

HAKANTO  
CONTEMPORARY

# HAKANTO CONTEMPORARY A NEW SPACE

## PRESS KIT

INAUGURAL SEASON  
FAMILY STORIES

OPENING  
SEPTEMBER 15 . 2024

HAKANTO CONTEMPORARY  
ZFI . ANKADIMBAHOAKA  
ANTANANARIVO . MADAGASCAR

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# I. INTRODUCTION

Born from a shared passion for contemporary Malagasy art, Hakanto Contemporary emerged in Antananarivo in 2020. This independent, non-profit space is the brainchild of artist Joël Andrianomearisoa, who is also its artistic director, and entrepreneur and patron Hasnaine Yavarhoussen.

An artist's project, for artists.

Hakanto Contemporary serves as a dynamic platform dedicated to artists, exhibitions, reflection, and encounters.

Supported by the Fonds Yavarhoussen, the space has nurtured a vibrant exchange between the global art world and the local art scene since its creation.

Four years after its triumphant debut, Hakanto Contemporary unveils its stunning new space in Antananarivo on September 15<sup>th</sup>, 2024, an expansive 2,000 m<sup>2</sup> venue envisioned and entirely designed by artist Joël Andrianomearisoa. Divided into modular spaces that seamlessly adapt throughout the year, the exhibition area features a dedicated bookstore, workshops, and a library. Each season unfolds around a captivating theme, with the space undergoing a metamorphosis to reflect the essence of each exploration. While the inaugural season addresses the question of the family, the next promises a poetic and daring examination of love in all its forms.

From promoting emerging artists to rediscovering historical Malagasy figures, through fostering groundbreaking dialogues that push the boundaries of the art world, this versatile space offers a vibrant program punctuated by a calendar of captivating events.

“The variety of spaces allows us to organize our programming across several timelines,” explains Joël Andrianomearisoa. “Major exhibitions will rotate roughly every six months, while projects showcased in the three modules will offer more flexibility. Having such a vast and versatile platform is incredibly motivating. It empowers us to take our concrete commitment to contemporary creation even further.”

This dedicated venue breathes new life where – in the words of Hasnaine Yavarhoussen – “generations, social classes, and cultural backgrounds meet around the most precious thing we have to share: beauty, emotion, and art.”



## II. THE NEW SPACE: HAKANTO CONTEMPORARY, FLAGSHIP OF THE MALAGASY CONTEMPORARY ART SCENE

Hakanto Contemporary is located in the Ankadimbahoaka area (in the south of the capital), close to its original location. This rapidly developing area promises to become a vibrant ecosystem, surrounded by residential and industrial areas alongside bustling commercial activities.

The transformation of the building, from a mere storage warehouse to a vibrant artistic platform, is entirely the vision of Joël Andrianomearisoa. The space, now sprawling over an impressive 2,000 m<sup>2</sup> (five times larger than the original), retains the industrial spirit and aesthetics with its clean concrete lines and bold black accents.

The building is arranged in three parts :

- A 350 m<sup>2</sup> reception area welcomes visitors with a boutique and a bookstore.
- A 350 m<sup>2</sup> space for offices/workshops intended to host workshops, meetings, a library, and a designated area for stimulating conversations, named “Resaka Hakanto.”
- Finally, the heart of the venue – the exhibition space – unfolds in two parts:
  - A vast, modular 1,000 m<sup>2</sup> space dedicated to hosting major exhibitions.
  - Three display rooms totaling 300 m<sup>2</sup> for smaller-scale presentations.

It is a raw, unadorned invitation to artists. A playground of endless possibilities, free from constraints, where they can bring their artistic visions and convictions to life.



