

Free entrance

Tuesday → Saturday

11am → 7pm

Late-night opening hours on Wednesdays → 9pm

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Guided tours every Wednesday at 12:30pm and Saturday at 12:30pm and 4pm

Wednesday, September 7

Lecture-performance by Timothée Calame on the figure of the British artist Eduardo Paolozzi (1924–2005), with the participation of art historian Valérie Mavridorakis

Saturday, October 1st

Companionship event conceived by Fabiana Ex-Souza

Friday, October 21

23rd Pernod Ricard Foundation Prize Evening

Saturday, October 29

Finissage and conversation with the artists participating in *Horizones*

Catalogue
Conceived by Clément Dirié and graphic design studio Des Signes, the exhibition catalogue includes extensive conversations with the artists, a visual essay on Jean-Michel Sanejouand, the curator's logbook written between November 2021 and July 2022, as well as an interview between Clément Dirié and curator and art critic Julie Portier.

Horizones Logbook (Last Episode?)

“I began this logbook in November 2021¹ to relate the conception, the companionship (from the ‘Musterclasses’ to the Ciné-Club), the conversations, and the production of *Horizones*, the exhibition of the 23rd Pernod Ricard Foundation Prize. Intentionally narrative, this way of writing seemed to me the most appropriate to describe, over the months, my thoughts and experiences. 15 days before the opening, here is a new episode, the eighth, perhaps the last one? It is undoubtedly the one that will be the most read because this leaflet crystallizes nearly a year spent with Hélène Bertin, Timothée Calame, Fabiana Ex-Souza, Eva Nielsen, Benoît Piéron, Elsa Werth, and Jean-Michel Sanejouand, the +1 of the adventure.

To choose, to converse, to articulate, to hope. These four verbs have embodied *Horizones*, a portmanteau word to which I have become accustomed, a new term without theoretical pretension, a dynamic title fostering dialogue. By bringing together artistic practices that nothing, except their contemporaneity and the confidence I have in them, connects a priori, *Horizones* forms an organic landscape animated by the fertile encounter of singular aesthetics and an eclectic curiosity for the knowledge, emotions, and experiences lived and relayed by the artists.

To choose seven artists in whom I believe more and more each day, whether I have known them for more than ten years or less than a year. Each one will exhibit an ensemble distinctive of their current research, combining works already produced and new productions. To converse a lot, really a lot, for the enthusiasm of conversation—different with each artist—to remember that it is through words that commonality and desire come out. To articulate the practices within the exhibition, hoping that the works do not soliloquize but rather interweave their forms, auras, and obsessions. To hope that encounters between the audience and the artists' proposals will be fruitful, that the artists have forgotten, from time to time, that this is an exhibition-prize, that the real pleasure taken during these months of companionship and exhibition production is reflected in one way or another.

I don't really know what the audience expects, in 2022, from such an exhibition, such a text, such an artistic encounter. Should I enumerate the political and aesthetic issues tackled by these artists? Should I try a detailed report on artistic creation at the beginning of the 2020s? Should I decipher how the exhibited works respond to the vicissitudes of the current world or to former art practices? Maybe so... On the other hand, I know what this experience with Hélène, Timothée, Fabiana, Eva, Benoît, Elsa, and Jean-Michel has brought me: the certainty that art is key for action and imagination, the resolute desire to live with artworks, that art is what makes life definitively as interesting as art.”

Clément Dirié, August 22, 2022

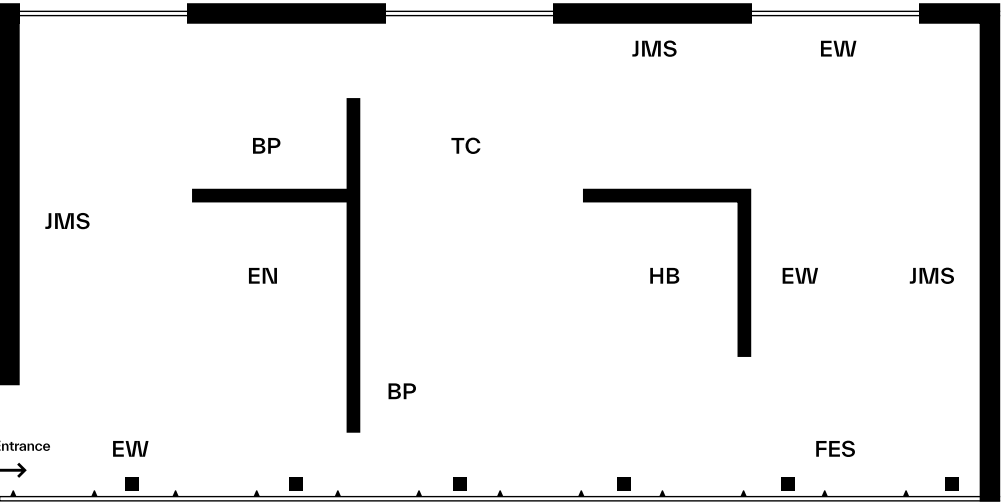
¹ The logbook kept by Clément Dirié between November 2021 and July 2022 can be found in the exhibition catalog.
² Thank you, Robert Filliou.

