the unique fabric installations that hang above each bed – the work of Joël Andrianomearisoa, the Malagasy artist who in 2019 was the first to ever represent Madagascar at the Venice Biennale. Dense, rough-edged, they jump out from the walls, as captivating and almost as alive-seeming as the views. "The idea here was to create a response to the nature outside – that landscape, that horizon," Andrianomearisoa says. "The works are a reflection of it, but dreamier and more emotional."

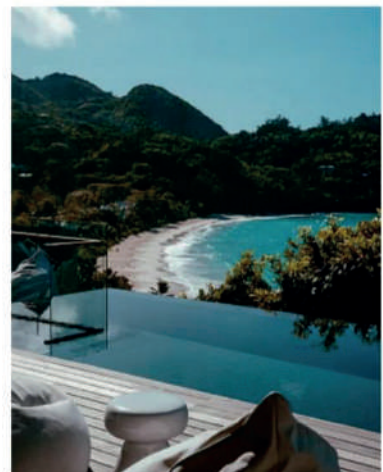
Good design is important, but so equally is delivering diversion. And when the guest database comprises Roger Federer, the Prince and Princess of Wales and countless universe masters, tech lords, A-list celebrities and the merely fabulously wealthy in between, that's no small mandate. Besides the spa, there are padel courts, a surf simulator and a movement pavilion next to a huge gym. Le Carrousel, the indoor-outdoor kids' club, appears to have amusement-park aspirations.

And then there is the food. Throughout November, LVMH Hotels flew in taskforces from various Cheval Blanc and Belmond properties to critique their way through every

experience, and it paid off. There are five restaurants: Le White and Le 1947 are brand regulars, respectively handling casual all-day dining and gastronomy. But the allure of Mizumi – a wide-ranging Japanese menu with continental embellishments, served in the tiny historic house – is fairly irresistible. At Sula, the beach club, a brief, perfect menu of crudi, salads and open-fire grill gives way on Thursday nights to a family-style feast of revisited Creole fare.

Which brings us back to the destination itself – that elemental backdrop onto which Cheval Blanc is projecting its brand of extreme exclusivity. Lefebvre and the team acknowledge that the challenge of building to such rarefied expectations, wherever Cheval Blanc does it, lies in ensuring each property comes alive through connections to the place and the people. This Maison's design is wonderfully open to the Seychelles' raw beauty. Here's hoping the soul of the place will eventually be, too. **HTS**

Maria Shollenbarger travelled as a guest of Cheval Blanc Seychelles; from \$1,680, chevalblanc.com



Joël Andrianomearisoa Turns Emotion Into Art

Madagascan artist Joël Andrianomearisoa reflects on the emotional and poetic foundations of his work, and why surprise is at the heart of his creative process.



By **Y-Jean Mun-Delsalle**, Contributor. ⓘ Y-Jean Mun-Delsalle is a Paris-based...



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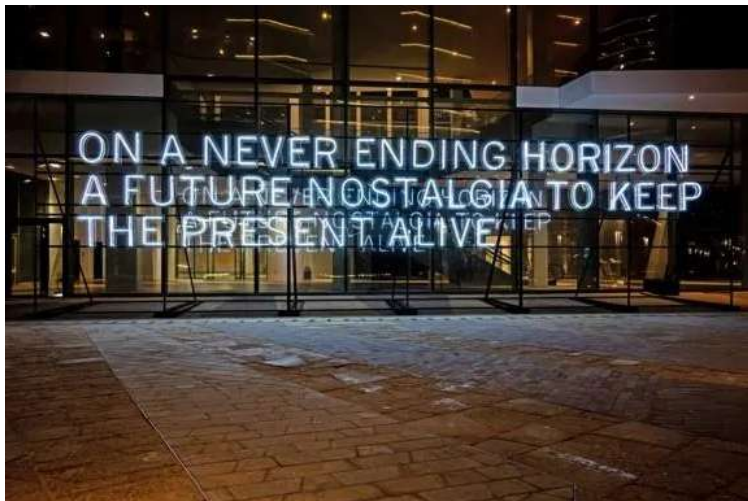
Comment



Installation view of Joël Andrianomearisoa's solo show "Miracle" at Almine Rech New York
PHOTO DAN BRADICA

From the streets of Antananarivo in Madagascar to the halls of Venice and Paris, [Joël Andrianomearisoa](#) has carved out a singular path as an artist who doesn't just work with materials – he works with emotions. Trained as an architect but driven by poetry, he builds atmospheric worlds that pulse with longing, memory, desire, hope or melancholy from his studios in Paris, Antananarivo and Magnat-l'Étrange. Whether layering delicate textiles, shaping sculptural installations from raffia and paper or weaving words into space, he blurs the lines between the visual and the emotional, the intimate and the monumental. His work speaks in whispers and declarations, always searching for the invisible architecture of the soul.

