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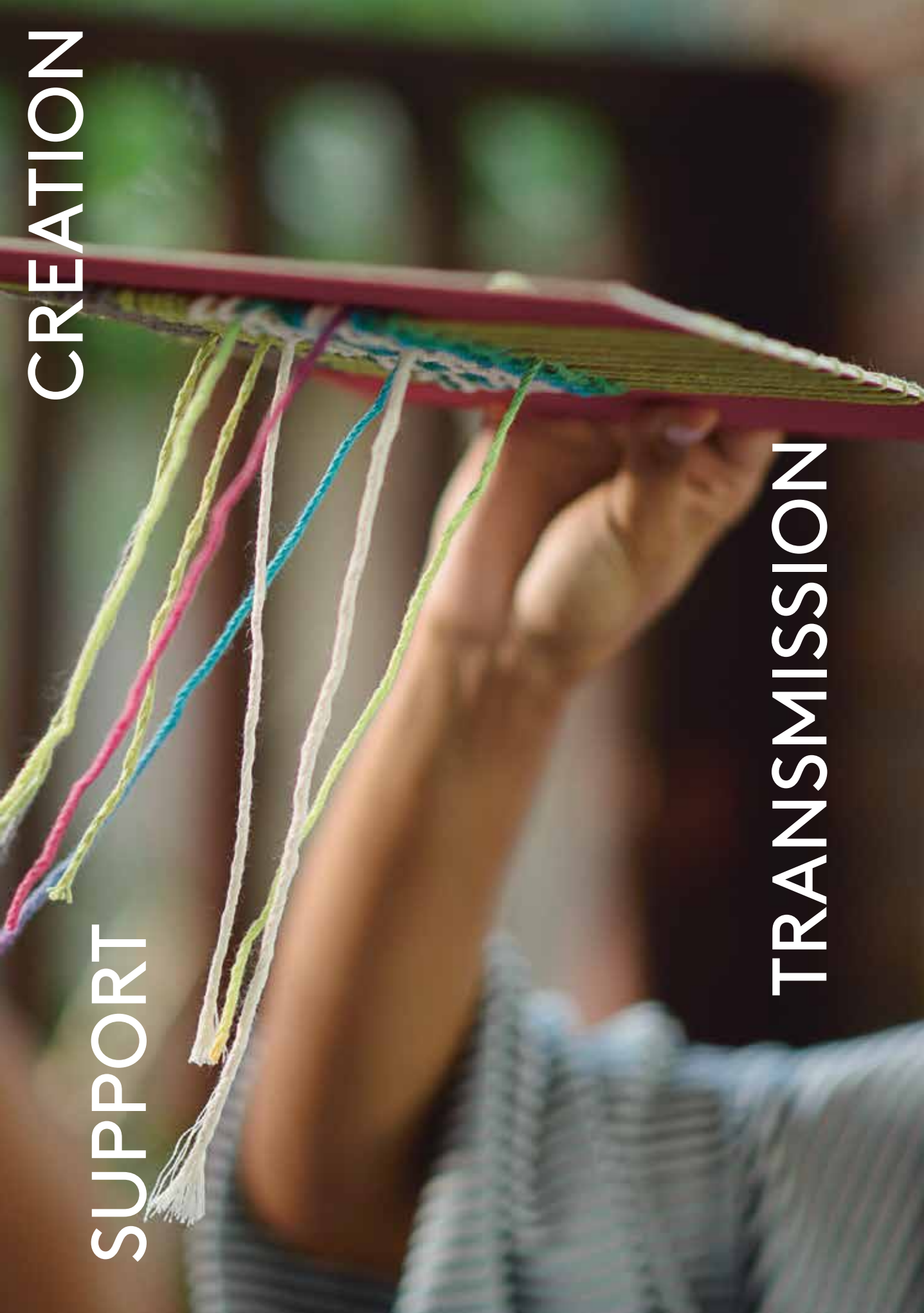


ENDOWMENT
FUND FOR COMMITTED
ARTISTIC AND
SOCIAL PROJECTS

20
24



*The ensemble of these actions
meets Rubis Mécénat's desire
to promote contemporary
creation in all its diversity,
encouraging transmission
and exchange while creating
the essential conditions
for new artistic forms and
discourses to emerge.*



CREATION

SUPPORT

TRANSMISSION

ABOUT

The Rubis Mécénat endowment fund, created by Rubis in 2011, carries out committed artistic and social projects. Their aim is to promote contemporary creation, support emerging artists, and empower disadvantaged youth through art.

Since its inception, Rubis Mécénat has been committed to highlighting contemporary creation —both exacting and democratic— by providing production assistance to emerging and mid-career artists to create new work. The resulting artworks are exhibited in France, in partnership with public-oriented cultural institutions and events.

Aware of the importance of emerging and new creative voices, as well as unequal access to an artistic career, the fund also supports aspiring artists through several professionalisation and awareness-raising programmes. This includes the Rubis Mécénat Prize with Beaux-Arts de Paris, as well as support for the Young Creation workshop led by the Ateliers Médicis and the associated Young Creation Grant.

Moreover, Rubis Mécénat —driven by its conviction in the social role of art— develops artistic and cultural education projects in some countries where Rubis operates. Their goal is to empower disadvantaged youth and contribute sustainably to their training and integration by using artistic practice as a means of emancipation and positive engagement. In 2012, Rubis Mécénat established Of Soul and Joy, its first project centered on photography in the township of Thokoza, in Johannesburg, South Africa. The fund then developed InPulse, a project around visual arts, in Kingston, Jamaica. Most recently, in 2018, it created the Ndao Hanavao laboratory around social design in Antananarivo, Madagascar.

The ensemble of these actions meets Rubis Mécénat’s desire to promote contemporary creation in all its diversity, encouraging transmission and exchange while creating the essential conditions for new artistic forms and discourses to emerge.

IN 2024

Rubis Mécénat continued its commitment to contemporary creation in France. The fund provided support for artist Joël Andrianomearisoa, who created two public works for the event ‘Un Été au Havre’. Having previously collaborated with the artist in 2019 (for the first Madagascar Pavilion at the Venice Biennale) and in 2021 (for his solo exhibition at the Tours et Remparts d’Aigues Mortes with the Centre des Monuments Nationaux), the fund thusly affirmed its long-term commitment to the artists it supports.

Relative to the emerging art scene, the Rubis Mécénat Prize partnered with Beaux-Arts de Paris for its fourth edition, curated by Stéphanie Pécourt, director of the Centre Wallonie-Bruxelles in Paris. The 2024 winner, Charlotte Simonnet, received production support for her artistic installation, *Glimpse*, at Saint-Eustache church in Paris.

For its second consecutive year, the fund also provided support to the Young Creation workshop led by Ateliers Médicis for young filmmakers and artists and strengthened its contribution by creating a Young Creation Grant. The 2023 winner, Rayane Mcirdi, was able to produce his first medium-length film, *After the Sun (Après le soleil)*. It was presented at the Contemporaine de Nîmes from April to June 2024 and selected for the Director’s Fortnight at the Cannes Film Festival. The 2024 winner, Meryem Bahia-Arfaoui, received funds for her film project *Al Thurya*, currently in development.

