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ENDOWMENT FUND
FOR COMMITTED
ARTISTIC AND
SOCIAL PROJECTS

20

25



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

TRANSMISSION

SUPPORT

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 artists, 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 2025

Rubis Mécénat continued to champion emerging artists through the fifth edition of its Prize with Beaux-Arts de Paris. This collaboration paired fifth-year student Liselor Perez with guest curator Julia Marchand to create a unique installation in Saint-Eustache church, which was presented in the fall.

With this same objective, the fund partnered with La Station Culturelle, a major cultural player in Martinique, and the art fair *un*Represented in Paris to launch a grant supporting contemporary French Caribbean and Amazonian artists without gallery representation. The winner of this inaugural edition was Martinican artist Jordan Beal, who presented his series *Corrosion* in Paris in April.

Furthermore, Rubis Mécénat reestablished its support for the Young Creation Workshop led by the Ateliers Médicis and the Centre Pompidou as part of the *Cinéma-thèque idéale des banlieues du monde*, which provided six young artists and filmmakers with mentorships to develop their film projects. For its third edition, the associated Young Creation Grant was awarded to director Josza Anjembe.

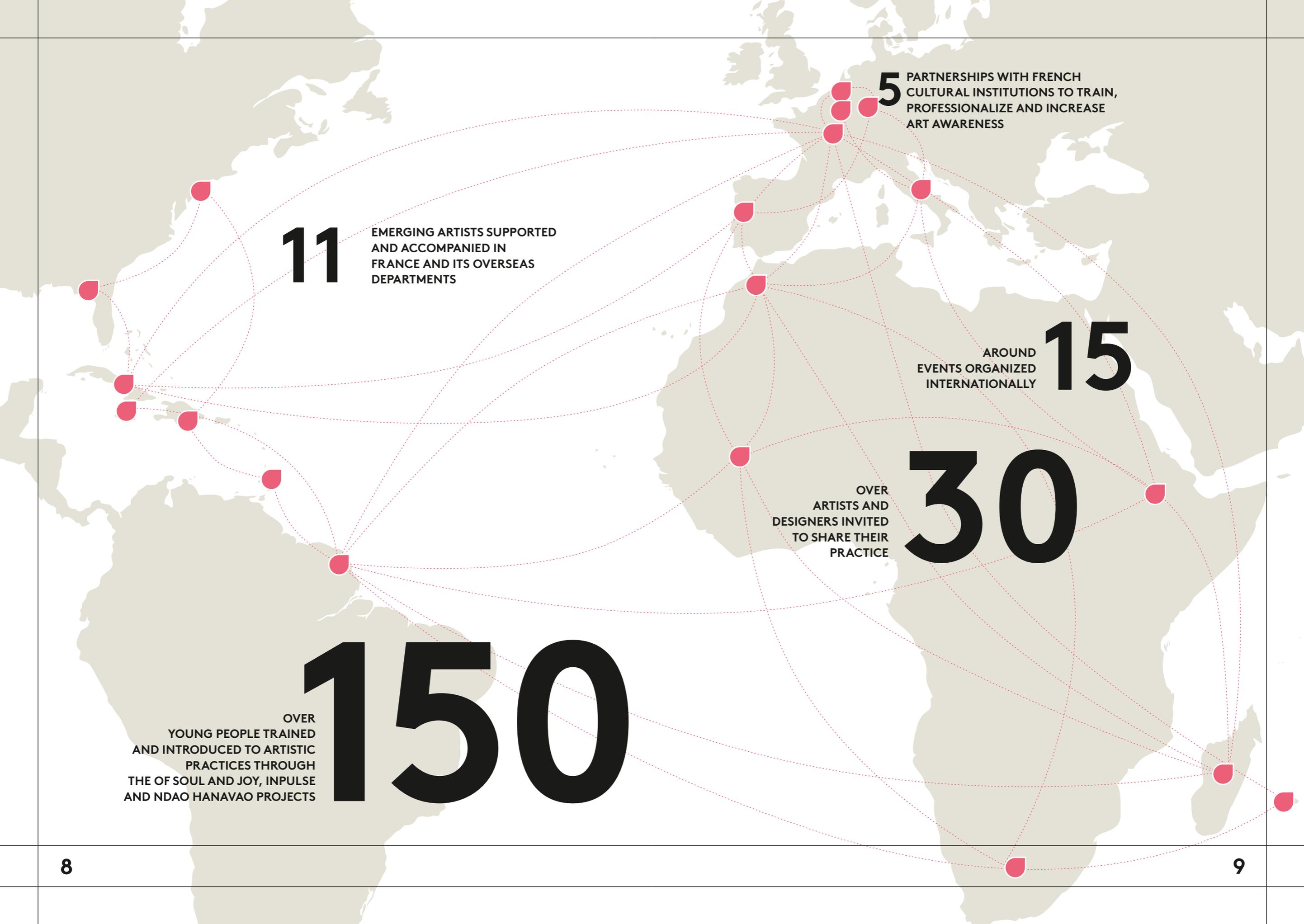
This commitment to championing emerging creation is reinforced by actively raising awareness around artistic practices. This is evidenced by the fund's support for La Fabrique du Regard, the BAL's image education programme, for the third consecutive year, as well as the launch of a new partnership with the association Thanks for Nothing, in the context of co-creation solidarity workshops which are intended for remote audiences and centred around developing work with artists invited by the fund, this year Benjamin Loyauté and Fanny Allié.

Internationally, Rubis Mécénat's artistic and cultural education projects have celebrated numerous milestones, including the fifth edition of the Of Soul and Joy photography festival in the Thokoza township of Joannesburg in South Africa. Launched in 2013, this event, open to all, celebrates the creativity and dynamism of the photographers involved in the Of Soul and Joy project, initiated by Rubis Mécénat in 2012, and the local art scene. Further, it raises awareness around art and culture within the Thokoza community.

In Madagascar, over five years of research and experimentation with plastic and plant waste—conducted with local and international artists and designers—culminated in an exhibition of the Ndao Hanavao project during Antananarivo's Tana Design Week in the summer of 2025.

