

Louis Roederer Foundation

2024/25 Season

The Foundation of all creations

“In the belief, culture, is fundamental to a better understanding of the world and mutual respect, and that it catalyses social and environmental action, the Louis Roederer Foundation supports contemporary artistic creation and the transmission of knowledge. Its field of action spans visual arts, sustainable development, music, sciences, fine arts, gastronomy, and performing arts, enriching the world through diversity, creativity, and commitment.

The Foundation is now positioned to make its mark through the consistency and rigour of its choices and long-term vision for its contributions. It is expanding through broader, more varied, and more diverse initiatives, while creating bridges with our historic partnerships. With limited means but strong expectations, our Foundation supports original, unconventional, and authentic projects, which ultimately align with the spirit of the Louis Roederer House: to assert a uniqueness and a freedom of spirit.” — *Frédéric Rouzaud, chairman & CEO of Champagne Louis Roederer and president of the Louis Roederer Foundation*

Editorial

From its beginnings, the House of Louis Roederer forged close ties with culture. In the 19th century it became one of the most prestigious private libraries in France, and this tradition developed in the 20th century under Camille Olry-Roederer, an enlightened patron and emblematic figure who ran the House for 40 years, establishing roots in the artistic world. In 2003, this commitment took a decisive turn after Jean-Claude Rouzaud, Camille's grandson, expressed interest in the photograph collection at the Bibliothèque nationale de France. This admiration led the House to become a key supporter of this prestigious institution. In recognition of its growing involvement in the arts, the French Ministry of Culture awarded the Champagne House the title of Major Patron of the Arts in 2010. The following year, the Louis Roederer Foundation was created.

Today, under the impetus of our artistic director Audrey Bazin, the Foundation is multiplying initiatives to highlight creativity, transmission and social commitment. These projects inspire us and give us renewed energy, while strengthening the Foundation's content and influence. Our approach is based on a long-term vision of redefining contemporary sponsorship and patronage.

In a difficult context for the cultural sector, our support stems from a desire to preserve the vitality of artistic disciplines, through funding projects by public organisations and creating events at the Roederer Collection estates¹.

Our mission is to support emerging artistic creativity and provide in-depth reflection on the environment, the transmission of knowledge and preservation of memory. In pursuing these objectives, we aim to enrich the cultural landscape and contribute to a more beautiful world that is more pleasant to live in.

¹ Alongside Champagne Louis Roederer, Roederer Collection includes Champagne Deutz, the Bordeaux estates Château Pichon Longueville Comtesse de Lalande (Grand Cru Classé de Pauillac) and Château de Pez (Saint-Estèphe); in Provence, Domaines Ott* — Château Romassan, Clos Mireille, Château de Selle; in California, Roederer Estate, Scharffenberger Cellars and Domaine Anderson in Anderson Valley, as well as Merry Edwards Winery in Russian River Valley and Diamond Creek in Napa Valley; the Louis Roederer Foundation; Maison Descaves; Maisons Marques & Domaines; the Hotel Christiana in Val d'Isère.

Summary

Interviews

Photography

Transmission
of knowledge

Performing arts

Cinema

6	Conversation with Frédéric Rouzaud
10	The Bibliothèque nationale de France
14	The GrandPalaisRmn
19	The Rencontres de la Photographie d’Arles
22	The Jeu de Paume
26	La Semaine de la Critique of Cannes Film Festival
30	The Deauville American Film Festival
34	Carte blanche Le Fresnoy — Studio national des arts contemporains
36	Villa Albertine
40	The Institute for Ideas & Imagination
41	Thinking Sustainability
50	The French Academy in Rome — Villa Medici
54	Conversation with Audrey Bazin
57	Events at the heart of Roederer Collection estates
60	The Philharmonie de Paris
61	The Louis Roederer Foundation collection
67	Conclusion with Frédéric Rouzaud
68	The Louis Roederer House
71	Appendix
80	Governance

Conversation with

Frédéric Rouzaud

President of the Louis Roederer Foundation



Frédéric Rouzaud & Audrey Bazin © gkayacan

Does Louis Roederer's partnership with art not originate from the very nature of its craft?

Our profession is more of a craft than an art, but still! Two hundred and fifty years after its inception, Louis Roederer remains family-owned and very attached to its independence. In a world of instant gratification, we still indulge the time it takes for the creation of fine wines. We wait twenty years for the vines that yield the legendary Cristal¹ to put down roots, and another ten years for the champagne to age and fully express itself.

This freedom is one of the principles that we hold most dear. Our aspiration is to reveal the magic of our terroirs. We don't know what nature has in store for us from one year to the next. Every wine is a revelation of creative and stylistic potential via singular blends that express the origins of the places from which these

wines come. Careful skill, bold experimentation and a fusion of know-how with imagination naturally link winemaking to art.

Moreover, our craft's natural connection heightens our sensitivity to its beauty. The House of Louis Roederer has always been committed to preserving nature and biodiversity.

Can you tell us more about this commitment?

We produce our wines today in the same way my grandparents did, before the advent of chemicals that, in the 1980s, transformed agriculture and viticulture. More than ever, we are focused on biodiversity in our vineyards, in firm belief that organic farming is necessary but not sufficient to produce great wines, wines that evoke emotion. We go further by working to pre-

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The most famous wine of the House of Louis Roederer was created in 1876 to satisfy the demanding tastes of Tsar Alexander II. The emperor asked Louis Roederer to reserve for him each year the best cuvée of the House, which he particularly appreciated. To accentuate its uniqueness, this exceptional champagne was to be presented in a flat-bottomed crystal bottle. It has since then borne the name of this precious material, exalting its transparency and light.

serve flavour and fighting against the standardisation that we believe is a real threat to humanity. We work to preserve a heritage that is about more than wine, maintaining the uniqueness of this Champagne terroir, characterised by its incredible chalk and unique climate. The grape varieties present in our old plots are preserved in a collection, so that we can replant them again and again without resorting to clones, which may resist disease but are harmful to biodiversity. The connection to art is also found here, in the celebration of this singularity that defines any work of art.

Your support for the arts earned you the title of Major Patron of the Arts in 2010. You were already a recognised patron; why did you launch your Foundation the following year?

We had supported numerous projects, and I felt it was time to commit to a long-term approach. We wanted to structure our actions, formalise them with the help of a team, a board of directors, and external talent who could offer new perspectives. Finally, I wanted to give these actions some autonomy from the House that finances them. There are always ties, but the Foundation enjoys complete independence from Louis Roederer House.

What are the main areas of your actions?

The Foundation's mission is to support creation and research. Photography was our guiding thread, and we then explored the fields of cinema and contemporary art. We broadened our horizons by supporting the Villa Medici in Rome and Villa Albertine in the United States. The goal has always been to support art in all its forms, with true diversity — whether contemporary or historical. This has taken on new significance with the arrival of Audrey Bazin, artistic director of the Louis Roederer Foundation since December 2022.

What mission have you entrusted to her?

The Foundation was made up of art lovers who did not have a specific background in the field. The projects we undertook were coherent and structured, but always relied on the expertise of institutions. Hiring an artistic director seemed essential to me to give the Foundation an added ambition, making its approach more engaged and truly legitimate. This does not disrupt our historical partnerships with major institutions (the Bibliothèque nationale de France, the Jeu de Paume). We also continue to support emerging talent through our awards in Cannes, Deauville, Arles, all while maintaining the duality that characterises us. On the one hand, supporting memory and heritage, and on the other, fostering young creators; the common thread being transmission. Audrey Bazin respects these values but brings new momentum with projects that allow the Foundation to make its mark in its choices; to move from a patronage of support to a patronage of action, by designing our own projects.

The Foundation is also planning events within Roederer Collection's domains. Can you tell us about this entity?

It is neither a company nor a brand; it is a constellation of Houses sharing the same values, united within an independent family group. It brings together all our estates, located in very different regions — in Champagne,

Our desire to support art in all of its forms and in its true diversity — whether contemporary or historical — takes on a new resonance with the arrival of Audrey Bazin, artistic director of the Foundation since December 2022.

of course, but also in Bordeaux, the Rhône Valley, and Provence; in Portugal's Douro Valley; and in California's Anderson Valley, Napa Valley, and Sonoma. It also includes our distribution companies in the United States, the United Kingdom and Switzerland, as well as our first acquisition in the hospitality sector: the Hôtel Christiania in Val d'Isère. This represents a new venture for the House, and we intend to approach it in the same spirit, choosing locations with history and character.

The Foundation, under the aegis of Roederer Collection, leads its own initiatives and serves as an ambassador for the artistic influence of our Houses. Once again, it is a force of suggestion, but it imposes nothing.

Two projects are underway at Domaines Ott* and Château Pichon Comtesse. The teams there immediately embraced the approach. This reminds us of one of our core beliefs, that people are at the heart of everything. You can have the greatest estates and the finest terroirs, but success only comes if everything is driven by motivated, committed teams. This applies to both the creation of our wines and the Foundation's actions.

At the same time, the Foundation is developing its own art collection?

We started this art collection by acquiring works from artists we have supported, to keep a trace of our past actions. We have thus brought together a film by Sophie Calle, works by Jean-Michel Alberola, photographs by Robert Doisneau, Bettina Rheims, and William Klein. We didn't have a true collection policy but rather an intuitive approach based on our favourite works. Once again, Audrey's expertise helps us structure this art collection, focusing on acquiring works but also on commissions and creating opportunities for artists.

Where will it be exhibited?

We don't have a dedicated space. Most of the works acquired are in our House in Reims and various estates. It's a way to make them accessible to our visitors and teams, in our workspaces. As for commissions, it's also a way to let them live in the spaces for which they were conceived.

Finally, what links does Louis Roederer have with the worlds of art and culture?

These relationships are historical, as our family has always been passionate about the arts. In the 19th century, they even built a magnificent library — one of the richest after Chantilly. In the 1990s, my father, Jean-Claude Rouzaud, who was then leading the company, funded the search for Saint-Exupéry's plane in an effort to honour the memory of the writer, whom he admired greatly. He also participated in the recovery of the ancient statue of Empress Sabina (wife of Emperor Hadrian), submerged in the Mediterranean, which is now part of the Louvre's collections.

In 2003, we formed our first partnership with the Bibliothèque nationale de France (BnF) to help highlight its immense photographic heritage, which was little known to the public at the time. Even before creating our Foundation, we had anchored our patronage in a committed and tangible project around photography — an art that is both contemporary and accessible to all... things that speak to us!

The Bibliothèque nationale de France

Since the Middle Ages, the Bibliothèque nationale de France (BnF), heir to the royal collections, has had one of the most prestigious collections in the world. With more than 40 million written documents, it also has an inestimable wealth of maps, prints, objets d'art, stage designs and interiors, costumes and over 6 million photographs, ranging from the first print in 1851 to the most innovative contemporary creations.

“In 2003, during a dinner at the BnF, we learned of the existence of an admirable collection of photographs in the town house of Cardinal de Richelieu. A few days later Louis Roederer became a BnF patron of photography. The Galerie de la Photographie was thus born, and soon after we began to sponsor BnF exhibitions with Robert Capa and Henri Cartier-Bresson, not to mention the uber-iconoclast Guy Debord.