23rd Prize Pernod Ricard Foundation

Horizones

Exhibition
September 6 → October 29, 2022
Curator
Clément Dirié

Hélène Bertin
Timothée Calame
Fabiana Ex-Souza
Eva Nielsen
Benoît Piéron
Elsa Werth
+ Jean-Michel Sanejouand



On regarde toujours le même soleil, 2022
Installation, stoneware (wood firing), wood, fig, fire, water, dimensions variable. Courtesy of the artist

S.O.M.M.C.C. (IN VAGUE TERMS) 1, 2022
S.O.M.M.C.C. (IN VAGUE TERMS) 2, 2022
Each: Letraset on enameled metal public billboards, 120×190 cm
Micro Monument 1—Ecstasy in Austerity, 2022
Micro Monument 2—The Abstinent's Plenitude, 2022
Micro Monument 3—As Sober As Sublime, 2022
Each: retention tank, submersible pump, water, fiber cement planter, concrete, copper, PVC, 122×83×115 cm, 120×59×120 cm, 124×83×115 cm
Courtesy of the artist, and the galleries Edouard Montassut, Paris, and Weiss Falk, Basel/Zurich

Truths About Care, 2022. Installation, video, 15', and fabric pieces embroidered with various germinal seeds, dimensions variable. Courtesy of the artist

Scope XI, 2021. Oil, acrylic paint, ink, and organza silk on canvas, 180×125 cm
Chemical Milling (Nocturne I), 2021. Acrylic paint, ink, and silkscreen on black leather on canvas, 73×63 cm. Private Collection
Chemical Milling XIV, 2021. Acrylic paint, ink, and silkscreen on black leather on canvas, 75×65 cm. Private Collection
Scope X, 2021. Oil, acrylic paint, ink, and organza silk on canvas, 180×125 cm
The Cabin, 2017. Oil, acrylic paint, and silkscreen ink on canvas, 190×140 cm
Courtesy of the artist, and the galleries Jousse Entreprise, Paris, and The Pill, Istanbul

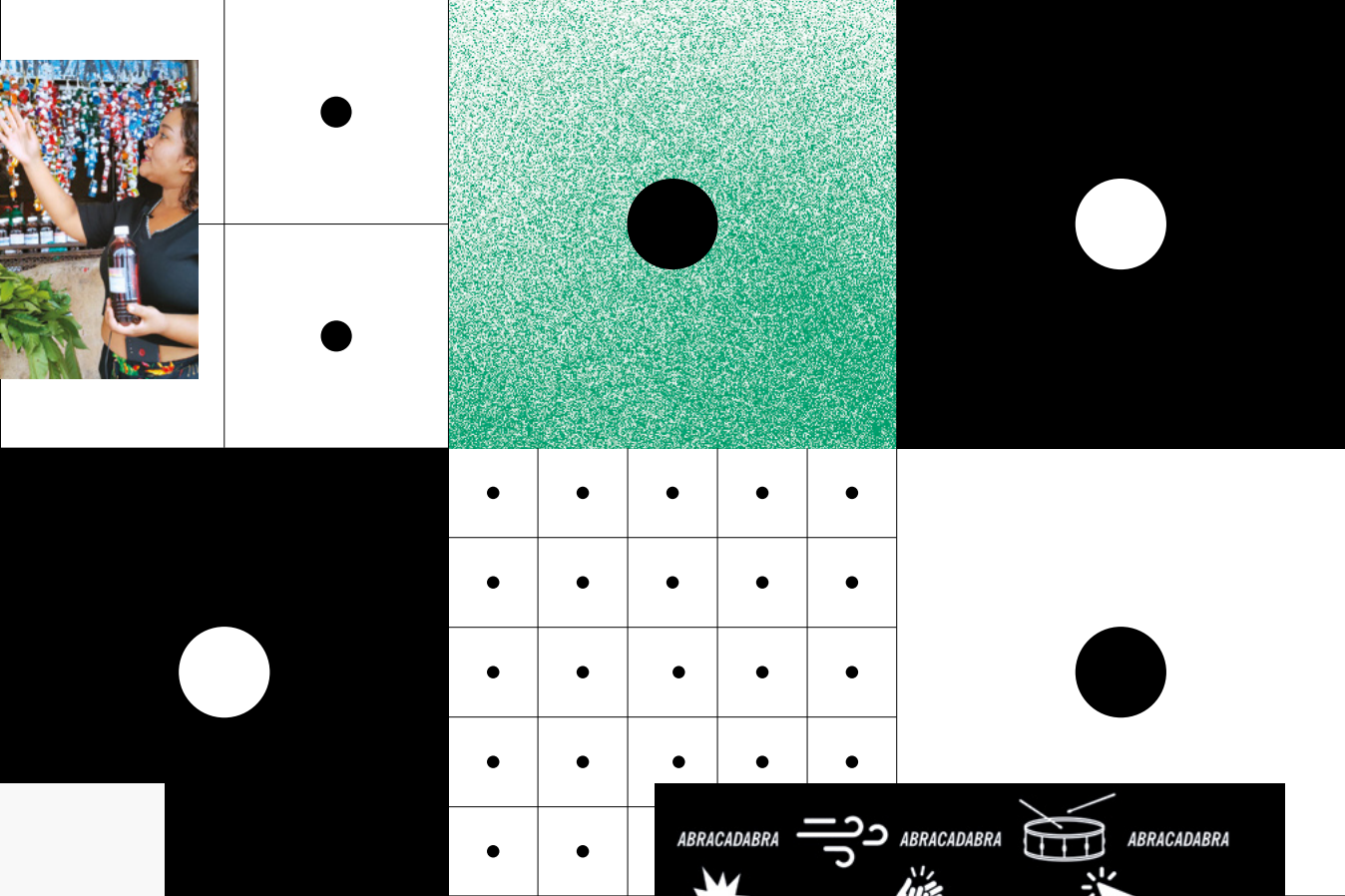
Paravent, 2022. Patchwork in discarded/recommercialized hospital linen, privacy screen, 155×183×40 cm
Monstera, 2022. Serum holder, plaster, bucket, vegetable tar, Monstera, horticultural lamp, psychopomp plushy made of patchwork of discarded/recommercialized hospital linen, 190×60×60 cm
Chamaedorea elegans, 2022. Serum holder, plaster, bucket, tar, Chamaedorea elegans, horticultural lamp, psychopomp plushy made of patchwork of discarded/recommercialized hospital linen, 190×50×60 cm

