



PRESS KIT

Programme

April - October 2026

Fondation H
Antananarivo, Madagascar

[Abdelkader Benchama, *Sans titre (Planètes)*, 2022]

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**Kabarin-javakanto:
a reading of Collection Fondation H**

By Abdellah Karroum
24 April – 17 October 2026
Antananarivo, Madagascar



[Nü Barreto, *Yako (États désunis d'Afrique)*, 2018]

Kabarin-javakanto: a reading of Collection Fondation H

Fondation H invites curator Abdellah Karroum to present an original interpretation of Collection Fondation H. Bringing together works by artists primarily from the African continent, the collection forges historical, cultural, and political dialogues with Madagascar, Africa, and the wider world. For this exhibition, Abdellah Karroum has selected over fifty artworks by forty-one artists.

Inspired by *kabary*, the ancestral Malagasy art of oratory, the exhibition is conceived as an invitation to reflect on Collection Fondation H and on the role of art in contemporary societies. Structurally, *kabary* follows a codified progression, whose architecture Abdellah Karroum transposes into the exhibition space. The guest curator thus proposes a three-part visitor journey, each chapter carrying its own distinct density and tone.

The first chapter functions as an introduction to this *Kabarin-Javakanto* [discourse of artworks], establishing the framework of the discourse, its intentions, and the conditions of encounter with the Fondation H's Collection. The second chapter unfolds with rich density, reminiscent of an intimate personal collection or a cabinet of curiosities cherished by a collector. This chapter forms the core of the discourse, presenting groups of works in dialogue with one another, united by the artists' engagement with the major issues shaping our world today. The third chapter opens onto a sense of monumentality, turning toward the future and thus bringing this *kabary* to a close.

"I see Collection Fondation H as a constellation of expressions reflecting our time—works produced on the African continent or resonating with the major questions that shape it. The coherence of the collection lies in acquisitions driven by passion that, over the years, have evolved into a committed and socially conscious institutional project."

Abdellah Karroum, Curator of the exhibition



Excerpt from the interview with Hassanein Hiridjee, President of the Fondation H, conducted by Margaux Huille, Director and Advisor for the Collection Fondation H

Excerpts from the exhibition catalogue

"I would say that this collection is the result of both passion and a more intellectual approach. Naturally, your arrival [Margaux Huille] at my side in shaping this art acquisition policy, along with the parallel development of Fondation H - notably marked by the opening of a new exhibition space of over 2,000 square metres in 2023 and the arrival of tens of thousands of monthly visitors - has changed the way I buy artworks. It was no longer so much a question of reacting to individual works, but rather of developing a vision, of understanding our social responsibility in this regard, of establishing coherence and connections between the works, and of building collections structured around specific artists. Yet I still feel just as close to this collection, and to every single - and I mean every single! - work that makes it up, that I could describe each of them with my eyes closed. The collection is also the result of certain special relationships we have forged with artists, as is the case with M'barek Bouhchichi, who is featured in the exhibition we are looking at today, and of whose work we hold a substantial body in the collection. What interests me is observing and critiquing, in the best sense of the word 'critique', that is to say, analysing and commenting on, the world around us through the eyes of the artists of our time. Some connections that are less obvious at first glance have also emerged over time, such as those with the works of Alighiero Boetti, an Italian artist who fascinates me, whose works resonate so well with certain more recent practices that are closer to Madagascar, as Abdellah Karroum so beautifully highlights in this exhibition."



[Alighiero Boetti, *Mappa*, 1970-1983]