SUMMARY

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5 PARTNERSHIPS WITH FRENCH CULTURAL INSTITUTIONS TO TRAIN, PROFESSIONALIZE AND INCREASE ART AWARENESS

11 EMERGING ARTISTS SUPPORTED AND ACCOMPANIED IN FRANCE AND ITS OVERSEAS DEPARTMENTS

AROUND **15** EVENTS ORGANIZED INTERNATIONALLY

OVER **30** ARTISTS AND DESIGNERS INVITED TO SHARE THEIR PRACTICE

OVER **1500** YOUNG PEOPLE TRAINED AND INTRODUCED TO ARTISTIC PRACTICES THROUGH THE OF SOUL AND JOY, INPULSE AND NDAO HANAVAO PROJECTS

HIGHLIGHTS

Acting as a springboard for young French artists

With the 5th edition of the Rubis Mécénat Prize, in partnership with Beaux-Arts de Paris

Since 2021, Rubis Mécénat has been supporting a student from Beaux-Arts de Paris with its Prize, accompanying them in the creation of a unique installation within Saint-Eustache church in Paris. The 2025 winner, Liselor Perez, received critical guidance from Julia Marchand, guest curator for this edition, as well as production assistance.

‘The fruitful dialogue with the striking Parisian edifice is at the heart of the project launched by the Rubis Mécénat endowment fund. Over the past five years, in partnership with Beaux-Arts de Paris, the winners of this annual prize have engaged with the structure in a wide variety of ways...’

MMatthieu Jacquet, ‘Liselor Perez’s dolls go to church for the Rubis Mécénat Prize’, Numéro, 16 October 2025



Spotlighting the dynamism of the contemporary Caribbean and Amazonian art scene

With the launch of a new grant to support artistic creation in partnership with La Station Culturelle and the art fair unRepresented by a pp roche

In 2025, Rubis Mécénat partnered with La Station Culturelle, a major cultural player in Martinique, and the salon unRepresented to create a grant to support contemporary French Caribbean and Amazonian artists without gallery representation. The production, dissemination and mobility grant allows an artist living and working in Martinique, Guadeloupe or French Guiana to present new work at unRepresented in Paris, and to benefit from tailor-made professional networking to develop their artistic career. The 2025 winner, Jordan Beal, presented his photographic series *Corrosion* at unRepresented from April 4 to 6, 2025.

‘Jordan Beal’s work has gained new momentum thanks to this production grant, which contributes to his visibility in France. It’s a perfect choice for this initiative, which aims to highlight the dynamism of the contemporary Caribbean and Amazonian art scene, while also underscoring the inequalities related to the visibility and mobility of artists from these regions.’

‘Who is Jordan Beal? The artist challenging the photographic image and exhibiting at unRepresented’, The Steidz, 31 March 2025

Rethinking the potential of waste in Madagascar

With the exhibition *Matter(s) of Possibilities* presented by Ndao Hanavao in Antananarivo

Ndao Hanavao, an innovation and training laboratory focused on social design, created by Rubis Mécénat in 2018, participated in the third edition of Tana Design Week. From 28 June to 9 August, 2025 at the Cité des Cultures in Antananarivo. *Matter(s) of Possibilities* was a charged, manifesto-like group exhibition conceived by Benjamin Loyauté, design curator of the Ndao Hanavao project.

Matter(s) of Possibilities presented the research and work conducted at the laboratory, highlighting the valorisation of plastic waste and plant waste overseen by French designers Alexandre Echassierau

and Samuel Tomatis. Also presented: creations by local and international artists and designers, such as Laureline Galliot and Richianny Ratovo.

Designed as a visual and documentary narrative, the exhibition explored the cycle of materials, from their raw and unstable state to their transformation into reinvented resources.

‘With the exhibition Matter(s) of Possibilities, Ndao Hanavao consolidated its role as a key player in this movement, offering a concrete and visionary example of how design can serve as both a tool and a testimonial.’

Eirina Iliia, ‘Social design lab Ndao Hanavao rethinks discarded plastic matter at Tana Design Week’, Designboom, June 2025



Providing Jamaican youth with opportunities for artistic and personal development

Through the solidarity art workshop led by InPulse at the National Gallery, in partnership with United for Jamaica on the impact of Hurricane Melissa

As part of the *One Nation, New Symbols* exhibition at the National Gallery of Jamaica, the InPulse social and artistic mentoring program—created by Rubis Mécénat in 2015—offered a solidarity art workshop for young beneficiaries of the United

for Jamaica association from the Rockfort community in Kingston. The workshop was led by artist and InPulse project manager Camille Chedda, in collaboration with artist and project assistant Jordan Harrison.

During this workshop, participants addressed the impact of Hurricane Melissa on Jamaica and imagined new symbols of resilience and strength. By combining motifs from the exhibition with forms resulting from the aftermath of the storm, they created a personal artwork that contributes to the evolving visual narrative of Jamaica, celebrating its capacity to rebuild and thrive.



SUPPORTING CONTEMPORARY CREATION

CREATION & SUPPORT

Since its inception, Rubis Mécénat has been committed to highlighting contemporary creation —both exacting and democratic— by providing production assistance to emerging artists to create new work. The resulting artworks are exhibited in France, in partnership with 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 emerging artists through several professionalisation and awareness-raising programmes.

Thus, the Rubis Mécénat Prize, which launched in 2021 in partnership with the Beaux-Arts de Paris, provides a student from the school with production assistance and curatorial guidance for the creation of an original artwork within Saint-Eustache church in Paris.

Rubis Mécénat has also provided assistance since 2023 for the Young Creation Workshop, developed by the Ateliers Médicis. This workshop is aimed at young artists and filmmakers working on a film or audiovisual project. Furthermore, Rubis Mécénat annually awards funds to a workshop participant for their project development, through the Ateliers Médicis and Rubis Mécénat Young Creation Grant.

Since 2024, the fund has continued its work by supporting La Fabrique du Regard, the educational hub of Le BAL, which aims to train young people in and through visual media, empowering them to become active participants in shaping their own gaze.

In 2025, Rubis Mécénat partnered with La Station Culturelle and the art fair *unRepresented* by a pp roche to create a grant to support French Caribbean and Amazonian contemporary creation and established a new partnership with the association Thanks for Nothing, offering co-creation workshops for underserved communities, centred around the creation of a work made by artists invited by the fund.

1 new grant to support French Caribbean and Amazonian contemporary creation

24 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.