### III. INTERVIEW WITH JOËL ANDRIANOMEARISOA, CO-FOUNDER AND ARTISTIC DIRECTOR

**Where did the Hakanto Contemporary project come from and how did you build it?**

It all began in 2019, when I had the honor of being the first artist invited to represent Madagascar at the Venice Biennale. After the opening of the pavilion, a question came to me: how could I get more involved in supporting the contemporary art scene in my country? With my close friend and collaborator Hasnaine Yavarhousen, the CEO of the Groupe filatex, and also a major art collector and philanthropist, we hatched the idea of creating a space in Antananarivo that would not be a traditional museum or gallery but a non-profit platform by and for artists. We named it “Hakanto Contemporary,” merging the Malagasy word for “aesthetic” with “Contemporary” to emphasize both the project’s cutting-edge nature and its global reach. For years, I’ve worked between Paris and Antananarivo, maintaining a deep and emotional connection with my country, even since leaving for architecture studies at 18, like many of my compatriots. My primary goal was to reintegrate artists back into the heart of Malagasy society, recognizing them as vital contributors. This became a true commitment for me. Once the project was greenlit, things moved quickly. The Madagascar pavilion closed at the end of November 2019, and Hakanto Contemporary opened its doors just a few months later, in February 2020. We transformed a 300 m<sup>2</sup> space within an existing building in Antananarivo to house our exhibitions. I designed the space with an artist’s eye, reflecting the same approach I take when curating exhibitions with my studio team.

**What role does this venue play in Madagascar’s art scene?**

In Madagascar, there is no established system for contemporary art like the one we are familiar with in France or elsewhere. Culture is not a top priority, and the plastic and visual arts hold even less weight. There are still no dedicated art schools, scarce museums, galleries, and a true art market as such. For most Malagasy artists, creative endeavors often take a backseat, representing just a fraction of their time as they juggle other jobs. Hakanto Contemporary aims to be a beacon of light in this artistic desert, offering a haven for artists to create freely a platform to bring their dreams to life. Allowing artists to be artists.

**You’ve been coordinating the venue’s artistic programming since its creation. What makes it unique?**

Our collaborations are primarily built on deep friendships, fostered with both Malagasy and international artists. Over the years, through ten curated exhibitions, we’ve showcased a wonderfully diverse range of talents from choreographer Judith Olivia Manantenasoa to the renowned chef Lalaina Ravelomanana. We’ve also rediscovered historical figures like Ramily, the father of contemporary photography in Madagascar. Once a year, we launch a call for projects open to all kinds of young creatives. I personally select five of them, and we work with them for six months to develop their pieces. These works then culminate in a group exhibition. While not every artist pursues a full-time artistic career afterward, the essential is that this program provides them with invaluable momentum and a unique opportunity. In every exhibition, I strive to explore open, universal themes while leaving room for emotional resonance.

**On that note, you opened your doors in February 2020. How have you built your audience in the past four years?**

Despite the challenging circumstances surrounding the opening, the Covid-19 period actually allowed us to connect with the local public right away by organizing small-scale visits. While the artists remain our primary ambassadors, promoting projects and inviting their own circles, social media play a crucial role. It attracts nearly 80% of our visitors, particularly a young audience between 15 and 25 years old, a group we’re very interested in reaching. In just four years, we’ve welcomed around 50,000 visitors. What has especially evolved are our opening receptions. They have become true social gatherings, growing from around 300 attendees at the beginning to 1,000 today. We’ve even had to extend our opening hours to accommodate everyone! I’ve also noticed a shift in how visitors engage with the art. Now, they spend more time truly looking at the works rather than just taking photos. It was time to breathe new life into the project by finding a new space.

**HAKANTO  
CONTEMPORARY**

Interview with Joël Andrianomearisoa,  
Co-founder and Artistic Director

**In September 2024, Hakanto Contemporary will be moving to a brand-new space, a former hangar that you've completely reimaged, from the exhibition layout to the furniture. What sets this space apart from the previous one?**

Our first location was situated on the first floor of a building, stuck between a bank and a law firm. While securing this space allowed us to quickly launch our project, it also came with limitations, especially for the artists.