The Foundation and the BnF have much in common, not least a shared history, passion for excellence and the quest for perfection. Our paths were bound to cross, but patronage is not just about principles. It is about friendship and a shared vision. We therefore offered to set up the Louis Roederer Foundation Photography Research Grant to support its pictorial scholarship and document the institution's collection. This wonderful story continues to this day.” — *Frédéric Rouzaud, president of the Louis Roederer Foundation*

The Foundation sponsors many exhibitions covering the entire history of photography and all its genres featuring the work of such luminaries as Raymond Depardon, Sebastião Salgado, Josef Koudelka, Sophie Calle, Richard Avedon, Félix Nadar and Eugène Atget's 19th century Paris. 2023 celebrated 20 years of fruitful and loyal collaboration between the BnF and Louis Roederer, testifying to an enduring friendship promoting art and culture.

Bibliothèque nationale de France,
Richelieu site © Guillaume Murat



Interview with Kara Lennon Casanova

Director of partnerships
at the Bibliothèque nationale de France

The Louis Roederer Foundation is helping to highlight the photography collections of the Bibliothèque nationale – counting over 6 million images!

The BnF has an extremely important photo collection, both in terms of its volume and its exceptional historical depth. The first photographs were added to the Library's collections in 1851, shaping the photographic catalogue as we know it today. For more than 20 years, Louis Roederer has supported BnF's main missions to preserve its collections and make them accessible to researchers and the general public.

How do you see this long-term partnership between our two institutions?

This long-term relationship has been built on a foundation of trust and numerous joint projects (39 exhibitions and 23 grants). Our two establishments, the BnF and Louis Roederer House, have seen many generations pass through their doors and therefore understand that a partnership or a relationship is forged over time and is not established in the blink of an eye. It is something that builds up year after year, meeting after meeting, exhibition after exhibition, research grant after research grant. This shared understanding that a relationship is built over time is what ensures its quality.

Is the BnF, a national treasure now over 650 years old, concerned about digital technology and artificial intelligence taking over our lives?

20 years ago, some people predicted the "paperless office": paper would disappear from our lives. At the BnF, lorries – and this is not a metaphor – bring whole loads of books, journals, newspapers and magazines published every week in France to be preserved there forever. The volume of legally filed documents increases year on year. Material things, even in a highly immaterial world,

remain a marker of thought, creativity and knowledge. People need this materiality, perhaps even more so in a world where digital technology is so dominant.

At the BnF, we are seeing hybrid usage. At Richelieu¹, the Oval Room is full of students every day. They have access to over ten million digitised documents free of charge in our digital library (Gallica.bnf.fr), but the need to see with their own eyes, to be together in an exceptional place, to be in an atmosphere of research and pleasure, is what keeps people coming to the library. It's not that they are doing one thing or the other, it's that everyone, and increasingly so, is doing both.

Would you say the same applies to the BnF's photo exhibitions?

The *Noir & Blanc* exhibition, which the Louis Roederer Foundation supported in 2023, was a phenomenal success². Those photos you could see on your phone. And yet despite this, people came to the exhibition. They came to see the grain of the photo, to be surprised, to see details that they wouldn't see on their phone; to see prints in real size and not in miniature on a screen. As well as the intrinsic value of the photos themselves, at our exhibitions you can absorb the knowledge and expertise of the curator who is telling you a story and a designer who has devised the rhythm of the exhibition, the way the photographs are presented on the walls and the way they interact with each other. An exhibition is an augmented version, not digital, but physical. That is what our visitors come for.



Bibliothèque nationale de France, Oval room on the Richelieu site
© Guillaume Murat

Noir & Blanc: une esthétique de la photographie took visitors on an original journey through more than 300 exceptional prints from the BnF collection. Diane Arbus, Rossella Bellusci, Henri Cartier-Bresson, Martine Franck, Eikō Hosoe, Mario Giacomelli, André Kertész, William Klein: the great names of French and international photography were reunited on a journey that spanned 150 years of the history of black and white photography, from its origins in the 19th century to contemporary works. This exhibition had already been supported by the Louis Roederer Foundation when it was at the Grand Palais in 2020 but could not be open to the public because of the pandemic.

¹ The Richelieu site, in the heart of Paris, is the historic home of the Bibliothèque nationale de France and its collections.

The Oval Room is free and open to all.

² *Noir & Blanc, une esthétique de la photographie* (17 October 2023 – 21 January 2024): over 68 300 entries.

The GrandPalais Rmn¹

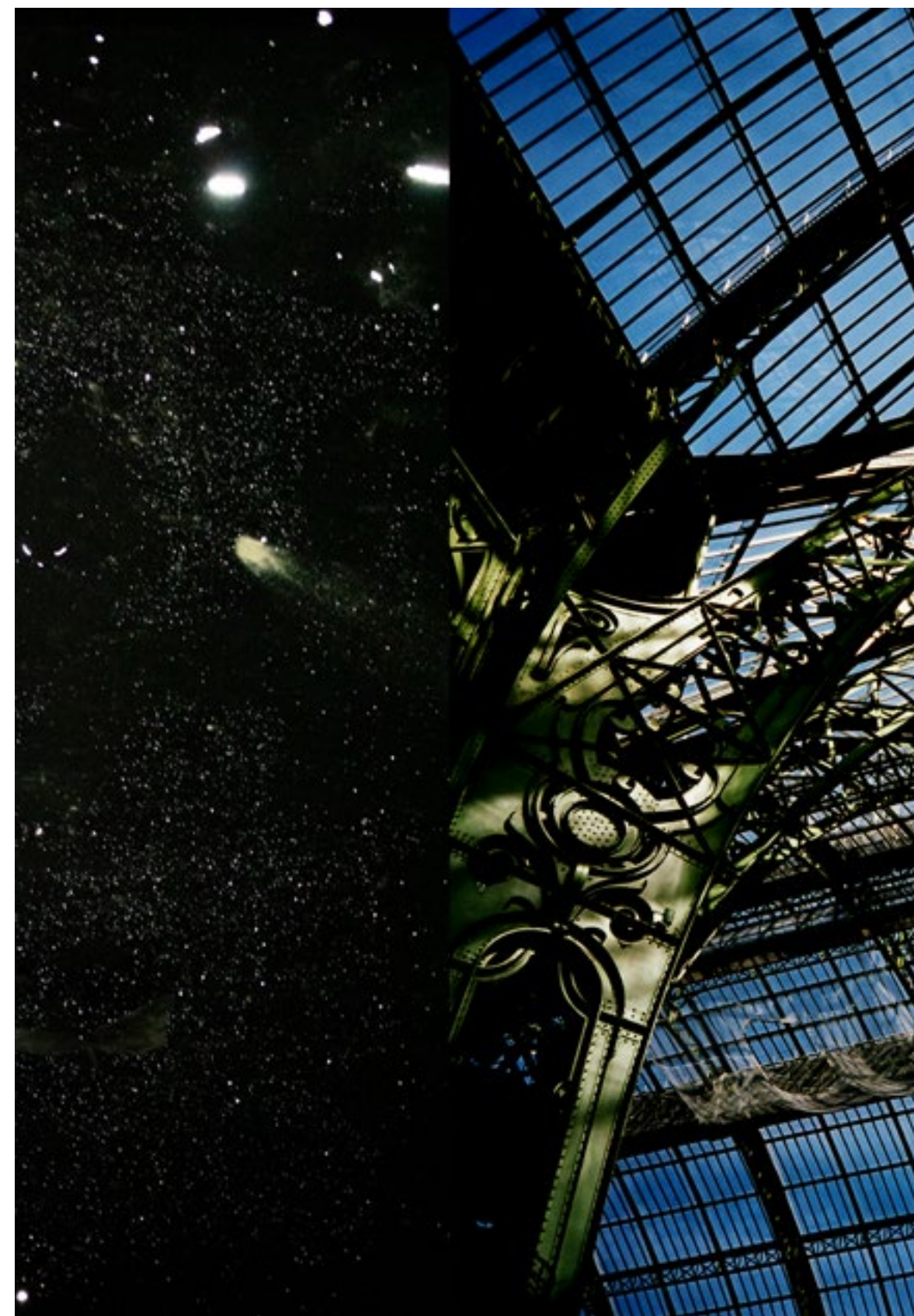
The Grand Palais, an architectural landmark in the heart of the capital, is home to art and science exhibitions that combine heritage and innovation. This historic monument is a focal point for all lovers of culture, a place where the past meets the present. The Foundation obviously fell under its spell.

Always committed to promoting the transmission of knowledge, the Foundation became in 2013 a patron of major exhibitions from Joan Miró to Toulouse Lautrec, along with Kupka, Raymond Depardon, Bill Viola, Irving Penn, Lucien Clergue and Seydou Keïta².

In 2021, the Grand Palais closed its doors and began a huge renovation project. The Foundation has helped to create an original carte blanche project, with photo artist Marguerite Bornhauser invited to document this mythical site in transition and transformation, for the duration of the works. Opening of the New Grand Palais is scheduled for spring 2025.

¹ In January 2024, the Réunion des musées nationaux – Grand Palais became GrandPalaisRmn.

² See page 76.



Carte blanche *Fermé pour travaux*
© Marguerite Bornhauser
for GrandPalaisRmn

Interview with Marguerite Bornhauser

Visual photographer

How did the Louis Roederer Foundation's support influence the production of this *carte blanche* at the Grand Palais?

It helped me develop the project with more ambition and meant I could work with analogue film and a photo lab throughout the three – soon to be four – years of the Grand Palais renovations. It gave me the opportunity to push my work further and explore different avenues.

What captivated you about this project?

It's rare to have complete free rein on a project of this scale. What excited me of course was the site itself, which hides so many secrets and stories, so many unexplored corners in such a great monument. The idea of being able to access and carefully observe the evolution of the Grand Palais in all its details, to explore it from end to end and appreciate its splendours as much as its neglected corners – to discover its layers and strata that tell the great and small stories of history. It was also a chance to meet the people who work on the site, those who are laying the foundations of the building in basements or hanging above the void to restore the glass roofs.

And the subject of the renovation work itself is fertile ground for creativity and a guarantee of perpetual renewal and transformation; the work is undertaken over a long period without repetition or redundancy. I was so inspired by this project that I proposed three different series – two with photos and one on video.