List of artists in the exhibition

Kabarin-javakanto: a reading Collection Fondation H

Mustapha Akrim

Manal AlDowayan

Ghada Amer

Joël Andrianomearisoa

Lee Bae

Sammy Baloji

Nù Barreto

Abdelkader Benchamma

Rita Mawuena Benissan

Alighiero Boetti

Patrick Bongoy

M'barek Bouhchichi

Simphiwe Buthelezi

Ange Dakuo

Beau Nzazi Disundi

El Anatsui

Safaa Erruas

Ngozi-Emeje Ezema

Sanaa Gateja

Kapwani Kiwanga

Abdoulaye Konaté

Ndary Lo

Ibrahim Mahama

Troy Makaza

Senzeni Marasela

Ahmed Mater

Georgina Maxim

Mohammed Meheli

Moataz Nasr

Otobong Nkanga

Wura-Natasha Ogunji

Hyacinthe Ouattara

Sara Ouhaddou

Arilala Ophelia Ralamboson

Finoana Ratovo

Odur Ronald

Shahzia Sikander

Moffat Takadiwa

Katlego Tlabela

Maya Inès Touam

Barbara Wildenboer



About the Curator

Born in Morocco in 1970, Abdellah Karroum lives and works between Morocco and Europe. A researcher, curator and artistic director, he is the founder of several artistic initiatives, including *L'appartement 22*, an independent space for creation, exhibition and residency programmes established in Rabat in 2002, as well as *hors'champs* publishing and *R22 art radio*. He has led numerous curatorial projects, notably for biennials (Dakar, Gwangju, Marrakech, Cotonou, Medellín) and for institutions such as the Palais de Tokyo in Paris and the Museo Nacional Centro de Arte Reina Sofía (MNCARS) in Madrid. From 2013 to 2021, he served as Director at Mathaf: Arab Museum of Modern Art in Doha, where he organised major exhibitions and strengthened research and collection programmes. His work explores the relationship between sites of artistic production and exhibition spaces, the translation of artistic vocabularies across contexts, and a critical examination of historical narratives.



[Mustapha Akrim, *Masqués VI*, 2022]

Exhibition catalogue

To mark the exhibition *Kabarin-javakanto: a reading of Collection Fondation H* curated by Abdellah Karroum, Fondation H is publishing a trilingual catalogue (French, Malagasy, English) accompanied by a poster featuring three works from the exhibition. Printed in Madagascar, the publication is sold at a price intended to be affordable and accessible for Fondation H's regular visitors.

The publication is now available for purchase at Fondation H spaces in Antananarivo and Paris, and will be available online in May 2026.



Les mains des poètes

M'barek Bouhchichi
Curated by Hobisoa Raininoro
24 April - 17 October 2026



***Les mains des poètes*, by M'barek Bouhchichi**

Fondation H presents *Les mains des poètes* [*Poets' hands*], a solo exhibition by Moroccan artist M'barek Bouhchichi. Celebrating the richness of manual know-how and traditional craftsmanship in Madagascar, the artist unveils a new body of work created specifically for this exhibition by the hands of Malagasy and Moroccan artisans encountered in Antananarivo, Antsirabe, and Imi n'Tatelt, his native region in Morocco.

Here, the artisanal gesture is conceived as a form of poetry: a thought process and expression rooted in the hand, the body, memory, and everyday life. Wood, metal, clay, silk, paper, and sound form a sensitive vocabulary, where each artwork becomes a word, and each collaboration, a verse.

Les mains des poètes pays tribute to Madagascar as a land of orality and poetry, but also a land of writing. The project notably evokes *sorabe*, an Arabico-Malagasy script developed in the fifteenth century by the Antemoro, a community from the south-east of the island. *Sorabe* bears witness to the ability of Malagasy scholars, the *katibo*, to adapt a writing system—the Arabic script—to their own language and thought processes. In this spirit, M'barek Bouhchichi invited Malagasy designer Domi Sanji to create *Matsaraba*, a contemporary typeface.

Both open and partially opaque, this new script—interwoven with other languages introduced by the artist and his collaborators—unfolds throughout the exhibition across numerous works. It invites the viewer's gaze to wander, read, decipher, and traverse the imaginaries they carry.



Excerpt from the curatorial text by Hobisoa Raininoro, reproduced in full in the catalogue accompanying the exhibition, available in June 2026.

