



Fondation
d'entreprise
Pernod
Ricard

Exhibition
7 May
13 July
2024

Crumb

Ling

Curator
David Douard

Clémentine Adou
Marie Angeletti
Grichka Commaret
Guillaume Dénervaud
Pascal Doury
Garance Früh
Gabriele Garavaglia
Isa Genzken
Morag Keil
Benjamin Lallier
Méloody Lu
James Richards
Pascale Theodoly



the

Anti

Septic

Beauty

1 cours
Paul Ricard
Paris 8th

Free admission

**“Crumbling the Antiseptic Beauty”
7 May to 13 July 2024**

Curator: David Douard

With Clémentine Adou, Marie Angeletti,
Grichka Commaret, Guillaume Dénervaud,
Pascal Doury, Garance Früh, Gabriele Garavaglia,
Isa Genzken, Morag Keil, Benjamin Lallier,
Mélody Lu, James Richards, and Pascale Theodoly

Over ten years ago, I crossed paths with David during his nomination for the Prix Ricard in 2012. Today, as my first season at the head of the Fondation draws to a close, it is with particular pleasure that I am sharing this moment with him, highlighting a singular aspect of his sensibility, as well as those of all the artists brought together in this exhibition.

Artistic practice is far from being as solitary as we might sometimes imagine. While the studio is a privileged site for devising and producing, it is also a thoroughfare and a site of emulation, which lives to the rhythm of the encounters and exchanges that happen there. Creation, while mainly individual, does owe a lot to these manifestations of the collective that, throughout an artistic career, maintain the work in its most vivid form, porous to the diversity it encounters.

This carte blanche that we chose to entrust to David Douard, who is more well known for his sculptures and installations convoking alternative forms of language, reflects the way in which an artist is evolving among his peers – between reciprocal influence and fascination for the vocabulary of others.

On behalf of the Fondation Pernod Ricard, entering its twenty-fifth year this season, David Douard has been invited as a curator for the first time. He presents a collective exhibition designed as a complete environment, which, through a variety of media and aesthetics informs the way a sensibility is continually formed, and which resonates particularly well with our approach to art.

Borrowing its title from the album by British rock band Felt, released in 1982, the exhibition *Crumbling the Antiseptic Beauty* thus assembles artists from different generations and backgrounds, whose practices are shared between painting, sculpture, photography, and sound installation. The scenography designed by David, playing on the lines of the building to constrain the habitual flow of foot traffic, displaces these works into an intimate atmosphere, sometimes flirting with the domestic, resulting in an exhibition attuned to the troubling mood of the present.

**Antonia Scintilla
Director of the Fondation Pernod Ricard**

Crumbling the Antiseptic Beauty, the first exhibition organised by David Douard as a curator in an institution, brings together artists from different generations and diverse practices. Artists belonging to a wider circle and yet remarkable due to the fact that their artistic production –variously unfolding in the form of almost ready-made objects, sound works, furniture, sculptures, paintings, or photographs– has, sometimes for many years, influenced the work and sensibility of the man who made a name for himself through installations pervaded by a powerful relationship to reality. While it is not unheard of to see this specific link maintained with the work of his peers emerging within David Douard’s practice¹, the exhibition that he is now curating allows us to take stock of the way in which a certain “energy” of creativity is disseminated, in the form of a unique environment of proximities and influences.

“Energies”: the term is directly taken from an interview that we conducted with the artist prior to the opening of the exhibition. It accurately expresses what appears to be less a methodology than an essential *modus operandi* in his practice, which has been constructed in obvious correspondence with the world around him from the outset. Everything here is a question of circulation and transformation, absorption and skill. On the reception side of the equation, we are swept up in this entropic form of collaboration, following along with him the various branches of a project that, from the get-go, has been constructed through resonance and capillary action. Furthermore, it is appropriate here to reconstruct several elements of its genesis and evoke the impetus from the duo of graphic designers –Thomas Bizzarri and Alain Rodriguez– who presented a publishing project to us in early 2023, based on fanzines made by David Douard since his early years of art studies. It was at that time that we measured the extent of the collective dimension of his work, which, in its least visible margins –where the gesture is the most fragile and modest, but surely also the most spontaneous– gave a more hybrid form to artistic activity than the one he is known for.

The exhibition under preparation within our walls is, from our perspective, the extension of this movement heretofore contained in the intimacy of the studio. It informs the artist’s practice insofar as it gives us access to the language of the men and women who accompany him in this new phase of his development. Specifically devised for the occasion, the scenography revisits certain recent arrangements that have appeared in his work, acting within it as a formal matrix. Concerned as much with convergences as with perspectives that are poles apart, it generates material and symbolic projections between the works exhibited, as well as with the physical space of the foundation and its immediate environment. Encapsulating these dissociated imaginaries, without however giving in to any kind of narrative temptation, this exhibition in which multiple emotions are confronted places artistic activity at its heart, as a means enabling “the authority of the world to be altered²”.