Following his historic representation of Madagascar at the 2019 Venice Biennale and his works entering the collections of the Metropolitan Museum of Art in New York, the Smithsonian in Washington D.C. and the Zeitz MOCAA in Cape Town, Andrianomearisoa continues to forge a deeply personal yet universal language of art across continents. This summer, his evocative vision takes center stage in “Looking at Horizons”, a group exhibition exploring contemporary manifestations of landscape painting at [Almine Rech Monaco](#), on view through September 19, 2025. This will be followed by a presentation of his creations by [Primo Marella Gallery](#) at the [Also Known as Africa](#) art and design fair at [Carreau du Temple](#) in Paris from October 24-26, 2025.



Joël Andrianomearisoa, ON A NEVER-ENDING HORIZON, A FUTURE NOSTALGIA TO KEEP THE PRESENT ALIVE, 2022
PHOTO AMMAR ABD RABBO. COURTESY OF JOËL ANDRIANOMEARISOA STUDIO AND NOOR RIYADH FESTIVAL

What's most important when starting a new work?

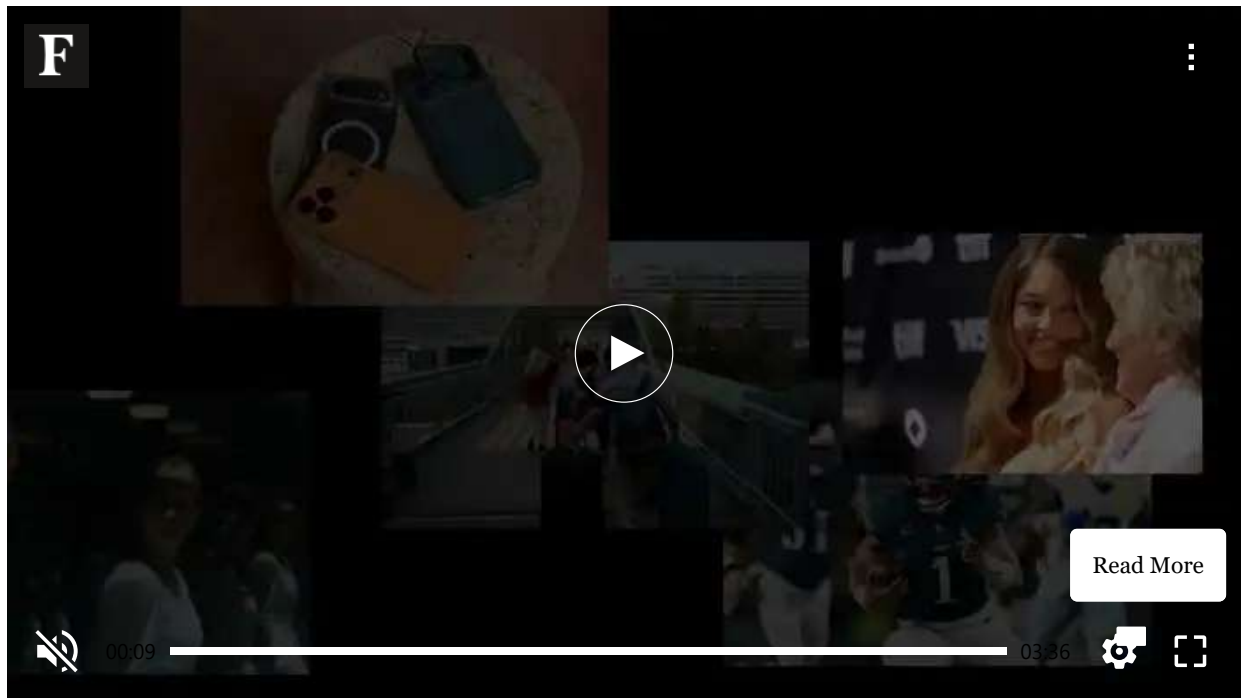
There are two starting points. Sometimes it's a commission or an invitation, but for me, the context and the space are very important. When I say space, it can be a lamp, a room, a wall, a ceiling, the beach, a mountain – anything. And then there's the context with everything: the taste of the food, the texture of the carpet, the eyes of someone. That can be the starting point. From there, it's writing, not as a writer, but sketches or drawings, and then the text, which is the main idea. Am I working on melancholy, attraction, natural fiber? So text and context – I really work with that duality. After that, it moves quickly. Sometimes I'm alone at the beginning, but I go straight to the studio. We put everything on the table and say, “Let's go.”