“Even before thinking his exhibition *Les mains des poètes* [Ny tanan’ny mpanao tononkalo], M’barek Bouhchichi came to listen to a region and its people. To learn, but also to unlearn. Before attempting to create any form of art, he approaches Madagascar through listening, respectful observation of others, encounters, and an understanding of its ‘ways of speaking’. For six weeks, he roams the streets of Antananarivo, criss-crossing the markets, seeking to understand what is being created, what is proliferating, what is being sold, and what life is like within the local economy. Rather than stopping at the surface of the market stalls, he sought out the ‘makers’ behind each object. He visited their workshops, delved into their methods, and immersed himself in the land, the materials, the history and the stories that run through them. He then began to engage in ongoing conversations with the artisans he met in Antananarivo and Antsirabe, those who create poetry with their own hands.

Observing the richness of Malagasy craftsmanship, Bouhchichi questions the application of the term ‘craft’ to manual practices in formerly colonised territories; a term that is largely undervalued compared to ‘fine art’, which describes Western artistic practice. Who, then, has the power to define what constitutes art? Do these hierarchies, dictated by power dynamics and inherited from colonial categorisations, still have a place today? How can we deconstruct these reductive representations of so-called ‘minor’ practices? The artist explores how history, art and institutions have shaped a disparaging portrayal of so-called ‘other’ cultures. These questions weigh heavily on his mind and prompt him to reflect on the need to restore the value of these skills, and to reclaim the knowledge and assets of which these cultures have been deprived.”



Excerpt from the text by M'barek Bouhchichi, in the catalogue accompanying the exhibition, available in June 2026.

I have come to realise that the places, objects, craftspeople, artists and intellectuals I have encountered are the custodians of an open creative laboratory, where their humanity and the culture they embody intertwine with the sensory, the mental, the intellectual and the aesthetic. New ideas emerge from this interplay between thought on the one hand, and memory, knowledge and craftsmanship on the other. A single word can inspire an object; a fleeting exchange can open up unexpected horizons for a shared project, where a fragment of culture is an extension of the whole. In this way, the artist-in-residence programme expands to become a space where we can write and create together with our own hands, based on the principle of dismantling hierarchies.

I am convinced that whatever these dialogues may yield goes beyond the visual and the tangible, leading us to the legitimate question of how this kind of work might contribute to the emergence of potential intellectual and aesthetic dynamics within a society.



The artist's collaborators

Saïda Addamchi
Atelier de Fitiavana Ratovo
Coopérative Rakotomalala et fils
Domi Sanji
Saadia Elouaziz
Andrée Mathilde Ethève
Fango
Ledama
Gloria Raharisoanirina
Yvonne Rasaorilalao
Mohamed Rhoulfani
Tao Hay Papier Antemoro
Tonia Vato Mineraly

The production of all the works in Madagascar was coordinated by Minoarisoa Ralantomanana



About the artist

M'barek Bouhchichi was born in 1975 in Akka (Morocco). He lives and works in Tahanaout (Morocco). He has been teaching art since the mid-1990s, first in Tiznit and now in Tahanaout. Working across installation, painting, drawing, sculpture, and video, Bouhchichi develops modes of expression that oscillate between individual narratives and broader social, poetic, and historical contexts. His work exists at the intersection of aesthetics and the social. Beyond form, music, poetry, and art act as catalysts that enable him to transcend social and racial determinism.

His work has been presented in numerous major international biennials and institutions, including Sharjah Biennial 16 (United Arab Emirates), Saudi Arabia Museum of Contemporary Art (SAMoCA), Sharjah Art Foundation, the São Paulo Biennial, Dak'Art - Biennale de l'Art Africain Contemporain, Savvy Contemporary, MUCEM, and Palácio Cadaval in Évora.



Exhibition catalogue

To accompany the exhibition *Les mains des poètes* by M'barek Bouhchichi, curated by Hobisoa Raininoro, Fondation H is preparing the publication of a catalogue scheduled for release in June 2026. This publication has been designed in collaboration with the Moroccan graphic design duo Untitled Duo, extending the idea of a dialogue between Morocco, the artist's country, and Madagascar, the host country of the exhibition. The book will be printed in Madagascar.

As with all Fondation H publications, it will be available for purchase at Fondation H's spaces in Antananarivo and Paris, through our partner bookstores, and online.