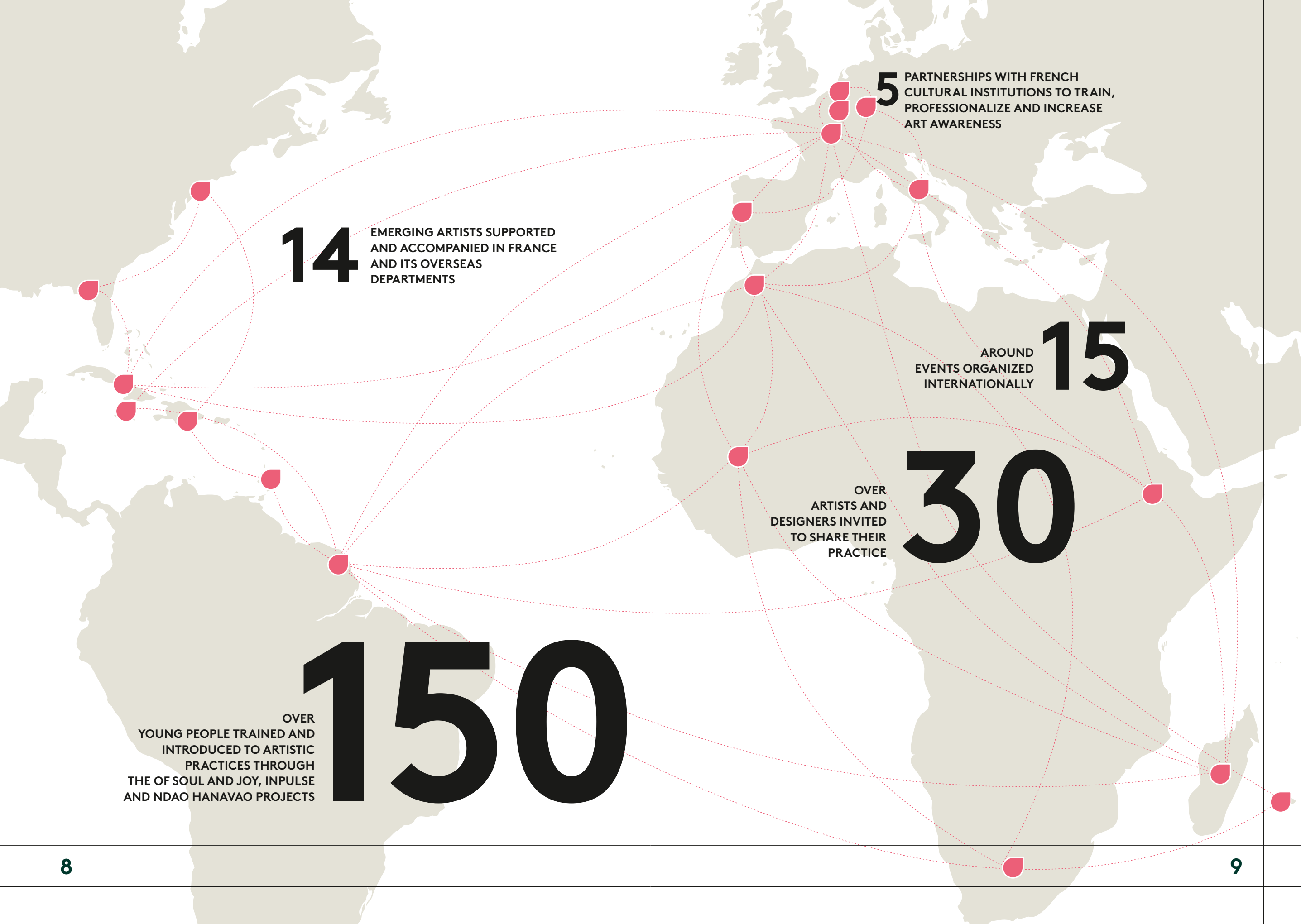
In parallel, a new partnership was established with LE BAL in Paris, France, to increase awareness among young people about the arts and support the museum’s image education programme, La Fabrique du Regard.

Over the course of the year, there were many highlights amongst Rubis Mécénat’s artistic and cultural education projects abroad. As South Africa celebrated 30 years of democracy (1994-2024), Tshepiso Mazibuko –a South African photographer from the Of Soul and Joy project– presented her series on the ‘born free’ at the Rencontres d’Arles, from July to September. It was part of the Louis Roederer Foundation Discovery Prize exhibition, and the photographer received both the Madame Figaro Photo Prize and the Public Prize of the 2024 Louis Roederer Foundation Discovery Prize. She also exhibited her work in November at the PhotoSaintGermain festival in Paris, alongside Sibusiso Bheka, who is also part of the Of Soul and Joy project. The exhibition *Ubusukunemini (Day and Night)*, curated by Valérie Fougéirol, emphasised the gaze and voice of this post-1994 generation in South Africa.

Lastly, artist Benjamin Loyauté exhibited work produced in collaboration with the Ndao Hanavao project at Hakanto Contemporary, in Antananarivo, Madagascar, from November 2024 to March 2025.

SUMMARY

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2024 HIGHLIGHTS

Celebrating 30 years of democracy in South Africa

With Of Soul and Joy, a vocational integration programme through photography led by Rubis Mécénat in South Africa

South Africa celebrated 30 years of democracy in 2024. To mark this milestone, Rubis Mécénat oversaw several events in South Africa and France with its Of Soul and Joy project. This included the exhibition *Ubusukunemini (Day and Night)* by Tshepiso Mazibuko and Sibusiso Bheka, both emerging photographers from the Of Soul and Joy project, who were part of the PhotoSaintGermain festival in Paris in November 2024.

Tshepiso Mazibuko was also featured at the Rencontres d'Arles in July 2024 with her series on the 'born free', as part of the Louis Roederer Foundation Discovery Prize exhibition, where she received the Madame Figaro Photo Prize and the Public Prize of the 2024 Discovery Prize.

* The term 'born free' refers to people born and raised after the end of apartheid. This best defines the beneficiaries of the Of Soul and Joy project, who were born after 1994, the date of South Africa's first democratic elections.



'We consider photography a form of activism, providing young people with a way to meaningfully engage with their communities. After over 12 years of training, we have seen how this engagement helps create a deep sense of inclusivity and responsibility.'

Jabulani Dhlamini, Of Soul and Joy Project Manager and South African photographer



A springboard for the French emerging artistic scene

With the fourth edition of the Rubis Mécénat Prize, in partnership with Beaux-Arts de Paris

The 2024 winner of the Rubis Mécénat Prize with Beaux-Arts de Paris, Charlotte Simonnet, then a fourth-year student, received guidance for almost a year from exhibition curator Stéphanie Pécourt, as well as production assistance support and tailored supervision assistance from Rubis Mécénat to create an artwork at Saint-Eustache church in Paris, France.

'Uniting the Parisian art school and the Rubis Group endowment fund since 2021, the Prize has acted as a springboard for students at the end of their studies.'

Jade Pillaudin, 'Charlotte Simonnet, Rubis Mécénat Prize 2024', Le Quotidien de l'Art n°2816, 23 April 2024

'I am delighted by the long-term collaboration with the Rubis Mécénat endowment fund. It is an unparalleled and unforgettable experience within the career of a budding young artist.'

Alexia Fabre, Director of Beaux-Arts de Paris, 2024



Madagascar in the time of social plastic

With Ndao Hanavao, training and innovation laboratory for social design led by Rubis Mécénat in Madagascar

The innovative processes for recycling and transforming plastic waste—implemented by designer Alexandre Echasseriau at the Ndao Hanavao laboratory—were featured in an article in *Formae* magazine, a quarterly publication devoted to materials, know-how and creation within the spheres of design and interior architecture.

'Through Rubis Mécénat's initiative, plastic's unsuspected virtues surface in Madagascar. Since 2018, the innovative and eco-humanitarian design laboratory Ndao Hanavao has been using this material as a tool to professionally integrate local youth.... Redesigning plastic waste—liberating, socially impactful and a revelation—finds, through Ndao Hanavao, a novel, virtuous and economic existence in a country that is still very fragile.'

Virginie Chuimer-Layen, 'Ndao Hanavao, Madagascar in the time of social plastic', *Formae* n°3, April – June 2024



SUPPORTING CONTEMPORARY CREATION

CREATING

Since its inception, Rubis Mécénat has been committed to highlighting contemporary creation —both exacting and democratic— by providing production assistance to emerging and mid-career artists to create new work. The resulting artworks are exhibited in France, in partnership with public-oriented cultural institutions and events.

SUPPORTING

Aware of the importance of emerging and new creative voices, as well as unequal access to an artistic career, the fund also supports emerging artists through several professionalisation and awareness-raising programmes.

Since 2021, the Rubis Mécénat Prize in partnership with Beaux-Arts de Paris enables a student to receive production assistance and curatorial advisement for the creation of a new work at Saint-Eustache church in Paris.

Since 2023, Rubis Mécénat has supported the Young Creation workshop developed by the Ateliers Médicis as part of the *Cinémathèque idéale des banlieues du monde*, for young artists and filmmakers making a film or audiovisual project. Supplementing this support is the Young Creation Grant of the Ateliers Médicis and Rubis Mécénat, awarded each year to a filmmaker or artist from the workshop for the development of one of their projects.

In 2024, the fund extends its support to La Fabrique du Regard, the educational programme of LE BAL, which aims to shape young people through image literacy so as to sharpen their gaze.

20 contemporary artists received production assistance from Rubis Mécénat to create new works exhibited in partnership with cultural institutions and events: Nuit Blanche, Centre des Monuments Nationaux, Frac Grand Large – Hauts-de-France, etc.