Franck Balland
Head of Cultural Development

1. We are notably thinking of the presentation of works by Japanese artist Tetsumi Kudo in the exhibition *Mo’ Swallow* (cur. Rebecca Lamarche-Vadel), held at the Palais de Tokyo in early 2014.

2. David Douard, during our interview.

/dans le flow d'un truc comme la démarche qui me convient,
tous les jours.

la meme choses, les memes habits/ que rien ne change.

épouse les heures , les fleurs, les secondes é la rue. marchée comme on danse .

épouse le réel pour le corrompre.

quelques rendez vous pour percer la bulle, ma bulle é qu'elle s y colle a d'autres

é au fil des discussions, des rendez vous, quelque chose flotte é

je pense o poussières celeste dans l oeil de winona ryder dans strangers things ,

(au fond de la rétine / un regard doux qui peu tout '

engloutir é refléter les lumières chaudes é la presence heureuse des être debout.

dans la rue , je pense au mots échangé avec les gens invité dans l expo é me dis " oua, "
comme des connexions, puis dans ma tête c'est juste " bien" .

alors je me dis que la pensée en germe c aussi bien que l objet visible.

lentement' on pense que tout s'efface mais " non " les choses reste en nous a jamais
comme des experiences . é que c ' bo

quand ca se transmet/

é que l art et les gens qui le font sont magiques, raccord au rythme du monde /

le soleil se lève, il se couche , le café et l eau coule , doux quotidien.

les mots que l'on dit au réveils a soi ou a l autre.

...é la decision d être ' artiste... de tourné sa cuillère dans le café d une certaines façon.

decider d'étendre cela aux objets , au crayon , o pavé.

faire de cette boucle un tourbillon , en rond qui enveloppe le trop de réel é qui'

un peu ' le rend mieux. du moins / moins pire

sincere dans la fonte du trop de sérieux. tou en gardant le gout de la vérité / é ce raccorder
a la sienne ' humble, sans jugement, et surtout sans haine., ,,,

enfant je trouvé que la ville était plus belle en bande dessiné /

des fois on garde des images en nous ' pour supporté la haute definition qui nous
entoure , é ce qui entoure nos corps é infatigablement tjs trop net/

alors au dedans de nous

/ . une voix que nous seul entendons, capable de remettre en question tout

ce qui est posé ' le socle de la méthode passive

de la marche forcé '

alors comme sur des échasse on rend le poids absent

é léger on parcours la ville , les champs , en refondant tout.

et on a le droit de ce questionner de tout , tout le temps. et le pot pourit" qui constitue
notre pensé, a tjs une place pour exister.

comme ce "nous" ,

l espace et le nous, comme une matière unis . un lien, un liant, qui uni/

j aime cette matière , elle est là . unique/ celle que l on retrouve dans l amitié vrai. celle
qui nécessite peu de mot et donne beaucoup d espace et de libertée

;
cette matière d ailleurs serai ici la moins facile a saisir est tant mieux,
car invisible c est une promesse heureuse constamment renouvelée.
la promesse d être là , et de donner a qui veut saisir l esprit du lieu.
a qui aime dansé la vie, immobile sur le canapé de la pensé, qui sait transmettre les
yeux fermé pour des yeux grand ouvert.

/dans le flow d'un truc comme la démarche qui me convient,
tous les jours /
ici il n y aura que raisonnable que le sens de l amour

/ plus tard, en marchant rue de belleville je pensais au morceau des spice girls "viva
forever", / , comme un cri de fierté sourd, juste dans le sourire et le mot "forever.
é me suis di
se serai un bon titre d expo, mais non en fait.
mais quand même "viva forever....
un peu plus tard
la nuit tombe. et je fais une photo au flash d un panneau qui réfléchit la lumière
sur moi é la photos é belle é
je pense a la presence des lucioles.
je pense o soleil artificiel , a la lumières en générale. a la lumières de gens.

é les chose se mette en place . alors en rentrant j écris . un peu / j écris sur le fait d écrire /
me dis écrire c est marqué les choses - c est si loin de ce que nous ressentons dans
les interstices du regard et des emotions.
et il s agit bien de ca , ici . alors comment faire.
alors je fait /. é si cette lumières peu existé sous forme de mot.
si j écris sur l animation des intuitions et des
determinations au quotidien a faire sans jamais
savoir vraiment , en riant et en doutant, ... écrire la beauté des Ames ici.
comment leur donné hommage par des mots.
peu être d' mots poussières' je repense a l oeil de winona '
poussiere celeste qui d un coup si je frappe la premiere lettre sur le clavié , tombe!
clap
,

d un coup dans le lieu é la poussière lettre ' épouserai la forme de chaque objet
present dans l espace d'expo.