Public programme for the opening of the two new exhibitions

On the occasion of the opening of the exhibitions *Kabarin-javakanto: a reading of Collection Fondation H* and *Les mains des poètes*, a series of public programmes will take place on 24 and 25 April 2026 in Antananarivo. This rich and varied programme includes talks and performances.

Friday 24 April:

10:00

Kabary fampidirana - *Kabarin-javakanto*, an oratorical performance by Riambola, writer, poet, orator and teacher

10:30

Talk - Voices of the exhibition *Kabarin-javakanto: a reading of Collection Fondation H*, with Hassanein Hiridjee, President of Fondation H ; Abdellah Karroum, Curator ; moderated by Margaux Huille, Director of Fondation H

11:45

Guided tour of the exhibition *Kabarin-javakanto: a reading of Collection Fondation H* by Abdellah Karroum, curator

Saturday 25 April:

10:30 - at the Institut français de Madagascar

Prix Paritana

Award ceremony for the laureates of the 10th edition, followed by the opening of the exhibition *Renouer les tresses de son identité* [Reweaving the braids of one's identity] by Chloé Soafaniry Ramanankasina, laureate of the 9th edition

14:00

Talk - Voices of the exhibition *Les mains des poètes* with M'barek Bouhchichi, artist ; Hobisoa Raininoro, Curator; and Domi Sanji, Designer

15:30

Guided tour of the exhibition *Les mains des poètes* by M'barek Bouhchichi, artist

16:15

Performance - *Ny kalon'ny Babakoto*

Activation of the work *Babakoto*, a musical instrument co-created by Ledama, musician and instrumentalist, and M'barek Bouhchichi, artist

Free entry

Fondation H programmes

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Prix Paritana

Since its creation in 2017, Prix Paritana has been supporting the malagasy art scene (artists of malagasy nationality and artists living in Madagascar) by organising a contemporary art prize that is awarded to three artists each year.

Its aim is to highlight and accompany the creative emulation of the Malagasy contemporary scene. Prix Paritana is open to all artists of the malagasy art scene and to all medium (painting, sculpture, video, photography, installation, etc.), to encourage dialogue between cultures and enable the creation and dissemination of artistic projects in Madagascar and internationally.

Initiated in 2017 by Eric Dereumaux, Founder and Director of Galerie RX (Paris, New York), Prix Paritana is supported by Air France, the Cité internationale des arts in Paris, as well as the Institut Français de Madagascar.

The 10th edition of Prix Paritana

In 2026, on the occasion of its 10th edition, Prix Paritana evolves further by strengthening the support provided to awardees and runners-up. This development reflects the commitment of Fondation H to offering structured and sustainable support, and to fostering interactions between award-winning artists, their peers, and international art professionals, in response to the current challenges faced by the contemporary Malagasy art scene.

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Within this framework, Fondation H assembled for this edition a jury composed of:

- Bénédicte Alliot, Director General of the Cité internationale des arts
- Anne Angibault, Deputy Director of the Institut français de Madagascar
- N'Goné Fall, exhibition curator
- Hassanein Hiridjee, Chairman of the AXIAN Group
- Fatma Kilani, Founder of La Boîte
- Temandrota, visual artist

More than 50 entries were received this year. The ceremony to announce the laureates of this 10th edition will take place on Saturday, 25 April at 10:30 am at the Institut Français de Madagascar and will be followed by the opening of the exhibition *Renouer les tresses de son identité* by Chloé Soafaniry Ramanankasina, laureate of the 9th edition.



[Chloé Soafaniry Ramanankasina, 2026]

Renouer les tresses de son identité **[Reweaving the braids of one's identity]**

Chloé Soafaniry Ramanankasina

Laureate of the 9th edition of Prix Paritana

25 April to 30 May 2026 at the Institut Français de Madagascar

Chloé Soafaniry Ramanankasina, laureate of the 9th edition of Prix Paritana, is exhibiting at the Institut Français de Madagascar from 25 April to 30 May 2026. Selected for her project *Renouer les tresses de son identité* [Reweaving the braids of one's identity], she undertook a three-month residency at the Cité internationale des arts, where she developed her research. Following this residency, her work was presented at Fondation H's Paris space in December 2025, and is currently on view at the Institut Français de Madagascar in Antananarivo.