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

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

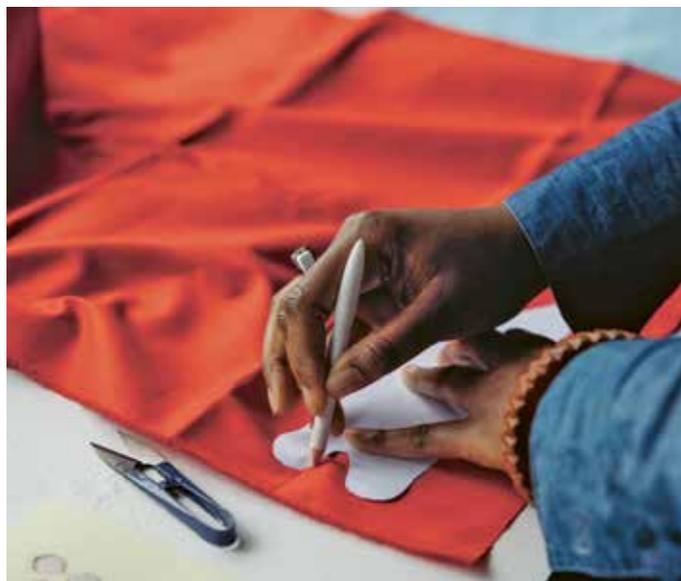
3 of these artists received the Young Creation Grant of the Ateliers Médicis and Rubis Mécénat to carry out a project

2025

FORTY-SEVENTH SAMSARA **Yemi Awosile**

Frac Grand Large, Dunkirk, France
06.2023 — 02.2026

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 until January 2026.



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: Liselor Perez
Curated by Julia Marchand

Saint-Eustache church
Paris, France
02.10 — 30.11.2025

In addition to 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 2025 winner, Liselor Perez, received critical support from Julia Marchand, guest curator for this edition, as well as production support.

With *Cent Sommeils*, Liselor Perez inhabited various places throughout the church, presenting a group of puppets scattered in the main nave and the side chapels. Inspired by the inner silence and the venue itself—which the artist frequented often during her research phase— Liselor Perez drew mysterious silhouettes that seem to emerge from the edifice itself. By imagining a ‘church keeper’ reminiscent of the pillar against which he is leaning — or a puppet/being balanced in one of the chapels, with a stained-glass face, the artist connects the work to its environment, absorbing the surrounding motifs to cover it with adornment. Between poetry and science-fiction, the works initiate a sensitive experience, an invitation to dream, where the puppet is no longer a simple plaything, but the embodied framework within which to question the meaning of ‘being’ and ‘other’.

Liselor Perez was born in 1999 in Montélimar. After studying art in Lyon, she joined the Villa Arson in Nice, where her exploration of textiles and bodily silhouettes began. She graduated from Beaux-Arts de Paris in 2025 and is developing a practice that combines sculpture, performance, and installation. Her work explores domestic and intimate spaces tinged with irony and fantasy. Through sculptural bodies and dreamlike worlds, Liselor Perez revisits the memory inherent in familiar objects and souvenirs, mixing the gentle and the bitter. Her feminist and queer approach questions personal and collective histories by playing with the absurd and with vulnerability.

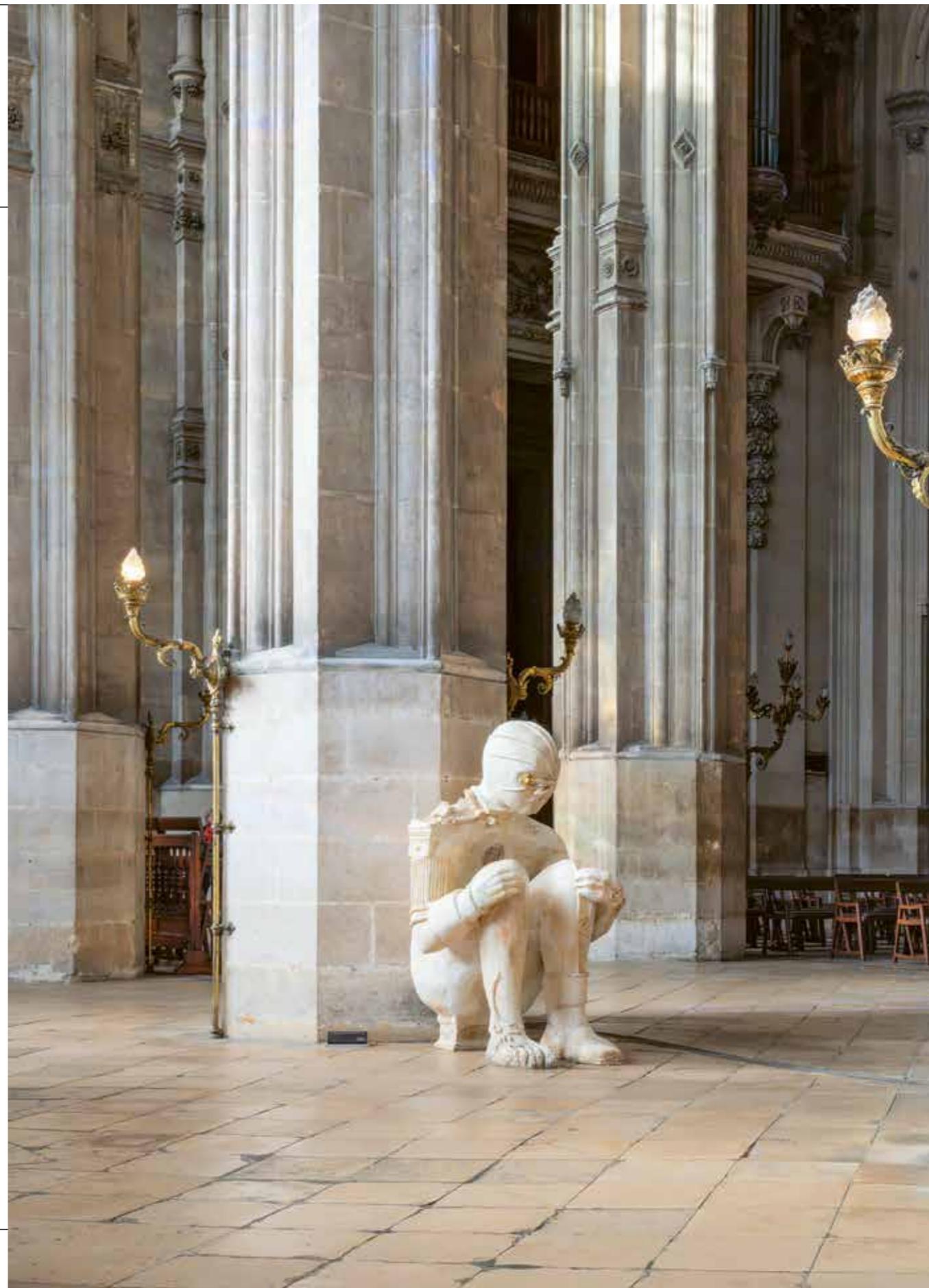
She participated in the group exhibitions *Chère Melpomène* and *Crush* at the Beaux-Arts de Paris (2025), *Coller l’oreille au colimaçon* at the Frac Ile-de-France in Romainville (2024) and *The Cup of Water that Gives Itself to Thirst* at the Galerie Sans Titre (2023). In July 2025, she participated in the exhibition *La terre retombe au soleil* at the Centre d’art contemporain de Malakoff.

