



# JOËL ANDRIANOMEARISOA

MADAGASCAR  
PAVILION

I HAVE  
FORGOTTEN  
THE NIGHT  
JOËL ANDRIANOMEARISOA

PADIGLIONE  
MADAGASCAR

JOËL ANDRIANOMEARISOA

PRIMO MARELLA GALLERY & PRIMAË NOCTIS ART GALLERY

**JOËL ANDRIANOMEARISOA**



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**PAVILLON  
MADAGASCAR  
LA BIENNALE  
DI VENEZIA  
2019**

**I HAVE  
FORGOTTEN  
THE NIGHT**





MADAGASCAR  
PAVILION

PADIGLIONE  
MADAGASCAR

I HAVE  
FORGOTTEN  
THE NIGHT  
JOEL ANDRIANOMANJISOA

PHILIPPE  
PAVILION  
ISLAND  
WEATHER



### **AN HISTORIC EVENT FOR MADAGASCAR**

In 2019 Madagascar participated in the 58th International Art Exhibition of La Biennale di Venezia with its own pavillon for the first time in its history.

Though several Western countries have been attended it for more than a century, it is only for the last ten years that some African pavilions showed up, namely, South Africa or Ivory Coast.

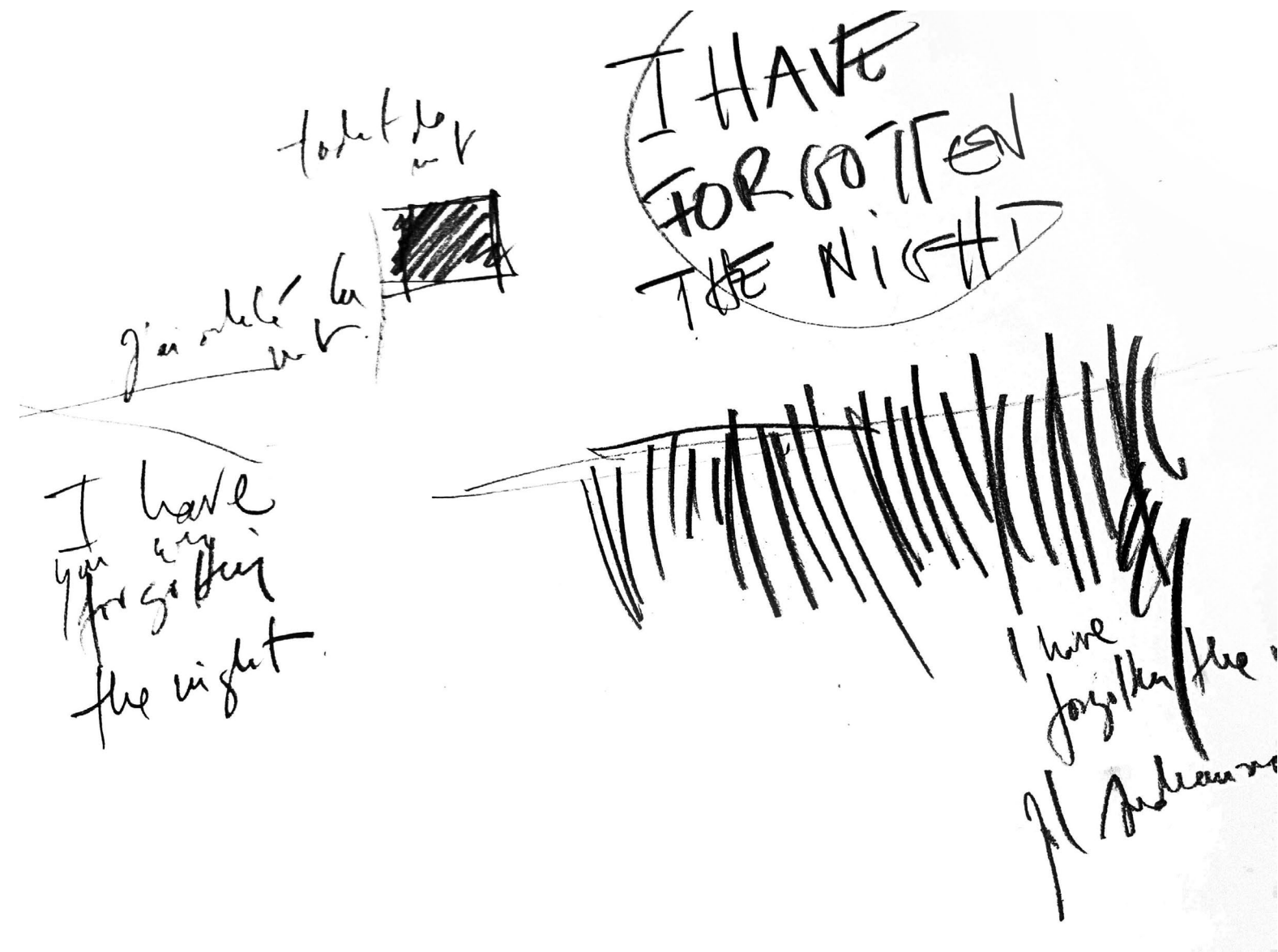
Joël Andrianomearisoa was chosen to represent his country accompanied by curators Rina Ralay Ranaivo and Emmanuel Daydé, due to the invention and the maturity of his work, his international reputation as well as the unconditional support of his professional network.