Our primary challenge was transforming a storage area into an exhibition space that could also welcome the public. However, I was determined to retain the building's raw aesthetic. So, I designed modular spaces with clean concrete lines and flat black surfaces. Upon entering, you'll be greeted by a large bookstore featuring a massive table stretching across the room. Following that are dedicated blocks for offices, workshops, and the library. Beyond these areas, there are three additional modules, each of the same size: the first on the left will be dedicated to exhibitions from the Yavarhoussen Collection. The middle block will house a "discovery or rediscovery" program dedicated to emerging or sometimes forgotten artists. The third module, perhaps the most unexpected, will be transformed according to various cross-disciplinary and even unconventional projects, pushing the boundaries of the art world. As an example, for our opening program, I invite one of Madagascar's biggest influencers, Andrianina Rajoelisoa, also known as Joely, to offer his quirky perspective on a selection of Andy Warhol Polaroids that will be on display.

Once you pass these blocks, you enter the second half of the hangar – a vast 1,000 m<sup>2</sup> dedicated to major exhibitions. For our first season, themed "Family Stories", we've divided this space to simultaneously showcase a project by artist Jessy Razafimandimby, who is creating a series of paintings and suspended works, a sound piece by artist Aude Onivola Rajaona, and an installation by artist Alexandre Gourçon.

The beauty of this multifaceted space allows us to curate a program that unfolds across different timeframes. The major exhibitions will rotate roughly every six months, while the projects presented in the three modules will offer more flexibility. The theme for our second season, kicking off in early 2025, is "The New Love" – a thought-provoking exploration of love in all its forms, extending beyond the human realm. Then, in September 2025, we will host the first retrospective of the great Malagasy photographer, Pierrot Men. I'll be devoting the entire space to his work. Another key advantage of this new venue is its ability to be a constantly buzzing hub of activity, open from Tuesday to Sunday. We can close off certain sections while others come alive with workshops, performances, dinners, and evening events... Having this expansive and versatile platform is incredibly motivating. It allows us to push the boundaries even further in our unwavering commitment to fostering contemporary creation.

**HAKANTO  
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Interview with Joël Andrianomearisoa,  
Co-founder and Artistic Director

## JOËL ANDRIANOMEARISOA

Born in 1977 in Antananarivo, Madagascar, Joël Andrianomearisoa is an artist living and working between Paris, Antananarivo and Magnat-l'Étrange.

Andrianomearisoa's work encompasses different mediums and materials, seeking to give form to non-explicit, often abstract, narrations. His mixed-media approach – encompassing sculpture, installation, craft, textile, and through unprecedented collaborations – is informed by his Madagascan roots, itself a country of diverse cultural influences. Imbued with complex emotional experiences, his delicate, often ambiguous works are considered an ongoing series of ever-evolving exercises, which consider the aesthetic and architecture of feelings that all perceive, yet cannot put a name to.

In 2019, Andrianomearisoa represented Madagascar at the 58<sup>th</sup> Biennale di Venezia, and his work has been exhibited in leading global institutions including MAXXI, Rome (2018); Hamburger Bahnhof, Berlin (2010); the Smithsonian National Museum of African Art, Washington DC (2015) and the Centre Pompidou, Paris (2005) and more recently at the Palais de Tokyo, Paris (2021). In 2022, beside OUR LAND JUST LIKE A DREAM at the MACAAL (Marocco), Joël Andrianomearisoa also has a solo exhibition on the continent. Therefore THE FIVE CONTINENTS OF ALL OUR DESIRES overlooked in the Zeitz MOCAA's atrium ( Cape-Town, South Africa). Joël Andrianomearisoa also launched two public sculptures in Antananarivo in October 2021, supported by the Fonds Yavarhousen. His work forms part of important international collections including the Smithsonian (Washington DC), The Studio Museum in Harlem (New York), or even Yavarhousen Collection (Antananarivo) and the Museum Sztuki (Łódź).

In 2016, he received the Arco Madrid Audemars Piguet Prize.

He obtained a diploma degree in architecture from École Spéciale d'Architecture (Paris) in 2003.

Since 2020, Joël Andrianomearisoa is also the founder and artistic director of Hakanto Contemporary, a non-profit independent space for artists in Antananarivo, Madagascar supported by the Fonds Yavarhousen.

In 2024, he was made a Chevalier de l'Ordre des Arts et des Lettres by the Ministry of Culture in France.