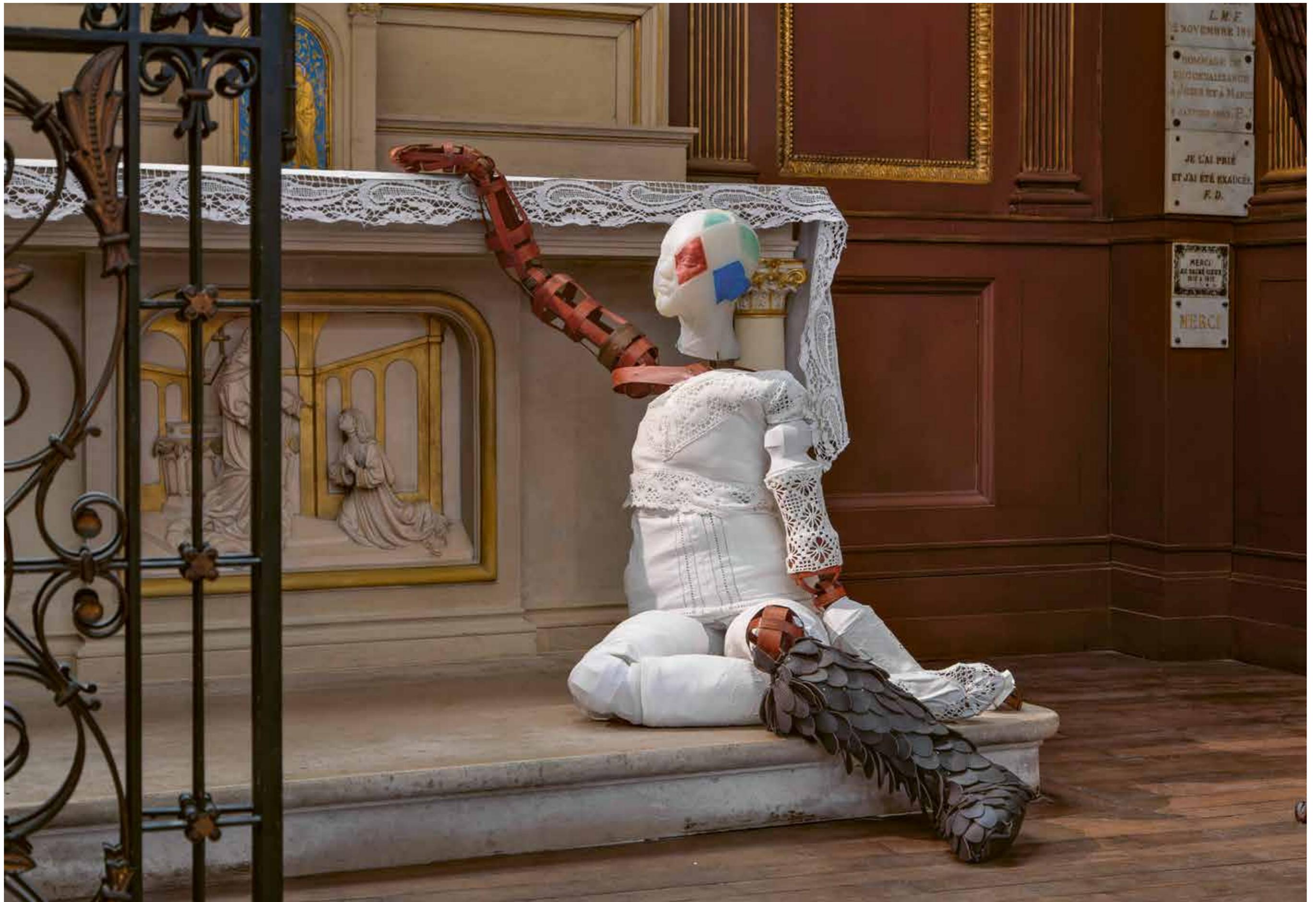
THE 2025 JURY MEMBERS

Jean-Baptiste de Beauvais, Director of Studies at the Beaux-Arts de Paris

Lorraine Gobin, Director of Rubis Mécénat
 Julia Marchand, guest curator

Françoise Paviot, gallerist and member of the Saint-Eustache church visual college
 Yves Trocheris, priest of Saint-Eustache





L.M.F.
LE NOVEMBRE 1911
• HONNORABLE M.
EUGÈNE GALLIARDI
A JESUS ET A MARIE
• L'ARTISTE ANGE P.
•
JE L'AI PRIS
ET J'AI ÉTÉ EXAUCÉ.
• F.D.

MERCI
AU SEIGNEUR
DE LA VIE
•
MERCI

GRANT FOR FRENCH CARIBBEAN AND AMAZONIAN CONTEMPORARY CREATION

With La Station Culturelle

Winner: Jordan Beal

**unRepresented salon
Paris, France
04 – 06.04.2025**

In 2025, Rubis Mécénat partnered with La Station Culturelle, a major cultural player in Martinique, and unRepresented by appr oc he to launch a grant for contemporary French Caribbean and Amazonian artists not represented by galleries.

The grant allows an artist living and working in Martinique, Guadeloupe or Guyana to benefit from a production, dissemination and mobility support to present new work at unRepresented in Paris as well as tailor-made professional networking to develop their artistic career.