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 the national and international levels, despite the predominance of all exotic and miserable images. It is a message of hope and willingness to put the creative forces of Madagascar in the mainstream of the world.

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.

Jean Loup Pivin  
& Rina Ralay-Ranaivo









Rina Ralay-Ranaivo

## IN HIS SLEEPLESS NIGHTS HE REMEMBERS

Rina Ralay-Ranaivo, curator of the Madagascar Pavilion of la Biennale di Venezia.

He was the head programming at the Centre Culturel Français Madagascar, he is also a visual artist.

Confronted by this cascading proliferation of paper, which challenges us with its extravagance and rigour, blackness - sometimes dusky, sometimes dazzling - overshadows every other detail. Joël Andrianomearisoa's work emerges triumphant from this serene duel. It grasps us, subtly imposes its power of fascination and draws us into its meanders. We then discover an installation deployed in space like archive walls - referring to the theatrical technique - whose every component quivers with the slightest breath of air. At the heart of this elegance, a phenomenon makes its presence furtively felt, so fragile and ephemeral despite its consistency and profusion. The experience proffered between these folds is the same as that felt in the depths of those nights - unfathomable, sublime and inexpressible.

The material - or rather that nocturnal moment - enfolds us delicately. Its soft rustlings whisper snatches of stories ostensibly suggested by the multitude of black pages. They are mainly melancholic tales, held together by a single one - in my view the most beautiful - among all those already written or still to be penned: the journey of a young man barely out of adolescence who set off to investigate emotions and invest them with a singular materiality.

Around twenty years ago, Joël Andrianomearisoa left behind his island to vanish into the horizon, to die with the light of day at sunset only to be reborn in other parts of the world. He forged his own way to the depths of the skies, keeping his distance from the confusion and headwinds of his native land. As the saying goes, "A prophet is not without honour save in his own country", and that is particularly apparent in a Madagascan context, although still today, it is salutary for others of us to leave, all the better to come back.

Since Joël Andrianomearisoa's departure, he has regularly returned for personal and professional reasons. On the one hand, his work has evolved in a multiform manner through the use of different media, in a way unrelated to all the standard, immobile definitions of art in his country; on the other, his posture and career have established his status as an unclassifiable artist. He is the one outside, but also the one between: between two worlds, Paris and Antananarivo, on the border between media, on the edge of emotions, between poetry and music, black and white.



He has always been seen as a pioneer, like now as he becomes the first artist to represent Madagascar at the Venice Biennale. Once again, he is preparing to lead the way and provide Madagascan art with its letters patent, writing a new chapter in its history and, at the same time, bringing his artistic reflection to the world 's most important, celebrated event devoted to contemporary art. Beyond his suitability to create this first national pavilion, this turning point signals a fitting return to an original Madagascan saga from the land of his birth; the place where he formed his roots before setting out to explore new ways of thinking in other places.

Antananarivo, the Madagascan capital, has always played a particular role in placing Joël Andrianomearisoa's work in perspective.