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# HAKANTO CONTEMPORARY

Interview with Joël Andrianomearisoa,  
Co-founder and Artistic Director



## IV. PROGRAMMING

### INAUGURAL THEME: FAMILY STORIES

#### - A season, a theme

This grand opening marks an opportunity for Hakanto Contemporary to unveil the innovative structure of its artistic program. Each season, we invite the public on a captivating journey through four parallel exhibitions, all united by a central theme.

THE MAJOR EXHIBITION delves deeply into the chosen theme through monographs or group exhibitions by renowned artists.

THE DISCOVERY/REDISCOVERY SPACE showcases the work of a singular historical or contemporary artist.

THE COLLECTION SPACE brings a curated selection of artworks from the Hasnaine Yavarhoussen collection, thoughtfully chosen to resonate with the season's theme.

BEYOND BORDERS introduces an international artist or project, whether emerging or established, whose influence extends beyond the traditional art world.

#### - The inaugural exhibitions

For the inauguration of the new Hakanto Contemporary space, Joël Andrianomearisoa has chosen the evocative theme Family Stories.

This inaugural program unfolds through a captivating series of three monographs by three Malagasy artists or artists with close ties to Madagascar: Aude Onivola Rajaona, Alexandre Gourçon, and Jessy Razafimandimby embark on a deeply personal and sensitive exploration of family bonds through their original new works.

Jessy Razafimandimby evokes the enduring duality within family relationships in a journey that reimagines architectural aesthetics between sculpture and furniture. Alexandre Gourçon delves into his own family memory, manipulating his preferred medium, textiles, alongside other locally sourced materials. Aude Onivola Rajaona expresses her sensibilities on the theme through a sound piece, marking a groundbreaking approach that the young artist is experimenting with for the first time in her musical practice.

Alongside these solo exhibitions, we present two unique dialogues. Tunisian artist ASMA BEN AISSA offers an intimate tribute to her mother in conversation with Malagasy chef TIANA NASISANDREALY. Meanwhile, Malagasy influencer and comedian ANDRIANINA RAJOELISOA, known as JOELY, offers a fresh reinterpretation of family representations through the lens of ANDY WARHOL'S iconic Polaroids.

Finally, Joël Andrianomearisoa has carefully selected a collection of paintings from the Hasnaine Yavarhoussen collection, each piece adding another layer to the exploration of family narratives.



## AUDE ONIVOLA RAJAONA

Aude Onivola Rajaona presents a sound piece titled THE GRIEF, exploring the emotions associated with losing a loved one, a breakup, or an abrupt change of a situation.

Through three interwoven chapters, her work delves into the various stages of this healing process, a journey that unfolds over time.

The first stage is marked by a flood of nostalgia as memories resurface and the currents of recollection sweep one away.

Then comes a second phase where euphoria can completely take over. This intense feeling gives rise to optimism and a desire to imbue the situation with new meaning.

Finally, the dialogue could be rekindled, leading to a form of redemption.

The pain may never truly vanish, but it eventually softens.

And that cry, finally heard, transforms into a song of hope and resilience.

Born in 2000 in Antananarivo, Aude Onivola Rajaona is a self-taught musician, singer, songwriter, and composer who lives and works in London. Her music often takes the form of intimate dialogues inspired by everyday conversations and their subtle undertones. The artist discovered writing at an early age, at the age of 8, simultaneously learning Shakespearean English, notably through words gleaned from her first Collins dictionary. She especially liked creating melodies, and the sound of English allowed her to explore her emotions and express her feelings in unique ways.

In 2022, Aude Onivola Rajaona further developed her passion for music while singing in a choir in Manchester, UK, where she was studying Modern Chinese Language at university. Performing with other enthusiasts like her has especially allowed her to rediscover her own voice with confidence in the performance of her vocal range.

In 2023, she co-wrote the track “Something About Us” with British rapper Cap1talA. She also appeared on one of the tracks on the EP “Never Scared Again” by French hip-hop artist Beti.

In March 2024, Aude Onivola Rajaona signed and released her debut solo single, “Fall Feels Like Home,” a song that explores the emotions preceding a romantic breakup, where memories’ sweetness helps the descent from faded feelings.



