



PERNOD RICARD ARTS MENTORSHIP

Sandra Rocha – Perrine Géliot



Foreword

Pernod Ricard's constant commitment to creation dates back to the origins of the Group under the aegis of the insatiable entrepreneur and artist that was my grandfather, Paul Ricard. The recent opening of the new exhibition space of the Pernod Ricard Foundation, in our Parisian headquarters, bears witness to a principle that has continued to underlie our actions ever since: art only has meaning if it is shared with as many people as possible.

It is within such a spirit that for the past ten years we have placed photography at the heart of our artistic actions. This can be seen in the remarkable campaigns carried out every year by some of the biggest names in international photography, and exhibited in recent times at Paris Photo. Reflecting the sense of dynamism and evolution that characterises and drives the Group as a whole, we sought to foster a new approach to artistic patronage.

The mentorship programme presented in the following pages is the perfect continuation of all that we have already accomplished: supporting creators, transmitting knowledge, and bringing people together around authentic shared experiences. I look forward to the rich exchanges that are sure to arise from such a programme. We are proud to exhibit the result of this mutually beneficial project at the next edition of the Rencontres de la photographie in Arles.

Now, more than ever, we are "créateurs de convivialité".

ALEXANDRE RICARD,
CHAIRMAN & CHIEF EXECUTIVE OFFICER OF PERNOD RICARD

THE FIRST EDITION OF THE PERNOD RICARD ARTS MENTORSHIP

Pernod Ricard, the world's second largest wine and spirits company, is continuing its support for creativity with a new artistic mentoring programme designed to promote dialogue between artists from different cultures and generations in collaboration with the Rencontres de la Photographie d'Arles.

This dialogue, beneficial to both mentor and mentee, has led to a multidisciplinary exhibition presented as part of the line-up of the 53rd *Rencontres de la Photographie d'Arles*, at the Commanderie Sainte-Luce, from 4 July to 25 September 2022.

Pernod Ricard Group's commitment to contemporary art is a legacy of its founder, Paul Ricard, whose passion for creation and art in all its forms was reflected in his patronage.

In 2010, Pernod Ricard Group chose contemporary photography for its annual artistic "Carte Blanche" campaign. Thirteen leading names in international photography (Marcos Lopez, Denis Rouvre, Eugenio Recuenco, Olaf Breuning, Vee Speers, Li Wei, Omar Victor Diop, Martin Schoeller, Kourtney Roy, Stéphane Lavoué, Sanja Marušić and Olivier Culmann) rose to the challenge brilliantly, depicting Group employees with complete freedom.

This year, Pernod Ricard Group is adopting a new approach for its artistic support strategy. Art only has meaning if it is shared. Encouraging interaction, sharing knowledge, pooling expertise and experiencing emotions together are sources of freedom and inspire togetherness.

The Group is a "créateur de convivialité", which translates into an openness to sharing, innovation and collaboration. That is why the Group is curating a new long-term arts sponsorship programme.

Each year, an artistic committee will select a leading figure from the world of contemporary photography. That mentor will then choose an artist, who may work in a discipline other than photography, with the aim of developing an international project together. The duo will have a creativity grant, a production budget, artistic direction, as well as tailored support for a whole year.

Pernod Ricard Group is proud to be working with Rencontres de la Photographie d'Arles and to benefit from the expertise of this honoured custodian of photographic creation and practices. The Group hopes as many people as possible will have the opportunity to experience the convivialité that embodies its corporate vision.

"Created with the aim of fostering artistic collaboration on an international scale, the Arts Mentorship programme will offer selected artists the time needed to collaborate and build a creative dialogue, in a spirit of openness and exchange between artists from different cultures, disciplines, and generations."

Antonia Scintilla,
Group Philanthropy Manager for Pernod Ricard

THE MENTOR, SANDRA ROCHA

B. 1974 in the Azores, Portugal. Lives and works in Boulogne-Billancourt.

Sandra Rocha weaves a labyrinthine poetic narrative based on figurative images. She draws her inspiration from fiction and mythological stories, from Ovid to Herman Melville, in a celebration of life, youth, femininity, fauna, and flora. Taking the power of symbolism as the starting point, her gaze explores the border between true and false, and questions forms and identities in order to activate a dreamlike imagination. Making use of both photography and video, Sandra Rocha suggests a peaceful communion between the animal, vegetal, and mineral kingdoms. The face of a teenager on the banks of a river, a bird suspended in flight, the foam on the surface of the sea, or the volcanic rock of the Azores, her native land... Sandra Rocha carefully orchestrates the fragile beauty of the elements.