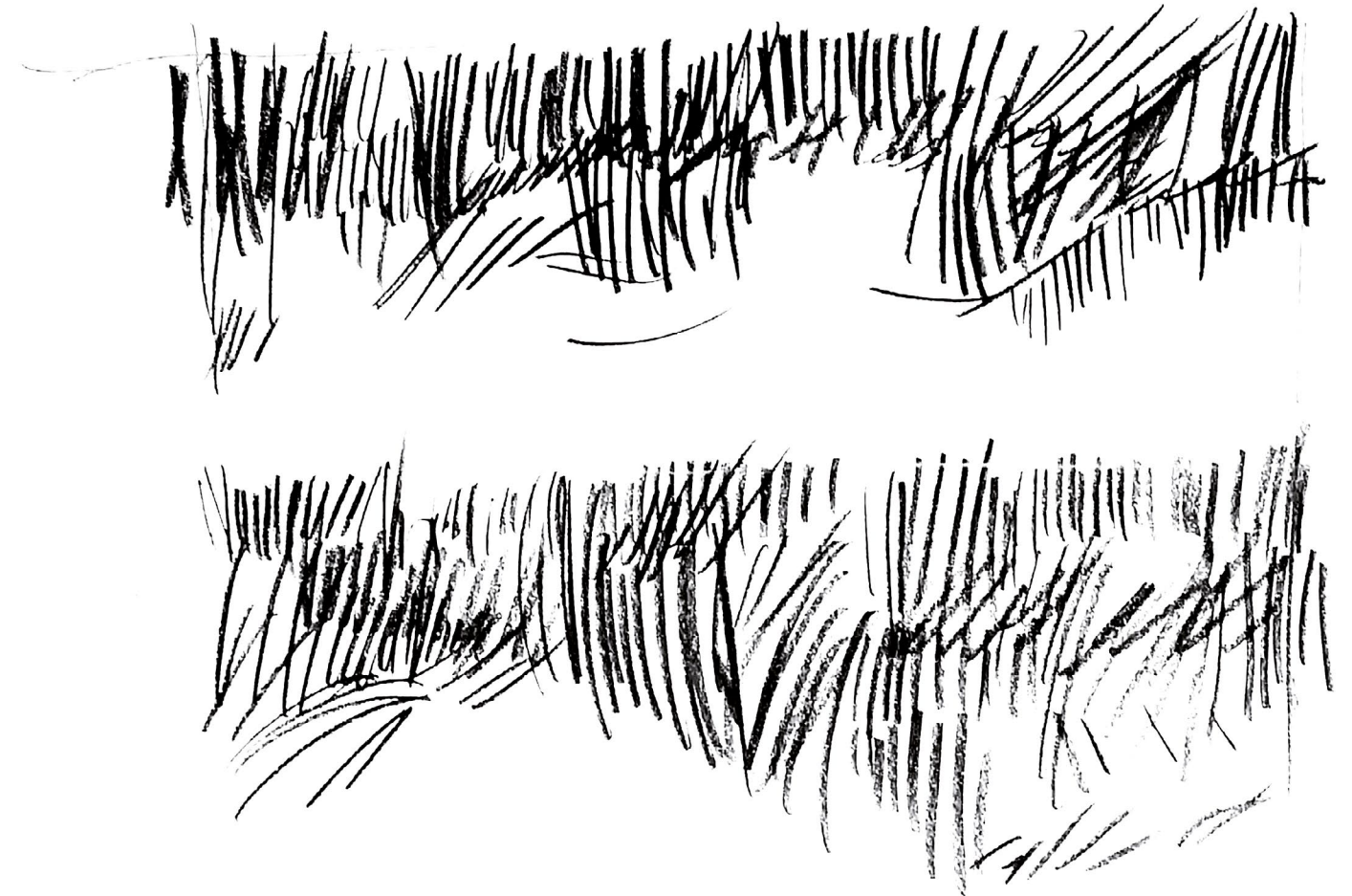
By conviction, he produces some of his works there, conceiving and shaping them in his mother tongue with the help of people who work for his studio. By day, he walks the markets until he reaches the slum districts, in search of raw matter: materials, objects, cloth, paper ... When night comes, he sometimes stays up very late, drifting from the timeless poetry of Jean-Joseph Rabearivelo to the languid music of Lalao Rabeson. He puts off sleep until dawn, embraces Madagascan romanticism and finds himself face to face with an inexpressible part of himself.

Inseparable from melancholy, that nocturnal moment is a time of reconciliation. Translated from the night, his quasi-dreams are at once sweet and violent, dark and bright. At the end of these journeys, he explores the labyrinths of passion, negotiates feeling, revises the geometry of the angle, weaves the seasons of his heart and chops up the dead tree of his new life.

Jean-Joseph Rabearivelo is a guest during his sleepless nights; long one of his companions in insomnia. Like a caring old friend, the poet's verses touch his pieces and installations, titles and working notes. Rabearivelo has been the proclaimed or discreet invitee of some of his finest creations. Indeed, the two artists' works share a polymorphic, polyphonic trait, reflecting the convergence of their relationships with language.

Other Madagascan historical, literary and musical figures have also provided him with inspiration over the years: Flavien Ranaivo, Elie Charles Abraham, Elie Rajanarison, Jeanne and Naly Rakotofringa, Nono, Bodo, Bessa, Lola... However, the poetry of his country has always resonated with him, not with the gravity and self-evidence of nostalgia, but very delicately, echoing his own emotions.

Now his distant memories toll as they claim their share of heritage, and are born







again from oblivion through this great black book, a link between his life and work inspired by the palace-tomb of Ilafy and the lake-tomb of Tritriva, eternal Madagascan residences whose appearances he deconstructs to reconstruct them in the textures and architecture of this paper installation.

Here, between confession and statement, Joël Andrianomearisoa affirms his relationship with the land of his first artistic desires and, at the same time, an openness to the world that is basic to his creative process. Properly and with integrity, sensitively and poetically, he remembers the island so close to his sleepless nights.

“Ny foko tsy ho aiza, fa co anilanao.  
Ho mandrakizay, manomboka izao”  
Joël Andrianomearisoa  
My heart will go nowhere, except to your side.  
Forever, from now on.