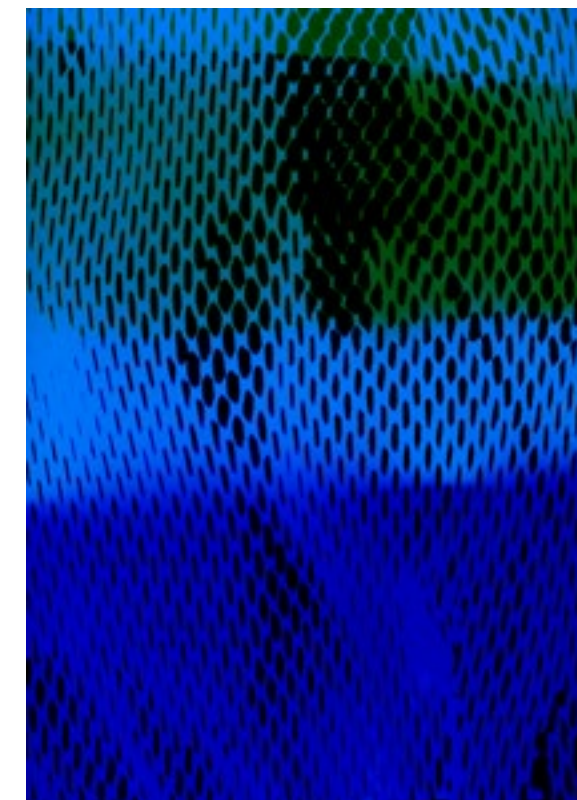
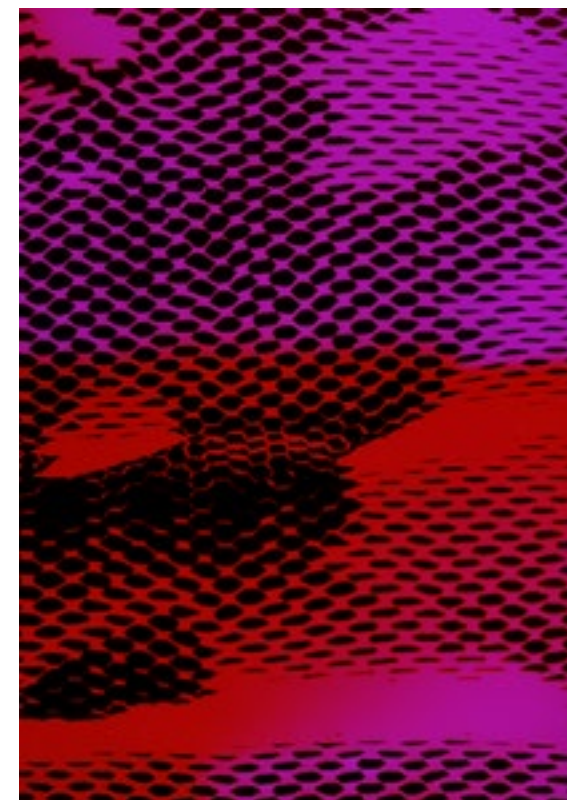
The first series is a purely photographic exploration of the work site. You get a sense of wandering and time passing, of changing seasons as well as years and

layers of time – the points of view are either broad or focused. I pay particular attention to details and side-lines. I like to bring out the banal, the trivial, and showcase objects on the building site that we would tend to leave aside. There's a kind of poetry and sometimes humour in the scenes. Some of the images are dramatic, intensified by the brightness of the neon lights in the maze of basements. I wanted to present them in diptychs with the images connected with each other creating bold and colourful constructions that add a pictorial aspect to the project.

The second series initially appears more abstract but actually uses concrete objects from the site: bolts, padlocks, nondescript objects, signs, papers – relics of an evolving renovation project that I keep and sort by date and where I found them. I then isolate some of the objects to produce photograms which, through their variations in colour and light, transport the object found on the site to a completely different dimension. A photogram is a silver halide photo made in a laboratory without a camera by placing objects on a photosensitive surface (photo paper or film) and then exposing them directly to light. I decided to work on the photogram in colour, which is more unusual (photograms are usually black and white), by making chromatic variations on each object and experimenting with various techniques for adding colour using filters or other methods. The images are therefore unique works of art made in the photo lab and they transport these objects to a multicoloured, abstract, bold and enigmatic universe.



Carte blanche *Fermé pour travaux*
© Marguerite Bornhauser
for GrandPalaisRmn



Variations chromatiques n°1 et n°2 - Carte blanche
Fermé pour travaux © Marguerite Bornhauser
for GrandPalaisRmn

As a photo artist, how do you find the freedom to work on a carte blanche project that also documents the evolution of a historic monument?

That's the challenge, the difficulty and also the beauty of this project. The Grand Palais had already commissioned photographer Patrick Tourneboeuf to document the renovations in detail. I was asked to propose an artistic rather than a documentary project on the site; I was lucky enough to be free of this constraint. But I did want to make my sensitive, quirky approach to documenting the monument's renovations the main theme, which is why I decided to archive those little bits of the refurbishment work, the scraps, the bits that don't usually make it into the story. It is another way of documenting. Instead of keeping track of what is prestigious and monumental, I wanted to record the little things that are close to us and, in my opinion, just as important as something majestic. The poetry of everyday life.

Three years is a long time to be attached to a place and the people in the background. Do you see photographic capture as the appropriation of a place and time or, on the contrary, as an extension of yourself?

I think that photography is often a balance between these two aspects, but I would say the balance is much more on the side of the outside world: the pleasure of sharing, discovering, marvelling and learning. Photography is a tool that allows me to express a point of view, a message, sometimes to create fictions based on what surrounds me. But it is also and above all a pretext for reaching out to others, to other worlds that I would never have had access to. I work like a journalist. I ask questions. I learn. I like to be out of my comfort zone, my social circle and my town, sometimes even my country. Ideas always come from contact with others – and even if creating the art involves a great deal of solitary work in the studio or lab, it does not exist without this shared experience.

In 2023, Marguerite Bornhauser presented her series *Retour à la poussière [Back to Dust]* at Arles, in which she examines what passes through the ages, what returns to dust. Through photographs and montages, videos and installations of archaeological fragments, she plunges us into colour and matter. The fragments become enigmatic and abstract – living, even – constellations that end up shrouded in a cloud of stars, like a return to the infinite, to dust. The exhibition, part of the Rencontres de la photographie d'Arles festival, was held at the Musée départemental Arles antique.

The Rencontres de la photographie d'Arles

Louis Roederer Foundation Discovery Award

Smitten with photography and mindful of the future... Driven by these two passions, the Foundation moved closer to the Rencontres d'Arles festival, one of the most prestigious contemporary photography events and a hive of creativity. Since its inception in 1970 this unique festival has achieved its bold aims to encourage fresh thinking around the image: how we capture it, how we shape it and how we relate to it. The Louis Roederer Foundation supports the Discovery Award, created by the Rencontres d'Arles festival, which has two prizes — the Jury Prize and the Public Prize — awarded to a talented young artist and their cultural organisation who jointly submit their work. These two prizes become acquisitions by the Rencontres, as it showcases the work of a young generation of talent. Since this sponsorship began in 2017, artists such as Poulomi Basu, Rahim Fortune, Alys Tomlinson, Paulien Oltheten and François Bellabas' have found their place in a collection that has been unanimously acclaimed.

Interview with Christoph Wiesner

Director of the Rencontres
de la photographie d'Arles

**You've been director of the Rencontres d'Arles since 2020.
How are you evolving this mission?**

I work in a spirit of continuity, while redefining certain elements of the event. For the Discovery Award, I have chosen to appoint a new curator every year (so far, all curators have been women) to give the selection a diversity of views and representations, and a reflection on photographic creativity linked to the exhibitions presented. This award is designed to shine the spotlight on emerging talents who are the witnesses of their times and look at a wide range of themes. This year, they range from ecological thinking to a particular interest in the explosion of new technologies leading to a new reading of the image, and the highlighting of geographical areas such as the Deep South. The Rencontres are also a laboratory, and the Discovery Award plays a big role in this definition.

**And women are increasingly well represented
at the Rencontres?**

Women are indeed making their mark on the programme. We are happy to contribute to this balance and are working to showcase the creativity of women artists. It is a real commitment on our part, and part of a global reflection. We are also keen to encourage an international perspective, a cross-disciplinary approach and an experimental dimension, with, for example, encounters between performance art and photography. It's a way of showing what is possible.

In 2023, the Discovery Award was curated by Indian author and photo editor Tanvi Mishra, succeeded this year by French art critic Audrey Illouz. The previous curators were Sonia Voss in 2021 and Taous Dahmani in 2022. Their selections, year after year, echo the same commitment.

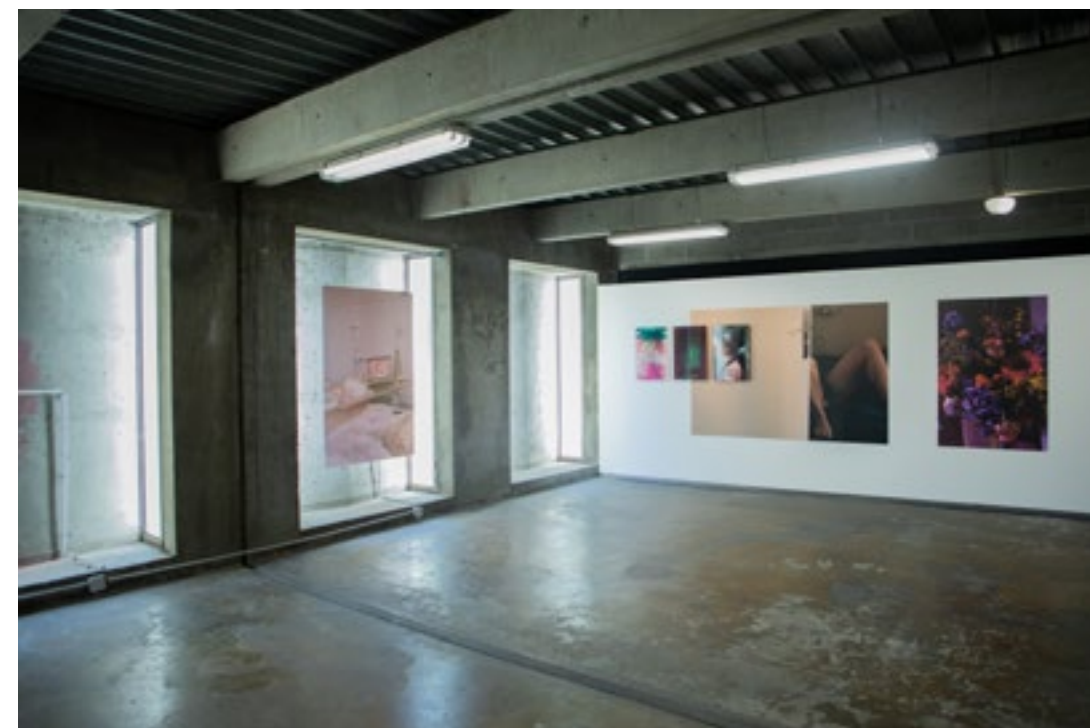
What do you think of the Foundation's commitment?

I was already familiar with the Foundation's involvement in the world of photography, particularly through its historic support for the BnF. I would like to pay tribute to its vision and boldness, which are bolstered by the presence of Audrey Bazin, now artistic director of the Foundation. We are delighted they are working alongside us, and that we are working together to offer new forms of writing that highlight other points of view, pioneering experimental practices and innovative artistic perspectives.

François Bellabas,
An Electronic Legacy
view of the exhibition of
the Discovery Award 2024
© Louis Miralles



Nanténé Traoré,
L'inquiétude,
view of the exhibition of
the Discovery Award 2024
© Luisa Mielenz



Building on this commitment, the Louis Roederer Foundation also supports the Jeu de Paume festival in Paris. The second edition will feature an exhibition, a publication, performances, screenings, artist workshops, and more. It's designed as a collective narrative exploring representations of natural landscapes and their accompanying imaginations. It kicks off on February 7, 2025!

The Jeu de Paume

Julia Margaret Cameron, *I Wait*, 1872, albumen print © The Royal Photographic Society Collection at the V&A, acquired with the generous assistance of the National Lottery Heritage Fund and Art Fund. Museum no. RPS.1297-2017



Julia Margaret Cameron, *Call, I Follow, I Follow, Let Me Die!*, 1867, carbon print © The Royal Photographic Society Collection at the V&A, acquired with the generous assistance of the National Lottery Heritage Fund and Art Fund. Museum no. RPS.735-2017



The Jeu de Paume is one of the most famous international art centres whose popular exhibitions never fail to make a splash. It has featured such leading lights as Cindy Sherman, Lee Miller, Martin Parr, William Kentridge and Peter Hujar; the latter's spectacular display in 2019 convinced the Foundation to support this fount of rigorous excellence solely focused on the image.