é que le germe de la pensée libre , serai surface fini transmetteur humble de la
beauté antiseptic/
*

David Douard
Commissaire de l'exposition

Clémentine Adou

Clémentine Adou (born in 1988 in Paris) lives and works in Paris. Her work falls within an economy of production and means, through procedures of subtraction and covering. Political problematics are thus disseminated in Clémentine Adou's work in forms that question the process of visibility. Through displacements and emphasis, it is this mechanism that her works reveal—all the more so in that they call for a certain uncluttering of the gaze, in a contemporary society structured by power, surveillance, and consumption.

Marie Angeletti

Marie Angeletti was born in 1984 in France and lives and works in New York. Her recent solo exhibitions include: *Witness* at the Lars Friedrich Gallery in Berlin in 2024; *ram spin cram* at the Koelnischer Kunstverein in Cologne in 2023; *Ram* at the Centre d'édition contemporaine in Geneva in 2021. A selection from her recent collective exhibitions includes: *Hoi Köln! Part 3: Nightmare of Painting* at the Koelnischer Kunstverein in Cologne in 2024; *Exposition (2)*, Goton & Reena Spaulings in Paris in 2023; *Gunaikēion, 40 ans du Frac* at Frac Île-de-France in Romainville in 2023; *Hoi Köln!* at the Kölnischer Kunstverein in Cologne in 2023; *We Smell Gas* at Reena Spaulings in New York in 2023; *The Patriot, O'Flaherty's* in New York in 2022; *Des corps, des écritures* at the Musée d'Art moderne de Paris in 2022. Her artworks are present in the collections of the Hammer Museum in Los Angeles; Musée d'Art Moderne de Paris; FRAC Nouvelle-Aquitaine MECA in Bordeaux; FRAC Bourgogne in Dijon; Centre national des arts plastiques à Paris.



Portrait: Clémentine Adou

Grichka Commaret

Grichka Commaret was born in 1987 in Vitry sur Seine. Behind a building's hallway door, mirages appear like signs charged with memories connecting him to the neighbourhood where he grew up. Between the paintings, the spaces that we traverse are diluted within the apparent calm. A draught attracts our gazes towards these little windows where the life of a city seems to contract into a complex knot. His work has been the subject of several exhibitions in France, Germany, and Switzerland.



Portrait: Grichka Commaret

Guillaume Dénerveau

Guillaume Dénerveau (born in 1987 in Fribourg, Switzerland) lives and works in Paris. He studied at the Ecole des arts appliqués de Genève and at the HEAD, also in Geneva. Guillaume Dénerveau participated in the residency programme of the Swiss Institute in New York in 2021. His work features in the collections of the ICA in Miami, the MAMCO in Geneva, and the Musée d'art Moderne de Paris. He was a laureate of the Swiss Art Awards in 2023. Solo exhibitions by Guillaume Dénerveau include Gregor Staiger in Zurich (upcoming); *Atrata* at the Chapelle Sainte-Croix—Angles-sur-l'Anglin (upcoming); *Atrara* in Paris (upcoming); *Antenna Space* in Shanghai (upcoming); Swiss Institute in New York in 2023; Bel Ami in Los Angeles in 2023; centre d'éditions contemporaines (CEC) in Geneva in 2021; Balice Hertling in Paris in 2019; Alienze in Lausanne in 2019; and Hard Hat in Geneva in 2018. His collective exhibitions include: *Ne vous inquiétez pas, tout cela sera bientôt fini*, Gregor Staiger in Milano in 2023; *La main-pleur* at the Kunsthalle Fri Art in Fribourg in 2022; *Des corps, des écritures* at the Musée d'art Moderne de Paris in 2022; *Aquarium* at the Maison Populaire de Montreuil in 2022; *Les formes du transfert* at Magasins Généraux in Paris in 2021; *Emblazoned World* at Bel Ami in Los Angeles in 2021; *Le sain ennui* at BQ Gallery in Berlin in 2021; *Vos amis et voisins* at High Art in Paris in 2020; and *L'Oranger* at LiveInYourHead in Geneva in 2017.



Portrait: Guillaume Dénerveau. Photo ©Chaumont Zaerpour

Pascal Doury

Pascal Doury (1956–2001) is an artist and editor of French poetry. In the 1980s he co-coordinated the graphic magazine *Elles sont de sortie* with Bruno Richard. Aligned with the French punk aesthetic, he notably collaborated with Olivia Clavel from the Bazooka Collective, but also with Marc Caro (*Delicatessen*) and the writers Christophe Tarkos and Charles Pennequin. His work has been published by Humanoïdes associés.