The 2025 winner, Jordan Beal, works at the intersection of image and photography, reality and the capture of the imagination. His work blends techniques and substances, localized visions and collective abstractions. By deliberately damaging his negatives and prints with corrosive substances and fluids, particularly seawater, he seeks to break with the idea of a sovereign human subject in order to reveal the essence of the image. His work, rooted in his 'islandness,' explores the notions of horizon and relationship.

Jordan Beal was born in Martinique in 1991. Rooted in an experimental plastic expertise and influenced by his practice of musical composition, the artist manipulates the photographic negative –through submersion, chemical reaction, burial, double exposure or direct cutting– to reveal its tangible and poetic nature. Creating new ways of looking at the world, his works explore the past and present, taking a free and powerful look at the concepts of nature and territory.

He has taken part in many group exhibitions in the Caribbean, and his work has been featured in monographic exhibitions such as *Pour faire le portrait d'une fleur*, at Tropiques Atrium (2022) or *Non-Lieux*, at Patio 19 (Martinique, 2021). In 2023, he exhibited at the Biennale des Rencontres Photographiques de Guyane. In January 2025, his *Linéament* series was presented at Le Hangar (Brussels) in the *Almagine* exhibition curated by Michel Poivert.

In 2026, he is selected for the Louis Roderer Foundation Discovery Award and is exhibited at the Rencontres d'Arles.

This production and dissemination grant aims to promote the dynamism of contemporary Caribbean and Amazonian creation in France, while addressing inequalities linked to the visibility and mobility of artists from these territories.



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

With the Ateliers Médicis

**Paris, France
02 – 04.2025**

**Public presentation at the BnF
in November 2025**

For the third consecutive year, Rubis Mécénat is renewing its support for the Young Creation workshop led by the Ateliers Médicis and the Centre Pompidou as part of La Cinémathèque idéale des banlieues du monde, with the support of the Centre National du Cinéma.

In 2025, young artists and filmmakers Mehdi Anede, Josza Anjembe, Sarah Bouzi, Caroline Déodat, Elijah Ndoumbe and Abigaïl Nkaly were mentored by director, artist and visual anthropologist Verena Pavel to develop their film projects. This edition focused on the theme of images as evidence/evidence through images. Participants benefited from three three-day sessions of collective and individual work with associated artists and filmmakers and invited professionals.

**YOUNG CREATION GRANT
ATELIERS MÉDICIS
AND RUBIS MÉCÉNAT**

Winner: Josza Anjembe

Following the workshop, a grant is awarded to one of the filmmakers to facilitate the development of one of their project.

In 2025, the Young Creation Grant was awarded to Josza Anjembe for her film project, 'La princesse, la Mangôn, et le retour du refoulé' (The Princess, the Mangôn, and the Return of the Repressed), an intimate portrait of her mother compounded by reflections on lineage and spirituality. Josza Anjembe's work blends documentary and fiction, driven by themes of memory, transmission, and the search for identity. She initially worked as a journalist before becoming a film director.

**THE 2025
JURY MEMBERS**
Cathy Bouvard,
Director of
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



'ARTWORKS FOR SOLIDARITY' WORKSHOPS

With Thanks For Nothing

Guest artists:

Fanny Allié and Benjamin Loyauté

Paris, France

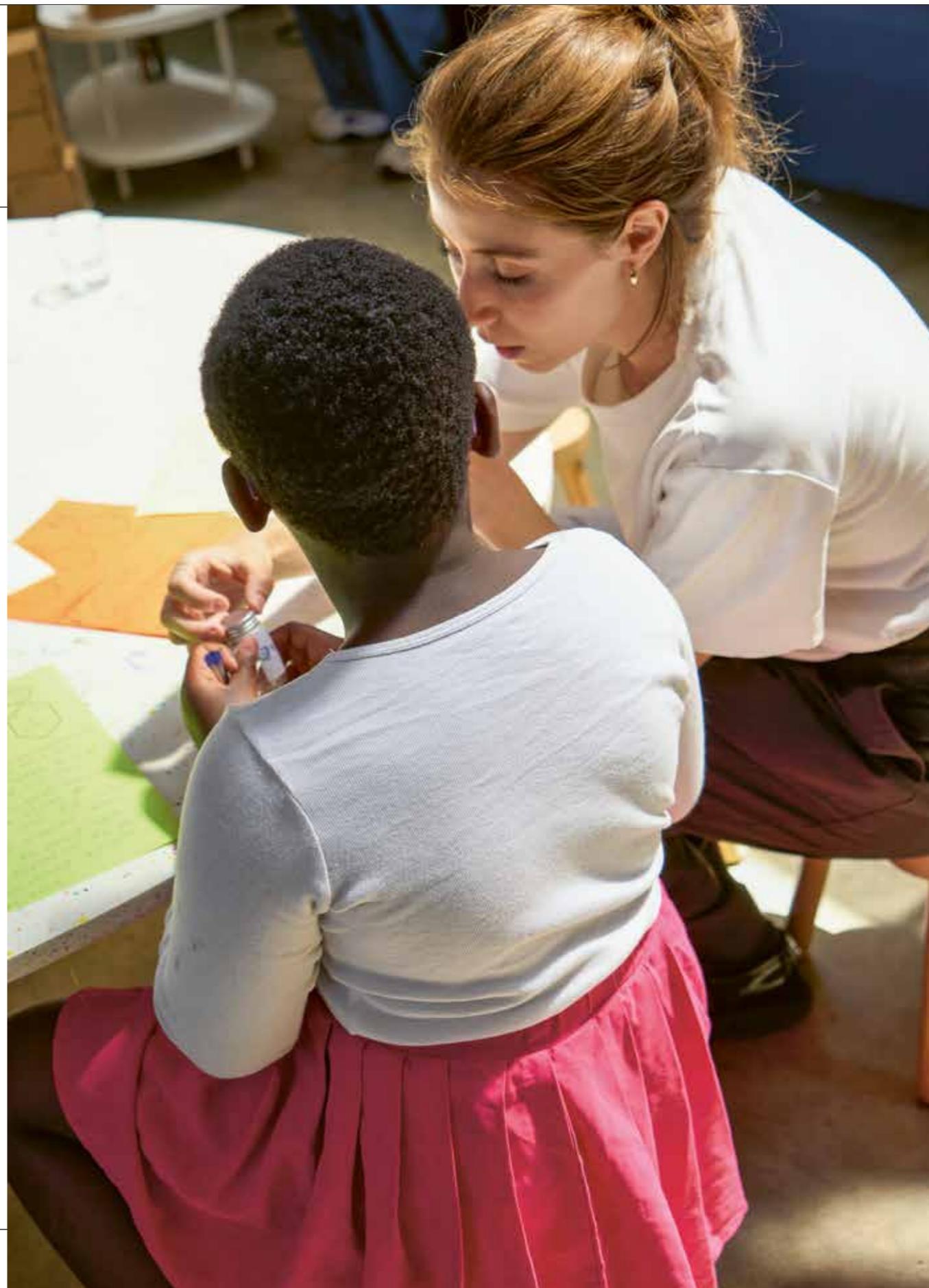
18.04 & 10.07.2025

In 2025, Rubis Mécénat is partnering with the nonprofit Thanks for Nothing and inviting French artists Fanny Allié and Benjamin Loyauté to participate in the 'Artworks for Solidarity' programme, developed by Thanks for Nothing since 2019.