Sandra Rocha © ZeAlbergaria



BIOGRAPHY

After two years of biology studies in the Azores, Sandra Rocha abandoned the sciences for photojournalism. A graduate of Ar.Co, a visual art school in Lisbon, she worked for four years for a daily newspaper before returning to university. For a time, she combined courses in Art History and work as a freelance photographer for magazine publications. She co-founded Kameraphoto (2003-2012), the first collective of Portuguese photographers. In 2008, she joined the “Creation and Artistic Creativity” programme of the Fondation Calouste Gulbenkian. As her work was deemed “too artistic for the press and too journalistic for the art world”, as she says, she decided to focus on exhibiting and publishing her work, and approached the Fonseca Macedo ●●●



Sandra Rocha, De l'ensemble
Ipbis, 2013
Papier Tecco Wallpaper Smooth PP
2M x 3M

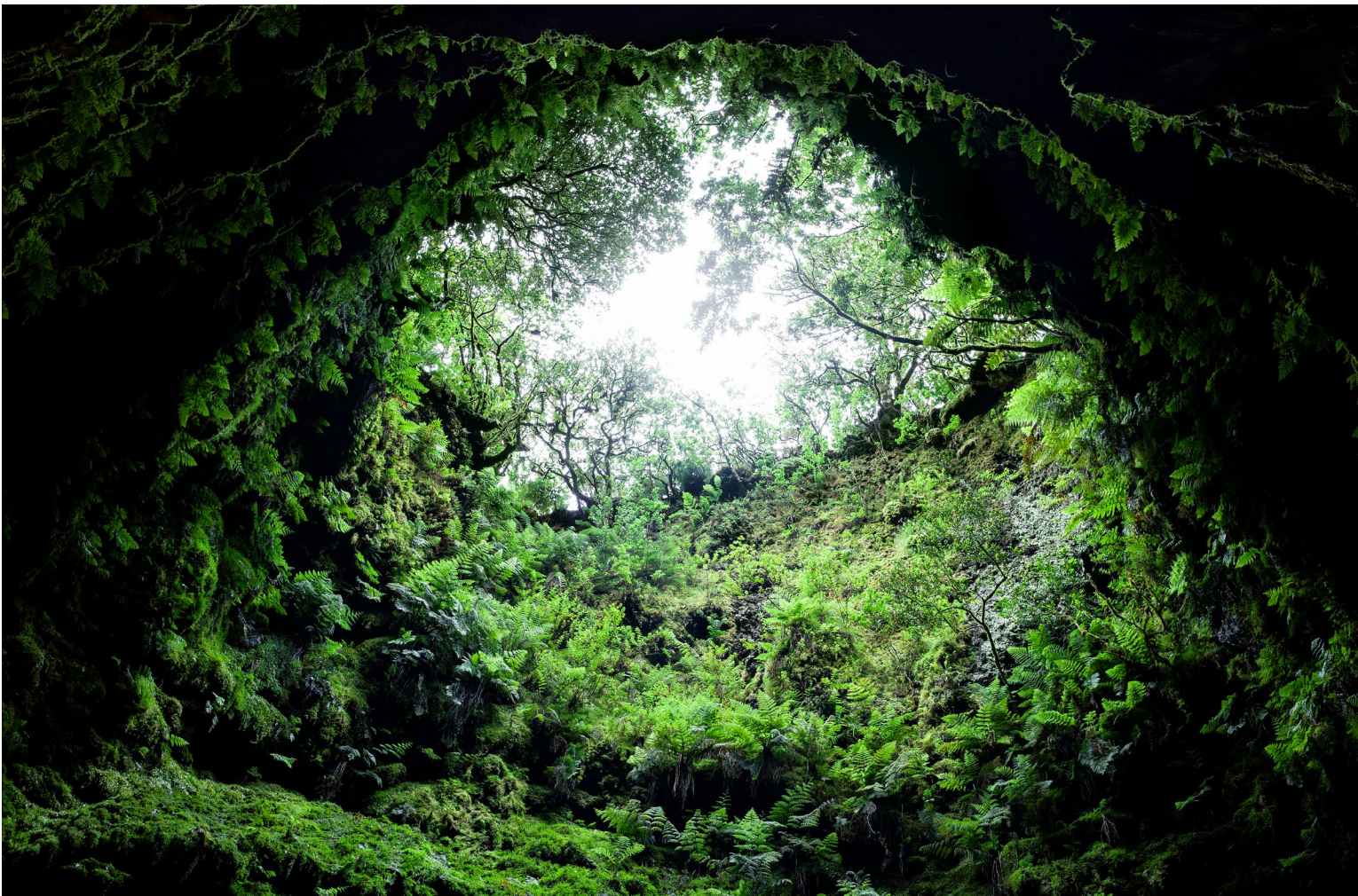
●●● Gallery in the Azores. In 2013, she moved to Paris. In 2016, she published *Le silence des sirènes* (Loco Editions), her first book in France with an essay by Michel Poivert. In 2017, she benefited from a residency at the “Portrait(s) Festival” in Vichy. That same year, she took part in the national photographic commission *Regards du Grand Paris*, which led to the publication of *La vie immédiate* (Loco Editions), selected for the Author’s Book Award, in Arles. The works from this series feature in the collection of the Centre national des arts plastiques, and will be presented from 24 June to 23 October 2022 as part of the major exhibition *Regards du Grand Paris* at the Magasins Généraux, in Pantin. In autumn 2021, Sandra Rocha had her first monographic exhibition in France at the Centre photographique d’Île de France (CIPF). She currently works with the Galerie Filles du Calvaire.