Drawing by Pascal Doury

Garance Früh

Garance Früh was born in Strasbourg in 1992 and lives in Paris. In her sculptural practice she recontextualises everyday objects and completes them, using seemingly contradictory attributes. Objects, often with male connotations, and sports gear used to protect the body, are complemented by protective objects derived from child care, delicate fabrics and fragile objects moulded in ceramics to form new, non-functional structures, armours or shells of a whole new genre. The staging of this so-called opposition calls the binary classification system into question, immediately revealed by observing the works, and thus evoking a change in perspective: sensitivity and kindness are elevated to the rank of defensive and emancipatory attributes. Garance Früh is a graduate from the Gerrit Rietveld Academie in Amsterdam (2018) and the École Nationale Supérieure d'Arts de Paris-Cergy (2020). She has participated in group exhibitions such as *Le saint ennui* at BQ, Berlin, in 2021, *Witz Garden* at Iveco Nu, Noisy-Le-Sec in 2021, *Something like falling off the world*, at Forde, Geneva in 2022, *Vous n'avez pas besoin d'y croire pour que ça existe*, at FRAC des Pays de la Loire in Nantes in 2023. She was selected for the 67th Salon de Montrouge in 2023, and presented her first solo exhibition, *Soft Armor*, at In Extenso, Clermont Ferrand in 2023. In 2023 she was in residency at Moly Sabata and the Villa Belleville.



Portrait: Garance Früh

Gabriele Garavaglia

Gabriele Garavaglia was born in Italy and lives and works in Zurich. In recent years, the works of Gabriele Garavaglia have been shown at the Fondation Vincent van Gogh in Arles in 2023; Le Consortium in Dijon in 2023; at Museum Haus Konstruktiv in Zurich in 2023; Shivers Only in Paris in 2023; Galerie Gregor Staiger in 2023; Museum im Bellpark in Kriens in 2023; CA Centre d'art Neuchâtel in 2022; Helmhaus in Zurich in 2022; Sentiment in Zurich in 2021; Centre d'Art Contemporain in Geneva in 2021; Swiss Institute in New York in 2020; the Istituto Svizzero in Rome in 2020; the Kunsthalle Zurich in 2020; Urbaines in Lausanne in 2019; ICA Milan in 2019; Kunsthaus Glarus in 2019; and the Museum Folkwang in Essen in 2019. He received the Swiss Art Award in 2019. The artistic production of Garavaglia is rooted in conceptual art and operates midway between the subject, the site-specific and the narrative. Its imagery is fuelled by diverse forms of popular culture, such as science-fiction literature, gothic sub-culture, the world of animation, radical environmentalism, extra-terrestrial communities, urban mythologies, and filmic goosebumps. Borrowing from the production processes of other creative fields such as cinema, video games, fashion, design, and architecture, Garavaglia's work often operates by connecting with the observer's psychology and perceptual mechanisms: sculptures, installations, and performances become vehicles for new experiences.



Portrait: Gabriele Garavaglia

Isa Genzken

Isa Genzken, born on 27 November 1948 in Bad Oldesloe, is a German artist who lives and works in Berlin. She studied at the Hochschule für bildende Künste in Hamburg from 1969 to 1971, then at the Universität des arts de Berlin from 1971 to 1973, and finally at the Académie publique des beaux-arts de Düsseldorf from 1973 to 1977. She won the international art prize (donated by the SSK de Munich) in 2004 and the Wolfgang Hahn Prize in 2002 in Cologne. Her work has been exhibited in many prestigious galleries and institutions, including recently *Isa Genzken, 75/75*, at the Neue Nationalgalerie in Berlin in 2023; *Isa Genzken, Œuvres de 1973 à 1983*, at the K21 of the Kunstsammlung Nordrhein-Westfalen in Düsseldorf in 2021 and at Kunstmuseum Basel in 2020; *Isa Genzken, Lauréate du Kaiserring 2017*, at the Musée Mönchehaus de Goslar in 2017; *Isa Genzken, Mach Dich hübsch!* at Martin-Gropius-Bau in Berlin in 2016, and at the Stedelijk Museum in Amsterdam in 2015; *Isa Genzken, Modèles pour projets extérieurs* at the Bundeskunsthalle in Bonn (2016); La Biennale de Montréal in 2016; the 9th Berlin Contemporary Art Biennale in 2016; *Isa Genzken, Nouvelles œuvres*, at the Museum für Moderne Kunst in Frankfurt in 2015 and at the Museum der Moderne in Salzburg in 2014; *Tous les futurs du monde* at the 56th Venice Biennale (2015); and *Isa Genzken, Retrospective*, at the New York MoMA in 2013, the Chicago Contemporary Art Museum in 2014, and the Dallas Museum of Art in 2014.