These co-creation workshops are intended for audiences with little access to culture. They centre around the creation of an artist's work using art as a tool to raise awareness, bring people together, and inspire. As part of a creative and humanist initiative, these workshops address environmental, social, and educational issues via creativity.

The workshop led by Fanny Allié at the Picasso Museum in April 2025 brought together 37 beneficiaries from the Marseille primary school (Paris 10th arrondissement), the La Pointe and La Puissance du Lien associations, and the Falret Foundation. The artist created a workshop centred around the human figure, inviting participants to use found and recycled textiles to create a collection of characters inspired by their interests and/or self-perceptions. The works created during this session were exhibited at the Musée Picasso, thus extending the project's reach beyond the workshop itself.

The workshop led by Benjamin Loyauté in July 2025 at the Palais de Tokyo brought together 50 participants, ages 6 to 50, from the Marseille primary school (located in the 10th arrondissement of Paris), the Falret Foundation, and the association La Puissance du Lien. The artist offered a workshop focused on the concept of the absurd, using it as a tool and a form of care and artistic expression. Participants were invited to imagine the fictional contents of bottles through the collective creation of a 'cadavre exquis'. They then designed and reinvented absurd labels for these repurposed bottles, playing with words, symbols, and narratives. At the end of the workshop, Benjamin Loyauté gave each participant an edition of one of his works.





**SUPPORT TO LA FABRIQUE DU REGARD
– LE FESTIVAL****LE BAL**
Paris, France
03 — 08.06.2025

In 2025, Rubis Mécénat renewed its support to LE BAL by accompanying the third 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.

La Fabrique du Regard trains young people in and through the visual arts and works in depth with young people in urban policy neighbourhoods, priority education networks and areas far from cultural and artistic facilities.

Since its start, 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.



DEVELOPING ARTISTIC & 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

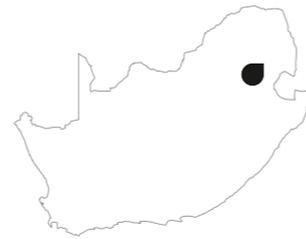
Over **50** events (exhibitions, festivals, residencies and cultural exchanges) organised in collaboration with cultural institutions: Magnum Photos, documenta, Fondation H, etc.

‘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
JOHANNESBOURG
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 received the Public Prize for the 2024 Discovery Award Louis Roeder Foundation and the Madame Figaro Prize 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

Partner: Easigas

KEY FIGURES

Over **500** 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 areas, townships)

Nearly **200** artists and art professionals invited to lead workshops and pass along their knowledge

Over **50** exhibitions, residencies, educational and cultural exchanges organised with cultural institutions in South Africa and abroad: Magnum Photos, Rencontres d’Arles, Rencontres de Bamako, etc.

5 festivals organized since 2016 in the township of Thokoza to raise awareness among local communities about photography and cultural actions around the project



FIFTH EDITION OF THE OF SOUL AND JOY PHOTOGRAPHY FESTIVAL IN THE TOWNSHIP OF THOKOZA

Of Soul and Joy celebrated its 13th anniversary and the fifth edition of its photography festival in Thokoza on October 18. On this occasion, photographers from the Of Soul and Joy project shared the rich, vibrant, and diverse stories of South Africa through their lenses. They presented projects from Soweto, and rural areas of KwaZulu-Natal and Limpopo, via screenings, exhibitions, and talks. The Of Soul and Joy festival is a gathering where project beneficiaries, local communities, and the wider artistic scene celebrate photography and its role in building collective memory and affirming future generations. In 2025, the festival brought together more than 500 people in Thokoza.

EXHIBITION OF SIX PHOTOGRAPHERS FROM THE OF SOUL AND JOY PROJECT AT THE A FOUNDATION IN BELGIUM

From 11 September to 21 December, the A Foundation—in partnership with Rubis Mécénat—hosted an exhibition curated by Emilie Demon, titled *What's the Word? Johannesburg!*

It presented the work of nine young South African photographers, six of whom were from the Of Soul and Joy programme: Sibusiso Bheka, Jabulani Dhlamini, Thembinkosi Hlatshwayo, Vuyo Mabheka, Xolani Ngubeni, and Zwelibanzi Zwane. In conjunction with the exhibition, a talk was held on 8 November in Paris as part of the PhotoSaintGermain festival. It featured photographer and Of Soul and Joy project manager Jabulani Dhlamini in conversation with curator Valérie Fougeirol.

OF SOUL AND JOY PHOTOGRAPHY WORKSHOP IN MOROCCO WITH THE SIDI BERNOUSSI ORPHANAGE

In May, the Of Soul and Joy project held a workshop with twenty children from the Sidi Bernoussi orphanage in Casablanca, Morocco. The workshop introduced them to photography through an immersive and creative training session led by South African photographer Jabulani Dhlamini and Moroccan photographers Marouane Beslem and Abdelhamid Belahmidi.

The workshop provided these vulnerable young people with the technical and creative tools to tell their stories and establish a visual dialogue between South Africa and Morocco.

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

Jabulani Dhlamini, photographer and Of Soul and Joy Project Manager



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 through visual arts

Founded: 2015

Project Manager: Camille Chedda, Jamaican artist

Partner: Rubis Energy Jamaica

KEY FIGURES

Nearly **100** beneficiaries

Solidarity artistic workshops led by guest artists

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.