Rina Ralay-Ranaivo



**BLUE  
TAKE ME  
TO THE END  
OF ALL LOVES**





## BLUE

In the *Blue* series, surrounded by a feeling of melancholy, Joël Andrianomearisoa explores the epistemological, emotional and cultural complexity of the Blue. Sapphire, navy, cobalt, indigo, royal, cyan or midnight blue - a thousand millions shades. Some recall different colors of skies witnessed every day in Madagascar, the artist's native country, others represent vibrating tonalities of crystal blue water of Indian Ocean.

Andrianomearisoa's melancholic memories, so often elusive, are given a material and tangible expression. Indeed, we all tend to paint our life experiences, when trying to communicate them. Blue Monday, blues or blueblood - the blu is one and million of colors at the same time. Its interpretation depends exclusively on the person looking at it. It might look serene and sedate to some, while to the others it will seem dramatic or harsh.

And, this is the beauty and mystery of Andrianomearisoa's work - a non-explicit, often abstract narration, which everyone perceives yet, cannot put a name to.







Current page:

*Blue take me to the end of all loves*, 2019  
textile, 130 x 90 cm











15.



16.





*Blue take me to the end of all loves, 2019*  
textile, 120 x 70 cm





*Blue take me to the end of all loves, 2019*  
textile, 100 x 60 cm

Blue  
take me  
to the end  
of all loves

plus bleu que le bleu  
de tes yeux,  
je ne vois rien de mieux,  
même le bleu des cieux.

From beige - black to blue.

Blue the color of boys  
founded material and textiles  
from all around the world and Madagascar  
azure  
blue, human emotion of sadness

plus bleu que le bleu  
de tes yeux  
mood indigo  
le ciel bleu d'Imerina

blue, the blues, melancholy.

J.A.



**CHANSON  
DE MA  
TERRE  
LOINTAINE**





## RED

Mixing materials, textiles and colors, Joël Andrianomearisoa gives a shape to the multifaceted human relationships, feelings and pulses of life he captures from the urban space of Paris or Antananarivo. Smells, noises, lights, images and all the incessant movements that generate city life compose his universe without imprisoning him in a specific geographical space. From black to white and red - the color of blood, love and passion. Combining these opposing forces and colors, the artist creates ambivalent movements of affirmation and negation, conveying a sense of fragility.

Joël Andrianomearisoa draws a reflection on a sentimental desire towards the geographic longing of his homeland - Madagascar. He uses the potential of textile and color to evoke the complexities of the desire. The works from Red series are layered like a collage - full of references. Sometimes they are captivating, sometimes disturbing, giving us a freedom to deconstruct them all. They are intimate and encourage observer's close inspection.



Current page and following:  
*Chanson de ma terre lointaine*, 2018  
textile, 130 x 90 cm









**LABYRINTH  
OF PASSIONS  
THE GREEN  
PROCESS**





## GREEN

Joël Andrianomearisoa depicts its universe through the weaves of green threads and strands trying to express the absence impossible to fill. In many cultural traditions, textiles were used not only for personal adornment, but they were the major forms of expression, for centuries, used as a mean of communication. In these days, in particular, we see how textiles have become one of the most significant mediums by which contemporary artists are shedding light on the connections between past and present. The works from the Labyrinths of Passions (the Green process) series create a detailed path from olive green, sage and moss to emerald and viridian green. Combined in many different ways, they represent the deepest emotions arising within their aesthetic and emotional power. In the works of Joël Andrianomearisoa, green - the color of renewal, nature and harmony - takes a material expression of our spiritual and personal dimension.

Current page and following:

*Labyrinth of passions (the green process)*, 2018  
textile, 130 x 90 cm



The work arises from  
various manipulations  
that lead me to the final result.  
When I set up an installation,  
I do not imagine its finality.  
I know the elements that  
compose it, but in the instant  
I set them up  
I discover something else.  
And that is when  
the work makes sense.

J.A.





# **SENTIMENTAL GARDEN**





In the 'Sentimental Garden' series Joël Andrianomearisoa explores the epistemological, emotional and cultural complexity of the notion of the garden.

Rich in symbolism and metaphor, the garden has always been a fertile source of artistic inspiration. From ancient times to the present day, the artists have developed the motif and the meaning of the depiction of the garden in many different ways. The idea of the garden has often been used in reference to the Garden of Eden described in the Book of Genesis, the first book of the Hebrew Bible and the Old Testament. The story of Eden echoes the story of Adam and Eve, the Bible's first man and first woman. From medieval illuminated manuscripts to 'The Garden of Earthly Delights' by Hieronymus Bosch and many other renaissance paintings, the Garden of Eden motifs have been portrayed throughout the history of art until the present day. In the Christian tradition, for instance, the garden is considered an earthly paradise created by God as a safe enclosure. In fact, the Latin term 'Hortus conclusus', which literally means 'enclosed garden', was an emblematic attribute and a symbol of the Virgin Mary in the late Middle Ages. The depiction of such a garden in Christian art was often intended to suggest purity. In the Islamic culture, instead, the concept of a garden is mentioned in the Qur'an to represent a vision of a paradise, while in Japan it is strongly connected to the philosophy and religion of Shinto, Buddhism and Taoism.