Portrait: Isa Genzken. Courtesy of Galerie Buchholz

Morag Keil

Morag Keil is a Scottish artist who lives and works in London. She works in a wide variety of media, notably painting, photography, sculpture, installation, and video, as well as collaborative projects with artists such as Georgie Nettell. Her solo exhibitions include: *Needs & Wants*, presented at Jennys, New York in 2023; *A Life Less Ordinary (Shllw Grv)*, at Ivory Tars, Glasgow, Scotland.

Benjamin Lallier

Benjamin Lallier (born in 1985 in Marseille) is a multidisciplinary artist living in Berlin. He maintains a non-exclusive relationship with several media and often circumvents the traditional formal constraints that each medium seems to impose. His work explores a wide range of interests, ranging from scientific and philosophical theories to the prosaic appearance of pop culture references. Benjamin Lallier explores the humour, poetry, and manipulations of everyday situations and popular beliefs. He highlights the subtleties of a world often marked by unquestionably accepted stereotypes. Certain moments are at once playful and deeply dark. His solo exhibitions include: *HAMPTON'S CAVE* in Basel in 2023, *The Cat Loves The Mouse, The Mouse Hates The Cat* at the Heidi Gallery in Berlin in 2022, *We're Lost, But We're Having a Good Time*, at Two Bridges in New York in 2015. His collective exhibitions include: *Interiority Complex*, at the Heidi Gallery in Berlin in 2023, *True Religion* at High Art in Arles.



Portrait: Benjamin Lallier

Mélody Lu

Mélody Lu lives and works in Montreuil. Mélody Lu is a multi-disciplinary artist mainly working in the mediums of painting, sculpture, and video. Made of collages-assemblages, attentive to the places and beings that cross their path, the composite work of Mélody Lu gives the people we don't see a voice, those who are silent. A self-taught artist, Mélody Lu trained in various techniques: they are by turns a printmaker, self-publisher, tattoo-artist, and gravestone engraver. They have participated in several collective exhibitions in Paris, Brussels, New York, and Lucerne, and worked as an assistant to artists Kembra Pfahler and Anne le Trotter. In 2023, Mélody Lu dedicated themselves to the project DEVATAKOR, (Mondes nouveaux), that they presented at Musée Guimet on the occasion of Nuit Blanche 2023, as well as at the Tour Orion in Montreuil for their first solo exhibition.



Portrait: Mélody Lu

James Richards

James Richards was born in 1983 in Cardiff, in the United Kingdom. He lives and works in Berlin. James Richards' practice goes beyond the usual constraints of film and video projection through the accumulation of images, conferring a sense of incompleteness to the work. His work has been presented in many exhibitions and his solo exhibitions include: *Half-Life* at Kunstnernes Hus in Oslo in 2024 (upcoming); *When We Were Monsters* at Haus Mödrath in Kerpen in 2021; *Alms For The Birds* at Castello Di Rivoli in Turin in 2020; *Migratory Motor Complex*, at the Collective Gallery in Edinburgh in 2019. His collective exhibitions include: *Workers in Song* at Mudam in Luxembourg in 2024 (upcoming); *The First Finger (Chapitre II)*, Haus am Waldsee, Berlin in 2023; *WORLD CLASSROOM: Contemporary Art through School Subjects* at Mori Art Museum in Tokyo in 2023.



Portrait: James Richards. Photo © Victor Luque

Pascale Theodoly

The work of Pascale Theodoly, designing and producing furniture over the past fifteen years, deploys simple forms in order to express the visual qualities of wood. Reflecting the constellation of artist-artisans that subtly influence her practice—Donald Judd, Anni Albers, Gerrit Rietveld—Pascale Theodoly's practice sublimates technique, creating invisible but concrete invitations to meditate on the construction of everyday forms; these forms constitute an open poetics of space, objects, bodies, light, and time. Her workshop based in Paris functions as both the site of production (where all the works are made by hand by the artist herself) and as a site of discussion and research, where she hosts clients and students. Pascale Theodoly is a graduate of the École Textile Duperré and the École des Arts Décoratifs de Paris in Object Design, before taking a carpentry course and creating her studio in 2009.



Portrait: Pascale Theodoly. Photo © Gabrielle Duplantier

David Douard

David Douard was born in 1983 in Perpignan, he lives and works in Aubervilliers. Language is the source of David Douard's work. Texts and poems that he collects on the internet are manipulated, transformed, and thus become a vital and fluid flow that inspires his sculptures. Language acts in David Douard's work like a material in its own right. Through it, he redefines a new, hybrid social space, amid major transformation. By injecting anonymous poems into it, always based on a form of chaos, deviance, illness or frustration, he recreates a contaminated environment parallel to the real world, heightened by the fantasy of new digital technologies.