Do you know exactly what a work will look like, or do you let the process guide you?

The process has to be a surprise, and the result too. When you're drawing, you know your desire, your intention, but the best moment is when you do the lines, and you don't know where they'll stop. That little crazy moment – that's art. Even in my studio, when we work on textile pieces, I do the drawings and the first tests, but there's always a moment of surprise – I'm always looking for that. It can be bad, it can be good, but that's the point. When I work with an art producer, it's very boring. Of course, I can't make a 10 x 10-meter sculpture by myself, so I need them. But it's very technical. You get the satisfaction that the work is done, but there's no story. You send the drawings, it comes back – it's all validation, validation, validation. There's no discovery. And as an artist, I love discovering something during the process.



Presented at Hakanto Contemporary in Antananarivo, Madagascar, Please Sing Me My Song Before You Go is the first film that Joël Andrianomeariso...
PHOTO COURTESY OF JOËL ANDRIANOMEARISOA STUDIO



What sparks your ideas? Do you collect materials or moments?

Yes, there's also the process of collecting. On this idea of materializing emotion, I collect a lot of materials. It can happen suddenly in the market, it can happen from a discussion. I have a funny story. I was in Barcelona for my show at the Centre Grau-Garriga. I launched my book, and the night before, I was at a restaurant. There were carnations on the table. I thought, "Wow, I want to explore this idea." The next day, I visited the contemporary museum, and when I came out, I saw a shop full of carnations. I bought all of them – thousands – and went back to Paris carrying them. It can be anything. Even your business card – maybe I'm interested in the design. A frame, a picture, some small detail. I'm very open. I'm not a multidisciplinary artist – I'm just very curious about everything. Sometimes it's a problem – I get too much information. But it's part of being contemporary. I think that's important.

Does challenge make a project more satisfying?

Challenge brings satisfaction, and sometimes, deception. You find different sensations. It's really up and down. It's always like that.



View of Joël Andrianomearisoa's exhibition "Tokotany" at Primo Marella Gallery in Milan

PHOTO COURTESY OF PRIMO MARELLA GALLERY

Do you have mentors who have influenced your journey?

Someone very precious for me is Odile Decq, in terms of architecture. Pascale Martine Tayou as an artist. *Revue Noire* – the magazine and the people around it – were very important for me too. There's also an older woman from fashion called Alice Morgaine. She started this magazine called *Jardin des Modes* in Paris many years ago. She's someone very important to me, not only in terms of career. Over time, of course, there are others. In Istanbul, I have two artist friends called mentalKLINIK. I met them when I was 21, and they opened another vision, another opportunity. The list is not too long, but as a starting point, *Revue Noire*, Odile Decq and Pascale Martine Tayou are very important.

Editorial Standards

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By **Y-Jean Mun-Delsalle** . Y-Jean Mun-Delsalle is a reporter focusing on art, design, architecture, horology and jewelry, and has been writing for Forbes since 2014. She has interviewed [Ai Weiwei](#), [Bernar Venet](#), Jeff Koons, Takashi Murakami, [Julie Mehretu](#), [David Rockwell](#), Frank Gehry, [Ma...](#)

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The New Wave of Sculpture Parks Redefining How Art Is Seen

Five destinations, whether in the English countryside or a forest in Thailand, where the work and nature go hand in hand.