Petit prince, 2022. Serum holder, spray paint, plushy eyes, patchwork of discarded/recommercialized hospital linen (surgical sector), chain, geological map of the area between Dungeness and Sissinghurst (Kent, UK), elastic band attachment, embroidery drum, support sleeve, wooden articulated hand, nail polish, and false nails, 212×73×40 cm
Flore des salles d'attente—Le Carrousel, 2022
Postcard display, postcards, psychopomp plushy head, 200×60×60 cm
Juggling Balls Picker, 2022. Serum holder, fruit pickle basket, spray paint, millet seeds, and discarded/recommercialized hospital linen, 180×40×40 cm
Benoît; Maud; Inés; Paul; Colette; Alexis; Clément & Julien; Marie; Noémie, 2022
Each: Epson P20 000 print on Baryta Hahnemühle 315G, 21×29.7 cm. Courtesy of the artist and Galerie Sultana, Paris/Arles

Toile de bâche à rayure et règle, “Charges-Objets” series, 1964. Fabric, wood, 81×102 cm. Collection Clémence & Didier Krzentowski, Paris
Calligraphie d'humeur (2/7/74, 18h10), 1974
Calligraphie d'humeur (23/5/74, 15h), 1974
Calligraphie d'humeur (2/5/74, 18h20), 1974
Calligraphie d'humeur (22/11/72, 16h40), 1972
Calligraphie d'humeur (17/7/74, 20h20), 1974
Calligraphie d'humeur (12/11/72, 17h05), 1972
Each: India ink on canvas, 50×100 cm
Espace-Peinture, 29.6.78, "Espaces-Peintures" series, 1978. Acrylic on canvas, 89×190 cm
9.6.96, 1996. Acrylic on canvas, 96×130 cm
Sans Titre 05.2011, "Espaces & Compagnie" series, 2011. Acrylic paint on paper, 30.5×45 cm
Courtesy Galerie Art: Concept, Paris

Three Shifts (Trois-Huit), 2019–2020
Video clock, sound, 24 hours, real time broadcasting. Production: Adhex Technologies, Chenôve. Courtesy Frac Franche-Comté
Abracadabra, 2022. Sound installation in loop (every 12'), 52'35"
Agenda, 2022. Free engraved metal coin, diameter: 2.75 cm, edition of 1000
Baguette magique (World News), 2022
Baguette magique (Breaking News), 2022
Baguette magique (News Alerts), 2022
Baguette magique (Hot News), 2022
Each: paint on wood, 160/165/170×9×9 cm
Courtesy of the artist

All of the works produced in 2022 have received production support from the Pernod Ricard Foundation.