Joël Andrianomearisoa, known for his black monochromatic installations, for the first time depicts its universe through the use of vibrant patterned fabrics featuring motifs of flowers, leaves and herbs. Through mixing a range of colorful prints, the artist gives a shape to the multifaceted universe of emotions and memories of past events enclosed within the idea of the garden. From red, yellow, orange, to blue, green and brown floral and botanical forms. With its distinct patterns and colors, each artwork depicts a different emotion and experience, just like if they were belonging to four seasons of the year, accordingly reflecting our changing moods and feelings. In fact, the artist's research is often based on the complexity of our personal and intimate experiences associated to a particular color. The 'Sentimental Garden' of Joël Andrianomearisoa might be a place of contemplation, peace and conviviality, but it also may refer to the sensual and intimate side of the cultural notion of the garden. A garden is a place where people spend their time in a peaceful way. It is where they meditate, relax, play or read books. This is where we escape oppressive sunlight, we pass time with our family or where we go on the first date. A garden is a place we all have experienced during different stages of our lives, from our childhood through adulthood and old age. The 'Sentimental Garden' is an image of both the artist's and our souls.



Current page:  
*Sentimental Garden*, 2019  
textile, 130 x 90 cm

Next page:  
*Sentimental Garden*, 2019  
textile, 50 x 40 cm each











Current pages:  
*Sentimental Garden*, 2019  
 textile, 130 x 90 cm





*Sentimental Garden*, 2019  
textile, 50 x 40 cm each







**BLACK  
AND  
WHITE**



FOR ME IT IS A CHALLENGE.  
IN EVERY PIECE,  
I HAVE TO FIND  
VARIOUS COLORS,  
DIFFERENT POSTURES OF BLACK,  
IT IS NOT ONLY THE COLOR,  
BUT ALSO AN ATTITUDE  
THAT DOES NOT  
EXCLUDE THE REST.  
IT AIMS TOWARD THE UNIVERSAL.  
BLACK IS AMAZING,  
DISTURBING,  
BUT IT IS PRESENT  
AND MAKES SENSE EVERYWHERE.

J.A.

THE DAY IS WHITE  
BUT THE NIGHT IS THE COLOR  
WHITE IS LEGAL  
AND BLACK IS SENTIMENTAL  
WHITE IS EVERYWHERE BUT WHITE  
IS NOTHING WITHOUT BLACK  
HOW CAN YOU SAY WHITE  
WITHOUT BLACK?  
HOW CAN YOU GET THE LIGHT  
IF THERE IS NO DARKNESS?  
WHITE KISS  
FOR BLACK DESIRES.

J.A.





Current page:  
*Geometry*, 2018  
textile, 100 x 100 cm

Next page:  
*Geometry*, 2018  
textile, 130 x 180 cm







Current page:  
*Untitled*, 2020  
textile, 130 x 90 cm

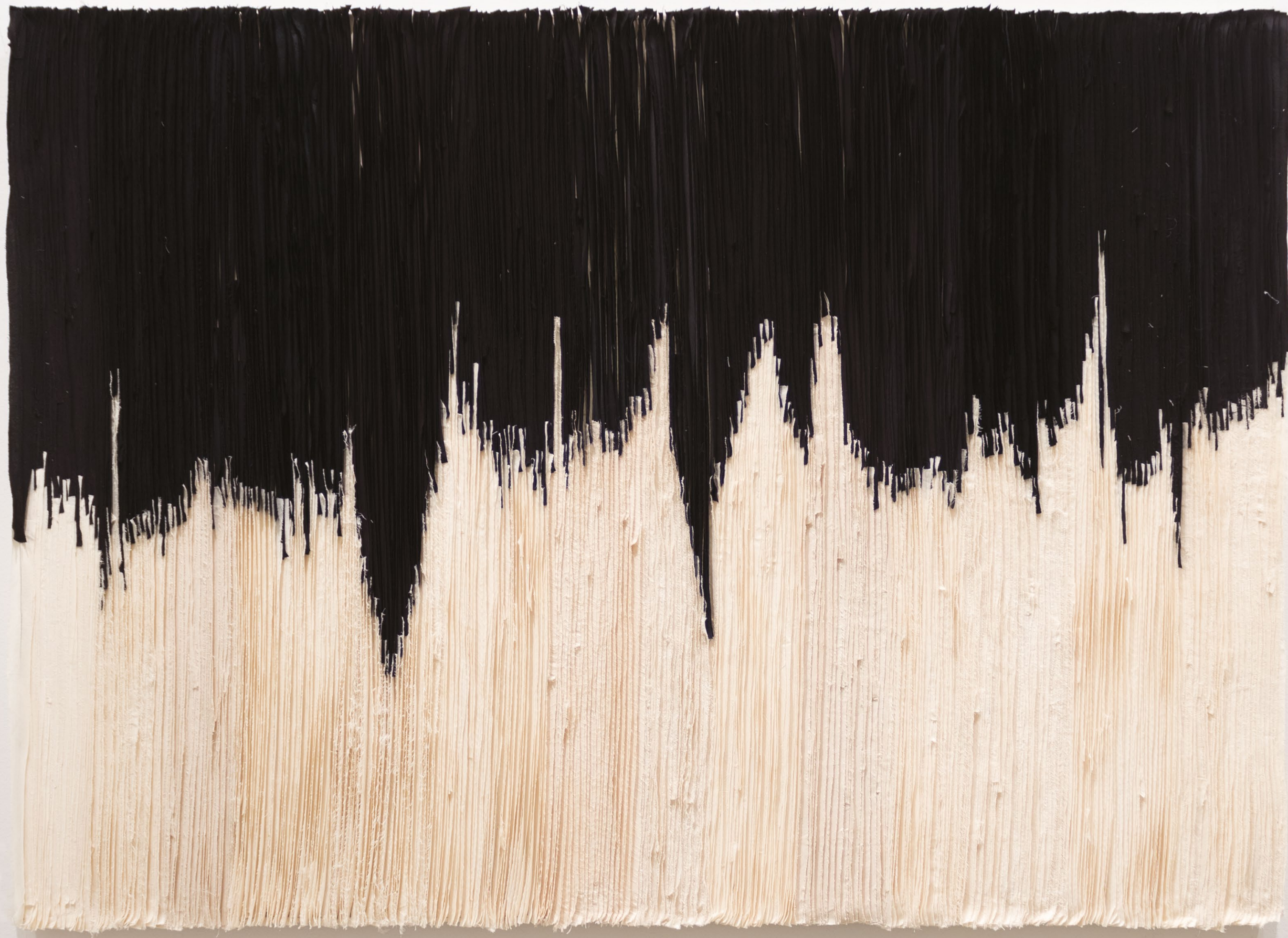
Next pages:  
*Untitled*, 2020  
textile, 130 x 180 cm