Sandra Rocha is a professor of photography at the Institut Supérieur d’Arts Appliqués, in Paris. She also teaches as part of the CIPF Triple Mix(te)s programme, an artistic and cultural education project taught in five high schools across the Île-de-France region, with the support of three contemporary art centres in the département of Seine-et-Marne (the Centre photographique d’Île-de-France, CAC La Ferme du Buisson, and the Parc culturel de Rentilly - Michel Chartier).

“Sandra Rocha’s work, centred on the human figure and the environment, attracted our attention during discussions within the artistic committee. Sandra was the obvious choice to lead a mentoring project and we were already confident in her ability to do so. Her photographic practice and teaching experience reflect a great open-mindedness, generosity, and a natural desire to transmit her knowledge, which is a fundamental aspect of this programme.”

Fany Dupêchez, who accompanies Pernod Ricard in the artistic direction of this mentorship programme

Sandra Rocha, *De l’ensemble Minerve chez les Muses*, 2013



THE MENTEE, PERRINE GÉLIOT

B. 1994 in Colombes, France. Lives and works in Paris.



Perrine
Géliot,
Hublot, 2020.
Cyanotype,
solid silver,
4.5cm
diameter

Perrine Géliot prolongs the brevity of the photographic moment through sculptures that reveal and draw out the time period that precedes and follows the taking of a photo. She uses print photography as a material in its own right, which can be manipulated and converted into a “photographic object”. The young artist uses her lens like a microscope in order to study the landscape, fix time, and analyse its different elements. Following the developing of the image, comes a stage of reflection where the artist thinks about the sculpture so as to provide the image with the most pertinent form possible, and to recreate the conditions experienced during shooting.

Perrine Géliot © Perrine Géliot



BIOGRAPHY

After an intensive foundation degree at the Atelier de Sèvres, in 2014, Perrine Géliot was accepted into the École nationale supérieure des Beaux-Arts in Paris. She studied under photographer and visual artist Patrick Tosani, and later photographer Eric Poitevin. During her first three years of studies, she developed a sculptural practice. In 2018, she left for Thailand as part of a five-month exchange with the *Painting, Sculpture, and Graphic Arts Department* of Silpakorn University in Bangkok. She exhibited her personal project entitled *Skyline* at the Silpakorn Gallery in the Thai capital. In October 2020, her work *40°16'36.0 N° - 19°03.29.0 E°* was presented at the Beaux-Arts in Paris. In January 2021, Perrine Géliot showcased the fruit of her plastic research at the Palais des Beaux-Arts as part of the collective exhibition *Abès Fabès Kartofflyabès*, for the Théâtre des expositions event.