H  l  ne Bertin

HB Photograph of a wood firing in a Noborigama kiln, Les Girardins (La Borne), 2022

On regarde toujours le m  me soleil embodies anew H  l  ne Bertin's free practice of sculpture and ceramics in favor of a regeneration of ancestral gestures and representations. Enriched by the energies pooled for the production of the works, the installation summons the elements: earth welcomes water and fire; the wooden curves reveal the wind; stoneware and the branches gathered in the forest testify to the living expressiveness of the materials. A promising energy, a fig announces the transition to autumnal and contemplative days. A precisely situated practice, the artist's approach results from shared and ritualized moments: here, the ceramics production at La Borne with her friend Caroline Iltis Nussbaumer and the concert of the music group Catalina Matorral which celebrated the end of the firing in August 2022.

Timoth  e Calame

TC *Old Models : Nutrition, Sexualit  *, 2022
Galerie Edouard Montassut, Paris.
Photo: Gina Folly

Timoth  e Calame's works offer urban precipitates where the prosaic, the political, and the erotic are the ingredients of a deliberate fictionalization of reality. On the ground, three bachelor fountains, of questionable efficiency, composed of retention tanks, planters designed by the Swiss industrial designer Willy Guhl, made of fiber cement named Eternit (no less!), as well as pleasure plugs commercialized by Mea Culpa or Magic X. On the wall, two public billboards gleaned in Marseille into which the artist deploys his Letraset calligrams on a surface made of advertising and electoral traces. The augmented readymade, or how to give shape and assemble public fictions and intimate experiences.



Fabiana Ex-Souza

FES *Truths About Care*, 2022.

Since her founding gesture of expunging her family name inherited from slavery in Brazil—when Fabiana De Souza became Fabiana Ex-Souza—the artist-researcher has been developing a practice dealing with the ecology of care, the re-actualization of archives, and the processes of transmutation and repair of what she calls “ghost objects.” Her installation *Truths About Care* includes the video-story of a transformative journey, notably filmed at the Ver-O-Peso market in Belem do Par   (Brazil), in which merchants present and praise their healing beverages, and textile pieces woven with plant and organic materials (among them *Studying Fertility 1* and *Studying Fertility 2*). The artist proposes an intimate and public narrative on fertility between truths, dream, and acceptance.

Eva Nielsen

EN *Scope XI*, 2021.

Produced between 2017 and 2021, five paintings by Eva Nielsen are presented on a new wallpaper to form a pictorial environment where patterns, textures, and colors resonate from canvas to canvas—putting our memories to the test. Each of the works embodies her research to establish a space that is both physical and mental, where painting and silkscreen printing encounter, where superimpositions and glitches speak of the thickness of reality while playing with scale, where architectural forms become weightless characters or mirages, satisfying our scopophilia. “Painting is not an inanimate thing, it is anything but this,” says the artist.



Beno  t Pi  ron

BP *La Fondation Pernod Ricard (Portrait de groupe)*, 2022.

Beno  t Pi  ron's works embody and project our different states of life, desire, and fragility. Having always lived with a “pet disease,” he stages and studies affects and emotions by being interested in the borders of the body and the skin, in the temporality and the flora of the waiting rooms, in the mechanisms of attraction-repulsion—as when he uses discarded/recommercialized, and still stained, hospital linen to create a *Paravent* made of appealing patchwork. To the “soap-portraits” of the foundation's team, bathroom antiques revealing the absence-presence of the body, answers a tribe of customized and augmented serum holders, materializing the artist's current interests.

Jean-Michel Sanejouand

JMS *Espace-Peinture*, 29.6.78, 1978.

The inclusion of works by Jean-Michel Sanejouand in an exhibition dedicated to “young creation”—from the masterful *Toile de b  che    rayure et r  gle* (1964) to the black and white horizon of *Sans titre 05.2011* (2011)—reminds us of the intelligence of his gaze and practice. To follow the metamorphoses of faces and landscapes between the 1960s and the 2010s, particularly in the “Calligraphies d'humeur” (1968–1978), is to reshuffle the cards of established categories in painting, while experiencing the constant oddness of a new “environmental” order. A programmatic canvas, like *9.6.96* (1996), expresses the tragi-comic sharpness of a maverick artist who was also a great sculptor.

Elsa Werth

EW *Abracadabra*, 2022.

Scattered throughout the exhibition space, Elsa Werth's works are both furtive and nagging. From the passage of time that probably does not go by in the same way for everyone (*Three Shifts (Trois-Huit)*, realized at Adhex Technologies) to the staging of a derisory spectacular all the same breathless (*Abracadabra*); from the revelation of the partial and brutal aspect of the incessant global news flow (*Baguette magique*) to the daily bet for your schedule proposed by a simple coin (*Agenda*, which connects the foundation to the Saint-Lazare train station): each gesture, each protocol conceived by the artist induces a thinking pause on contemporary activities and rituals.