After closing for a few months in 2020 for restoration work, the Jeu de Paume enlisted the Foundation's support in 2021 to host the exhibition "*Photographic masterpieces from MoMA, the Thomas Walther collection*". For the first time outside New York, this exhibition presented iconic works from the first half of the 20th century and retraced the history of the invention of modernity in photography.

In 2022, the Foundation sponsored an off-site exhibition, *IMAGE 3.0*, in Reims. Displaying new works by seventeen emerging artists, it explored the most recent techniques in computerised art applied to photography and the image in a setting where the viewer is obliged to interact with the work.

In spring 2023, Le Cellier in Reims hosted a solo exhibition by Stéphane Couturier whose work plays a role in the formal rewriting of the perception of space. For the last fifteen years, under the name *Melting Point*, the artist has been superimposing two photo recordings to create a hybrid image that is both fluid and dynamic, while keeping intact the documentary roots of the original elements.

In autumn 2023, a retrospective was devoted to Julia Margaret Cameron. A pioneer of the photo portrait, she remains one of the most inspired artists in the history of photography. Original and timeless, her work was produced in just over a decade (1864 and 1875) and is one of the finest illustrations of the epic spirit of early photography.

The Foundation also supports the Jeu de Paume, in the creation of its Art & Essay cinema. It is not every day that a new cinema is born in the heart of Paris, with a selection of research and ground-breaking films, first works by promising directors, and a rich programme aimed at young audiences. Opening on 12 November 2024.

Interview with Quentin Bajac

Director
of the Jeu de Paume

2024 marks the 20th anniversary of the Jeu de Paume, and five years for you as head of the organisation.

What do you think of these moments?

For me, these anniversaries are an opportunity to think more about the future than the past. I want to reaffirm the Jeu de Paume's central role in the debate on the technological dimension of the image. Our core business is photography, but also all forms of images, with the aim of accompanying the major changes that are shaking up the world today.

What are your plans for the next five years?

In addition to major exhibitions, I intend to give greater visibility to emerging art, particularly through our festival, the next edition of which is scheduled for 2025. The event is an opportunity to commission works by young international artists such as Mounir Ayache, Julian Charrière, Edgar Cleijne & Ellen Gallagher, Yo-Yo Gonthier, Laila Hida, Eliza Levy, Julien Lombardi, Andrea Olga Mantovani, Mónica De Miranda¹, Richard Pak, Matthieu Perno, Prune Phi, Léonard Pongo and Thomas Struth. Each will be the subject of an exhibition and take part in the cultural programme, which will include performances, lectures and concerts.

The chosen theme is "Shifting Landscapes", with a focus on natural spaces and new imaginary worlds. In addition, an art house cinema, supported by the Louis Roederer Foundation and replacing our old auditorium, will be inaugurated at the end of 2024 and will once again reaffirm our support for young film-makers, with début films and short films.

What ties have you formed with the Louis Roederer Foundation?

At first I was an attentive and curious spectator of the exciting projects the Foundation supported in the field of photography, while I was working abroad. The creation of the Foundation coincided with my departure for the United States². My relationship with the Foundation began after my return to France when I sat on the jury for the 2020 Louis Roederer Foundation Discovery Award at the Rencontres d'Arles. It has since continued in a spirit of natural simplicity, which is essential, and freedom. The Foundation supports us in our projects that are not self-evident, which shows its respect for our vision, but also a shared taste for nurturing talent.

¹ Mónica de Miranda is a finalist of the Thinking Sustainability Prize, which awards a photographer who has taken up an issue linked to sustainable development. See p. 46.

² Quentin Bajac was chief curator of photography at MoMA in New York from 2013 to 2018.



Julia Margaret Cameron, *Annie*, 1864, albumen print © The Royal Photographic Society Collection at the V&A, acquired with the generous assistance of the National Lottery Heritage Fund and Art Fund. Museum no. RPS.111-2017

"I'm very careful to create coherence and balance between the actions I develop. For example, I'm just as keen to promote French art on American soil with Villa Albertine, as I am to support American initiatives on French soil, alongside the Institute for Ideas & Imagination – an offshoot of Columbia University in New York. I make sure there is a dialogue between the various initiatives, transforming the Jeu de Paume auditorium into an art house cinema with screenings of artistic and experimental films allows me to promote the Foundation's other partnerships, such as those with Le Fresnoy and La Semaine de la Critique." — Audrey Bazin, artistic director of the Louis Roederer Foundation

La Semaine de la Critique of Cannes Film Festival

Louis Roederer Foundation Rising Star Award



True to its desire to support young talent and invest in new fields of creation, the Foundation has been supporting La Semaine de la Critique of Cannes Film Festival since 2018. Developed in parallel with the official festival and organised by the The French Union of Film Critics, the event aims to showcase emerging young film-makers. It does invaluable work in this area, screening over 1,000 international feature films and 1,300 shorts every year. It has always had a keen intuition, with La Semaine previously celebrating films by virtual unknowns — Ken Loach, Alejandro González Iñárritu and François Ozon. It also spotted Julia Ducournau with her first short film in 2011 and Justine Triet with her first feature in 2016, well before they both won the Palme d'or¹.

Every year, the Louis Roederer Foundation Rising Star Award identifies, encourages and rewards a young actor for their promising début. The rising stars who will be the kings and queens of tomorrow. Winners include Félix Maritaud, Ingvar E. Sigurðsson, Sandra Melissa Torres, Jovan Ginić and Ricardo Teodoro.

¹ Julia Ducournau won the Palme d'Or in 2021 for *Titane*.
Justine Triet won the Palme d'Or in 2023 for *Anatomy of a Fall*.

Interview with Ava Cahen

General delegate
at La Semaine de la Critique

From what angle does La Semaine de la Critique view cinema?

La Semaine was born of a twofold desire. On the one hand to give critics responsibility for programming, while on the other to reveal new talent by selecting début or second feature films from promising directors all over the world. That's what makes us the perfect complement to the Cannes Festival, which selects established film-makers for competition, many of whom have already been through La Semaine de la Critique. Our ambition is to showcase the film-makers we believe in and give them their first exposure with the visibility and prestige of a Cannes selection.

You don't just highlight these film-makers, you also offer them real support...

We act as a springboard by offering a genuine support policy, in particular through our *Next Step* programme. This enables the directors of short films in competition to benefit from a week of workshops the following year. It is an opportunity to help them write their first feature film and gives them the chance to meet producers and distributors with whom they can exchange ideas. Given the success of the experiment, in 2023 we created *Next Step Volume II* around musical writing, organising meetings between directors and composers.

What ties have you formed with the Foundation?

We're very proud and happy to be in this partnership! The Louis Roederer Foundation award is a perfect addition to our prizes for actors at La Semaine de la Critique. Let's not forget that the DNA of French cinema, and New Wave especially, lies in the special relationship forged between actors and directors – Truffaut with Jean-Pierre Léaud and Fanny Ardant; Godard with Belmondo and Anna Karina. The Foundation's award honours this special relationship in the spirit of La Semaine de la Critique. We focus attention on a film and its director while the Foundation extends the same logic to the performance of an actor. All with the same values and the same vision.



Ricardo Teodoro, winner of the Louis Roederer Foundation
Rising Star Award 2024 © Julia Hervouin

As a Patron of the Arts, we are committed to supporting various aspects of the artistic disciplines we promote. Let's take the cinema as an example: through the Jeu de Paume, the Louis Roederer Foundation promotes the dissemination of cinematic creativity and innovation. La Semaine de la Critique highlights the performances of new talent. By supporting the Deauville American Film Festival, it helps promote film-making and directing.

The Deauville American Film Festival

Louis Roederer Foundation Revelation Prize



The jury of the Louis Roederer Foundation Revelation Prize 2024: Emma Benestan, Karidja Touré, Alice Belaïdi (president), Salim Kechiouche and Iris Kaltenböck, with Frédéric Rouzard and Audrey Bazin © Camilla Canalini

Since 1975, the Deauville Film Festival has celebrated the diversity of American cinema, from major Hollywood productions to independent films. Its demanding programme has brought to light works that have left their mark on cinema: *Little Odessa* by James Gray, Darren Aronofsky's *Pi*, Tom DiCillo's *It's All Over Manhattan*, Spike Jonze's *Being John Malkovich*, Christopher Nolan's *Memento*, Todd Solondz's *Welcome to the Dark Ages*, Paul Haggis's *Collision*, John Cameron Mitchell's *Hedwig and the Angry Inch*, *Little Miss Sunshine* by Valérie Faris & Jonathan Dayton, *Take Shelter* by Jeff Nichols, *Whiplash* by Damien Chazelle, *Captain Fantastic* by Matt Ross, *Beasts of the Wild South* by Ben Zeitlin, *A Ghost Story* by David Lowery, and more. A fervent supporter of creative contemporary cinema, the Louis Roederer Foundation has been supporting the Festival since 2018 through the Revelation Prize, which highlights original movies and their promising authors. The winners include Alessandra Lacorazza Samudio (*In the Summers*), Sean Price Williams (*The Sweet East*), Gina Gammell and Riley Keough (*War Pony*), Pascual Sisto (*John and the Hole*), Sean Durkin (*The Nest*), Annie Silverstein (*Bull*), Jeremiah Zagar (*We the Animals*) and Kitty Green (*The Assistant*).

Interview with Aude Hesbert

Director of the Deauville
American Film Festival

Through the Deauville Festival and Villa Albertine you know the Foundation particularly well¹ – can you tell us what makes a partnership like ours so valuable?

Art is a profession steeped in passion. If we choose to work in art it's because it is essential; it conveys values and meaning, it is a reason to live and to love, to think, to feel, to share and pass on. The Louis Roederer Foundation has a very high, uncompromising and admirable ambition for its missions: supporting excellence, expertise, discovery and taste; making contemporary creativity accessible to as many people as possible, with a constant concern for the public. Whether in the field of photography, cinema or artists' residencies in France or abroad, it puts the human above all else. It is a formidable ambassador for the values of tolerance, openness to the world and faith in creativity, and that's what makes each collaboration with it unique and a messenger of harmony.

You've had key roles in France and the United States, in public and private institutions. What are the challenges facing culture today? Why is patronage important?

In these times of political turbulence and the fragility of democracies around the world, the question is strikingly acute. Culture has always been and will always remain a battleground for freedom. Keeping culture alive relies upon the diversity of its supporters and patrons. They will help guarantee its survival and independence. Patronage, particularly from foundations, is undoubtedly one of the most relevant and authentic ways of guaranteeing creative freedom today, and we are grateful for it.

You have promoted French art in the United States through Villa Albertine and as director of the Deauville Festival, you promote American cinema in France. What are the strengths of these two cultures and what do they have in common?

I'm incredibly lucky to be able to cross paths in this way, to establish a dialogue between artists and organisations on both sides of the Atlantic, and to build bridges between two countries whose cultures have never ceased to enrich each other, precisely because of their profound and structural differences. I'm firmly convinced that the mutual admiration and genuine respect that Americans have for French culture and that the French have for America, as well as our differences (in terms of storytelling, imagination and markets, of course), will continue for a long time to be the breeding ground for unique creativity and tremendous aesthetic stimulation, and Deauville is the ideal setting.