*Untitled*, 2020  
textile, 180 x 130 cm

*Untitled*, 2020  
textile, 120 x 70 cm













The only thing that matters to me  
is to deal with time.  
And what frightens me most is never  
to be on time, to be outdated.  
My way of answering this challenge  
is to be permanently against the current.

J.A.

Previous page and following:

*Labyrinth of passions*, 2019  
textile, 180 x 285 cm













Current pages:  
*Untitled, 2019*  
 textile, 100 x 60 cm





## **MUSEUM EXHIBITIONS**



Jean Loup Pivin

## JOËL ANDRIANOMEARISOA

Jean Loup Pivin is an architect, art critic, author of numerous researches and essays on contemporary African expressions and publisher. He is the founder of Revue Noire.

Joël Andrianomearisoa contaminates genres and styles: he would rather not self-declare as a tailor, nor an architect, nor a designer, not even an artist. Nevertheless, he fosters the job of tailors, architects, designers and artists. Through his clairvoyance, he reveals such art zeitgeist: just do whatever you feel like to do and don't busy yourself with your professional career. Clothes and the body as point of no return to fit the present. A worn out dress, a coloured fabric, an image made of paper, a digital film, steel, wool, wood, concrete, cotton yarn, anything to belong to the heart of society and time. His own time.

J.A. allows himself to dream in space and media. A linear dream, as a mathematical equation. Being it intuition or mindfulness, he pours cement and spins fabric facing his destroyed dreams, on the side of those seductive bodies that show up. Bodies fluctuating into a Mies Van Der Rohe like rigorous architecture.

To draw and to sew: to highlight the body once again. One and one-thousand bodies, dreaming and laughing, posing and exhibiting to the others, with no sense of shame nor shyness. Joel cuts and cuts out a geometry of the theoretical thought, investigating a world of flesh and spirit.

Here comes the fabric, the image, the wood and the concrete, flat as a drawing revealing its body and dreams. Sights lost in the guarantees of seduction, friendship and love.

Smart heads, haughty or deferential heads, sweet or rude heads, from today or twenty or fifty years ago, craving just everyone's freedom, to live in their own reality, their own humanity.

Antananarivo, capital city of Madagascar, with its thousands faces and sights, lives its development with its own pace, as other cities do. Paris. Liberty of every country and community derives from everyone's freedom to dream.