SOLIDARITY ART WORKSHOP AT THE NATIONAL GALLERY WITH THE UNITED FOR JAMAICA ASSOCIATION

As part of the *One Nation, New Symbols* exhibition at the National Gallery of Jamaica, InPulse artist and project manager Camille Chedda—in collaboration with artist and project assistant Jordan Harrison—hosted a solidarity art workshop for young beneficiaries of the United for Jamaica association from the Rockfort community in Kingston.

During the workshop, participants addressed the impact of Hurricane Melissa on Jamaica and envisioned new symbols of resilience and strength. By combining motifs from the exhibition with forms created by the aftermath of the storm, they crafted personal artworks that contributed to the evolving visual narrative of Jamaica, celebrating its capacity to rebuild and thrive.

‘This programme aligns with InPulse’s mission since its creation; providing young people from vulnerable communities in Kingston with access to arts education programmes and opportunities for artistic and personal development.’

Camille Chedda, artist and InPulse Project Manager



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 synthetic fiber 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, Madagascan 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 transformed at the Ndao Hanavao laboratory
- Over **2,000** kg of invasive algae collected in partnership with the **association Cétamada**
- 1** socio-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.

TRANSFORMING WASTE, BUILDING A FUTURE

MODESTE RAFANOMEZANTSOA

Beneficiary of Ndao Hanavao since 2018 and co-founder of R'Art Plast, an eco-responsible company incubated by Ndao Hanavao

DOMI SANJI

Ndao Hanavao Project Manager

Domi Sanji (DS) : Prior to your experience at Ndao Hanavao, what journey led you there?

Modeste Rafanomezantsoa (MR): Before encountering the Ndao Hanavao project, I was fully immersed in an NGO, Manda. There, I learned different crafts: woodworking, metalworking, and working with aluminum. At that time, my ambition was to become a workshop manager. I often think about it with a smile, because today, it seems almost funny to me... But it gave me a direction, a path to follow.

DS: How did Alexandre Echasseriau's arrival reshape the prospects of the project for you?

MR: Before Alexandre arrived, we were working on the manufacture of Polyfloss wool. We focused our energy on recycling plastic waste into "wool" but the production cost was high and the process was long. The project with Alexandre was a real boost. I learned to look at things from a completely new perspective. Alexandre doesn't just show us how to do things, he pushes us to look at facing challenges differently, to design original solutions even when there are very present limitations. Each step of the process taught me the importance of flexibility and taking time to think before acting. This shift in perspective has transformed my entire way of approaching projects. Ever since, I focus on innovation and efficiency, without ever losing sight of concrete constraints, such as demoulding, for example. Alexandre taught us to anticipate things ahead of time, by designing suitable moulds to avoid problems during manufacturing.

DS: How do you view this experience? Which aspects

of Alexandre Echasseriau's project made the biggest impression on you and enriched you the most?

MR: Without hesitation, the techniques and manufacturing methods that Alexandre taught us were a breath of fresh air. I learned to look at things from a completely new angle. Alexandre doesn't just show us how to do things, he pushes us to look at challenges differently, to come up with original solutions even when there are constraints. Each step of the process taught me the importance of flexibility and taking the time to think before acting. This change in perspective has transformed the way I approach projects. Now, I focus on innovation and efficiency, without ever losing sight of practical constraints, such as demoulding, for example. Alexandre taught us to anticipate these constraints in advance by designing suitable moulds to avoid problems during manufacturing.

DS: What specific skills were you able to develop as part of the project with Alexandre Echasseriau?

MR: Making moulds is one of the key skills I learned thanks to Alexandre. I learned how to design moulds that are perfectly suited to recycled plastic, taking into account shapes, textures, and technical imperatives. But beyond the technical side, this project transformed my vision of the world. I no longer look at an object the same way I used to: I constantly question its fabrication, the materials used, the processes applied. It's as if I've developed a sixth sense, a perpetual curiosity for everyday objects and their design.

DS: Which of the techniques has influenced your perception of recycling? Which seems the most applicable within Ndao Hanavao?

MR: Moulding, injection, and thermocompression. These are truly powerful techniques. Most importantly, they fit perfectly with what we do here.

DS: In 2020, five of you co-founded the company R'Art Plast, which is incubated at Ndao Hanavao. How are the recycling techniques taught by Alexandre Echasseriau translated into practice within your company? Have you transposed them into other projects or initiatives specific to R'Art Plast?

MR: We've integrated them into several projects for our clientele. These methods have enabled us to better handle their expectations, to offer custom solutions and

improve the quality of our creations. It has led to the creation of original objects such as tiles, phone chain necklaces, and custom designs for an artist. These experiments expand our range of possibilities while highlighting the technical potential of recycled plastic. They also strengthen our identity, our creative signature. Thanks to all this, we offer objects that are at once unique, functional and sustainable.

DS: Which obstacles did you face during these experiments and how did you manage to overcome them?

MR: The biggest challenge was making the moulds. Here in Madagascar, we don't have the ideal milling machine. We tried collaborating with the aluminum smelters of Ambatolampy: it was a first step, but the results



lacked precision. Finally, we found a workshop specialising in laser-cutting flat sheet metal. This is what really allowed us to make progress.

DS: How did this project led by Alexandre Echasseriau contribute to the commercial growth of your company R'Art Plast?

MR: The project with Alexandre Echasseriau, which took place within our Ndao Hanavao incubator, really helped us more clearly structure our commercial offerings. The techniques that we learned made it possible to create new, more diversified ranges of recycled products with better finishes. We gained autonomy in manufacturing, which reduced our costs and improved our response time. This support also strengthened our ability to personalise orders ourselves. All of this makes us more competitive on the market and more aligned with the expectations of today's clientele.

DS: Have you had the opportunity to collaborate with other local designers or artisans since this project? If so, what were the advantages of these collaborations?

MR: Yes, we've been fortunate enough to collaborate with organisations like the Fondation H, as well as designers and architects like Coco Masombika and Quentin Huet. These collaborations have increased our visibility, enabled us to sell our creations... and allowed us to integrate within a network, both locally and internationally.

DS: How do you see your future, and that of your company, following this project?

MR: What I'd really like to emphasise is that R'Art Plast isn't just a company, it's a story... A story of young people who, through the support of Ndao Hanavao, gambled by transforming waste into a source of hope, obstacles into springboards, and their dreams into reality. Each object made from our own hands carries a part of us, of our experiences, of our work. R'Art Plast is a family. This family continues to formulate its path, step by step. I invite people to follow this adventure, because it might just inspire you to start your own.