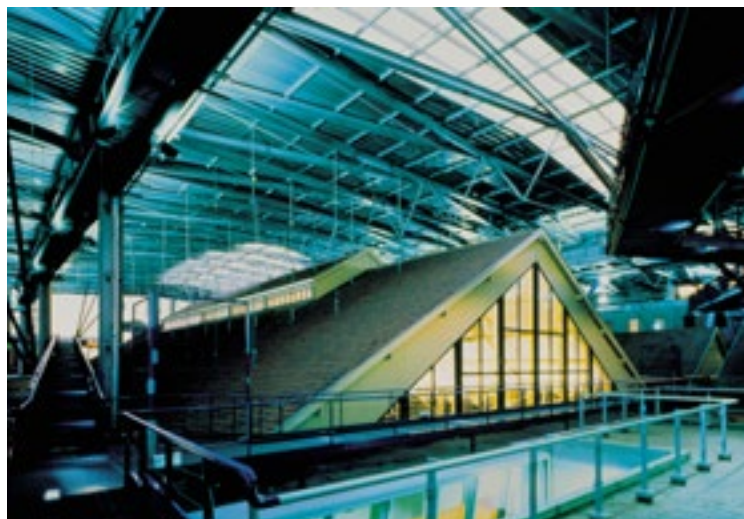
¹ Aude Hesbert was formerly deputy director of the Deauville Festival, then director of Villa Albertine in Los Angeles until summer 2024.



While the Louis Roederer Foundation awards a first production at Deauville, it is also committed to supporting emerging talent from the very start of someone's career. We support students at Le Fresnoy – Studio National des Arts Contemporains, in Tourcoing, in the development of their artistic projects.

Carte blanche Le Fresnoy — Studio national des arts contemporains

Le Fresnoy —
Studio national des arts
contemporains,
L'entre-deux,
© Peter Mauss



Le Fresnoy – Studio National des Arts Contemporains is one of the world's leading organisations for artistic, audiovisual and digital training, production and distribution. Through support and professional technical resources, students from all over the world can create innovative works by facilitating partnerships with universities, laboratories and specialist companies. Sharing the same determination to support bold and unique creativity, the Louis Roederer Foundation and Le Fresnoy launched a carte blanche Art & Science project. It is designed for first and second year audiovisual students at Le Fresnoy who wish to integrate life and natural sciences into their study project. The winning audiovisual work will be shown at the OVNi International Video Art Festival at the Fondation Maeght (Saint-Paul-de-Vence) from 15 November to 1 December 2024, followed by a special evening at the Jeu de Paume cinema in early 2025.



Image of the film *Saltation*
© Alexandre Cornet

A carte blanche project requires a philanthropic patron, with no other aim than to support a voice that might not otherwise be heard. In the same spirit, the Foundation also supports the Villa Albertine grants, enabling French or French-speaking artists, rarely or never seen in the United States, to make their name there.

Villa Albertine

The Louis Roederer Foundation's involvement with Villa Albertine strives to strengthen a support and guidance system for the arts and ideas throughout the United States. The Foundation first decided to focus its support on promoting the arts through the Albertine Grants (theatre, dance and contemporary music). The aim of this unique programme is to promote young French and French-speaking artists to American audiences. The grants offer a unique network for development and opportunities for recognition and are a powerful statement for young contemporary artists, recognising their essential role in understanding the world. Then came the idea of creating a Californian edition of Films on the Green, in Los Angeles. This free, open-air festival of French films was already screening in parks in New York, Washington DC, Chicago, Boston and Houston. With Villa Albertine, we wanted to bring this project to the West Coast, to give everyone access to French cinema in the world's film capital. The inauguration took place in July 2024 in the grounds of Hollyhock House, designed by the architect Frank Lloyd – a sublime site, listed as a UNESCO World Heritage Site. Finally, to support the work of Villa Albertine, the Louis Roederer Foundation regularly organises events in the United States, inviting the American cultural community to meet its partner and residents.

ANIMA - Noémie Goudal
and Maëlle Poesy
© Christophe Raynaud
De Lage



Films on the Green,
screening Hollyhock Park,
Los Angeles, 2024
© Christophe Ortega



Interview with Mohamed Bouabdallah

Cultural counselor of France in the United States
and director of Villa Albertine

Villa Albertine supports and promotes French creativity in the United States. How do you see this mission?

We are interested in creating very strong long-term links between our two countries, between our two peoples. The most interesting way of doing this is through creative people, by encouraging artistic exchanges and promoting the French language.

We have two missions, a cultural mission and an educational mission in the American sense, i.e. from nursery school through to university, and to strengthen human exchanges on an educational level. More and more, I'm trying to strengthen the links between our artistic, creative and educational activities.

Do you see culture as a means of diplomacy?

I am convinced that culture has an absolutely fundamental role to play, not only in our daily lives – we are cultural beings – but also between nations. It is what allows us to understand each other, pass on ideas and get closer. This does not mean agreeing on everything. It is about understanding our otherness.

What about the relationship between the Louis Roederer Foundation and Villa Albertine?

Backing artists and creatives takes time. When it comes to culture and artistic creativity, you have to be at once innovative and long-term. Having a partner who supports us over several years, as the Louis Roederer Foundation does, is absolutely invaluable. That support gives us the means to reflect and innovate. And obviously, in this context, we're interested in nurturing this relationship – thinking together about what we're doing and getting your views, since you're also a player in the United States. It is very fruitful and helps us to improve. This is what makes the partnership both dynamic and creative.



Head office of Villa Albertine, *Fallen Tree*, YMER&MALTA / Benjamin Graindorge, 2011 © Beowulf Sheehan

The Louis Roederer Foundation strives to provide balanced support for French cultural initiatives in the United States and American projects in France, all chosen to resonate with each other. With this in mind, the Foundation has teamed up with the Institute for Ideas & Imagination, a fascinating venue located in the historic Reid Hall building in Montparnasse, Paris.

The Institute for Ideas & Imagination

The Institute for Ideas & Imagination fosters intellectual and artistic diversity, regardless of medium or discipline, through interaction between the arts and academia. It encourages connections between the analytical and the creative, between ideas and imagination. This vision perfectly aligns with that of the Louis Roederer Foundation, which is why we support this unique institute, an offshoot of New York's Columbia University in Paris.

Every year, the Institute brings together 14 fellows, half of whom are professors and post-doctoral fellows from Columbia University; the other half are artists, writers and researchers from all over the world. Together, they spend a year working and exchanging ideas.

As the Louis Roederer Foundation is actively involved in promoting the transmission of knowledge, it wanted to enable researchers and professors from Columbia University to stay at the Institute to carry out their research, organise meetings, take part in conferences and collaborate on artistic initiatives.



Reid Hall, building of the Institute for Ideas & Imagination, 2023 © Ferrante Ferranti

The Institute for Ideas & Imagination is a destination for intellectual and artistic emulation. In our search for a place that embodies the link between research and creativity, it was a natural choice for the inauguration of our Thinking Sustainability programme. In November 2024, we will celebrate the winner of the very first photography prize associated with this programme, and five other finalists, at an evening dedicated to a subject close to our hearts: sustainable development.

Thinking Sustainability

In 2024, the Louis Roederer Foundation launches the first edition of its Thinking Sustainability programme, which combines photography with research. To help better understand the many facets of sustainable development, this ambitious project will enable the Foundation to take a highly symbolic step: to move from sponsorship of support to sponsorship of action, by positioning itself as a cultural player in its own right.



Ana Elisa Sotelo & Sadith Silvano – Portraits of the Multiverse

“Ecology and the preservation of biodiversity are cardinal and historic values of the Louis Roederer House.

This project addresses these issues by bringing together committed people from every continent. Alongside the Thinking Sustainability Prize, which will choose a winner from six shortlisted photographers, we have devised a research programme – Thinking Sustainability Research – to provide an overview of the current state of sustainable development, and point the way forward at an international level, because preserving biodiversity is a global issue. We will be presenting the views of thinkers, scientists and artists.”

— *Frédéric Rouzaud, chairman & CEO of Champagne*

Louis Roederer and president of the Louis Roederer Foundation

Thinking Sustainability is a dynamic and constantly evolving programme, designed to adapt to the ever-changing thinking and perspectives on sustainable development. It offers free access to a selection of photo works and research carried out around the world, providing food for thought and opening the door to possible changes.

To ensure a diversity of viewpoints, the nominators and members of the jury selecting the winner of the photo Prize, as well as the thinkers and scientists invited to write, are each replaced for every new edition. They are chosen for their expertise and represent new and established voices, offering different perspectives from those usually heard.

Authors are given complete freedom to tackle the subject of their choice. The nominators choose the photographer they wish to support, and the jury members vote for the most innovative and captivating project. This process gives rise to a wide range of photography perspectives and inspired texts. The Louis Roederer Foundation is very proud of these carte blanche projects, which guarantee free and authentic visions.

Audrey Bazin

Artistic director
of the Louis Roederer Foundation

You are launching the Thinking Sustainability programme.

What was the thinking behind it?

A photography prize linked to sustainable development has existed since 2021, but I wanted to rethink it by creating a much broader programme, commensurate with Louis Roederer House's historic commitment to preserving biodiversity and, by extension, the Foundation's. This international programme is both sincere and demanding. It has two main focuses:

- The Thinking Sustainability Prize rewards a photographer who tackles an issue linked to sustainable development, through the prism of natural sciences or humanities.
- The section, Thinking Sustainability Research, brings together a selection of essays by thinkers and researchers from around the world who have been given free rein by the Foundation.

The aim is to contribute to an in-depth reflection on sustainable development, offering solutions and reasoning to anyone who is curious and keen to better understand the issues at stake on a large scale.

How is the Thinking Sustainability Prize organised?

I spent many months putting together a jury and selecting nominators who were different from the usual awards. I wanted new voices as well as established ones. The jury, which needed to be interested in sustainable development, is multinational. It has experts in photography as well as a poet, a philosopher, a multidisciplinary artist and directors of organisations, to benefit from a cross-disciplinary view of the candidates' proposals.

The nominators, also experts in photography, represent all the continents (America being divided into two: North and South). They are from the continent they represent, or have lived there for at least five years, to ensure they had an in-depth knowledge of the local cultural ecosystem. They each had three months to select three photographers from their continent to take a thoughtful look at sustainable development in their own region. The jury then had three months to explore and study the 54 entries. Each member voted for their favourite artist by continent, then for their winner from the 6 finalists.

The prize for the winner is €8,000. Her or his series of photographs will be accompanied by a critical text written by an art historian from the same continent as the photographer. The awards ceremony will take place on November 2024 in Paris, in a place that I am particularly fond of, an epicentre of creation and reflection: the Institute for Ideas & Imagination.

What about the Thinking Sustainability Research cluster, which is largely international?

The sustainable development we imagine is linked to our experience, which is necessarily local. It cannot be the same in Brazil, Senegal, India, Australia or Japan. I asked researchers to write on the subject, choosing one representative from each continent. They were all given carte blanche.