4 students from Beaux-Arts de Paris received the Rubis Mécénat Prize with production assistance and curatorial advisement for the creation of a new work exhibited at Saint-Eustache church in Paris

20 emerging artists and filmmakers were accompanied as part of the Young Creation workshop by the Ateliers Médicis, supported by Rubis Mécénat since 2023

2 of these artists received the Young Creation Grant of the Ateliers Médicis and Rubis Mécénat to carry out a project

IN 2024

LA VAGUE AFFECTION Joël Andrianomearisoa

Curated by Gaël Charbau

Un Été Au Havre
Le Havre, France
22.06 — 17.09.2024

For the 2024 edition of Un Été Au Havre, Rubis Mécénat supported artist Joël Andrianomearisoa in the creation of *La Vague Affection*, a new artistic journey in the city of Le Havre.

Between two emblematic sites of the city, Joël Andrianomearisoa inscribed these two sentences in luminous letters on the facades of the Bains des Docks and the university library: *The theatre of our affections plays out on the infinite wave (Sur la vague infinie se joue le théâtre de nos affections)* and *Our eternal promises are drawn upon the twilight of time (Sur le crépuscule du temps se dessinent nos promesses éternelles)*. Like a poem unfolding, within monumental scale of the city.

Between these two phrases, the artist wanted to scatter fragments of text across several locations. The public will be able to discover the different ways in which these fragments of poetry emerge, particularly in the university library, where fragments of his work are hidden inside the books that adorn the shelves, waiting to be discovered.

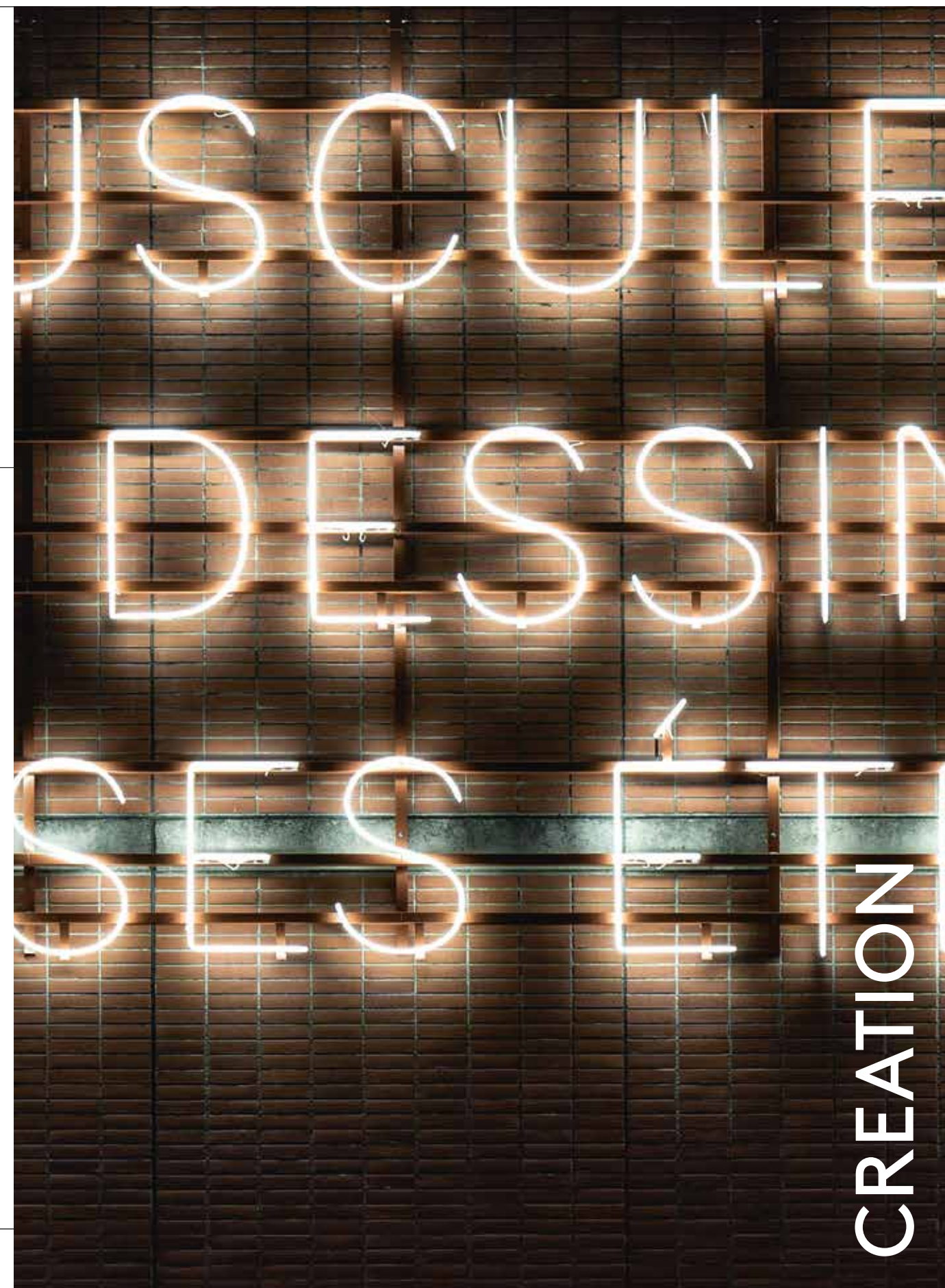
Born in 1977 in Antananarivo, Madagascar, Joël Andrianomearisoa lives and works across multiple territories: Paris, Antananarivo, and Magnat-l'Étrange. He graduated from the École Spéciale d'Architecture (Paris) as an architect in 2003.

Joël Andrianomearisoa has presented his work in several prestigious institutions worldwide and in the context of major contemporary art events: he has exhibited at Kunsthalle Praha in Prague, Dallas Contemporary, the Smithsonian National Museum of African Art in Washington DC, the Macaal in Marrakech, the Dakar Biennale, the Sydney Biennale, the Centre Pompidou in Paris, Hamburger Bahnhof, and Haus der Kulturen der Welt in Berlin.

In 2019, he represented Madagascar for the first time at the 58th Venice Biennale with a monumental installation for its national pavilion.

In 2020, Joël Andrianomearisoa founded an independent space in Antananarivo dedicated to artists: Hakanto Contemporary embodies his own commitment to the creative scene of his native country.

Throughout his career, he has received several awards, including the Arco Madrid Audemars Piguet Prize in 2016. In 2019, the Republic of Madagascar named him a Chevalier of Arts and Letters, and in 2024, France conferred upon him the title of Chevalier of Arts and Letters.



CREATION



SUR LE CRÉPUSCULE
DU TEMPS SE DESSINENT
NOS PROMESSES ÉTERNELLES

UBUSUKUNEMINI (DAY AND NIGHT)
Tshepiso Mazibuko & Sibusiso Bheka

Curated by Valérie Fougeirol

PhotoSaintGermain
Paris, France
30.10 — 23.11.2024

As part of PhotoSaintGermain festival and on the occasion of the 30th anniversary of democracy in South Africa, Rubis Mécénat presented the work of two emerging South African photographers from the Of Soul and Joy project, a photography-centred social and artistic mentoring programme created by Rubis Mécénat in the township of Thokoza in Johannesburg.

Ubusukunemini (Day and Night) is an invitation from Tshepiso Mazibuko to Sibusiso Bheka to weave together a vision of Thokoza today. Both were born and raised in this township where, overnight, they were ‘born free’. The exhibition offered an intimate portrait of the township, exploring the community residing there: its present, its history and its memory. Intertwining their sensibilities, the two photographers took stock of South African’s nascent democracy, questioning in depth the very meaning of ‘born free’.

Tshepiso Mazibuko and Sibusiso Bheka were invited to present their work for the Night of Photojournalism, presented by the Carmignac Foundation, CatchLight and Dysturb in Paris on November 9, 2024. Alongside many other international photographers, they discussed current events and thirty years of democracy in South Africa (1994-2024).

TSHEPISO MAZIBUKO

Born in 1995 in Thokoza, South Africa, where she currently lives and works, Tshepiso Mazibuko understands the photographic medium to be a tool for observing political, societal, historical and even topographic sectors. She discovered photography in 2012 with Of Soul and Joy and completed her photography studies in 2016 at the Market Photo Workshop in Johannesburg. Her work has been displayed at numerous exhibitions and fairs in South Africa and internationally: Iziko South African National Gallery (Johannesburg, South Africa), Art Africa Fair (Cape Town, South Africa), Addis Foto Fest (Addis Ababa, Ethiopia), LagosPhoto (Lagos, Nigeria), PhotoSaintGermain (Paris, France). She was awarded the 2017 Tierney scholarship and received the 2018 Prince Claus Award. She is a founding member of Umhlabathi, a collective of South African photographers. Her work was exhibited at the Rencontres d’Arles as part of the 2024 Discovery Award Louis Roederer Foundation, for which she received the Public Prize as well as the Prix de la Photo Madame Figaro.