## ALEXANDRE GOURÇON

In his work, Alexandre Gourçon's artistic narrative always begins with his two grandmothers by his side. From the outset, the artistic gesture he develops is a family affair. These familial figures are the heart of his work, the muses of his personal fable.

In his installation titled *AVEC ELLES (With Them)*, the artist celebrates the unique relationships he had with these women who instilled in him a passion and fascination for textiles. This celebration unfolds in several stages, using a variety of media and taking different forms.

Firstly, the textile material Alexandre Gourçon uses to dress the space plunges it into absolute darkness, extracting a timeless atmosphere and setting. It creates a universal framework where a family moment could unfold without the constraints of time, encompassing the present, past, and future.

Secondly, he represents the family through a series of stone sculptures that evoke both broken columns and tombstones. In their quest for eternal life, these sculptures bear witness to the memory of the clan, including its present, absent, and future members.

Next, the artist reinterprets the idea of a house as a form. Referred to as "the dwelling of the unspoken," the installation can only be seen from the outside, offering glimpses without entry. This is because it contains secrets and mysteries. This black monolith of textiles can be imagined as the family heritage that nourishes the artist's work with its "unprecedented upheavals."

Following this, a large canvas asserts Alexandre Gourçon's aesthetic identity. It serves as both a self-portrait and a diary, embodying "the person he could have been if he hadn't become who he is."

Finally, the installation is enhanced by an object that recalls the artist's inspirations: the original sewing notebook of one of his grandmothers.

Born in Paris in 1993, Alexandre Gourçon is a visual artist who lives and works between Antananarivo and Paris. He studied at the *École des Arts de la Sorbonne* in Paris and works primarily with textiles. Fascinated by the folds and drapes of the legendary dressmaker Madame Grès, he draws inspiration from the family expertise of his two dressmaker grandmothers, one from Paris, the other from Brittany.

His artworks, often silent yet eloquent, are pleated or gathered, hollowed, or stretched, embodying the many dualities of life. Alexandre Gourçon constantly manipulates fabrics to bring out their full potential, extracting language and emotions. Between the lines, folds, hollows, and shadows within his creations, the eye wavers in the illusion of a painting, a curtain, or even a garment.

With their commitment to build a better future while preserving traditional techniques, Gourçon's works offer an infinite range of interpretations. The artist's continuous manipulations of materials create light and shadow effects that provoke the eye, guiding viewers through narratives of secrecy and silence.

In 2024, Alexandre Gourçon participated in the collective exhibitions "DRAPÉ" at Ketabi Bourdet in Paris and "Y si Madrid Fuera Mi Casa" (And if Madrid Were My Home) at Sabrina Amrani in Madrid. In 2023, he participated in "Almost Here Almost There Almost Home" at Mariane Ibrahim in Chicago and "Our Land Just Like a Dream" at MACAAL in Marrakech. In 2020, his works were presented in "Love Etc" at the Bargoin Museum in Clermont-Ferrand and "Ici nous portons tous les rêves du monde" (Here, we carry all the dreams of the world) at Hakanto Contemporary in Antananarivo. He also presented his works in the exhibitions "ASW A8" at EP7 in 2018 and "Almost Home" at the Galerie RX, in Paris in 2019.



## JESSY RAZAFIMANDIMBY

In his installation titled LE CORPS DES VOLANTS À SIX ÉTAGES (The six-storey flying body), Jessy Razafimandimby tackles the theme of family through a game - a scavenger hunt, to be precise. He immerses visitors into an imaginary space populated by disjointed apparitions and soft silhouettes that sometimes carry a hint of menace.

In this dreamlike realm, Jessy Razafimandimby's figures seem to embody a self-absorbed love for their own presence in a completely disinterested way. Unlike a classic scavenger hunt with predefined rules, the artist dismantles them until they become indistinguishable. Who is playing? Who is refereeing? Who is observing? The roles blur intentionally. However, the game finds its own equilibrium and autonomy, developing a narrative potential that transcends its initial context.

Through a notably architectural aesthetic, Jessy Razafimandimby successfully creates figures unconcerned with making their presence a fundamental preoccupation. Nameless and in a perpetual state of evolution, they are volatile and strive to evade categorization.