Jean Loup Pivin



**LE PLI**

**FUNDAÇÃO LEAL RIOS**  
Lisbon, Portugal, 2018











**AFRICAN METROPOLIS.  
UNA CITTÀ IMMAGINARIA  
/ AN IMAGINARY CITY**

**MAXXI MUSEO**  
Rome, Italy, 2018





**HELLO WORLD.  
REVISING A COLLECTION**

**HAMBURGER BAHNHOF  
MUSEUM FÜR GEGENWART**  
Berlin, 2018







**LE VENT  
SOUFFLE  
SUR VOTRE  
COEUR**

**CHÂTEAU D'ASSIER**  
Assier, France, 2018







UN AIR  
DE FÊTE  
SOUFFLE  
DANS NOS  
ÂMES

J'EMBRASSE  
LE JOUR  
POUR QU'IL  
NOUS  
PORTE  
CARESSE

SE GLISSER  
DANS LA  
CARESSE  
DU VENT  
LAISSEZ-MOI  
VOUS  
ENROBER  
DE DÉSIR

INSTANT  
FRAGILE



**SUR UN HORIZON  
INFINI  
SE JOUE  
LE THÉÂTRE  
DE NOS AFFECTIONS**

**OUIDAH MUSÉE FONDATION ZINSOU**  
Ouidah, Benin, 2017-2018









L'OUBLI







**THE LABYRINTH  
OF PASSIONS**

**MYKOLAS ZILINSKAS  
ART MUSEUM**

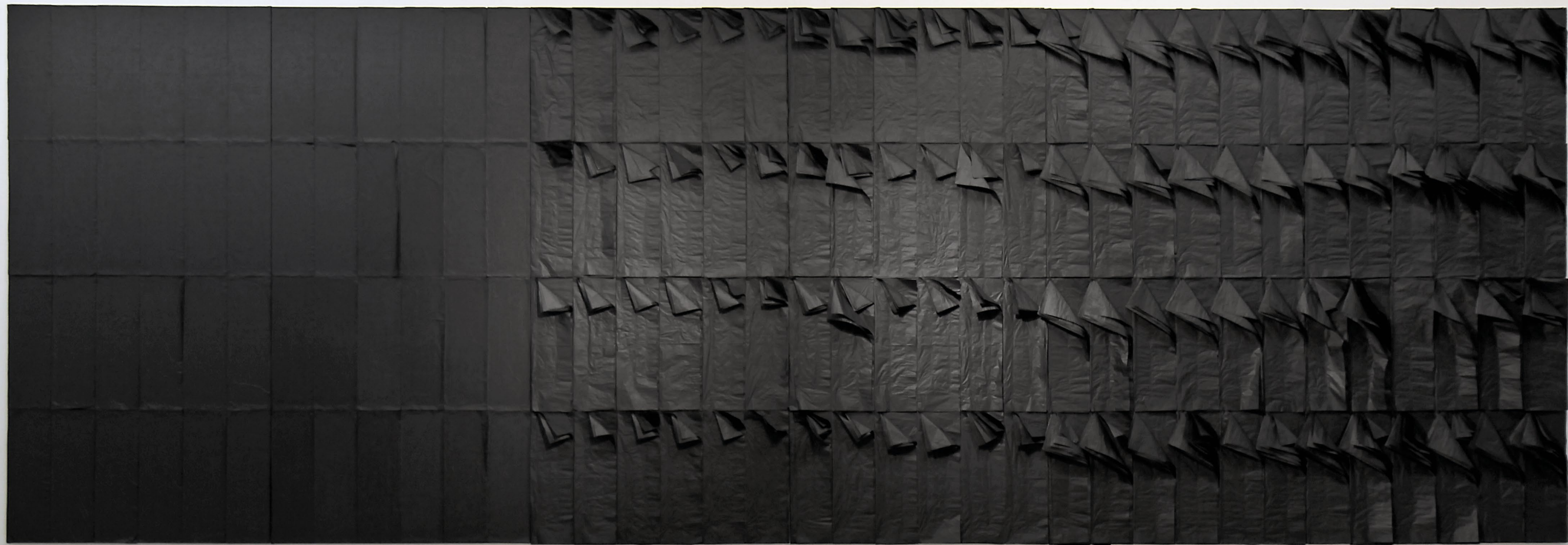
Kaunas, Lithuania, 2016













**THE DIVINE COMMEDY  
SENTIMENTAL NEGOTIATIONS**

**SCAD**  
Savannah, Georgia, USA, 2014  
Sindika Dokolo collection









**POLITICAL PATTERNS  
MEMORY  
BOX**

**SEOUL MUSEUM OF ART**  
Seoul, 2014







**SOLO  
EXHIBITIONS**





**THE GEOMETRY  
OF THE ANGLE  
AS POINT OF  
NO RETURN  
TO DRESS  
THE PRESENT**

**PRIMAE NOCTIS GALLERY**  
Lugano, Switzerland, 2018









**CHANSON  
DE MA TERRE  
LOINTAINE**

**PRIMO MARELLA GALLERY**  
Milan, Italy, 2017











# BIOGRAPHY

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. He participated in different Biennials like Biennial de la Habana, Cairo Biennial, Dakar Biennial and in 2019 he represented Madagascar to the 58th International Art Exhibition of La Biennale di Venezia.