SIBUSISO BHEKA

Born in 1997 in Thokoza, South Africa, Sibusiso Bheka is a photographer represented by Afronova Gallery. He discovered photography in 2012 with Of Soul and Joy and continued his studies at the Vaal University of Technology. His work has been displayed at numerous exhibitions and fairs in South Africa and internationally: Addis Foto Fest (Addis Ababa, Ethiopia), Ghent International Photo Festival (Belgium) and Rencontres de Bamako (Mali), amongst others. He was shortlisted for the Magnum Foundation Fellowship for Photography and Social Justice in 2018. In 2019, he was nominated for the Joop Swart Masterclass and the CAP Prize. More recently, in 2023, he presented his work at the AKAA-Art & Design fair in Paris. In 2023, he was in residency at the Cité Internationale des Arts in Paris with the French Institute.



THE GLOWING HOMELESS
Fanny Allié

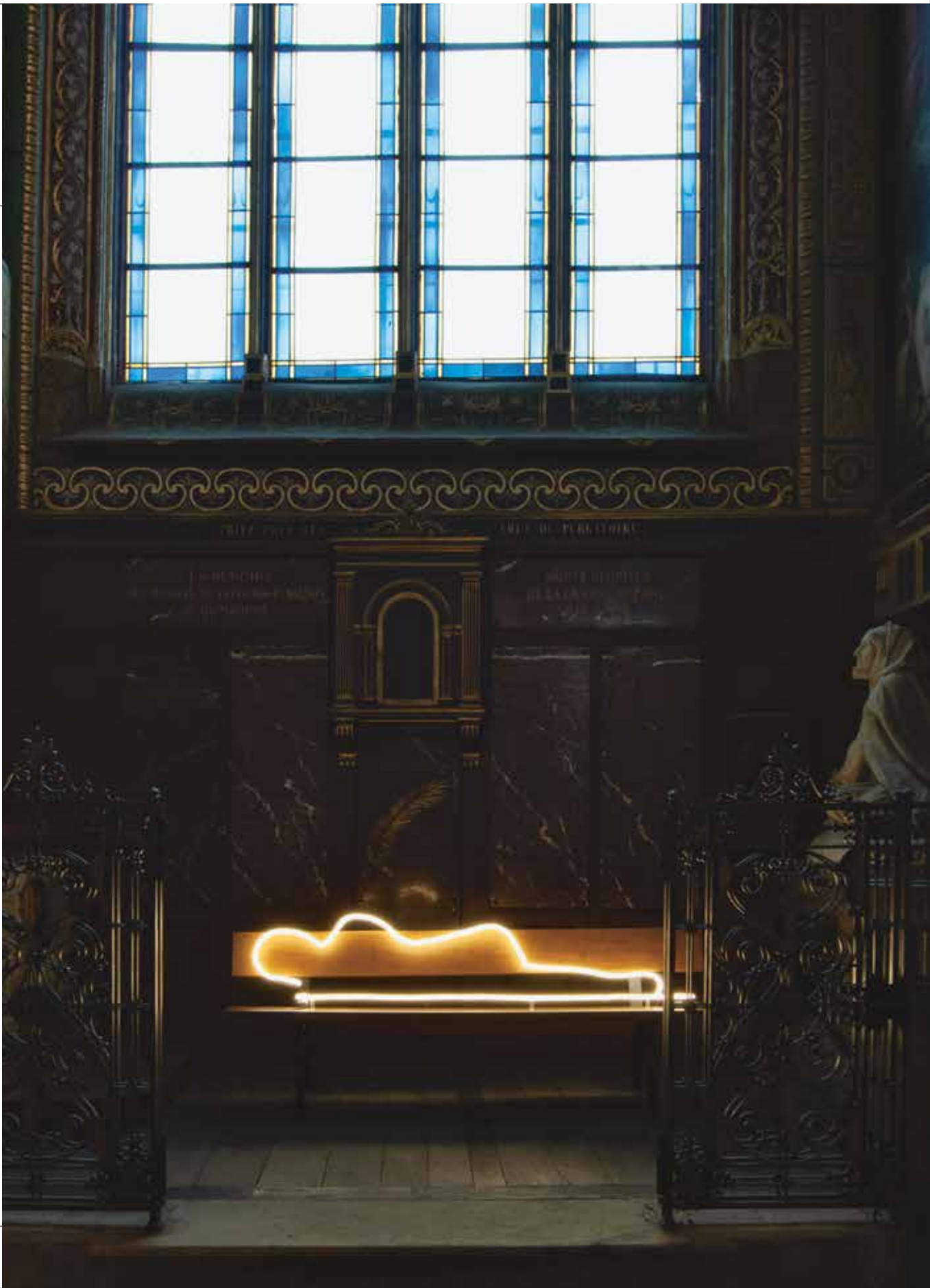
Saint-Eustache church
Paris, France
18.12.2024 — 31.05.2025

Invited by Rubis Mécénat, and part of the 40th anniversary of the soup kitchen La Soupe Saint-Eustache, artist Fanny Allié, known for her interventions in public spaces, exhibited the neon sculpture *The Glowing Homeless* within the church. Inspired by the silhouette of an homeless person asleep on a public bench, the sculpture was initially created in 2011 for a park in Greenpoint, Brooklyn, New York.

To accompany this neon silhouette, Fanny Allié created the sound installation *Chants de La Pointe*, for which she recorded the whispered, hummed, sung and whistled songs of the beneficiaries of the association La Pointe Saint-Eustache during collaborative workshops in December 2024. These sung testimonies reveal fragments of the life experience of the homeless men and women who agreed to take part in her project.

Fanny Allié obtained her Master's degree from the École Nationale Supérieure de la Photographie, in Arles, France in 2005. The artist's work has been presented in solo exhibitions at Hudson Yards Hell's Kitchen Alliance, Princeton University, Equity Gallery, Hyatt Centric (Philadelphia), DOT Art, A.I.R. Gallery, NYC Parks, Fresh Window, and Saint-Eustache church (Paris, France). Her work has also been included in group exhibitions at Mana Contemporary, Hamburg Museum of Arts and Crafts, NYU/Gallatin Gallery, Dorsky Gallery, Freight+Volume, BRIC Rotunda Gallery, Pratt Institute, UConn University, and The Bronx Museum, among others.

Fanny Allié is the recipient of various fellowships and residencies, including AIM (Bronx Museum), BRIC Lab Fellowship, Emergency Grant from the Foundation for Contemporary Arts, A.I.R. Fellowship Program, Robert Blackburn Printmaking Fellowship, Elizabeth Foundation for the Arts Studio Program, Yaddo Residency, Dieudonné Workspace Residency, NYSCA/ NYFA Artist Fellowship (Craft/Sculpture), MacDowell Fellowship and The Puffin Foundation.



FORTY-SEVENTH SAMSARA **Yemi Awosile**

Frac Grand Large – Hauts-de-France
Dunkirk, France
06.2023 – 01.2026

On the occasion of the 2023 Art & Industry triennial, the Rubis Mécénat endowment fund supported British artist and textile designer Yemi Awosile to create the monumental textile artwork *Forty-seventh Samsara* on the façade of Hall AP2 at the Frac Grand Large – Hauts-de-France museum in Dunkirk. At the same time, the artist led workshops with students at the École supérieure d'art Dunkerque – Tourcoing.



Born in 1984, Yemi Awosile is a contemporary British artist whose sculptural installations and works on paper explore the themes of identity, memory and culture based on a minimalist and geometric aesthetic approach. The broader scope of her work bridges design and visual arts through social interventions. She has a degree in visual arts from Goldsmiths University and trained as a textile designer at the Royal College of Art and the Chelsea College of Art in London. Yemi Awosile is also an associate lecturer at Goldsmiths University of London.

Her work has been exhibited in several collective and solo exhibitions in Europe and the United States. Her recent projects include collaborations with the Tent Rotterdam art centre, the Tate Gallery and the British Council. Her research into materials can be seen in the collection of textiles at the Victoria and Albert Museum in London, and she was recently commissioned to create two permanent public artworks in London.