A graduate of the École nationale des Beaux-Arts de Paris in 2011 and currently a teacher at the École nationale supérieure d'arts de Paris Cergy, his work has been presented within the framework of solo and collective exhibitions, by international institutions such as the UCCA Dune Center for Contemporary Art in Qinhuangdao, China, in 2023; at the Serralves Museum in Porto in 2022; FRAC Île-de-France in Paris in 2020; the Irish Museum of Modern Art in Dublin in 2019; the KURA. c/o Fonderia Artistica Battaglia, in Milan in 2018; the Palais de Tokyo in Paris in 2014 and 2018; the Musée d'Art Moderne in Paris in 2015 and 2017; the Kunstverein Braunschweig in 2016; at the Fridericianum Kassel in 2015; the Sculpture Center in New York in 2014; the Astrup Fearnley Museet in Oslo in 2014; and the Fondation Pernod Ricard in Paris in 2012.

David Douard has participated in several biennials including the Biennale de Lyon in 2013, the Taipei Biennial in 2014, and the Gwangju Biennale in 2018. He was a resident at the French Academy in Rome, Villa Medici in 2017-18. In 2017, he won the Fondazione Ettore Fico Prize, at the Artissima Fair in Turin. His works have entered the collections of Fondation Serralves, Porto; Musée d'Art Moderne, Paris; CNAP, Paris; FRAC Île-de-France, Paris; and FRAC Limousin, Limoges.

Visuals available

1 Marie Angeletti, *Polished balls*, 2023. Polished pétanque balls, variable dimensions. Courtesy of the artist and Edouard Montassut, Paris

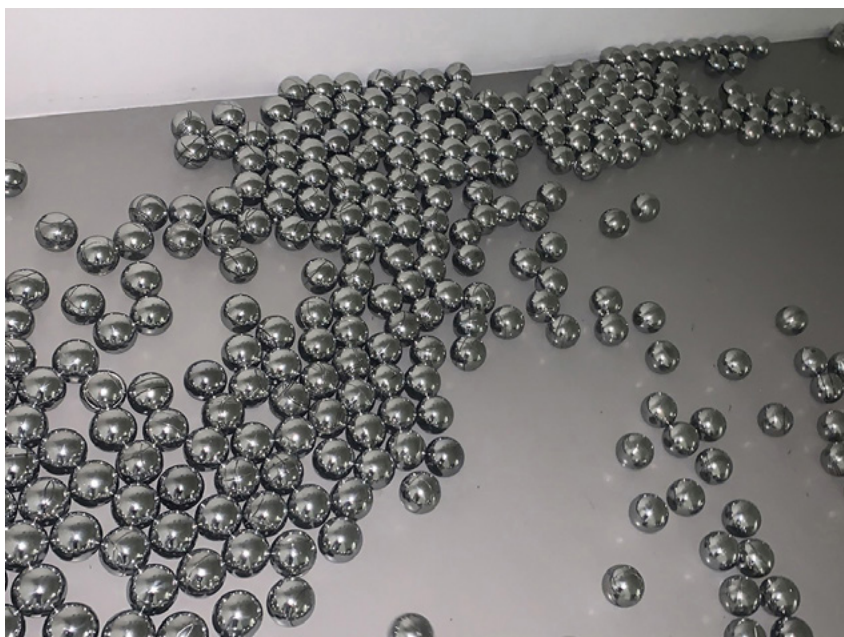
3 Grichka Commaret, *Untitled*, 2022, acrylic on canvas, 19.4×19.4 cm