A text by Barbara Cassin, of the Académie Française, on the notion of *Kosmos* will introduce this Research section. I also invited Brazilian scientist Patricia Medeiros to present her research into new food products that respect the ecosystem and offer farmers decent living conditions; Senegalese architect Nzinga Biegueng Mboup will share her thoughts and achievements in bioclimatic construction; and German playwright Tobias Rausch will talk about the representation of ecology in the theatre to recreate the link between us and nature through the arts. I would love to talk to you about all the other texts too, they're so fascinating!

True to its commitment to share knowledge, the Foundation will publish all the finalists' texts and photography projects on its website. Making the entire Thinking Sustainability programme freely available means we can offer these new perspectives on sustainability to as many people as possible.

Is this ambitious programme intended to be long term?

Yes, this project has obviously been designed for the long term. It needs to be in a state of perpetual development, just like our thoughts, which are always on the move.

Thinking Sustainability Prize

Six finalists
from around the world



Irene Barlian – *Land of the Sea*

Irene Barlian – Asia

Based in Jakarta, Irene Barlian makes short videos conceived as cultural, societal and environmental narratives. The series that she presented, *Land of the Sea*, brings to light the reality of climate change in Indonesia from the point of view of local communities, focusing on the role of women and each region's efforts to reduce environmental impact. Accompanied by analyses from climate experts, these videos go beyond the practices of traditional documentaries. They aim to raise awareness of the climate crisis and share experiences, highlighting the resilience of communities that are already affected. Irene Barlian's work is published worldwide. In 2022, she received the Objectifs Documentary Award and was short-listed for the Leica Oskar Barnack Award.



Adam Ferguson – *Lake Huffer, Big Sky*

Adam Ferguson – Oceania

Renowned for his photographic work during the war in Afghanistan, Adam Ferguson travels the world documenting the most crucial geopolitical phenomena and social issues, highlighting the effects of globalisation and climate change, particularly on rural populations. His series *Big Sky* is a photographic meditation on the climate crisis in Australia, combining childhood memories with contemporary observations of the links between Australia's indigenous peoples and their land, the decline of cities and the evolution of pastoral and mining landscapes. Adam Ferguson won the World Photography Organisation's 2022 Photographer of the Year award for a series of portraits of migrants at the US-Mexico border.



Maya Goded – *Healing, Earth and Body*

Maya Goded – North America

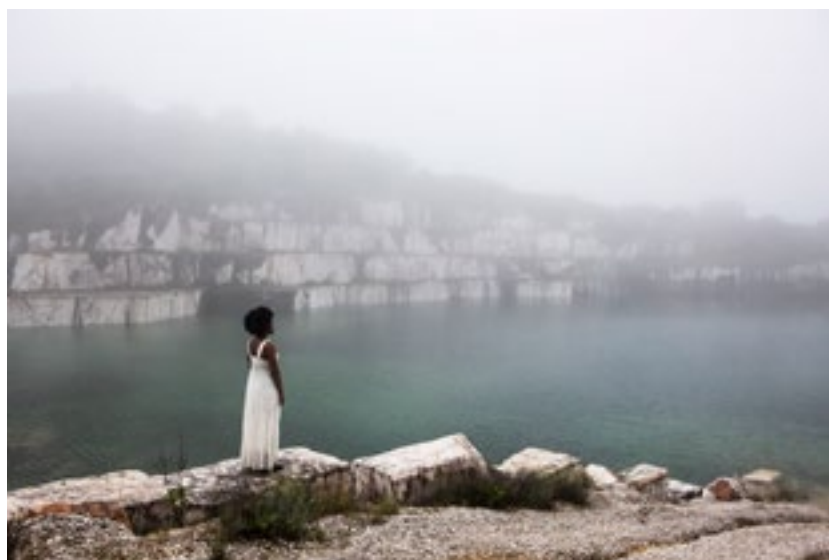
Maya Goded explores the links between violence perpetuated against women, environmental issues and territorial rights. Begun in 2018, her series *Healing, Earth and Body* continues this mission with women from Central and South America, and reveals their ancestral knowledge of healing, spirituality and territorial protection. In the vanguard of resistance to modern progress and consumerism, these women embody the fight against the exploitation of Latin America's biodiversity, striving to preserve their culture and environment. Their holistic world view sees humans and nature as one. Maya Goded has received numerous international awards. Adapted as a documentary, her project *Plaza de la Soledad* examining the lives of sex workers in Mexico City was presented at the Sundance Film Festival, winning numerous awards.



Pierrot Men – *The washerwoman of Tsaranoro Valley, Madagascar*

Pierrot Men – Africa

Inspired by a visiting artist, Pierrot Men left school at 14 to devote himself to art, despite his family's reluctance. He opened his first laboratory in 1974, shooting weddings, christenings and family portraits with a Soviet Zenit E camera and an old Kodak 6 × 9. Influenced by the work of African photographers Seydou Keita and Malick Sidibé, he reconciles personal projects with professional commitments. This year's series, *Madagascar*, explores the symbiotic relationship between the Malagasy and their land, a place where traditions of rice-growing, sustainable livestock management and beekeeping intersect with an ethic of environmental conservation. It's a poignant reminder of the vital need to promote harmonious coexistence with nature in order to transfer a preserved world to future generations.



Mónica de Miranda – *Whistle for the wind, The Island*

Mónica de Miranda – Europe

A Portuguese and Angolan visual artist, filmmaker and researcher, Mónica de Miranda blends politics, gender, space and history in an interdisciplinary body of work, somewhere between documentary and fiction. Her award-winning work brings together drawings, installations, photographs, films and sound works, always focusing on resistance, emotional geographies and ecologies of care. Her series *The Island* delves into decolonial ecology, exploring the spiritual and metaphysical links between humans, land and natural resources. Through her images, she revisits the history of enslaved Black communities in Portugal from the 15th to the 18th century. Navigating the narratives of the African diaspora within European colonial history, Mónica de Miranda offers a Black eco-feminist perspective, a metaphorical space that bears witness to isolation, the idea of refuge and utopian ideals of freedom.



Ana Elisa Sotelo & Sadith Silvano – *Portraits of the Multiverse*

Ana Elisa Sotelo – South America

Nature and human interaction with the natural world are the central themes of Ana Elisa Sotelo's work. Following a life-changing spinal fracture in 2016, she discovered the healing power of traditional Amazonian medicine, and has since continued to document the connection between natural and spiritual health. The series proposed in 2024, *Portraits of the Multiverse*, presents an interaction between photography and embroidery. Ana Elisa Sotelo has collaborated with Peruvian artist Sadith Silvano to create a dialogue between the visible and invisible worlds, underlining the deep connection between the Amazon, its inhabitants and their ancestral art. It serves as a reminder of the urgent need to preserve this irreplaceable ecosystem and its cultures. A multiple award-winner, Anna Elisa Sotelo won the International Women in Photo Award in 2021 for her project *Las Truchas*, which celebrates the women swimmers of Lima in Peru, a symbol of the community's resilience during the pandemic.

Thinking Sustainability Research

“It took me a year and a half of thinking and research to come up with the programme as it is now. My aim was to bring together different perspectives and different ways of thinking on a key issue today: ‘What is sustainability?’ The stakes are immense. My ambition was not to answer the question (who can?), but to act as a go-between to offer perspectives put into images or words. Questioning the world makes thinking agile and reopens the great horizons of hope.” — *Audrey Bazin, artistic director of the Louis Roederer Foundation*

The authors

INTRODUCTION

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French philologist, Hellenist
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philosophers and the rhetoric
of modernity.

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OCEANIA

Australia
GLENN A. ALBRECHT
Environmental Philosopher.

“Every time I visit the Villa Medici, I meet residents and talk about their plans and their needs. In early 2024 I had the pleasure of meeting author Céline Curiol, who was in residence at the Villa at the time. She told me about the project she was working on for the residents’ exhibition. She was gathering evidence about our relationship with nature through our links with the plants that live in our homes. I immediately suggested to Céline Curiol that she write about it for Thinking Sustainability Research.” — *Audrey Bazin, artistic director of the Louis Roederer Foundation*

The French Academy in Rome — Villa Medici

Founded in 1666 by Louis XIV, the French Academy in Rome or Villa Medici welcomes artists, authors and researchers, offering a residency to develop artistic or research projects. The dynamic, multifunctional organisation, focused on Europe and the Mediterranean, is a major cultural heritage site, a laboratory for creativity and research, a centre for exhibitions and performances, and an eco-responsible garden. Its commitment to innovation and diversity makes it a key pillar of the contemporary art scene, and aligns perfectly with the Louis Roederer Foundation's mission.

Since 2020, the Foundation has supported fellows of the Villa Medici in the period of reflection and research that the residency represents. Attentive to their aspirations, each year we support an artist's project and an art historian's project with two production grants. In 2024, the Louis Roederer Foundation is supporting Laure Cadot (France, 1980), who organises international conferences and meetings on the status and conservation of collections of organic remains, particularly human remains – a subject still too rarely explored in museums and universities. We will also be supporting Hamedine Kane (Mauritania, 1983), whose work sheds light on the influence of African, African-American and Afro-diasporic literature on political, social and environmental commitments.

Every year we have the pleasure of organising a cocktail lunch in the Villa's Orange Garden, hosting Italian cultural organisations to celebrate the Villa Medici and its fellows. The chef in residence is given complete freedom by the Louis Roederer Foundation to create a menu in harmony with local seasonal produce and Louis Roederer champagne.

Villa Medici © Assaf Shoshan



Interview with Sam Stourdzé

Director of the French
Academy in Rome – Villa Medici

As the director, how do you find residing in the Villa Medici?

With great humility. It is an extraordinary place that has seen many residents and prestigious directors pass through its doors, and you know that your contribution is a small stone in a place with 350 years of history. This little stone has to add something to the edifice. I have great respect for this centuries-old history. It requires us to continually ask ourselves these questions: “Is the organisation still in tune with the times? Is it useful to its communities?” Answering these questions, which may seem very simple but are in fact vertiginous and complex, provides the keys to building a vision, a programme, a project that we are rolling out. What does it mean to do a residence in the 21st century? What do artists and creatives need? What new disciplines might we want to welcome today and tomorrow? How can we share contemporary creativity with the people who come to visit our exhibitions and the heritage we are responsible for? Contemporary design is often more difficult to understand than older work, but how can we convey the message that, ultimately, contemporary design is heritage in the making?

And the Villa Medici also plays the role of a public organisation?

This is a fundamental point. Alongside the major artistic issues that are its business, how does a cultural organisation fulfil its role as a public service? How does it fulfil its social commitment to ensure that culture is also a vehicle for social cohesion, sharing and opening

up to as many people as possible? Because culture confiscated by a small group of privileged people is a sad thing. This is not what the 21st century — with all its upheaval and troubles — needs to rebuild social ties.

We are trying to work on support programmes for a number of audiences by opening the doors much wider. Take the Résidence Pro programme, for example. Every year we welcome 300 students from vocational training courses in France who need a little help and opportunity to develop their skills. We have just as many courses in electrical engineering as in personal services. These students are keen to discover Rome and the Villa Medici. This point is essential to our project, because this is an exceptional place, a privileged place. That does not mean it is a place for the privileged or that there needs to be a lot of privileged people!

What makes this relationship with the Louis Roederer Foundation so special?

The Foundation helps support residents. These are sixteen artists, designers, writers, composers and art historians who spend 12 months of pure research and creativity at the Villa Medici every year. At the end of the period, they share their work with the public through an exhibition and a review. I have always found it very interesting that where we might have expected it to focus on heritage issues, the Foundation prefers contemporary creativity, always with the message — and here we share the same values — that today's creations, when well-chosen, will become tomorrow's heritage.