**RUBIS MÉCÉNAT PRIZE
WITH BEAUX-ARTS DE PARIS**
Winner: Charlotte Simonnet,
4th year student at Beaux-Arts de Paris

Curated by Stéphanie Pécourt

Saint-Eustache church
Paris, France
08.10 — 15.12.2024

In tandem with its support for the Crush programme at Beaux-Arts de Paris, where the fourth and fifth-year students unveil their work to art professionals, Rubis Mécénat has been awarding since 2021 a prize to a student of Beaux-Arts de Paris to accompany them in the creation of a new artistic installation, presented each fall at Saint-Eustache church in Paris.

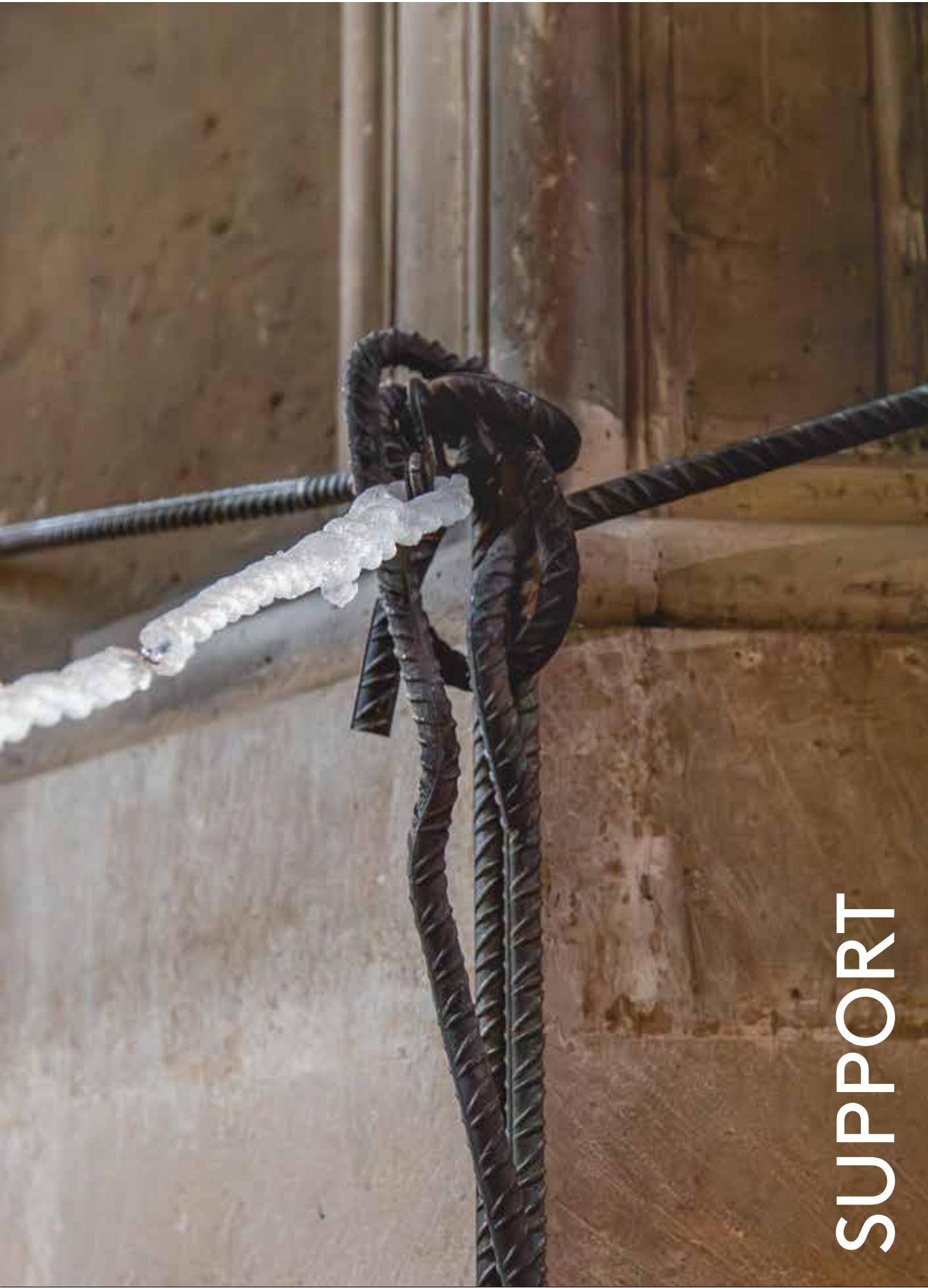
The 2024 winner is Charlotte Simonnet, a fourth-year student in the studios of Tatiana Trouvé and Dominique Figarella. She received critical support, provided by Stéphanie Pécourt, the guest curator for this edition and director of the Centre Wallonie-Bruxelles in Paris, as well as production support from Rubis Mécénat.

With the installation *Glimpse*, Charlotte Simonnet pays homage to the notion of community surrounding Saint-Eustache. Evoking the shape of the cord, the artist highlights the link between the church and its surrounding residents, giving pride of place to the materials handiwork and its relationship with architecture.

THE 2024 JURY MEMBERS:	Lorraine Gobin,	Stéphanie Pécourt,
	Director of Rubis Mécénat	Director of the Centre
	Françoise Paviot,	Wallonie-Bruxelles in Paris
	gallerist and member	and curator
Jean-Baptiste de	of the visual college	Yves Trocheris, Parish priest
Beauvais, Director	of Saint-Eustache church	at Saint-Eustache church
of Studies at the		
Beaux-Arts de Paris		

Born in Besançon in 2000, Charlotte Simonnet studied at Beaux-Arts de Paris in the studio of Tatiana Trouvé and Dominique Figarella, entering her 5th year in September 2024. She also studied at the Royal Institute of Art in Stockholm in Asier Mendizabal's studio from August 2023 to January 2024.

Charlotte Simonnet's sculptures and installations are built on a relationship of oxymoron, a logic of opposites in which forms and symbols borrowed from architecture, industry, nature and ornamentation are hybridised. These opposites enable her to create spaces where inside and outside, the visible and the invisible merge.



*Since 2021, the Prize has acted as a springboard
for students at the end of their studies.*

YOUNG CREATION WORKSHOP
BY THE ATELIERS MÉDICIS AS PART
OF THE *CINÉMATHÈQUE IDÉALE
DES BANLIEUES DU MONDE*

Paris, France
01 — 04.2024

Restitution at the Centre Pompidou
on April 4, 2024

For the second consecutive year, Rubis Mécénat supported the Young Creation workshop led by the Ateliers Médicis, as part of the *Cinémathèque idéale des banlieues du monde* in partnership with the Centre Pompidou and with the support of the Centre National du Cinéma. In 2024, the young artists and filmmakers Meryem-Bahia Arfaoui, Stéphane Gérard, Fatima Kaci, Tarek Lakhrissi, Sido Lansari and Lina Soualem were able to develop their projects and reflect on their respective works together, supervised by Joana Hadjithomas and Khalil Joreige.

This edition was structured around the role of the archive in voicing silenced narratives. Participants were able to benefit from three sessions of collective and individual work with associated artists, filmmakers and invited professionals.

On April 4, 2024, an event at the Centre Pompidou allowed the participants to present work in progress from the Young Creation workshop.

YOUNG CREATION GRANT
ATELIERS MÉDICIS AND RUBIS MÉCÉNAT

At the end of the workshop, one artist is awarded a grant to help develop their film project, selected by a jury of representatives from the Ateliers Médicis, the Centre Pompidou and Rubis Mécénat.

2023 winner: Rayane Mcirdi

In 2023, the Young Creation Grant was awarded to Rayane Mcirdi for his film *After the Sun (Après le soleil)*, presented to the public at the Contemporaine de Nîmes from April 5 to 23, 2024, and selected for the Directors' Fortnight at the 2024 Cannes Film Festival.

2024 winner: Meryem-Bahia Arfaoui

In 2024, the Young Creation Grant was awarded to Meryem-Bahia Arfaoui, a filmmaker from Toulouse, for her film project *Al Thurya*, about her mother and her life in Tunisia. Having studied law and political science, she turned to filmmaking and completed her first short narrative film, *The Crooks (Les Crapules)*, in 2020. In 2021, she made *Les Splendides*, a short documentary film that won the grand jury prize at the Arte competition 'Et pourtant elles tournent'. She is currently working on several narrative and documentary projects.