2 Clémentine Adou, *Daddy long legs' hand*, 2023, Umbrella structure, aluminium, inox, steel, iron wire, 249×200×100 cm



2

1



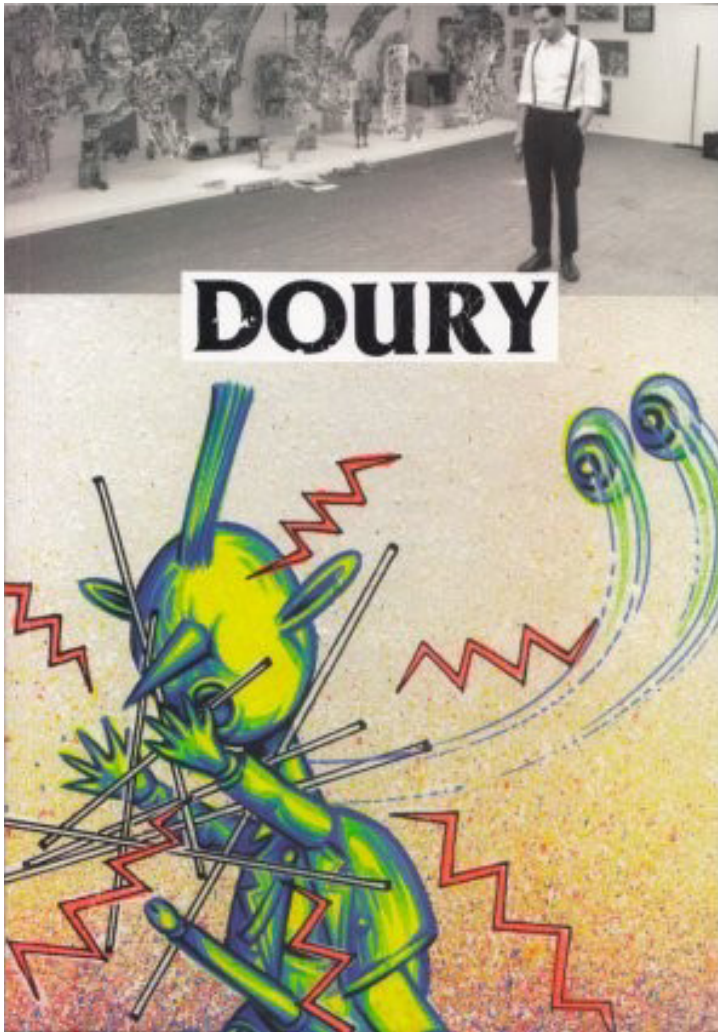
3

Visuals available

4 Guillaume Dénerveau, *The Garden of Corruption*, 2023, pigments, fibreboard, oil on canvas, 114 x 80 cm.
Photo: Margot Montigny

6 Garance Früh, *Please remove your spurs before getting in bed*, 2023, protective hockey fence, ceramic, textile, hair clip, sewing needle.
© ADAGP, Paris, 2024.
Photo: Tanguy Beurdele

5 Pascal Doury, *Mollusk 4* (magazine), 2007



5

4



6

Visuals available

7



7 Gabriele Garabaglia, *SOS Ground Service*, 2020, performer, mask, custom-fit contact lenses.

8 Isa Genzken, *Mona Lisa V (Ground Zero Arbeiter)*, 2010. © ADAGP, Paris, 2024. Courtesy of the artist at Galerie Chantal Crousel, Paris. Photo: Aurélien Mole.

9 Morag Keil, *Potpourri*, 2013, exhibition view, Cubitt Gallery, London, 2013. Courtesy of the artist, Cubitt Artists and Project Native Informant, London. Photo: Mark Blower



8



9

Visuals available

10 Benjamin Lallier *Untitled*, 2023
leather couch, acrylic paint, varnish
90 × 220 × 90 cm. Courtesy of the artist
and Heidi, Berlin.
Photo: Robert Hamacher

12 James Richards, installation view,
Crumb Mahogany, Bergen Kunsthall, 2016.
Courtesy of the artist and Rodeo,
London / Piraeus.
Photo: Thor Brødreskift

11 Mélody Lu, *Je pense à toi*, Series
of Beings sculpted out of stone, marble,
alabaster, and Saint-Maximin stone, 2021–23

13 Pascale Theodoly, *SUPPORTS*,
series of benches and stools, various
materials. Photo: Patricia Khan

10



11



12



13

The Fondation

Created in 1998 and directed by Antonia Scintilla since 2023, Fondation Pernod Ricard actively contributes to the development of art scenes in France on the national and international levels. The Fondation has been installed since 2021 near the Gare Saint-Lazare in Paris. With no collection, its identity is forged by the men and women who bring it to life everyday – including artists, curators, authors, and intellectuals. It thus reflects the diversity of research and creation and vibrates to the rhythm of their variations.

Convinced that art is a vector of emancipation and social harmony, Fondation Pernod Ricard aims to promote today's artistic creation in all its forms and to render it accessible to all, free of charge. To achieve this, it runs a varied programme of exhibitions and events, upholds an exacting editorial policy, and supports numerous events beyond its walls. Since 1999, it has awarded the Prix Fondation Pernod Ricard, the first of its kind to be created in France, granted each year to young artists of the contemporary scene. In January 2024, it inaugurated Aperto, a research and experimentation space located in immediate proximity to the Fondation's exhibition spaces.