'This project transformed my vision of the world'

Modeste Rafanomezantsoa, beneficiary of Ndao Hanavao and co-founder of R'Art Plast





EXHIBITION BY THE NDAO HANAVAO PROJECT AT TANA DESIGN WEEK IN MADAGASCAR

Ndao Hanavao participated in the third edition of Tana Design Week, held from 28 June to 9 August, 2025, at the Cité des Cultures in Antananarivo with *Matter(s) of Possibilities*, a charged, manifesto-like group exhibition conceived by Benjamin Loyauté, design curator of the Ndao Hanavao project.

Matter(s) of Possibilities presented the research and work conducted in the laboratory on the valorisation of plastic waste and plant waste, overseen by French designers Alexandre Echassériau and Samuel Tomatis. Also showcased were creations by local and international artists and designers, such as Laureline Galliot and Richianny Ratovo. The exhibition celebrated this laboratory for experimentation, where what is discarded finds new uses: a fertile space for rethinking our materials and shaping the world of tomorrow.

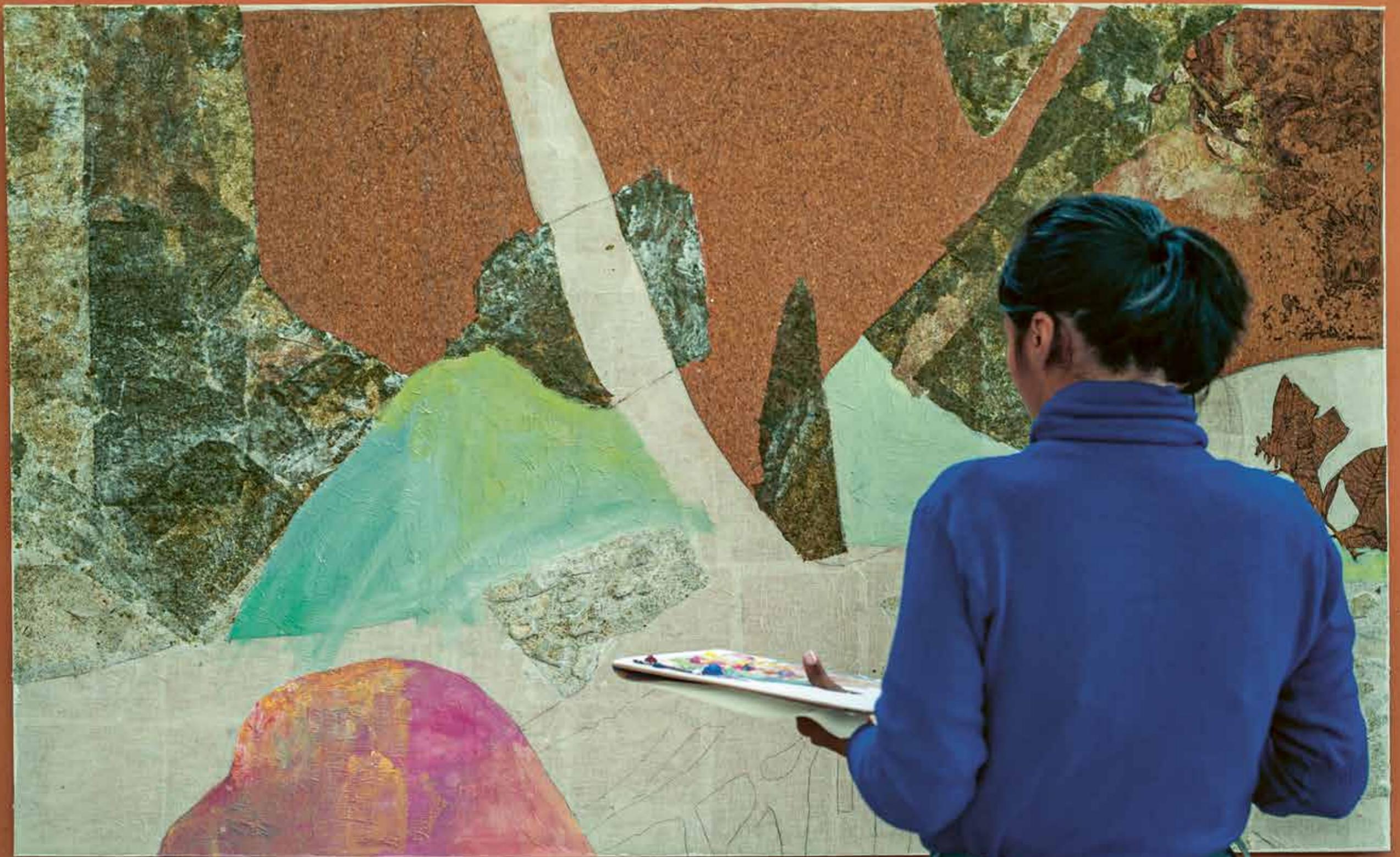
Conceived as a visual and documentary narrative, the exhibition explored the cycle of materials, from their raw and unstable state to their transformation into reinvented resources.

COLLABORATION WITH ARTIST RICHIANNY RATOVO

Between April and May, Malagasy artist Richianny Ratovo led an artistic workshop with ten beneficiaries of the Ndao Hanavao project. Working with seaweed paper produced at the Ndao Hanavao laboratory, according to a process set up with designer Samuel Tomatis, Richianny Ratovo introduced the project's beneficiaries to various artistic practices such as collage, layering, marouflage, painting and engraving, while exploring the creative possibilities of this innovative paper made from invasive seaweed. The workshop resulted in the creation of a collaborative artwork, exhibited at the *Matter(s) of Possibilities* exhibition organized by Ndao Hanavao in Antananarivo.

‘Within the Ndao Hanavao laboratory, a community of artisans, designers, and students tackle head on these surplus materials —used plastics, invasive plants— and transform them into biomaterials, sustainable objects, and technically viable, poetic objects.’

Benjamin Loyauté, Ndao Hanavao Design Curator





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.

Contact

— RUBIS MÉCÉNAT
ENDOWMENT FUND

46, rue Boissière
75116 Paris - France
Tel : +33 (0)1 44 17 95 95
info@rubismecenat.fr
Instagram: @rubismecenat
www.rubismecenat.fr

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