Perrine Géliot, *Skyline*, 2018.
tinted glass, C-print, variable
dimensions - Photo: Daniel
Nicolaevsky



“Choosing a mentee was a real challenge. I was looking for an artist who had come through the fine arts system, and who thought about photography in a three-dimensional way, so as to initiate a dialogue with my own practice. In addition, I wanted this mentorship programme to benefit a graduate student from 2020 who was unable to showcase their production due to the COVID pandemic. With her “photographic objects”, Perrine Géliot develops an original and complementary approach to my own work, while sharing an interest in the same themes: travel, landscape, nature, the aquatic element, rituals, mythologies, the mirror, etc. Our skills complement each other’s. Perrine has introduced me to visual artists with whom I was not familiar. As for me, I have shared my experience of hanging and exhibitions. I am used to working alone, but after our initial exchanges, I immediately felt that we would be comfortable working together.”

Sandra Rocha on Perrine Géliot

Perrine Géliot, *L'envers et l'endroit*, 2020.
solid oak, C-print on Dibond,
150cm x 100cm x 30cm



THE 2022 ARTISTIC COMMITTEE

The mentor is selected by an artistic committee jointly appointed by Pernod Ricard and the Rencontres de la photographie d'Arles. The composition and role of this committee will evolve every year. The profiles of possible mentors are presented by Fany Dupêchez (Art Photo Projects), who accompanies Pernod Ricard in the artistic direction of this mentorship programme.

Christoph Wiesner

Director of the Rencontres de la photographie d'Arles

Damarice Amao

*Head of Conservation of the Photography Department
at the Musée national d'Art moderne - Centre Pompidou*

Colette Barbier

Director of the Pernod Ricard Foundation

Olivier Cavil

Communications Director at Pernod Ricard

Antonia Scintilla

Group Philanthropy Manager at Pernod Ricard

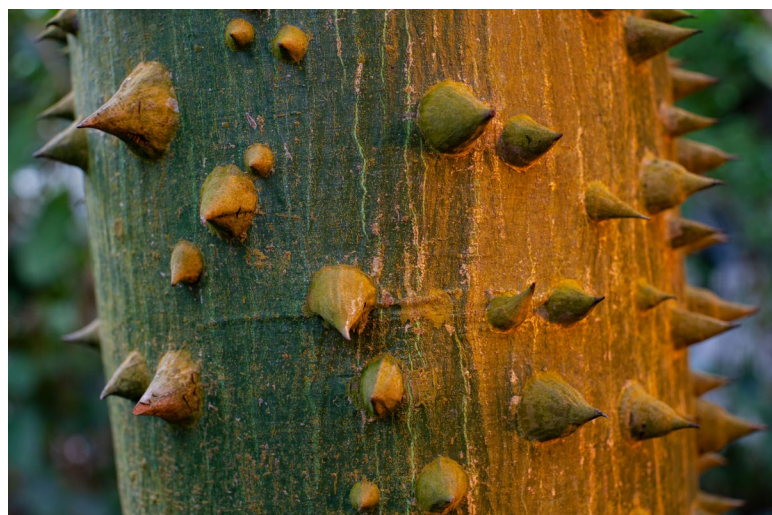
THE ARTISTIC PROJECT AND EXHIBITION AT THE RENCONTRES DE LA PHOTOGRAPHIE D'ARLES

The artistic project, from Mexico to the Rencontres d'Arles

Two artists, a common territory. Two visions, one exhibition. Sandra Rocha (mentor), who explores the image in all its dimensions (photography, collages, video), and Perrine Géliot (mentee), who designs three-dimensional photographic objects, form the first duo of Pernod Ricard's arts mentorship programme. This multidisciplinary pair travelled to Chiapas, Mexico, where they drew parallels between the history of the Mayan people and the contemporary Anthropocene era. The collapse of one of the most powerful societies of the ancient pre-Columbian civilization at the dawn of the 9th century is believed to be the consequence of overpopulation. In order to meet their food needs, this Mesoamerican people are thought to have carried out massive deforestation, furrowing the soil, and cultivating the hills. This intensive farming to the



Perrine Géliot, *Hublot*, 2020. Cyanotype, solid silver, 4.5 cm diameter.