THE 2024 JURY
MEMBERS:
Cathy Bouvard,
Director of Ateliers Médicis

Clément Postec, Visual arts
advisor at Ateliers Médicis
Mathieu Potte-Bonneville,
Director of culture
and creation at Centre
Pompidou

Amélie Galli,
Film programming
supervisor at Centre
Pompidou
Lorraine Gobin,
Director of Rubis Mécénat



IN 2024 — SUPPORT	<p>LA FABRIQUE DU REGARD – LE FESTIVAL LE BAL</p> <p>Paris, France 28.05 — 02.06.2024</p> <p>In 2024, Rubis Mécénat launched a new collaboration with LE BAL by providing its support to the second edition of La Fabrique du Regard – Le Festival, which presents projects by young people and artists carried out within the framework of La Fabrique du Regard, the educational and creative centre of LE BAL.</p> <p>La Fabrique du Regard trains young people in and through the visual arts and works in depth with young people in underprivileged neighbourhoods, priority education networks and areas far from cultural and artistic facilities.</p> <p>Since its start in 2008, La Fabrique du Regard has mobilised 24,000 young people, 1,320 teachers, 550 artists and members from the educational and cultural community within 275 neighbourhoods, spanning students from primary to high school and within institutional social structures.</p>	
	30	



DEVELOPING ARTISTIC AND CULTURAL EDUCATION PROJECTS

TRANSMISSION

Rubis Mécénat develops artistic and cultural education projects in order to sustainably contribute to the training and integration of young people from underprivileged backgrounds, using art and culture as means of emancipation and positive engagement.

In 2012, Rubis Mécénat established Of Soul and Joy, its first project within the township of Thokoza, in Johannesburg, South Africa. It is dedicated to young people from local communities and uses photography as a tool for integration, positive education and emancipation. In 2015, the fund developed the InPulse project in Kingston, Jamaica, around visual arts. Most recently, in 2018, the Ndao Hanavao laboratory was created in Antananarivo, Madagascar, promoting innovation and training in social design.

The aim of these projects is to help young people by providing them with professional skills in different artistic fields. They are based on knowledge transmission between mentors and students and are organised around weekly workshops led by local artists, encounters with professionals, allocations of academic scholarships, and cultural events.

Over the past decade, these projects have helped determine vocations and support aspiring artists.

1st project started in 2012

3 long-term projects

Over 500 beneficiaries

Nearly 100 academic scholarships attributed to access higher education in the arts

Over 200 workshops led by invited artists

Over 200 artists and professionals invited to share their knowledge

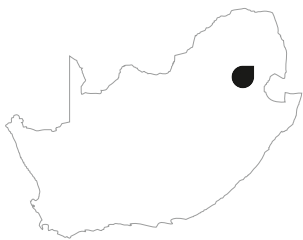
Over 50 events (exhibitions, festivals, residencies and cultural exchanges) organised in collaboration with cultural institutions: Magnum Photos, documenta, Hakanto Contemporary, etc.

‘These projects train and support young people from vulnerable backgrounds through artistic practice, encouraging the transmission and emergence of new creative voices within communities that are often excluded from traditional platforms.’

Lorraine Gobin, Director of Rubis Mécénat

OF SOUL AND JOY

THOKOZA
JOHANNESBURG
SOUTH AFRICA



PHOTOGRAPHIC PRACTICE AS A TOOL FOR EMANCIPATION

‘When I see the impact that the project has on the young people of our township, I find hope for a better, more radiant future. My wish is to see more spaces like this created, where young people have the chance to express themselves freely, to become what they want to be in life.’

Jabulani Dhlamini, Of Soul and Joy Project Manager



Of Soul and Joy is a social and artistic mentoring programme created in 2012 by Rubis Mécénat to enable young people aged 13 to 30, from the township of Thokoza and surrounding areas of Johannesburg, to benefit from a framework and training in the field of photography. This tailor-made support system allows them to cultivate artistic expression and access new professional paths, so that they can in turn have a positive impact on their communities.

In addition to artistic training, the project offers its beneficiaries further training (professional practices, English, life skills, etc.) and access to a network of key players in the local and international cultural scene. Each year, the project awards academic scholarships to the most promising students

for higher education programmes in photography at a university of their choice, including the Market Photo Workshop in Johannesburg.

The project also allows new talents and vocations to emerge: South African photographer Lindokhule Sobekwa, introduced to photography via the Of Soul and Joy project, is today a member of the Magnum Photos agency; South African photographer Tshepiso Mazibuko is a finalist for the 2024 Discovery Award Louis Roeder Foundation at the Rencontres d’Arles.

Within the project, numerous artists and professionals are invited to share their experiences, including Roger Ballen, Bieke Depoorter, John Fleetwood, David Goldblatt (in memoriam),

Mikhael Subotsky, Sabelo Mlangeni and Andrew Tshabangu.

Location: Thokoza, township southeast of Johannesburg, South Africa

Activity: Professional training and integration via photography

Founded: 2012

Project Manager: Jabulani Dhlamini, South African photographer represented by Goodman Gallery

Partner: Easigas

KEY FIGURES

- Over **300** beneficiaries
- 2** weekly workshops led by South African artists
- Over **50** academic scholarships awarded for higher education in photography
- Over **100** intensive workshops and special projects in Thokoza, as well as with remote communities (rural zones, townships)
- Nearly **200** artists and art professionals invited to lead workshops and pass along their knowledge
- Over **30** exhibitions, residencies, educational and cultural exchanges organised with cultural institutions in South Africa and abroad: Magnum Photos, Rencontres d’Arles, Rencontres de Bamako, etc.
- 1** festival organised every 3 years in the township of Thokoza to raise awareness among local communities about photography and cultural actions around the project

INTERVIEW WITH JABULANI DHLAMINI

Of Soul and Joy Project Manager since 2015, Jabulani Dhlamini is a South African documentary photographer represented by Goodman Gallery. He is a former fellow of the Edward Ruiz Mentorship programme at the Market Photo Workshop in Johannesburg. Dhlamini grew up in Soweto and, since 2015, has dedicated himself to training and mentoring beneficiaries of the Of Soul and Joy programme, in addition to his work as a photographer.

Art activism is not just about creating beautiful images, it's about engaging communities, fostering dialogue, and creating spaces for healing and growth. In the heart of Thokoza, a revolution in storytelling is unfolding. At Of Soul and Joy, we're equipping the young people of our community with the tools to create alternative mediums of expression. Our mission extends beyond just giving underprivileged kids the chance to take photographs — it's about storytelling, capturing lived experiences, and confronting societal issues head-on.

Can you describe Of Soul and Joy in 3 words?

The first word that comes to my mind when I think about Of Soul and Joy is 'home' because we allow and encourage the students to be themselves and explore their individual creative side, while ensuring the project is a safe space for them.

The second word is 'community', because we are building a community of support where students can belong.

The third word is 'mentoring', because the beneficiaries of the project receive ongoing training in photography with weekly workshops and are supported by a highly committed team of photographers and professionals who come to share their expertise and offer a critical and inspiring eye. We are not an 'academic' programme, we have our own pedagogy that allows us to adapt our training to each individual and to listen to all our beneficiaries.

Why did you choose to set up the project in the township of Thokoza and what impact has Of Soul and Joy had on this community?

Thokoza, a township located in the Gauteng region of South Africa, boasts a rich and complex history that spans over six decades. Established in 1955, Thokoza was the first Black township in southern Johannesburg, created to accommodate the Black population of Alberton who were forcibly relocated to make way for the exploitation of gold mines by settlers. The name Thokoza, meaning 'place of peace' in Zulu, is a poignant irony given the tumultuous history of the township.

The early years of Thokoza were marked by the development of a new urbanism, characterised by one-room cabins, two-room cabins, and hostels for migrants. The hostels were notorious for their overcrowding, with 2,500 places accommodating 13,000 people in the 1980s. Despite these challenging living conditions, the community of Thokoza thrived with the main street, named after Jacon Khumalo, a Zulu migrant and worker who led the community in the 1960s, becoming a hub of activity.

However, the peace was short-lived, and Thokoza was plagued by violence in the early 1990s, as supporters of Inkatha and the ANC clashed in a power struggle. The township, along with Soweto, was a hotspot of political unrest causing displacement, loss of life, and destruction of property, which left a scar on the community.

Thokoza is among other South African townships that have a great need for art platforms like Of Soul and Joy to promote positive education, culture and emancipation among young people, thereby helping to have an impact on the community. Through our program, we present alternative images of

the township, challenging dominant narratives and empowering people to record their own stories. This intentional approach to storytelling ensures that future generations inherit a rich, authentic narrative that they can build upon.

Of Soul and Joy also regularly organises events, exhibitions and workshops in which the township's residents are invited to take part, including the photography festival held every three years in the heart of Thokoza. These exchanges help us to stay close to the township's inhabitants and are also living testimony to their evolution. We ensure that the images and stories are brought back to the people who inspired them, facilitating ongoing dialogue and connection.