The artist employs various media to create his installation. Each time he encounters a piece of furniture or its components, he meticulously works on them, akin to craftsmen who decorate and embellish objects using different assembly techniques.

Each created or hunted-down object allows the artist to explore attenuation and exhaustion, approximations, interruptions and pauses. By forging these associations, followed by explosions and deflagrations of form, he not only addresses intimacy in his work, but also engages it in research, leading to potent propositions.

For Jessy Razafimandimby, intimacy represents the time one dedicates to oneself - a time made up, as far as it is concerned of a numerous of layers and back-and-forth movements. This contemplation prompts him to question his relationship with others. When do moments of continuity or rupture with the collective arise?

Confronted with these present yet shapeless figures which demand that a reevaluation of everything around them, something unfolds before the eyes of visitors. The installation promises them a fresh and unique experience through all the visual, plastic, and rhythmic gestures that can be felt along the route proposed by the artist.

Born in Antananarivo in 1995, Jessy Razafimandimby is a multidisciplinary artist who uses painting, drawing, installation, and performance to create his artwork. He currently resides and works in Geneva. In 2018, he earned his bachelor's degree in visual arts after studying at Visual Arts from the Geneva University of Art & Design (HEAD). In 2021, he was one of the winners of the Kunstpreis Kiefer Hablitzel in Switzerland.

The artist incorporates references from 1960s and 1970s French cinema, fashion, and vintage lifestyle magazines in his compositional work in which he explores in a variety of media. In this mixing of codes that characterizes his artistic practice, he also uses baroque imagery through which organic forms weave, giving rise to chimerical figures that produce hallucinations that are both "dystopian and utopian."

Jessy Razafimandimby's artworks has been the subject of solo exhibitions such as "à présent! à tempérament!" (Now! As the mood strikes!) at Valentin 61, Lausanne (2022); "Avec le pain, toujours prêts à surgir" (With bread, always ready to emerge) at Sans titre, Paris (2022); "Miracle sur ce qui a du cœur" (Miracle on that which has heart) at Art au Centre, Geneva (2021); "Droit de Visite de Digestion" (Right to Visit Digestion) at Arsenic, Lausanne (2020); "On The Temporary Balcony Behind The Dirty Window" 1.1., at Basel (2020).

He has also participated in group exhibitions in New Delhi (2023), Bangladesh (2023), Los Angeles (2023), and Berlin (2022), as well as in Venice (2021) at the Biennale Architettura.

Jessy Razafimandimby has been represented since 2021 by the Paris-based Sans titre gallery.

## ASMA BEN AISSA

Born in 1992 in Tunis, Asma Ben Aissa is a contemporary Tunisian artist whose work spans several disciplines, including painting, sculpture, and installation. She is renowned for works that explore themes of identity, memory, and Tunisian culture, often through a personal and introspective approach.

Asma Ben Aissa developed an interest in art from an early age, influenced by the vibrant landscapes and rich history of her native country. She went on to study fine arts at the Institut Supérieur des Beaux-Arts in Tunis, graduating in 2010. Her academic achievements earned her several awards and marked the beginning of her artistic career.

In 2015, Asma Ben Aissa presented her first solo exhibition entitled “Mémoires de Sable” (Sand Memories) at Galerie Yahia in Tunis. This exhibition highlighted her reflections on the traces of the past and the stories buried in the Tunisian desert. Since then, she has exhibited her work in numerous prestigious venues around the world, including the Dakar Biennial (2018) and the El Marsa Gallery in Dubai (2021).

The artist incorporates elements of popular Tunisian culture, traditional motifs, and local materials into her creations. Her immersive installations often offer a multi-sensory experience, inviting viewers to reflect on the relationship between past and present. In 2022, her work “Souffles de Mémoire” (Breaths of Memory) was selected to be part of the collective exhibition “Voix de Femmes” (Voices of Women) at the Institut du Monde Arabe in Paris, highlighting the contributions of women artists from the Arab world.