The team

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Alexandre Ricard

Director
Antonia Scintilla

Director's Assistant
Claudia Mania-Weiss

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Franck Balland

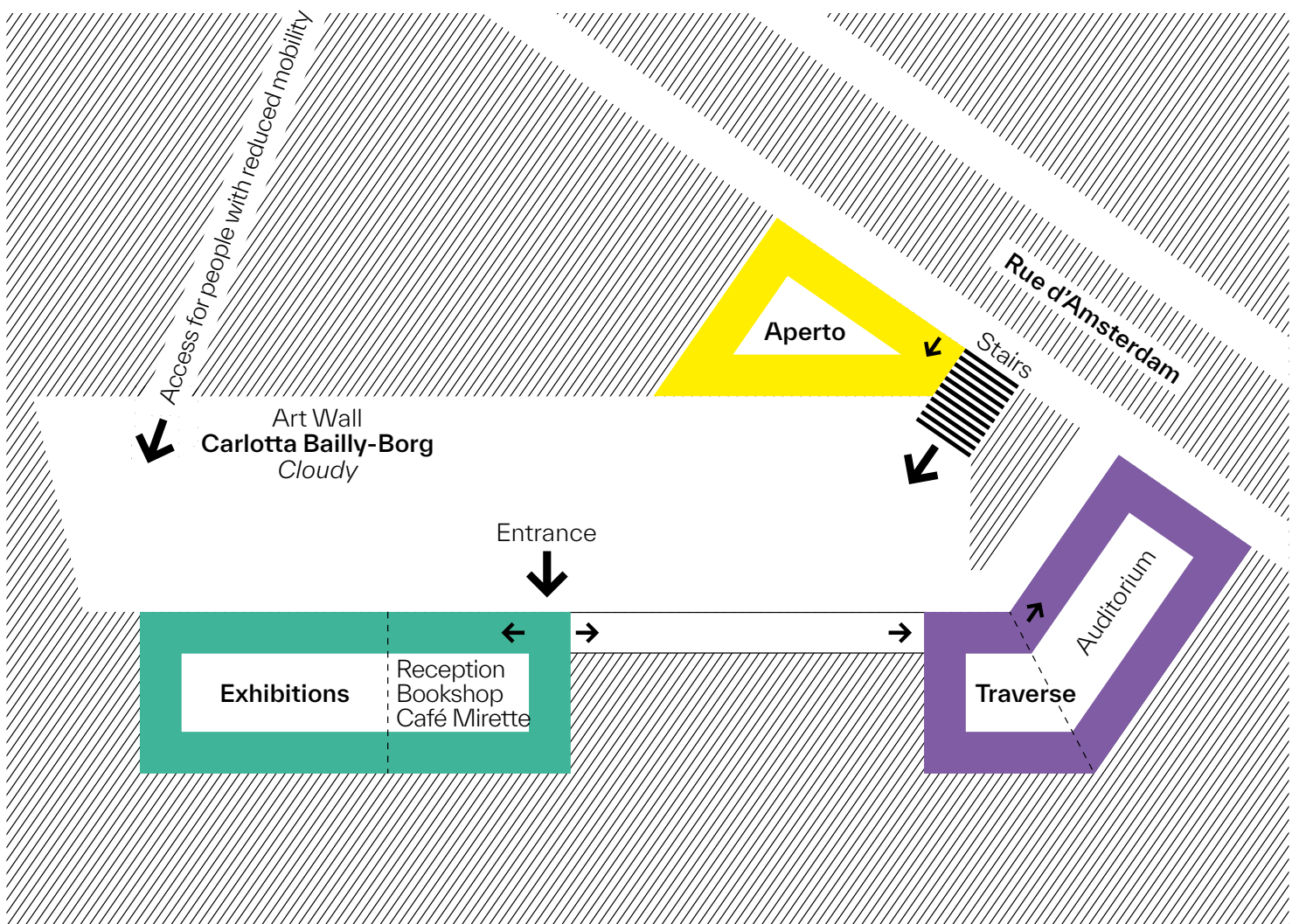
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Paul Bardet

Project Manager
Noémie Pacaud

Publications and Bookshop Coordinator
Camille Ramanana Rahary

Community Manager
Virginia Quadjovie



Practical Information

Free admission
from Tuesday to Saturday from 11 am to 7 pm
Late-night opening on Wednesdays until 9 pm
Mondays by appointment

Vernissage, open to the public
Monday 12 February at 6 pm

1 Cours Paul Ricard Paris 8th (Gare Saint-Lazare)
Tel. +33 (0)1 70 93 26 00
info@fondation-entreprise-pernod-ricard.com
fondation-pernod-ricard.com

Guided visits every Wednesday at noon
and Saturdays at noon and 4 pm.

Brunch at Café Mirette on Saturdays

Associated Programme

Wednesday 19 June at 7 pm
Carte blanche to Jonas Delaborde
based on the work of Pascal Doury

Saturday 29 June at 3.30 pm
Young Audiences Workshop
Carte blanche to Mélody Lu

Press contact

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