A graduate of a Master's degree in Prospective Design from the École des Mines de Saint-Étienne, a DSAA in Product Design from La Martinière Diderot, and a DNA (Object specialisation) from ESAD Orléans, Chloé Soafaniry Ramanankasina revisits the time of braiding as a tool for transmission. She explores this theme by combining visual arts, drawing, collage, photography, archival images and video, while maintaining a particular sensitivity to materials, especially textiles. Her work questions memory, identity and cultural heritage through a deeply intimate gesture that becomes a space for dialogue and sharing.

Excerpt from the text by Hannah Abdullahi, exhibition curator:

"The artist uses the moment of braiding as a starting point to reflect on the links between gesture, orality and transmission. By rediscovering the history of Malagasy hair beyond its aesthetic function, she becomes aware of its social role and its capacity to affirm Malagasy identity and culture. She approaches the act of braiding as a space of healing, allowing her to embrace parts of herself that had previously been suppressed. This gesture becomes her practice — a ritual she refines and extends in order to open it up to the collective. Through this process, she affirms herself, learns to love herself and values her identity, transforming the intimate into a shared space where personal stories and individual memories contribute to a common heritage. The time of braiding thus becomes a space where the intimate meets the collective, carried by the care and attention of the gesture, creating a living repertoire of narratives and knowledge passed down from generation to generation."



Cultural mediation programmes

Fondation H places accessibility and inclusion at the heart of its mediation and public engagement policy. The two most recent exhibitions by Yinka Shonibare and Roméo Mivekannin welcomed nearly 200,000 visitors, reflecting Fondation H's commitment to sharing contemporary art as widely as possible.

Hay programme

Driven by the desire to democratise access to art and stimulate the critical thinking and creativity of children aged 6 to 12, Fondation H has launched the Hay program in 2021; it is entirely free of charge.

Through the Hay programme, Fondation H offers tailor-made visits and workshops for children aged 6 to 12, every Wednesday afternoon from 14:00 to 16:00 for the public, and every weekday morning of the year for public schools and associations partnering with Fondation H in Antananarivo. Hay programme is offered exclusively in Antananarivo. The workshops are always designed around the exhibitions presented in Fondation H.

For the two most recent exhibitions at Fondation H, the mediation team welcomed 4,393 children from 70 schools and other organisations.



Les samedis de la Fondation H

Every Saturday at Fondation H in Antananarivo, from 14:00 to 16:00, free events are offered to the general public, taking many forms: conferences, open discussions, "subjective tours" during which a panellist (usually an artist or curator) is invited to offer a guided visit of a current exhibition based on his or her personal interpretation, meetings or workshops with a resident artists, poetry readings, performances, family guided visits, creative workshops for teenagers and adults, etc.

Inclusive programme

Occasional events are also organised for audiences with disabilities, including guided tours in sign language and visits adapted for people with intellectual disabilities. These programmes are open to the general public or available by registration, and are developed in collaboration with partner institutions and associations of Fondation H, including the inclusive classrooms of EPP Anakakely, as well as the associations Madatriso, Avana, Fikambanan'ny marenina sampana Analamanga, and Jeunes et Sourds d'Antananarivo.



Ainga training

Ainga was launched in April 2022 by Fondation H and aims to provide Indian Ocean artists with a solid theoretical and practical basis to plan and develop their artistic careers.

Ainga is the combination of all these notions, and takes shape in the context of Fondation H by supporting the careers of artists from the Indian Ocean through the organisation of intensive, professionalising workshops held regularly in Antananarivo. The Ainga programme is entirely free of charge.

Since 2023, Fondation H has been an accredited training organisation by the Malagasy State. This enables it, in the absence of training linked to the artistic profession in Madagascar, to issue state-certified training attestations to artists taking part in the various Ainga modules.