What can you bring to the South African youth, especially the 'born free' generation, through this project?

A 'born free' is as a person that was born or grew up after the end of Apartheid era. This best defines our students as they were born after 1994, the first democratic elections in South Africa.

Through Of Soul and Joy, we hope to provide them with skills that will ultimately enable them to obtain professional opportunities and achieve financial independence, while

developing their creative capacity. We see photography as a form of activism, offering our young people the means to engage meaningfully with their communities.

Our program nurtures confidence and encourages active participation by our students to become more involved and committed members of their communities. We've seen how this engagement is helping create a greater sense of belonging and responsibility.

Through photography, our students are learning to cope with and escape from their realities, creating worlds that reflect their personal struggles as well as their passions. This process of creation is not only healing for these young artists but also for the members of the community who are given the chance to see themselves reflected in new or original ways.

Our work also aims to foster inter-generational dialogue. Many of our students are using their art to express thoughts on issues that affect them, sparking conversations with older generations who might find these topics difficult to discuss. This dialogue is crucial for bridging gaps and creating a more inclusive community.

Lastly, we hope to inspire the archiving of history as it unfolds through the lens of the born frees.

*Using art as a tool
for empowerment and healing.*

To you, what are the best achievements of the project so far?

The best achievement is the impact it has made on the students, industry, and community at large. It brings a special dynamic to the creative industry by encouraging collective work and collaboration with all the local players.

Some of our beneficiaries have become successful professional photographers with work that has won awards and been exhibited internationally. We support them over the long term by sharing their work, encouraging them and celebrating their successes, and they in turn get involved by becoming mentors for the project.

We are also proud to offer our resources and workshops to an increasingly wide and varied audience, particularly through our outreach programmes in rural areas and hostels. These programmes have a positive impact, as they enable the populations furthest from art to discover photography, learn to read and understand an image and develop their personal creativity.

This is why the work we're doing in Thokoza is so important, and something that we hope can spread to other townships and communities across South Africa. We are moving towards a more democratic art space, creating infrastructure and resources for schools and community centres to foster this kind of social work. Our work is a testament to the power of art activism in creating positive change, and we are committed to continuing this journey.

The project brings a dynamic to the local creative industry.





CELEBRATING 30 YEARS OF DEMOCRACY IN SOUTH AFRICA

South Africa celebrated 30 years of democracy in 2024. To mark this milestone, Rubis Mécénat oversaw several events in South Africa and France. This included the exhibition *Ubusukunemini (Day and Night)* by Tshepiso Mazibuko and Sibusiso Bheka, both emerging photographers from the Of Soul and Joy project, who were part of the PhotoSaintGermain festival in Paris in November 2024.

Tshepiso Mazibuko was also featured at the Rencontres d'Arles in July 2024 with her series on the 'born free', as part of the Louis Roederer Foundation Discovery Prize exhibition, and she received the Madame Figaro Photo Prize and the Public Prize of the 2024 Discovery Prize.

PHOTOGRAPHY AWARENESS WORKSHOPS FOR REMOTE COMMUNITIES

Since 2023, the Of Soul and Joy project has been offering resources and photography workshops to an increasingly wide and varied audience, particularly through its programmes in rural areas and in workers' hostels. These awareness initiatives allow populations who are the furthest removed from art to discover photographic practices and develop their personal creativity.

In 2024, Of Soul and Joy conducted workshops in the rural regions KwaZulu-Natal and Limpopo, and in hostels in the townships of Thokoza and Soweto.

NEW FILMMAKING WORKSHOPS WITH CINEMA TAKE

In 2024, Of Soul and Joy launched a new programme of introductory workshops on cinematographic practices as part of 'Cinema, a hundred years of youth', a programme supported by La Cinémathèque française which trains the gaze and provides creative experience. Led by the South African association Cinema TAKE, these workshops enabled a group of young Of Soul and Joy beneficiaries to make a short film, presented in Lisbon in June 2024 at the 'À nous le cinéma!' festival.

PUBLICATION OF THE BOOK *HOUSE OF STORIES* AS PART OF MAGNUM PHOTOS' RE-PRESENTING THE ARCHIVE PROJECT

Resulting from the *Re-presenting the Archive* project, initiated by Magnum Photos with Visual Arts Network South Africa (VANSA), and supported by Rubis Mécénat, the book *House of Stories* brings together work by four emerging South African photographers, including Of Soul and Joy beneficiaries Tshepiso Mazibuko and Litha Kanda, who were mentored by Lindokhule Sobekwa (a former beneficiary) and Candice Jensen. The photographers present new work in response to a selection of Magnum's archives from South Africa by Mark Sealy.

*'Of Soul and Joy is an arts
initiative to think about humanity,
freedom and the play
of making.'*

John Fleetwood, educator and curator, co-head of Photography at KABK



INPULSE

KINGSTON
JAMAICA



ARTISTIC PRACTICE AS A TOOL FOR EMANCIPATION

‘InPulse is an essential programme for our artistic ecosystem. The students join it at a pivotal moment in their lives, when they are interested in artistic practice but are faced with difficulties linked to their environment, which is prone to instability and precariousness.’

Camille Chedda, InPulse Project Manager



InPulse is a social and artistic mentoring programme created in 2015 by Rubis Mécénat. It enables young people (aged 13 to 30) from volatile communities in Kingston to benefit from an educational framework and training in the visual arts. This tailor-made support system allows them to cultivate artistic expression and access new professional paths, so that they can in turn have a positive impact on their communities.

The young beneficiaries of the InPulse programme receive in-depth training in the field of visual arts and access to a network of professionals.

Each year, the programme awards academic scholarships to the most promising students to pursue higher education at Kingston University

of the Arts’ Edna Manley College of the Visual and Performing Arts. The project also allows new talents and vocations to emerge: Jamaican artist Jordan Harrison, trained in visual arts with InPulse and a graduate of Edna Manley College, has been leading weekly artistic workshops for patients at Kingston’s Bellevue Psychiatric Hospital since 2018.

Numerous artists and professionals are invited to share their experience within the project, including Johanna Castillo, Stéphane Thidet, Sheena Rose and Sharon Norwood.

Location: Kingston, Jamaica
Activity: Training and professional integration via the visual arts
Founded: 2015
Project Manager: Camille Chedda, Jamaican artist
Partner: Rubis Energy Jamaica

KEY FIGURES

- Nearly **100** beneficiaries
- 2** weekly workshops led by Jamaican artists
- Over **20** academic scholarships awarded to higher education studies in the field of visual arts
- Nearly **20** intensive workshops held in Kingston
- Over **50** artists and art professionals invited to lead workshops and pass along their knowledge
- Over **10** exhibitions, residencies, educational and cultural exchanges organised with institutions in Jamaica and abroad: documenta, Caribbean Art Initiative, Ghetto Biennale, etc.



**COLLABORATIVE
MURAL IN THE
ROCKFORT COMMUNITY
WITH UNITED
FOR JAMAICA**

In 2024, the InPulse project collaborated with United for Jamaica to bring art to Kingston’s most vulnerable communities. Led by artists and InPulse team members Camille Chedda and Jordan Harrison, young adults and children created a collaborative mural in the heart of the Rockfort community.

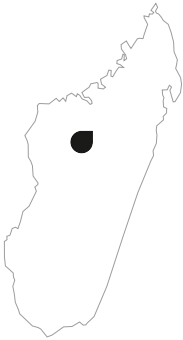
‘This program is necessary in Jamaica (...) In addition to the opportunities it provides, it introduces participants to professional practices at a very early stage, tools that young artists often lack.’

Veerle Poupeye,
Jamaican historian and art critic



NDAO HANAVAO

ANTANANARIVO
MADAGASCAR



TRAINING AND INNOVATION LABORATORY FOR SOCIAL DESIGN

‘Ndao Hanavao is developing a local research and community actions laboratory by offering Malagasy youth an educational and training programme linked to design and its local economy.’

Benjamin Loyauté, Ndao Hanavao Design Curator



Ndao Hanavao is an innovation and training laboratory for social design created by Rubis Mécénat in 2018. Its objective is to respond to local societal and environmental issues via innovative, viable and sustained design projects, developed in collaboration with guest designers. It also aims to sustainably contribute to the professional integration of Malagasy youth from underprivileged backgrounds, helping them build commercial and collaborative initiatives based on projects developed in the laboratory.