Fellows 2023-2024, Sam Stourdzé and Audrey Bazin © Alessia Calzecchi

Conversation with

Audrey Bazin

Artistic director of the Louis Roederer Foundation

When you took over as artistic director of the Louis Roederer Foundation in December 2022, what was the starting point for your roadmap?

Frédéric Rouzaud's intention was to give me the freedom to think and design an artistic direction based on my own development strategy. The Foundation already had its own identity and it was appropriate for me to build on what was already in place by Michel Janneau¹ to strengthen and amplify its visibility and reputation.

I submitted a four-year project to Frédéric Rouzaud. It described the enhancement of existing partnerships, the implementation of initiatives created by the Foundation, and the activation of international influence until 2026, the anniversary year of the Louis Roederer House, for which I am devising an ambitious international programme.

What was the main difference between Roederer and your career path?

I have always worked in the world of contemporary art galleries with financial objectives that distanced me from my passion: supporting creativity. What was fascinating for me when I arrived at the Foundation was the freedom of support that was genuine and operational.

What is the main change in direction that you have initiated?

We were known as a Foundation that focused on photography and film, yet I want to explore all artistic fields. The idea is to support creativity in the broadest sense. The Foundation is becoming a constellation of actions that respond to and connect with each other in a demanding and coherent way, while retaining two fundamental focuses: support for creativity and the transmission of knowledge.

What makes your approach to sponsorship unique?

It is important to me that we are philanthropic patrons, in other words that we are not intrusive and that we support our partners and artists. And we do not just provide disinterested financial support. The Foundation brings people together and builds bridges by systematically organising visits to supported exhibitions and events in honour of BnF grant holders, Villa Medici fellows, Villa Albertine residents and Discovery Award curators and photographers.



Audrey Bazin © gkayacan

1

Michel Janneau is the former deputy managing director of the Louis Roederer House, and former general secretary of the Louis Roederer Foundation, which he launched in 2011.

What new initiatives are you planning to enhance this patronage?

Alongside its support for cultural organisations, the Foundation is now creating its own initiatives at the heart of the Roederer Collection estates, in France and abroad. To do this, I meet the teams on site and devise actions in line with the place and its people. For example, Jean-François Ott, managing director of Domaines Ott*, in Provence on the Mediterranean coast, is passionate about the sea. For him, I came up with readings by actors from the world of theatre, texts from literature about the sea, from Homer's Odyssey to contemporary texts.

In the same spirit, with Nicolas Glumineau, managing director of Château Pichon Comtesse Longueville de Lalande, who is a great music lover, we are going to create a musical composition prize in collaboration with the Philharmonie de Paris. The project will be completed in 2026.

The Foundation is also developing its own collection of works of art?

This collection has been built up through personal meetings with artists whose projects we have supported. The aim is to give it greater coherence. With Frédéric Rouzaud, we chose memory to be our guiding theme. We have acquired works by established artists such as Tomás Saraceno, emerging artists like Frida Orupabo, and unrepresented artists including Emmanuelle Fructus.

We have also launched cartes blanches, artistic commissions linked to the uniqueness of the Roederer Collection estates and those who bring them to life. After Anne-Lise Broyer in Champagne and Ethan Murrow in California, who created two works inspired by the terroir, photographer Laurent Lafolie has created a universal photo made up of portraits of the Louis Roederer House teams. It will hang in the Louis Roederer house, alongside the historic portraits of the Rouzaud family. It's a reminder there can be no future without memory.

Where is this collection going?

We are going to share it with the world by offering the different Roederer Collection estates the chance to exhibit a work, if they so wish. Frédéric Rouzaud also plans to expand the Roederer Collection's hospitality venues, where each will have its own place.

The Foundation will be celebrating its 15th anniversary in 2026. What would you like to have achieved by then?

Many projects have just been launched, with many more to come. The idea is to support them while remaining true to the values of the Foundation, which intends to remain sovereign. It's about taking the time to do things properly while continuing to imagine and dream freely.

Events at Roederer Collection's estates

“The Foundation was designed to be a source of inspiration, to bring people together. It aims to embrace all the arts and share them with everyone, everywhere. With this vision in mind, I suggested to Frédéric Rouzaud that the Foundation could be invited by the Roederer Collection estates to develop a common thread between them, to invest each of them with a cultural event tailor-made to their unique character. In France's different regions and around the world, the Foundation is becoming a force to be reckoned with and will soon be offering free access to exceptional cultural events. It was essential we add a human dimension to this, a moment of sharing and conversation.” — *Audrey Bazin, artistic director of the Louis Roederer Foundation*

In the Domaines Ott*,
readings based on great human stories
related to the sea

The first initiative takes place at Clos Mireille, one of the three prestigious Domaines Ott* wineries, renowned for its spectacular location on the Mediterranean coast, close to the Fort de Brégançon. Inspired by the exceptional geography of the site and passion for the sea of Jean-François Ott, managing director of Domaines Ott*, the Foundation has designed *Mobilis in Mobile*¹. This event celebrates the movement of water and the fluidity of words by inviting actors to bring to life the world's great literary texts related to the sea.

These works are performed by Suliane Brahim, a member of the Comédie Française, Anne Brochet, Juliette Gayet, François Marthouret, Bruno Putzulu and Stéphane Olivié Bisson. Each reading is introduced by Denis-Michel Boëll, former general curator of the Musée de la Marine and author of numerous books on the sea, including *Dictionnaire insolite de la mer*². After the readings, the audience will have the opportunity to chat with the speakers.

Mobilis in Mobile, October 2024 at Clos Mireille



Clos Mireille, Domaines Ott* © Gregoire Gardette

1 The motto of Captain Nemo and his Nautilus in Jules Verne's *Twenty Thousand Leagues Under the Sea*.
2 Editions Cosmopole, 2022.

At Château Pichon Longueville Comtesse de Lalande,
a contemporary music composition prize in partnership
with the Philharmonie de Paris



Château Pichon Comtesse © Gunther Vicente

Nicolas Glumineau, managing director of Château Pichon Comtesse and an exceptional oenologist, is also passionate about music. It was with him that, in 2024, Audrey Bazin imagined an innovative partnership with the Philharmonie de Paris, to create a contemporary music composition prize in this dazzling venue between the Atlantic Ocean and the Gironde estuary, north of Bordeaux.

The Prize is organised over two years. The first year, the Philharmonie de Paris will work with national contemporary music centres (CNMCs) to identify and showcase promising talent, regardless of artistic style. These artists will be commissioned to write an original composition, to be performed the following year at a festival at the Philharmonie de Paris, celebrating contemporary musical composition. Among other works presented, the international jury's selection will be performed at a special concert in the domain of Pichon Comtesse, in 2026, in the heart of Aquitaine.

In Champagne, at the Louis Roederer House,
in 2026, a new cultural initiative aiming to redefine the exhibition
space of a Foundation. Watch this space...

The Philharmonie de Paris



Klaus Mäkelä © Marco Borggreve

In 2024, the Louis Roederer Foundation underscored its commitment to music by supporting the Orchestre de Paris' North American tour, returning to the continent after a 20-year absence.

Conducted by young prodigy Klaus Mäkelä, the orchestra revived the emblematic repertoire of Stravinsky's Ballets Russes, created in Paris in 1907 under Serge de Diaghilev. The cultural link between France and the United States naturally revolved around Stravinsky, who spent a large part of his life in America after emigrating there.

The resolutely modern interpretation of these works, which favoured a renewal of forms of expression while sketching out a veritable 'pas de deux' between music and image, was greeted with standing ovations at every concert. Attracting nearly 12,000 spectators, this tour associated the Foundation with the cultural missions of an internationally renowned organisation, supporting the transmission of a rich and influential musical heritage.

Performed in Ann Arbor, Boston and Montreal:
Prelude to L'Après-midi d'un faune, Claude Debussy
Piano Concerto No. 2, Sergei Prokofiev
The Firebird, Igor Stravinsky

Performed in New York:
The Firebird, Igor Stravinsky
The Rite of Spring, Igor Stravinsky

Conductor: Klaus Mäkelä
Pianist: Yunchan Lim

The Louis Roederer Foundation collection

The Louis Roederer Foundation's collection, which dates to 2010 with some 60 works, enters a new era under the leadership of Audrey Bazin, who is committed to finding greater coherence through a commissions and acquisitions policy.

"My mission today is to give cohesion and coherence to this collection, for which I have chosen the theme of memory, because without it there is no future – the memory of history, of people and techniques. The collection, which focuses on contemporary art, now includes emerging and established artists, both represented and unrepresented. It is dictated only by the need to be unique and demanding." — *Audrey Bazin, artistic director of the Louis Roederer Foundation*

Alongside its acquisitions, the Foundation is developing carte blanche projects with artists, inviting the creation of works that resonate with the singularity of the Roederer Collection's different areas.

Cartes blanches 2024



Carte blanche Anne-Lise Broyer
Ici l'instant se hume en parfum

ANNE-LISE BROYER

*Ici l'instant se hume en parfum*¹

In 2023, Anne-Lise Broyer travelled to Champagne to photograph the emblematic plots in the Louis Roederer estate. Based on these shots she fused several images using the assemblage technique to create an imaginary landscape. From this composition, the artist made a silver print, interrupting its development to finish it by hand in pencil, adding a personal and unique touch to her work.

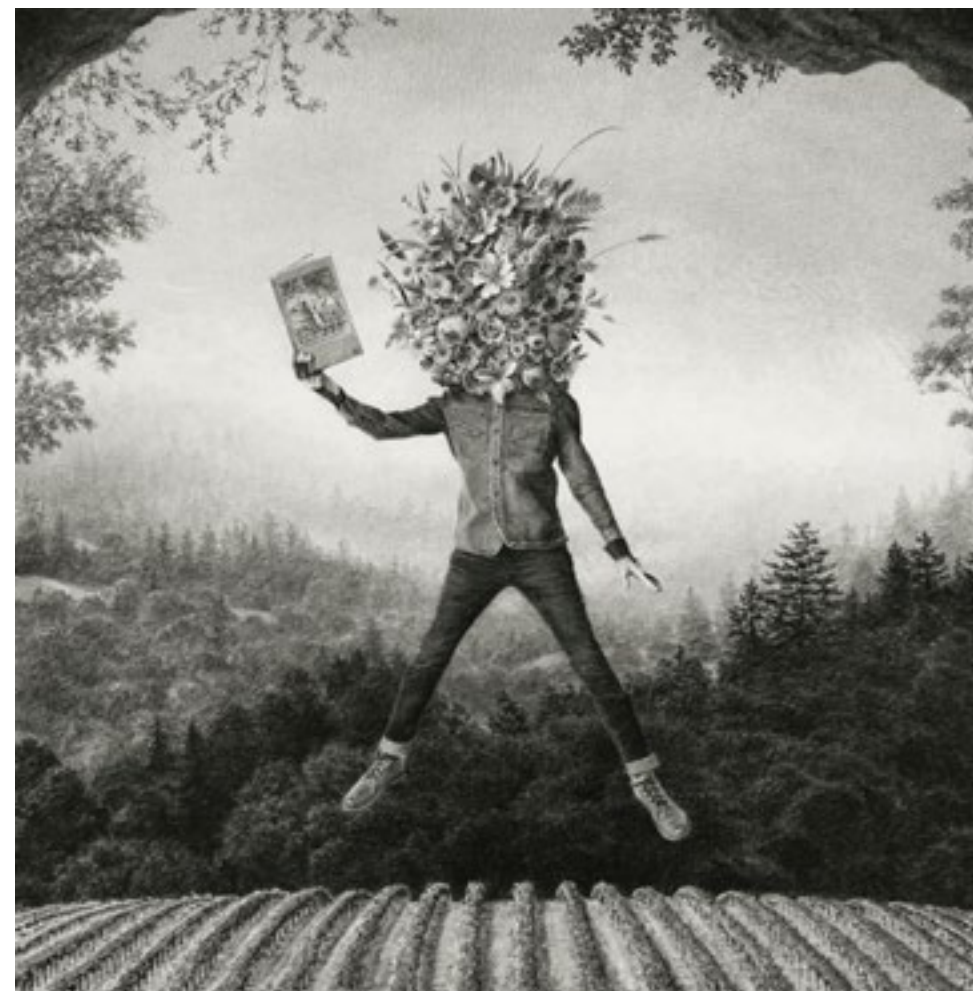
"The word wine is so vast that just saying it conjures up a whole range of sensations. It all starts with the landscape, the soil, the climate, the blend and the expertise. The intangible unfolds, draped in the real. This is the paradox I wanted to translate: opening up worlds from simple plots of land. Putting them together, associating them, linking them by hand. I used the figurative approach, the documentary representation of a place moved towards a crystalline echo. The pencil drawing slows down the appearance of the image and sharpens