Fujiko Nakaya's "Fog Landscape #48435" (2024) at Khao Yai Art Forest in Thailand. Andrea Rossetti, courtesy of Khao Yai Art Forest

By Gisela Williams

Nov. 25, 2025

[Leer en español](#)

The modern Western tradition of the sculpture garden is generally thought to have first been developed during the Renaissance, when classical statues were integrated into formal gardens, although the practice of displaying artworks amid nature is much older. Millenniums ago, Chinese scholars displayed abstract rock sculptures within private courtyard gardens that represented microcosms of nature and were intended for contemplation. More recently, artworks have found homes in wilder settings like [Storm King](#), a 500-acre museum in New York's Hudson Valley, and [Wanas Konst](#), a sprawling, forested site in Sweden. As demand for immersive art experiences has continued to grow over the last decade, fueled in part by social media, international collectors and curators have started to install site-specific art projects in a new wave of unexpected landscapes.

The most interesting of these projects are breaking the traditional mold that stipulates not only what or where art can be but what it can do. For the Beninese French art collector and restitution activist Marie Cecile Zinsou, who this year founded an outdoor museum, Le Jardin d'Essai, in southern Benin, showing art among native plants gives viewers a stronger connection to the country's history. Diana Campbell, the curator of the Samdani Art Centre and Sculpture Park in Bangladesh, which opened in 2024, believes that taking art out of museums and galleries can make it more approachable. "Art spaces of the future should be places where the artists, the local community and the viewers are all active participants," she says.

Le Jardin d'Essai in Benin



Cyprien Tokoudagba's "Dan" (2022). ©Fondation Zinsou 2022



Joël Andrianomearisoa's "Musée des Promesses" (2025). ©Studio Joël Andrianomearisoa 2025.

After opening two of the first museums in Benin — the [Fondation Zinsou](#) in Cotonou and the Musée d'Art Contemporain in Ouidah — Zinsou turned her attention to a remote plot of land that her father, an entrepreneur and the country's former prime minister, had initially bought with the idea of developing a yogurt factory. Now, it's Le Jardin d'Essai, a 14-acre art garden about a 15-minute drive outside Ouidah, a small port city on Benin's southern coast, where a path created by the Tunisian artist Aïcha Snoussi winds through palm trees, citrus trees, bamboo, beehives and sculptures, connecting to open-air workshops for the hundreds of children who visit from surrounding schools each week.

From the beginning, Zinsou says, she's considered the property's trees and insects to be just as important as the art she's commissioned to be installed on it. For the last two years, she's sponsored university students to catalog all the life-forms in the area, and their findings inform the guided tours that started this past September. "Many of these plants can be traced to 4,000 or 5,000 years ago, so it allows us to share a much longer history," says Zinsou. When visitors walk through the garden's groves, for example, the park's guides tell stories of the area's precolonial architecture and how the end of the slave trade there was partly due to the export trade of palm oil with France. As for the art, this January, the Madagascan artist Joël Andrianomearisoa installed his "Musée des Promesses" (2025), a 30-square-foot exhibition space made of mud and concrete that's open to visitors 24/7. Zinsou says the work, like the park itself, is meant to "question the role of the museum institution in the 21st century, on the continent and beyond."