In 2026, Fondation H will offer three modules:

- **Critical Writing** - led by Leila Quilacq, teacher at École supérieure d'art de La Réunion, from 13 to 18 July 2026, aimed at intermediate and advanced-level writers, critics, and cultural journalists (12 participants).

This module is part of the MAYAZ PRO project: an Indian Ocean artistic exchange and professionalisation programme led by Documents d'artistes La Réunion, Move for Art, and Fondation H. It is intended for emerging critics, cultural journalists, and writer-researchers from Madagascar, Mauritius, and Réunion. It follows the critical and journalistic writing module proposed by Fondation H in 2025 and aims to strengthen the capacities of Malagasy critical writers while opening up to other voices from neighbouring islands.

This project is funded by the European Union under the INTERREG VI Indian Ocean programme, with the Regional Council of La Réunion acting as managing authority.

- **Artistic career consolidation** - led by Margaux Derhy, from 13 to 18 September 2026, dedicated to Paritana Alumni.

Held as part of the 10th celebration of the Prix Paritana and launching the Paritana Alumni programme, this module aims to support the consolidation, projection, and development of former laureates' and runners-up careers. The programme brings together key skills needed to structure and sustain artistic careers within both local and, in the long term, international ecosystems.

- **History of contemporary Malagasy art** - led by Hemerson Andrianetrazafy, aimed at artists, cultural professionals, art students, and anyone interested in art history.

From November to December 2026, Fondation H presents a lecture series dedicated to the history of contemporary Malagasy art (1960–2000). Led by art historian Hemerson Andrianetrazafy, the module will take place every Saturday morning from 9:30 to 12:00.

The programme encourages a critical understanding of the evolution of Malagasy artistic practices in relation to political, economic, and cultural contexts. This series aims to provide participants with historical and contextual tools to better understand contemporary visual and artistic forms in Madagascar.



[Priscilla Kennedy, *Soft Machines, Phantom Limbs*, 2026]

Mizaha programme – Paris

Mizaha Paris is a residency and exhibition programme dedicated to artists from the African continent and its diaspora, operated at Fondation H Paris, in the heart of the Marais.

Each year, three to four artists are invited to participate in Mizaha Paris and develop their projects during residencies at the Cité internationale des arts in Paris, followed by exhibitions in Fondation H Paris. A two to three-month solo exhibition always follows their residency, as the space is not intended to present work pre-existing the residency period.

The programme allows for a truly experimental dimension, and a great deal of leeway in the formats of collaborations with guest artists, who are always invited on an individual basis, never as part of a group, enabling Fondation H's team to provide a genuinely personalised support for each project.



Priscilla Kennedy Fondation H Paris space

Residency and exhibition: 20 January – 23 May 2026

Invited by Fondation H for a research and creation residency at the Cité internationale des arts in Paris, Priscilla Kennedy is developing the project: **Soft Machines, Phantom Limbs**, presented at Fondation H Paris from 25 March to 23 May 2026.

Born in 1994, Priscilla Kennedy lives and works in Kumasi, Ghana. Adopting a multidisciplinary practice, Kennedy subtly weaves connections between the body, race, sexuality and fictional histories of objects endowed with hybrid forms of life. Her artistic approach engages a variety of media, including painting, tapestry and light, resulting in a sprawling deconstruction of the female body — including her own — conceived as a plural space for dialogue and exploration.



Joey Aresoa

Fondation H Paris space

Residency and exhibition: 4 April - 18 July 2026

Opening: 11 June 2026

Born in 1986, Joey Aresoa lives and works in Antananarivo, Madagascar. A multidisciplinary artist, poet and visual artist, Aresoa explores notions of memory, archives and the transmission of narratives through a practice combining writing and installation. Following a research residency at the G.A.S. Foundation (Lagos), supported by Fondation H as part of the *Re:assemblages* symposium dedicated to African art libraries and archives, Joey Aresoa will continue her research at the Cité internationale des arts from April to June 2026. Her project will be presented in the form of an exhibition at Fondation H Paris from 11 June to 18 July 2026.



