

with
Saodat ISMAILOVA
Alexandre Khondji
Hélène YAMBA-Guimbi

Curator
Liberty Adrien

Fondation
d'entreprise
 Pernod
Ricard

Sorry Sun

Light usually reaches us first. Yet here, sound precedes sight. Brightness fades to shadow and movement slows down. In *Sorry Sun*, hidden structures rise to the surface, while flickering images appear and fade with shifting light. Nothing seems to travel in a straight line: time curves, bends and reverses. The exhibition moves in a loop, returning visitors to where they began.

The building sets the pace. The first room, with its glass façade opening onto the Foundation's Plaza, frames the city's restless speed beyond. It recalls the site's main function as a place designed for work rather than contemplation. This is where Alexandre Khondji presents *Triple Insert (2025)*: a series of horizontally set monitors placed low to the ground with black cables extending into narrow openings in the walls. Behind them, endoscopic cameras probe the edifice's cavities. The images on the screens are less spectacular than anatomical: cables, pipes and the skeleton of the site come into view as though the facility and the corporate activities it houses were under surveillance. By turning the backstage into his subject, Khondji seems to signal that the white cube is far from neutral, enabled by networks of power often kept out of sight.

Further on, toward the back of the room, a door opens into a darker space, cut off from the outside except for a single window overlooking Gare Saint-Lazare. Through the glass, the station unfolds like a miniature world: trains move along the tracks and tiny figures of commuters rush past. These scenes are set in relation to a series of sculptures by Héléne Yamba-Guimbi, arranged across the gallery. Pearls and photographs, lit by various lights along with their wires and fixtures, form part of the works. Mostly shot in Los Angeles and printed at reduced scale, the images capture traces of fallen dreams and broken promises inscribed in the urban landscape. Yamba-Guimbi invites an attention that lingers. In her works, details flicker into view and then vanish again with reflection, and perspective, alike spotlights that both shine and overwhelm.

Drifting through the space, a haunting soundscape fills the exhibition with ticking clocks, crackles and near-shamanic voices. These belong to Saodat Ismailova's *18,000 Worlds* (2023), screened in the next gallery. Weaving together scenes filmed by the artist in Central Asia with threads of history and fiction, the work moves between monumental Soviet architectures and sweeping landscapes. It recalls the 12th-century Persian philosopher and mystic Shihāb al-Dīn Yaḥyā al-Suhrawardī, who described our world as but one among 18,000 coexisting universes, a concept deeply rooted in Persian and Uzbek poetry and thought. Here, visionary ideas and the evolving meanings of the past resonate as Ismailova dissolves the boundaries of geography, reaching towards a pluriversal language of souvenirs and dreams.

Sorry Sun offers no promise of warmth. Rather, it evokes restless forces that both reveal and blind, nourish and burn. The works of Khondji, Yamba-Guimbi and Ismailova explore history, memory and space as unstable, layered terrains within complex, shifting landscapes.

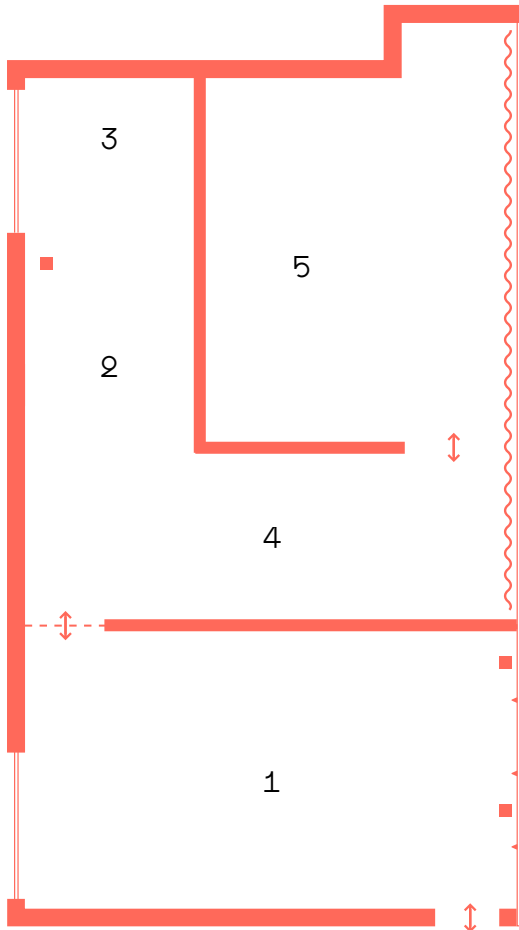
Published as part of the exhibition, a free publication aims to carry the conversation further. Edited together with Carina Bukuts, it features new essays by Yana Foqué, Yina Jiménez Suriel, and Vincent van Velsen on the work of the artists, alongside readings selected by artists Shilpa Gupta and Slavs and Tatars and writers Marouane Bakhti and Simone Lagrand that weave together voices from different generations and geographies.

Liberty Adrien
Curator of the exhibition

Le Nouveau Programme First edition

The exhibition *Sorry Sun* inaugurates the first edition of the Fondation Pernod Ricard's New Program. This initiative reaffirms the Foundation's commitment to supporting contemporary creation by offering artists lasting support, open to new forms and perspectives. Each edition is entrusted to a guest curator, who brings together three artists for a group exhibition conceived as a space for reflection and critical dialogue, and followed by personalized support. Beyond the exhibition, each artist benefits from a tailor-made project—whether a production, a residency, or a new presentation—developed in partnership with institutions in France and abroad. Finally, thanks to the historic partnership with the Centre Pompidou/MNAM, the artists' works enter the national collections through a donation from the Foundation.

1. **Alexandre Khondji, *Triple Insert*, 2025.** Endoscopic cameras, KVM consoles, variable dimensions. Courtesy of the artist.
2. **Hélène Yamba-Guimbi, *Hotspot (void version)*, 2025.** Acrylic sheets, electric cords, fixtures, glue, light bulbs, photographs, ring light, R7S light bulbs, saltwater pearls, thread, velvet, Wago interface modules, wood, 150×68×38 cm. Courtesy of the artist.
3. **Hélène Yamba-Guimbi, *Cecil Hotel (consumo)*, 2025.** Acrylic sheets, electric cords, fixtures, glue, heat sinks, light bulbs, mirror panel, photographs, R7S light bulbs, red velvet, thermal duct, thermal pads, Wago interface modules, wood, 150×68×38 cm. Courtesy of the artist.
4. **Hélène Yamba-Guimbi, *Foreign*, 2025.** Electric cords, fixtures, glue, latex, light bulbs, two Muji collection boxes, paper, photographs, Wago interface modules, 34×25×9 cm and 51×17×9 cm. Courtesy of the artist.
5. **Saodat Ismailova, *18 000 Worlds*, 2023.** Full HD video, 31'. Courtesy of the artist. This film was produced with the support of Eye Art & Film Prize.



Exhibition

16.09.25

→ 31.10.25

Informative tours

Wednesdays → noon

Saturdays → noon and 4 pm

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