JOËL ANDRIANOMEARISOA

TOOLS OF EMOTIONS AND DESIRES

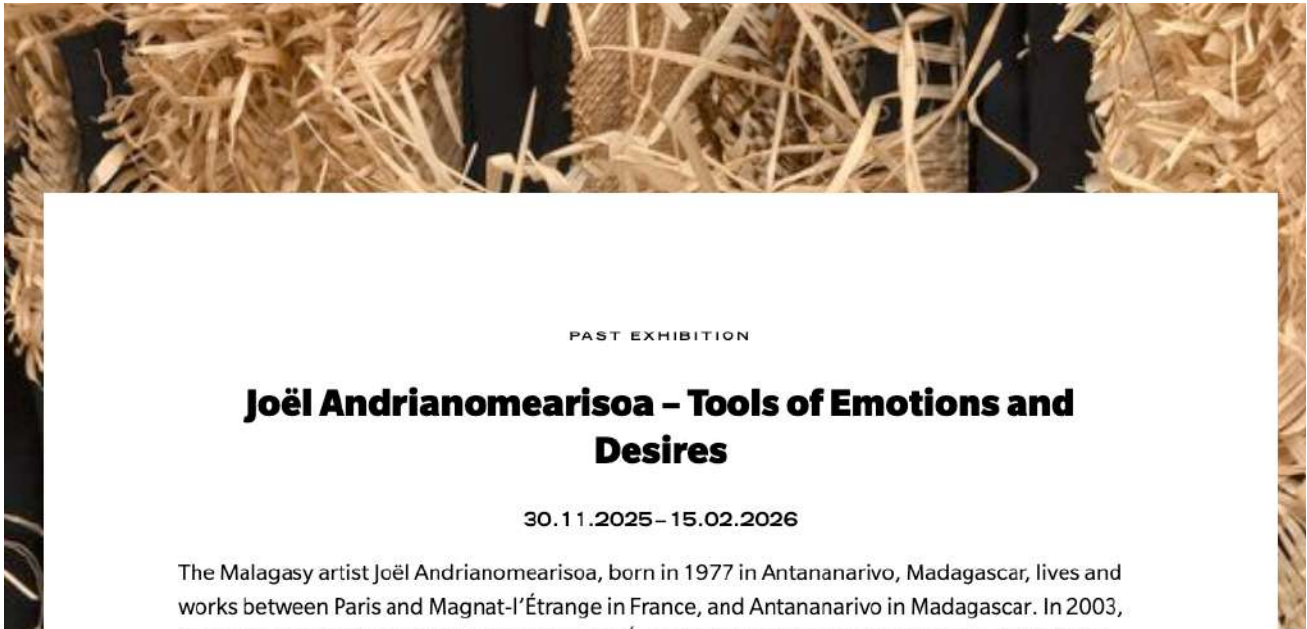


Der madagassische Künstler **Joël Andrianomearisoa**, geb. 1977 in Antananarivo, Madagaskar, lebt und arbeitet in Paris und Magnat-l'Étrange als auch in seiner Geburtsstadt Antananarivo.

Er wächst in einem durch zahlreiche kulturelle Einflüsse geprägten Land auf, das sich an der Schnittstelle zwischen Afrika und Asien befindet und durch die französische Kolonialzeit unmittelbar auch mit Europa verbunden ist. Basierend auf dieser Vielschichtigkeit an Kulturen hat er ein Werk geschaffen, das auf einzigartige Weise die Kälte des industriellen Minimalismus mit der Wärme starker persönlicher Erzählungen verbindet. Sein Umgang mit Architektur, Materialien, Sprache und Poesie ermöglicht es ihm, das kulturelle Erbe in eine zeitgenössische Realität zu übersetzen. Dabei spielen sowohl besondere Textilien und Webarten als auch eigens eingefärbte und hergestellte Papiere eine große Rolle für ihn. Stofflichkeit, Haptik, Licht, Poesie und Raumkonzeptionen sind wesentliche Kriterien zur Erschaffung seiner Narrative.

Andrianomearisoa, der bereits 1997 zum Studium der Architektur nach Paris kam, gehört der ersten Pionierwelle zeitgenössischer afrikanischer Künstler an und nimmt aktiv an der kulturellen und künstlerischen Entwicklung Madagaskars teil. Seine Arbeiten werden in führenden internationalen Institutionen wie dem Centre Pompidou, Paris (2005), dem Hamburger Bahnhof, Berlin (2010), dem Smithsonian National Museum of African Art, Washington D.C. (2015) oder dem MAXXI, Rom (2018) ausgestellt. 2019 vertrat er Madagaskar erstmals auf der 58. Biennale von Venedig für den nationalen Pavillon mit „I have forgotten the night“. Seine Werke befinden sich in bedeutenden privaten wie öffentlichen Sammlungen, so gehören drei ikonische Kunstwerke seit 2025 zur ständigen Sammlung des Metropolitan Museum of Art in New York.

Die Ausstellung, kuratiert von Beate Reifenscheid und Jérôme Sans (Artistic director, Paris), entwickelt einen eigenen Diskurs und wird gefördert durch die Peter und Irene Ludwig Stiftung und unterstützt durch den Verein der Freunde des Mittelrhein-Museums und des Ludwig Museums e.V.



PAST EXHIBITION

Joël Andrianomearisoa – Tools of Emotions and Desires

30.11.2025 – 15.02.2026

The Malagasy artist Joël Andrianomearisoa, born in 1977 in Antananarivo, Madagascar, lives and works between Paris and Magnat-l'Étrange in France, and Antananarivo in Madagascar. In 2003, he received a degree in architecture from the École Spéciale d'Architecture in Paris. In 2016, he won the "Arco Madrid Audemars Piguet" Prize.

