



IN CONTEXT

GHADA AMER (EGYPT/USA) **GHADA AMER/REZA FARKHONDEH** (EGYPT/IRAN/USA) **EL ANATSUI** (GHANA/
NIGERIA) **JOËL ANDRIANOMEARISOA** (MADAGASCAR/FRANCE) **KADER ATTIA** (FRANCE) **BILI BIDJOCKA**
(CAMEROON/FRANCE) **WILLEM BOSHOF** (SA) **CANDICE BREITZ** (SA/GERMANY) **LORIS CECCHINI** (ITALY)
MOUNIR FATMI (MOROCCO/FRANCE) **KENDELL GEERS** (SA/BELGIUM) **JENNY HOLZER** (USA)
WILLIAM KENTRIDGE (SA) **WILLIAM KENTRIDGE/GERHARD MARX** (SA) **THOMAS MULCAIRE** (SA/BRAZIL)
MICHELANGELO PISTOLETTO (ITALY) **PHILIPPE PARRENO/DOUGLAS GORDON** (FRANCE/USA/SCOTLAND)
ROBIN RHODE (SA/GERMANY) **YINKA SHONIBARE** (UK/NIGERIA) **MIKHAEL SUBOTZKY/PATRICK**
WATERHOUSE (SA/UK) **HANK WILLIS THOMAS** (USA) **MINNETTE VÁRI** (SA) **KARA WALKER** (USA)

GOODMAN GALLERY

JOËL ANDRIANOMEARISOA

(MADAGASCAR/FRANCE)

Très Cher

The Zim dollar is currently valued at twelve billion, six hundred and thirty-eight million, six hundred and ninety-nine thousand, one hundred and fifty-five dollars to the US dollar (or one billion, seven hundred and thirty-seven million, seven hundred and forty-three thousand, six hundred and sixty-eight dollars to the South African rand). So it requires a lot of paper to buy a loaf of bread in Harare. The Malagasy ariary is two thousand one hundred and forty to the US dollar.

More than ten years ago, Jean Loup Pivin remarked that Andrianomearisoa's

production and artistic attitude are beyond space and within his own time and could just as easily come from a New Yorker, a Carioca, a Kinshasan, or a Parisian. Without wanting to explain for the sake of explaining, one could think that this is a kind of proof that world urban culture is perhaps more constructed and real than we think, that human characters are so deep that no cultural specificity seems to be able to constrain them. (1)

Interestingly, *Très Cher* lends weight to this assessment, but at the same time, it seems particularly important that it is an artist with roots in Africa, the carved-up, commodified continent, who produces a work focused almost entirely on the iconography of money.

(1) 'Joël Andrianomearisoa: The War of the Senses' in *Revue Noire* no. 26 (1997).

Très Cher (detail)
2010
Collage with money
500 x 300 cm
Photo by Joël Andrianomearisoa

Overleaf:
Très Cher under construction in the artist's studio
Photo by Joël Andrianomearisoa