Asma Ben Aissa continues to live and work in Tunis, where she draws her inspiration from everyday life, traditions, and the social changes of modern Tunisia. Her artistic practice remains a vibrant testament to the evolution of contemporary art and culture in Tunisia.





## ANDRIANINA RAJOELISOA ALIAS JOELY

Born in 1992 in Antananarivo, Joely, whose real name is Andrianina Rajoelisoa, is a social media content creator, influencer, and stand-up comedian who lives and works in Paris.

Joely has achieved dazzling and growing success with the Malagasy public through his fictional characters who portray various situations from everyday Malagasy life in a very realistic, unvarnished, and straightforward way. Whether as an outspoken child or through the stories of a couple of friends with a hilarious sense of complicity, Joely has succeeded in taking a nostalgic, tender, and incisive look at Malagasy society.

With videos that are liked and shared by thousands of fans and followers on social networks, the actor sheds light on his characters' ways of thinking, doing, and acting.

Joely spent most of his childhood and adolescence in Antsirabe. As a child, he already loved theater, storytelling, and dressing up. In 2009, he continued his university studies in Communications in Antananarivo at Samis-Esic Saint Michel Amparibe. With his master's degree in hand, he initially pursued a career in journalism. In 2014, he achieved his goal by working for the national television channel, then in 2016, he joined Tsilavina Ralaindimby's team in the field of institutional communication.

In 2019, Joely moved to France. Unfortunately, this new start coincided with the Covid pandemic. However, he took advantage of the lockdowns to create his first character, Joely kely, and broadcast his videos on Facebook. He was quickly embraced by the Malagasy audience, and this was the start of an adventure that has now lasted four years.

In 2022, Joely decided to take the plunge and put on his first show, entitled "Joely, c'est du spectacle" (Joely, It's a Show). It premiered at the Théâtre de la Clarté in Boulogne-Billancourt and was followed by a tour across France, playing exclusively to Malagasy audiences. In 2024, he wrote his second show, entitled "Mbola mijoro" (Still standing), which played to sold-out crowds at the Théâtre Traversière in Paris.



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# V. HAKANTO CONTEMPORARY, AN ARTIST'S PROJECT SUPPORTED BY A FAITHFUL PATRON: HASNAINE YAVARHOUSSEN

“As an entrepreneur, but also an art lover and collector, I'm convinced that art and culture are one of the essential pillars of a country's development. That is why I created, five years ago, the Fonds Yavarhousсен to support the promotion of contemporary creation and Malagasy cultural heritage.

In 2020, alongside Joël Andrianomearisoa, we conceived this idea of a space envisioned by an artist and dedicated to artists: Hakanto Contemporary. Four years later, with tens of thousands of visitors and hundreds of supported artists, we realized we needed to give this project a new dimension. That is why we decided to expand this project into heart of the Filatex industrial zone, in this southern part of the Madagascar's capital, where tens of thousands of people work daily. Here, Hakanto Contemporary will have the freedom and space to push its ambition further: identifying, supporting, producing, and exhibiting young Malagasy talents. This is the ambition that drives me, that drives Joël Andrianomearisoa, and that is the driving force behind the entire Hakanto Contemporary team.”

Hasnaine Yavarhousсен  
Chief Executive Officer, Groupe filatex  
Co-founder, Hakanto Contemporary  
President, Fonds Yavarhousсен

## THE FONDS YAVARHOUSSEN

The Fonds Yavarhousсен was founded in 2019 by Hasnaine Yavarhousсен, building on the momentum generated by Madagascar's inaugural pavilion at the Venice Biennale.

Directed by Emmanuel Berard, with the collaboration of Vatosoa Razafimandimby, the Fonds Yavarhousсен's activities have been designed to complement Hakanto Contemporary's programming, which focuses on contemporary art. In a constant search for complementarity, the Fonds Yavarhousсен has shown a keen interest in highlighting Madagascar's cultural heritage.

As a result, from 2021 onwards, with the aim of contributing to a better understanding of the history of art in Madagascar over the past two centuries, the Fund launched the Yavarhousсен Grant to help young art historians undertake research into the artists, movements, and works born on the Big Island. This initiative was undertaken in partnership with the INHA (National Institute of Art History, Paris).