Joël Andrianomearisoa works multidisciplinarily, expressing himself through various media and materials. He aims to give form to abstract, inexplicit narratives and feelings. From sculpture to installation, from crafts to writing, from textiles to architecture, he pursues a pluralistic approach inspired by his Malagasy roots, but also by the world and its diverse geographies.

Joël Andrianomearisoa originates from Malagasy multiculturalism, which exists at the interface between Africa and Asia and is linked to Europe through colonial history. In the service of his emotional explorations, he freely uses mixed references, uniquely combining the coldness of industrial minimalism with the warmth of strong personal narratives that transcend time and people. Steeped in complex emotional experiences, his works produce delicate and tense creations that reflect the breath of our lives and express his ongoing explorations of the materiality of emotions. Andrianomearisoa's approach to poetry and architecture allows him to explore his own unique path, creating a new architectural layout within the exhibition space. Special textiles and weaves, as well as his use of specially dyed and manufactured papers, play a major role, exploring materiality, haptics, and oversized dimensions as essential criteria. In this way, the artist succeeds in transforming spaces in his own way and imbuing them with emotional energy.

His works have been exhibited in leading international institutions such as the Centre Pompidou, Paris (2005), the Hamburger Bahnhof, Berlin (2010), the Smithsonian National Museum of African Art, Washington DC (2015), and the MAXXI, Rome (2018). In 2019, he represented Madagascar for the first time at the 58th Venice Biennale with a monumental installation made of black tissue paper for the national pavilion, "I have forgotten the night." He is also known for his work "The Five Continents of All Our Desires," which was exhibited at the Zeitz Museum of Contemporary Art Afrika in Cape Town in 2022.

The Prix Marcel Duchamp, one of the most prestigious prizes in the contemporary art world, annually honors an artist for their outstanding artistic achievement. Joël Andrianomearisoa is among the artists nominated for its 26th edition. Works by the four nominated artists will be presented in a special exhibition at the Musée d'Art Moderne de Paris starting October 2, 2026. The winner will be announced on October 22, 2026.

Andrianomearisoa belongs to the first pioneering wave of contemporary African artists and actively participates in the cultural and artistic development of Madagascar, including since the creation in 2020 of an independent, free art center in Antananarivo, Hakanto Contemporary, dedicated to the promotion of Malagasy artists and the dialogue between cultures.

For the Ludwig Museum in Koblenz, the artist will further develop these concepts and create two distinct, yet mutually referential, visual spaces. The exhibition, curated by Prof. Dr. Beate Reifenscheid (Director of the Ludwig Museum, Koblenz) and Jérôme Sans (co-founder of the Palais de Tokyo, Paris, and former artistic director of UCCA Beijing, Lago Alga Mexico City, and currently Cookie Factory, Denver), is supported by the Peter and Irene Ludwig Foundation and the Association of Friends of the Middle Rhine Museum and the Ludwig Museum.

LE QUOTIDIEN DE L'ART

12.01.26

LUNDI

SCÈNE FRANÇAISE

Le prix Marcel Duchamp révèle ses finalistes 2026



GALERIES

The Curators ouvre
un espace dans
le Marais

MUSÉE

La Maison
Gainsbourg trouve
un repreneur

NOMINATION

Simon Garcia
directeur
du développement
culturel d'Afalula

POLITIQUE CULTURELLE

15 artothèques
en préparation



Le prix Marcel Duchamp révèle ses finalistes 2026



De gauche à droite :
Joël Andrianomearisoa.

© Studio Joël Andrianomearisoa /
Courtesy de l'artiste et Almine Rech.

David Brognon et Stéphanie
Rollin.

© Photo Granduchy.



Laura Henno.

© Courtesy Mohamed Bourouissa.

Josèfa Ntjam.

© Photo Piercarlo Quecchia.



La 26^e édition du prix lancé par l'ADIAF en 2000 vient de livrer le nom de ses quatre finalistes, dont un duo : Joël Andrianomearisoa, David Brognon et Stéphanie Rollin, Laura Henno, Josèfa Ntjam.

PAR MARINE VAZZOLER

Joël Andrianomearisoa,
Les Herbes folles du vieux logis, 2020 - 2025, textile,
600 x 355 cm. Installation
dans la cour de l'hôtel

de la Marine, dans le cadre
du programme public d'Art
Basel Paris, 2025.

© Photo Nicolas Brasseur / Courtesy
de l'artiste et Almine Rech.