1977 / Born in Antananarivo / Madagascar

Lives and works in Paris / France and Antananarivo / Madagascar

#### SOLO SHOWS & PROJECTS (SELECTION)

2019

I have forgotten the night / Madagascar Pavilion / solo show / 58th Biennale di Venezia / Venice / Italy

Cartography of desires, the space between us / Encounters Art Basel / Hong Kong

Blue take me to the end of all loves / Primo Marella gallery / Milan / Italy

Le printemps / Muse / Monaco

2018

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

Le Pli / Fundação Leal Rios / Lisbon / Portugal

The geometry of the angle as point of no return to dress the contemporary / Primæ Noctis / Lugano / Switzerland

Sur un horizon infini se joue le théâtre de nos affections / Fondation Zinsou & Musée Ouidah / Cotonou / Bénin

Le vent souffle sur votre cœur / Château D'Assier / Assier / France

2017

Sur un horizon infini se joue le théâtre de nos affections / Fondation Zinsou & Musée Ouidah / Cotonou / Bénin

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

The labyrinth of passions / Mykolas Zilinskas Art Museum / Kaunas / Lithuania La maison sentimentale / solo project / Biennale de Dakar 2016 / Dakar / Sénégal Accrochage / Rx / Ivry sur Seine / France

2014

Carte blanche to Joël Andrianomearisoa X Vendôme Luxury /

Le Meurice & Hôtel D'Evreux / Paris / France

2013

SENTIMENTAL / Maison Revue Noire / Paris / France

2012

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

2011

0621146952 / L'inlassable Galerie / Paris / France

En l'attente de l'aube qui nous surprendra aux rives du sommeil / Nomad Gallery / Brussels / Belgium

Le temps d'une rencontre ou pour toujours /

Galerie Béatrice Binoche / Saint Denis / La Reunion island

Hôtel des Rêves / Hôtel du Louvre / Antananarivo / Madagascar

2010

A perfect kind of love / Goodman Gallery / Johannesburg / South Africa Smatsh 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



## GROUP SHOWS (SELECTION)

2019

Kubatana / Vestfossen Kunstlaboratorium / Norway  
Encounters Art Basel / Hong Kong

2018

African Metropolis / An imaginary city / Maxxi / Roma / Italy  
Ravelled threads / Sean Kelly Gallery / New York / Usa  
Hello World / Hamburger Bahnhof Museum / Berlin / Germany  
Ici la limite du royaume est la mer / Ifm / Antananarivo / Madagascar Diy / Contempo  
/ Paris / France  
Dhaka Art Summit / Dhaka / Bangladesh  
A Beast, A God, A Line / Para Site / Hong Kong  
The black sphinx II / Primo Marella / Milan / Italy  
A Beast, A God, A Line / TS1 Yangon / Myanmar  
Tissage tressage quand la sculpture défile / Villa Datris / L'Isle sur la Sorgue  
A Beast, A God, A Line / Museum of Modern Art Warsaw / Poland  
La Sfinge Nera II / Primae Noctis / Lugano / Switzerland  
Joël Andrianomearisoa & Abdoulaye Konaté / Richard Koh Fine Art / Kuala Lumpur All  
things been equal / Inaugural show / Zeitz Mocaa / Cape town / South Africa  
Le commerce de la parole / L'atelier blanc & Le moulin des arts /  
Villefranche de Rouergue & St Rémy / France

2017

All things been equal / Inaugural show / Zeitz Mocaa / Cape town / South Africa  
BienalSur / Muntref - Avenida del Libertador / Buenos Aires / Argentina Quart d'heure  
américain / Mains d'oeuvres / Saint Ouen / France  
BienalSur / Ufgrs centro & Campus Vale / Porto Alegre / Brazil  
The black sphinx / Primo Marella / Milan / Italy  
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  
Dalonaz II / Royal / Bruxelles / Belgium

2016

Essentiel paysage / Macaal / Marrakech / Morocco  
White surfaces / Primae Noctis Gallery / Lugano / Switzerland  
New York Not really really / Frederic de Goldschmidt collection / Brussels / Belgium  
Comme sur du papier / Frac Réunion / Reunion Island

2015

Rencontres photographiques / Bamako / Mali  
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.

2014

Political Patterns / Seoul Museum of Art / Seoul / 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 / Switzerland

2013

Periféeriques / Jacmel / Haiti  
Epures / 7.5 club / Paris / France  
Nouvelles vagues / Slmp / 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 Gallery / Curated by Kaiserin / Paris / France  
21X29,7 / Galerie de Roussan / Biennale de Belleville / Paris / France MiniAr-  
textil / Montrouge / France

2011

MiniArtextil 2011 / Milano & Como/ Italy  
VideoBuro #4 / curated by Julie Crenn / Paris  
France 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  
Africa assume Art Position ! / Primo Marella Gallery / Milano / Italy  
12th Cairo Biennale / Cairo / Egypt  
Africa Off the wall / Gustavsbergs Konsthall / Stockholm / Sweden  
A Collective Diary / Herzliya Museum of Contemporary Art / Tel Aviv / Israel





Project by:  
Primo Marella Gallery  
Primae Noctis Art Gallery

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