About Fondation H

Fondation H is a Malagasy contemporary art foundation.

It was founded in Antananarivo in 2017 on the initiative of entrepreneur and patron Hassanein Hiridjee, who believed that art and culture have a strong social impact and enable a critical opening to the world. It has been recognised as a public utility since 2018.

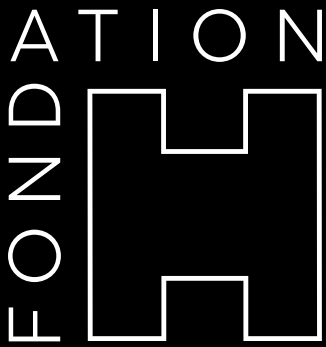
Fondation H operates programmes dedicated to supporting artists from Africa and its diaspora in their careers, facilitates public access to art, and actively participates in the development and structuring of the art scene in the Indian Ocean.

Fondation H sets up various programmes, all completely free of charge, dedicated to artists and its audiences: Prix Paritana in support of the young malagasy scene since 2017, artist residency programmes in Antananarivo and Paris (via its partnership with the Cité internationale des arts in Paris, where Fondation H has been renting a studio apartment, and its adjoining exhibition space since 2020), Hay creative workshops for children aged 6 to 12 since 2021, Ainga training courses for artists since 2022, and numerous cultural mediation initiatives linked to each exhibition, including *Les samedis de la Fondation H*, every Saturday morning of the year, and two to three public programs per year.

Fondation H is committed to a long-term approach to its environmental impact. The 2,200 m² building and its Café are powered exclusively by a field of solar panels installed on its roof. The building's natural air circulation system was designed at the time of construction (2021-2023), to successfully dispense with air conditioning.

Credits

- (1) Abdelkader Benchama, *Sans titre (Planètes)*, 2022
© courtesy Galerie Templon
- (2) Rita Mawuena, *Assembly of the people*, 2025
© courtesy Galerie 1957
- (3) Nù Barreto, *Yako (États désunis d'Afrique)*, 2018
© courtesy Galerie Nathalie Obadia
- (4) Installation view of the exhibition *Kabarin-javakanto: une lecture de la Collection Fondation H*, 2026
© courtesy Fondation H
- (5) Alighiero Boetti, *Mappa*, 1970–1983
© courtesy Tornabuoni Art Paris
- (6) Portrait of Abdellah Karroum, 2026
© courtesy Fondation H, photo: Fabio Thierry Andriamiarintsoa
- (7) Mustapha Akrim, *Masqués VI*, 2022
© courtesy Fondation H
- (8, 9, 10, 11, 12, 14) Production view of the exhibition *Les mains des poètes, 2025-2026*
© Fondation H
- (13) Portrait of M'barek Bouhchichi, 2025
© Fondation H, photo: Fabio Thierry Andriamiarintsoa
- (15) Public programme of the exhibition *Safiotra [Hybridités/Hybridities]*, 2025
© Fondation H
- (16) View of Fondation H's courtyard, 2025
© Fondation H
- (17) Installation view of the residency restitution by Chloé Soafaniry Ramanankasina, 2025
© Fondation H, photo: Studio Vanssay
- (18) Production view of the exhibition *Renouer les tresses de son identité* by Chloé Soafaniry Ramanankasina, 2026 © Fondation H
- (19) Hay mediation
© Fondation H
- (20) Les samedis de la Fondation H
© Fondation H
- (21) Ainga training programme
© Fondation H
- (22) Installation view of *Soft Machines, Phantom Limbs*, by Priscilla Kennedy, 2026
© Fondation H, photo: Studio Vanssay
- (23) Portrait of Priscilla Kennedy, 2026
© Fondation H, photo: Studio Vanssay
- (24) Portrait of Joey Aresoa, 2026
© Fondation H
- (25) Exterior view of Fondation H, 2025
© Fondation H



ANTANANARIVO

Rue Refotana

Ambatomena

Antananarivo 101, Madagascar

Tuesday to Saturday, 9:00 am to 5:00 pm

Sunday 10:00 am to 4:00 pm

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