Rendez-vous incontournable du calendrier de l'art contemporain, le prix Marcel Duchamp a dépassé le quart de siècle l'année dernière. Présenté le 8 janvier au siège de la maison de vente Artcurial, sous la houlette du président de l'ADIAF (Association pour la diffusion internationale de l'art français) Claude Bonnin, c'est un florilège non pas de quatre mais de cinq artistes qu'a retenu le jury de 11 collectionneurs de l'ADIAF constitué de Claude Bonnin, Edem Allado, Thierry Foirien, Dorith Galuz, Hélène Gheysens, Catherine Hellier Du Verneuil, Nina Rodriguez, Akemi Shihara, Lucie Tréguier, Nicolas Trèves, Vanessa Tubino. Dotée de 90 000 euros, dont un prix de 35 000 euros pour le lauréat, cette édition se jouera donc entre Joël Andrianomearisoa, le duo David Brognon et Stéphanie Rollin, Laura Henno, et Josèfa Ntjam. Si le lauréat ou la lauréate ne sera proclamé que le 22 octobre, à la veille de l'ouverture des portes d'Art Basel Paris, la grande exposition des artistes sélectionnés devrait quant à elle être inaugurée, pour la deuxième année consécutive – suite à la fermeture pour travaux du partenaire historique du prix, le Centre Pompidou – au musée d'Art moderne de Paris dès le 2 octobre.

Joël Andrianomearisoa

Diplômé en 2003 de l'École spéciale d'architecture de Paris, l'artiste plasticien franco-malgache Joël Andrianomearisoa travaille différents médiums et matériaux : ses sculptures et installations mêlent l'artisanat aux écritures, le textile à l'architecture. Certainement le plus international et grand public des artistes de la sélection 2026, il présentait *I Have Forgotten the Night* au pavillon malgache de la 58^e Biennale de Venise en 2019 et expliquait





Joël Andrianomearisoa,

« Things and Something to Remember Before Daylight », exposition Galerie Almine Rech, Paris, 2024.

© Photo Nicolas Brasseur / Courtesy de l'artiste et Almine Rech.

à ce propos dans un entretien donné à *Art Absolu* être « un peu contre cette idée de « comprendre l'art ». Je pense qu'il faut juste s'émouvoir de temps en temps. Je suggère donc, dans cette cascade calcinée, des murs qui sont brûlés ou encore un livre ouvert un peu abandonné. Ce grand livre noir que j'ouvre, cela pourrait être aussi une proposition pour questionner Madagascar et son art ». Un an plus tard, en 2020, il crée dans sa ville natale, à Antananarivo, l'espace indépendant dédié aux artistes Hakanto Contemporary, avec la complicité de son ami, mécène du pavillon malgache et directeur général du groupe Filatex, Hasnaine Yavarhoussen. L'espace a inauguré un nouveau siècle en septembre 2024. Ses œuvres font partie des collections du Zeitz Moca (Cape Town),

de la Smithsonian (Washington DC), du Studio Museum in Harlem (New York), du musée Sztuki (Łódź) et de la collection Yavarhoussen (Antananarivo). En 2025, trois de ses œuvres entrent dans la collection permanente du Metropolitan Museum of Arts à New York (États-Unis).

David Brognon et Stéphanie Rollin

Duo depuis 2006, David Brognon (1978) et Stéphanie Rollin (1980) se sont rencontrées au Mudam, au Luxembourg, et développent depuis une œuvre à quatre mains qui interroge les mécanismes du pouvoir, de l'autorité et du contrôle, des corps notamment. Leur pratique, ancrée dans le réel, s'appuie beaucoup sur des protocoles juridiques, scientifiques ou administratifs qu'ils détournent pour en révéler la violence. Dans leurs vidéos, sculptures, performances ou installations il n'est pas rare de croiser des personnes toxicomanes, incarcérées, marginalisées. Ils travaillent à partir de situations réelles et donnent corps à l'expérience du temps, à celle de la durée ou de l'attente, en prise directe avec la matérialité d'un territoire et de ses limites. Par ses méthodes et ses formes finales, synthétiques



David Brognon et Stéphanie Rollin,

« L'Avant-dernière version de la réalité », 2021 - 2022, BPS22, musée d'art de la Province de Hainaut, Charleroi.

© David Brognon et Stéphanie Rollin.