Three projects are currently being developed locally around recycling:

- plastic waste becoming utility objects with French designer Alexandre Echasseriau;

- invasive algae becoming paper with French designer Samuel Tomatis;
- plastic waste becoming wool with the Franco-British designers behind The Polyfloss Factory.

The project also allows new talents and vocations to emerge: five young beneficiaries of Ndao Hanavao founded the eco-responsible company R’Art Plast in 2022, in order to commercialise materials and objects made from recycled, transformed plastic in the laboratory.

Numerous artists and professionals have been invited to share their experience within the project, including Joël Andrianomearisoa, Laureline Galliot, Madame Zo (in memoriam) and Richianny Ratovo.

Location: Antananarivo, Madagascar
Activity: Training and innovation laboratory for social design
Founded: 2018
Design curator: Benjamin Loyauté, French artist, critic and design historian
Project Manager: Domi Sanji, Malagasy designer
Partner: Vitogaz Madagascar

KEY FIGURES

- Over 20 beneficiaries in vocational training
- 3 innovative social design projects implemented by designers Alexandre Echasseriau, Samuel Tomatis and The Polyfloss Factory
- Over 2,000 kg of plastic waste collected and recycled in Antananarivo for these projects
- 2,000 kg of invasive algae collected in partnership with the Malagasy association Cétamada
- 1 eco-responsible company created within the laboratory by 5 project trainees
- 1 plastic recycling awareness programme led by Ndao Hanavao trainees within local communities
- Over 20 designers and artists invited to lead workshops and create on site, based upon projects developed in the laboratory
- Nearly 10 events, exhibitions, educational and cultural exchanges organised with cultural institutions in Madagascar: Fondation H, Hakanto Contemporary, Tana Design Week, etc.

INTERVIEW WITH DOMI SANJI

Design is inherently social: it has always been a vector of change at the societal level. Ndao Hanavao embraces this definition and uses design as a means for progress.

How would you define Ndao Hanavao in three words?

‘Mahaolona’ can be translated as ‘human’ as well as ‘human dignity’: Ndao Hanavao allows young people who are professionally integrating to assert their dignity. Rather than being left to their own devices and difficult day-to-day realities, they access a structural framework, the pleasure of sharing a meal around a table, discussions on the need for personal hygiene... Furthermore, these apprentices become entrepreneurs in the same way as the students who graduate from prestigious universities.

‘Innovation’: in addition to promoting innovation, the project is itself innovative. Beyond traditional training focused on design techniques and practices, Ndao Hanavao assists beneficiaries in achieving autonomy, attested to by the apprentices’ company incubation at the end of the training. Each course takes into account the needs and struggles of each individual.

‘Fanilo’: a Malagasy term that means ‘spark’ and ‘guide’ and ‘torch-bearer’. Ndao Hanavao is like a spark that reactivates the apprentices’ creativity and imagination.

How does the project address the problems faced by the Malagasy population and ecosystem?

In a country where more than 80% of the population lives below the poverty line, and where biodiversity is diminishing each day, the project brings together society, ecology

and economy with its alternative offering. Ndao Hanavao relies on Malagasy youth and uses a systemic approach towards empowerment: tackling environmental issues, developing innovative, longstanding and viable solutions, training underprivileged young people to be entrepreneurs, incubating their businesses so that they generate income... All these actions carried out by the project go beyond hand-outs and provide guidance towards autonomy. The project deconstructs stereotypes and transforms weaknesses into strengths: plastic waste and invasive algae become resources, young people from disadvantaged backgrounds become models of success, the *vita malagasy* (made in Madagascar) reaches for excellence.

How can social design training create stakes for the future?

Design is inherently social: it has always been a vector of change at the societal level. Ndao Hanavao embraces this definition and uses design as a means for progress. It begets pioneers who create value from plastic waste and invasive algae. Although not all apprentices are destined to become designers, they acquire skills that will allow them to evolve in other fields. Furthermore, training in social design frees us from stereotypes of social category or gender. Shedding alarmist and dystopian discourses, we must prove our pragmatism while reinventing, reimagining and shaping the narrative we want for the future.

Domi Sanji is a multidisciplinary Malagasy designer and a doctoral student specialised in design and revitalisation of cultural heritage. In 2023, he founded the Johary Constellation collective, which carries out Tana Design Week and oversees the Ary Raha Institute (the first Malagasy higher education school of design and excellence in crafts). Alongside these, he has been training and mentoring since 2023 the beneficiaries of the Ndao Hanavao laboratory.

Domi Sanji has been Project Manager at Ndao Hanavao since 2023. He coordinates and supervises all the laboratory's activities, and sets up and runs weekly training courses for the project's beneficiaries, using a participatory teaching approach combining theory and practice.

The training courses run by Domi Sanji and other contributors provide the beneficiaries with knowledge covering crafts, ecology, art and design, French, entrepreneurship and more. This tailor-made program enables them to develop their creative abilities and gives them the means to emancipate themselves.

Multidisciplinary designer and doctoral student (specialised in design and revitalisation of cultural heritage), Domi Sanji has a research- and creation-based practice. His work combines ecological, historical, political, cultural and social parameters and challenges. An adventurous designer at ease on the terrain, he was a consultant for UNESCO as part of a development project for craftswomen of the World Heritage-listed Tsingy de Bemaraha National Park. Involved in the Civic City Institute with Ruedi and Vera Baur, his work has been the subject of exhibitions and collective publications (Centre Pompidou, Porte Dorée, CNAM). In addition, he spearheaded the Johary Constellation collective, which carries out several projects including Tana Design Week (the first and only design festival in Madagascar) and the Ary Raha Institute (the first Malagasy

higher education school of design and excellence in crafts). The pedagogy of this school is currently being implemented at the University of Antananarivo and at the Ndao Hanavao laboratory, which he's coordinated since 2023.



*Design as a vector of change
at the societal level.*



**OPEN STUDIOS BY DESIGNERS
ALEXANDRE ECHASSERIAU
AND SAMUEL TOMATIS**

Samuel Tomatis further developed his process for collecting and transforming invasive algae between the island of Sainte-Marie and Antananarivo, training 12 beneficiaries of the Ndao Hanavao project in the manufacture of paper and packaging from this plant waste. These were presented during a presentation of his work at the Ndao Hanavao laboratory in October 2024.

Alexandre Echassieriau, for his part, continued to develop his techniques for transforming plastic waste into functional and concrete products that can be mass-produced and adapted to local needs, resources and the economy. The results of his research, conducted with five beneficiaries of Ndao Hanavao, were presented at the Ndao Hanavao laboratory in March 2024.

**ARTISTIC COLLABORATION
WITH DOMI SANJI**

In 2024, Ndao Hanavao invited designer Domi Sanji to lead a ceramics workshop. He brought together plastic and earth, recycling and ceramics, reflection and creation, all while promoting Malagasy cultural heritage.

EXHIBITION BY ARTIST BENJAMIN

**LOYAUTÉ AT HAKANTO
CONTEMPORARY**

Rubis Mécénat and Hakanto Contemporary presented from November 23, 2024 to March 2, 2025 in Antananarivo an exhibition by Benjamin Loyauté, conceived as a deep immersion into the artist's universe, nourished by his creative experiences carried out through the Ndao Hanavao project.

Curated by Rina Ralay-Ranaivo, with Bako Rasoarifetra as a scientific advisor, the exhibition *FOUR SEASONS* aesthetically explored the effects of climate change on Madagascar.

In *FOUR SEASONS*, the artist highlighted ancestral Malagasy practices, especially tied to the pearl: a symbolic object that he integrates into his artistic reflection. Through videos, installations, and sculptures, the artist examines the role of art as a vector for balance in a changing world. He revisits the four seasons in conjunction with Malagasy realities to create a dialogue between tradition and modernity, nature and technology.

*‘Design is inherently social:
it has always been a vector of change
at the societal level.
Ndao Hanavao embraces
this definition and uses design
as a means for progress.’*

Domi Sanji, designer and Ndao Hanavao Project Manager





EXPANDING SUPPORT FOR ARTISTS

Eager to support artists in the promotion and dissemination of their work, Rubis Mécénat extends its reach by acquiring artworks, publishing artist books, and producing videos.

COLLECTION

Rubis Mécénat acquires artworks from artists accompanied by the fund in order to support contemporary creation.

ARTIST BOOKS

To promote and disseminate contemporary creation, Rubis Mécénat works with artists and independent publishers to edit books on the projects supported by the fund.

ART(ist) VIDEO SERIES

The ART(ist) series, directed by Alexander Murphy and produced by Rubis Mécénat, profiles the artists supported by the fund by showcasing the worlds and cultures specific to each individual.

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