Additionally, the Fund helps highlighting the vibrancy of Malagasy artists and creators. Over three years, five works have been published thanks to the Fund's support, giving Malagasy culture (whether design, literature, or painting...) a constant presence on the publishing scene through collaborations with international publishers.

Finally, the Fund actively supports the global exposure of contemporary Malagasy contemporary creation. This year, it was co-producer of Soa Ratsifandrihana's new choreographic creation (scheduled for the 2024 Autumn Festival in Paris and throughout France) and the exclusive sponsor of the monographic exhibition devoted to Malala Andrialavidrazana at the Palais de Tokyo (from October 2024).



FONDS  
YAVAR  
HOUSSEN

HAKANTO  
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Hakanto contemporary, an artist's project  
supported by a faithful patron:  
Hasnaine Yavarhousсен

Hasnaine Yavarhoussen is a French-Malagasy entrepreneur who heads the Groupe filatex. Since assuming leadership in 2011, Hasnaine Yavarhoussen has internationalized the family business, particularly across the African continent, establishing Filatex as the leader in renewable energies, industrial free zones, and real estate in Madagascar.

He has also developed an ambitious CSR program at the heart of his company, encompassing 32 philanthropic programs in Madagascar focused on education, health, and the environment.

Recognized three times in the “Choiseul 100 Africa” ranking, Hasnaine Yavarhoussen exemplifies the dynamism of the new generation of Malagasy entrepreneurs whose influence extends beyond Africa. Hasnaine Yavarhoussen also served on the board of directors of Zeitz MOCAA in South Africa and joined the Tate Modern’s acquisition committee for contemporary African art in London in 2024.



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supported by a faithful patron:  
Hasnaine Yavarhoussen

## VI. A LOOK BACK AT FOUR YEARS OF HAKANTO CONTEMPORARY PROGRAMMING AND TEN EXHIBITIONS

Initially housed on the first floor of a building in the capital, the 300 m<sup>2</sup> space has, over the past four years, developed a groundbreaking and rigorous program by inviting dozens of Malagasy and international artists, both emerging and established. These include the visual artists Vonjiniaina and Temandrota, the chef Fenosoa Rahajamalala, the young artists Richianny Raheerinjato, Andy Rasoloharivony, and Fitiavana Ratovo, as well as the father of contemporary Malagasy photography Ramily, the acclaimed photojournalist Dany Be, and the Turkish duo, mentalKLINIK. In line with the commitment of Hakanto Contemporary's co-founders, many of these artists have been supported in producing major works exploring a wide range of media, from painting and poetry to photography and installation, showcased in solo and group exhibitions.

Hakanto Contemporary celebrated its first four years with the publication of its inaugural exhibition catalogue, tracing its history, co-published with Revue Noire in January 2024.

Catalogue available at Hakanto Contemporary's Hakanto Shop, and on the Revue Noire's website: [revuenoire.com/edition/hakanto-contemporary-01-madagascar/](http://revuenoire.com/edition/hakanto-contemporary-01-madagascar/)

Find the full program history at this link: [hakantocontemporary.org/exhibitions/](http://hakantocontemporary.org/exhibitions/)

## VII. PRACTICAL INFORMATION

Hakanto Contemporary  
ZFI . Ankadimbahoaka  
Antananarivo 101 . Madagascar

Bus Lines from Downtown  
137 . 199 . 154 . 113  
Departure: Analakely  
Route: Anosy . Andrefan'Ambohijanahary . Soanierana  
Arrival: Ankadimbahoaka

Inaugural Season  
Family Stories

Press Conference: September 12 . 2024  
Opening: September 14 . 2024

Free entry  
From September 15 . 2024, to March 16 . 2025  
Tuesday to Sunday: 10.00 AM - 6.00 PM

**f** Hakanto Contemporary  
**@** @hakantocontemporary  
**X** @HakantoC

HAKANTOCONTEMPORARY.ORG

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Hakanto Contemporary is a project of  
Joël Andrianomearisoa and Hasnaine Yavarhousen  
supported by the Fonds Yavarhousen



# HAKANTO CONTEMPORARY