Sandra Rocha, *Les Héliades*, 2014. Harman by Hahnemuhle. Matt Cotton
Smooth 300 gsm 150 X 100 cm

detriment of the tropical forest wreaked havoc on the environment at a regional level. The two artists embarked on a journey to the heart of a rich heritage, now overgrown by lush vegetation. As the aquatic element is central to their respective practices, they decided to focus their exploration around the city of Palenque and its magnificent waterfalls. Both a point of arrival and a new beginning, these waterfalls represent a continuous flow of energy, and strongly embody the idea of perpetual motion put forward by Heraclitus. The sumptuous site of the cataracts of Agua Azul thereby symbolizes the beginning of a new natural cycle, a form of infinity that touches on transcendence and the sacred. It is in this harmonious and ritualized setting where humans, animals, plants, and minerals coexist that Sandra Rocha and Perrine Géliot construct a poetic narrative that does away with the course of time. Their immersive exhibition on display at the Commanderie Sainte-Luce, in Arles, will bring together photography, video, sound, and sculpture, offering viewers a visual, organic, and philosophical experience.



Pernod Ricard Arts Mentorship 2022, Sandra Rocha and Perrine Géliot
© Sandra Rocha



INTERVIEW WITH CHRISTOPH WIESNER, DIRECTOR OF THE RENCONTRES DE LA PHOTOGRAPHIE D'ARLES

What was your reaction to the creation of the arts mentorship programme by the Pernod Ricard Group?

I was thrilled to hear about the creation of this arts mentorship programme. It reflects the approach shared by art professionals, institutions, and festivals, in terms of the importance of supporting artists over time. In recent years, we have noticed that graduates coming out of art schools lack a certain exterior perspective, a critical eye on their work that allows them to move forward.

This type of support aims to provide them with the keys to understanding the artistic milieu, both institutional and private. The mentorship programme created by the Pernod Ricard Group is all the more comprehensive in that it spans a period of one year, that is to say, well beyond the actual exhibition in Arles. In this way, the programme has even more of an impact.

What type of support is the Rencontres de la photographie d'Arles bringing to the project?

The Rencontres are providing an exhibition space—the Commanderie Sainte-Luce—and showcasing the project via its various communication materials and channels.

The arts mentorship programme launched by Pernod Ricard constitutes a concrete scheme in terms of supporting artists who have graduated from schools, and creates a new dynamic and active collaboration between two generations.

For a number of years, the Festival has developed numerous tools including prizes and grants to support emerging photographers.

What is interesting about the Pernod Ricard programme is that the exchange goes both ways: between the established artist and the young talent. I am very curious to observe the effect of Perrine Géliot's perspective on Sandra Rocha's work.

How does the exhibition by Sandra Rocha and Perrine Géliot, created in Mexico, fit into the theme of the next Rencontres photographiques d'Arles?

The Pernod Ricard Arts Mentorship programme does not impose any theme. The reflection carried out by Sandra Rocha and Perrine Géliot on our relationship to history, in this instance, the pre-Columbian civilization of the Mayan peoples, explores the environmental dangers and uncertainty that inspires the work of many young artists today. The pair have chosen to write a story with poetic dimensions, taking the traces left on a specific territory as their starting point. Therefore, this exhibition is part of a new approach to documentary, of which other examples will be presented during the Rencontres.

What do you think about the plastic dimension to this programme that goes beyond the field of photography, and creates a bridge between contemporary art, video, and sculpture?

Transdisciplinarity is of particular interest to me. I am very curious about the results yielded. More and more young photographers are trying their hand at video, installation, and sculpture. A porosity of practices has emerged.

Several years ago, a journalist asked American photographer Lewis Baltz, who had never stopped teaching, about his view on the photography studies and courses of the time. He replied: "When I was a student, I was asked to choose a discipline. My students however, are artists first and foremost." Coming from the world of contemporary art, I am very open to this artistic porosity but I try to maintain a relationship to the image within the plastic proposals.

PRACTICAL INFORMATIONS

This exhibition will take place during the Rencontres de la photographie d'Arles at the Commanderie Sainte-Luce, a Provençal-style former residence, dating from the Middle Ages.

Exhibition from 4 July - 25 September 2022

Free admission

Commanderie Sainte-Luce
13, rue du Grand Prieuré
13200 Arles

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Photos de couverture : (En haut) Sandra Rocha, *De l'ensemble Cjgnus*, 2020.
(En bas) Ferrine Géliot, *Hablot*, 2020. Cyanotype, solid silver, 4,5cm diameter.



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