the anticipation. The layering of materials disrupts the image, doubling it and letting impressions escape like sudden concentrations of meaning, the shape of a dream. A gradual transition from what can be seen to the revelation of what can be smelled, drunk and felt." – Anne-Lise Broyer

THE ARTIST

Anne-Lise Broyer (France, 1975) has been developing a body of photographic work for over 20 years that intimately links writing and the emergence of the image, evidenced by her collaborations with writers and poets including Yannick Haenel, Bernard Noël and Pierre Michon. She also explores the intersection between silver photography and graphite drawings applied directly to the print. In merging these two practices she creates a new visual language that links the eye to the hand. In 2024, Anne-Lise Broyer was awarded the Prix Niépce, one of the most prestigious prizes in the world, honouring a photographer's professional career.

¹ Verse by Mohammed Bennis, a great voice of contemporary Arabic poetry, from *Vin*, 2020. L'Escampette



Carte blanche Ethan Murrow,
Portal to the Valley

ETHAN MURROW

Portal to the Valley

In spring 2023, Ethan Murrow discovered Anderson Valley in northern California for the first time. He immerses himself in the landscape of the Roederer Estate to learn more about the history and expertise of wine-making. His discussions with the teams on site and his research led to the creation of a graphite drawing that celebrates both nature and winegrowing knowledge.

"The valley is a bit like a hidden jewel, reached by winding roads through forests with their hollows and openings. It is often full of mist and fast-moving clouds, sometimes captured in the giant sequoias. I was moved by this sensory reality and my drawing celebrates this joyful feeling, with the half-plant, half-human character in love with this natural beauty. This romantic vision of the landscape could easily overshadow the day-to-day reality of farming, the complex issues of

ecology and the struggle of people who strive to collaborate, to engage in dialogue with the environment. To illustrate this I have the character read an imaginary text about the beginnings of vines and wine, to highlight the links between vineyards in the United States and those in Europe. Below them is a cultivated vineyard, which contrasts with the wilder surrounding hills." – Ethan Murrow

THE ARTIST

A graduate of Carleton College and the University of North Carolina at Chapel Hill's School of Fine Arts, Ethan Murrow (USA, 1975) also holds the chair of painting and drawing at the School of the Museum of Fine Arts at Tufts University in Boston, Massachusetts. His projects, encompassing drawing, video, sculpture or installation, explore the way in which stories are idealised, reinterpreted and transformed into powerful, absurd and subjective narratives.



Carte blanche Laurent Lafolie,
Capture

LAURENT LAFOLIE

Capture

Entitled *Capture*, this project takes the form of an analogue screen capture, bringing together a succession of faces. The final printed portrait is the sum of all these faces recorded by the photosensitive paper. This approach questions the utopian nature of the photo portrait, which cannot be reduced to mere appearance. It explores the mystery of what connects and distinguishes us collectively.

“Philosopher Emmanuel Lévinas says the face testifies to our humanity and is the place where we meet others in their destitution, fragility and mortality. These faces are the disturbing manifestation of an anonymous portrait captured at the junction of the likeness between the singular and the general, the individual and the collective. They beautify the common element just as they erase the signs of assignment to an age group or gender.” – Laurent Lafolie

THE ARTIST

Over fifteen years Laurent Lafolie's (France, 1963) research has focused on the mechanisms by which images appear and are perceived. Recognised as one of the best printers of his generation, he has made experimentation with chemistry, medium choices (washi, tracing paper, silk, glass, ceramics) and printing processes (contact, platinum, UV printing, stamping, enamelling) an artistic challenge. What these projects have in common is the use of transparency or invisibility as a vanishing point for the viewer's gaze. The presentation devices play on the arrangement and positioning of the images: suspension and superimposition, inversion, accumulation and transfer within picture-boxes, sculptures and installations. Laurent Lafolie creates photographic objects whose interpretation is altered by the viewer's movements around and in front of the works.

Acquisitions 2024



Morvarid K, *This Too Shall Pass*,
Chapter 1, Temps 1.4, 2023,
courtesy of Bigaignon gallery

MORVARID K

This Too Shall Pass, Chapter 1, Temps 1.4, 2023

Seeing the static, silent, empty landscapes, noting the overwhelming absence of life and confronting what remains after the passage of mega forest fires. Deeply affected by the images of gigantic fires in Australia in 2019 and 2020, Morvarid K felt a compelling need to observe at close quarters the landscapes that had become static, silent and empty, noting the crushing absence of life and confronting what persists despite the devastation. Begun in Australia in 2020 and continued in France in 2021 and 2022, her *This too shall pass* series focuses on the disasters caused by global warming. The complexity of human perception is questioned here through a mechanism of adjustment that enables us to tame the brutal, the destructive. It is what we put in place to make Thanatos bearable. And our strength to seek beauty in absolute darkness.

THE ARTIST

An artist and performer, Morvarid K (Iran, 1982) retains a strong attachment to her native country, which has shaped her relationship with the world and her artistic sensibility. Through the manipulation of photographic material, her work questions our relationship to the world, transformative memory and the interstice. Photography is her starting point, but she also – through techniques of superposition and transformation – brings additional expressions that photography cannot capture. The print thus becomes a material, a stage in the creative process, before the gesture or performance experience completes the work.

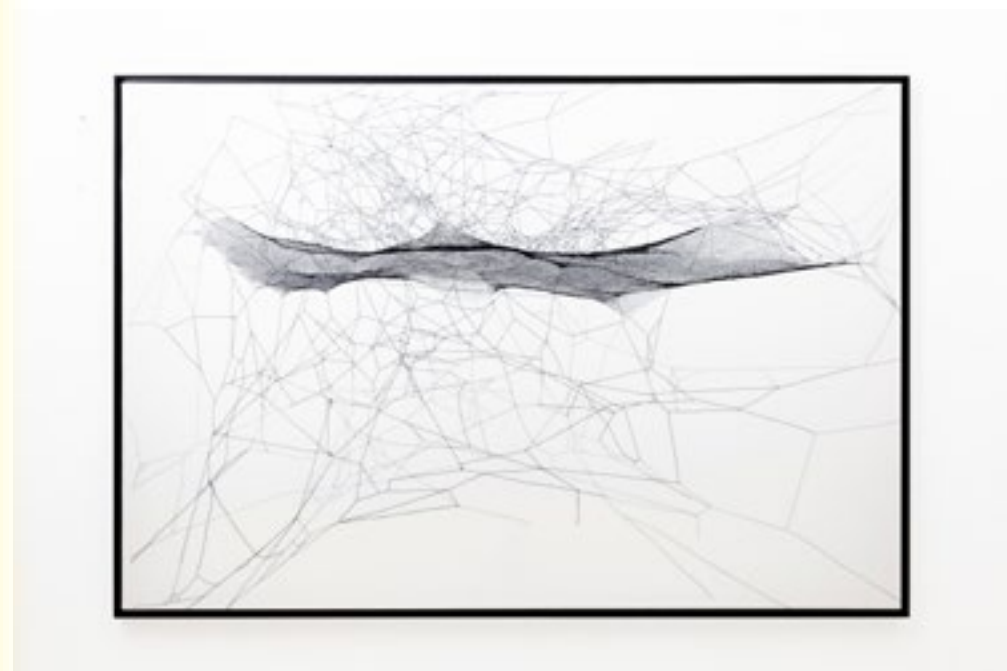
TOMÁS SARACENO

*Arachne's handwoven Spider /
Web Map of semi-social 29 Cephei,
with one Cyrtophora citricola – five weeks,
2022*

A spider's web begins with a single thread of silk, thrown into the air, loose and undulating until it is stretched by the wind. Each strand of spider silk is therefore a web in the making, drifting through the air until it meets a surface that becomes a point of attachment. Every silk thread marks an arc of movement: the spider's first aerial threads are incursions into an imagined future and the taut threads of the assembled web mark the axes along which the spider has already travelled. The canvas is therefore a living trace of movements and temporalities in tension: past, present and future.

THE ARTIST

For over twenty years, Tomás Saraceno (Argentina, 1972) has been developing projects aimed at rethinking the co-creation of the atmosphere in order to build a society free from carbon emissions and the excesses of the Capitalocene – defined as “the current geological era, beginning with the development of the capitalist system, which would be marked by the influence on the biosphere and the climate of humans caught up in a certain mode of production”. Saraceno is best known for his *Arachnophilia* project, an interdisciplinary community dedicated to research into spiders and their webs, metaphor for our interconnected world. His work is based on collaborations with local communities, scientific researchers and international institutions, aim for a better balance between man, technology and biology, based on tangible situations.



Tomás Saraceno,
*Arachne's handwoven Spider / Web Map of semi-social 29 Cephei,
with one Cyrtophora citricola – five weeks, 2022*

A collection to discover at the Roederer Collection estates

The art collection of the Louis Roederer Foundation has no dedicated space. Most of the acquired artworks are displayed in the historic family home in Reims, as well as throughout the vineyard estates, with a focus on making them accessible to all visitors and the Roederer Collection teams. Exhibiting these works within the visitor pathways of the different estates helps to highlight the various initiatives of the Foundation.

Conclusion with

Frédéric Rouzaud

President of the Louis Roederer Foundation

The Foundation is taking on a completely new dimension!

That's the meaning of the story. We initially supported a few initiatives, then a number of larger and more diversified projects. We are now moving to another stage and the time seems right. These experiences have allowed us to mature and Audrey [Bazin] is helping us to make the leap. This desire for greater involvement is also due to a growing awareness. Until now, we've kept a low profile behind the institutions we support. Our support for them will henceforth be more active, as we develop our own projects to promote the values and actions of the Foundation.

The Foundation will be celebrating its 15th anniversary in 2026. What would you like to have achieved by then?

We initiate attractive projects that stimulate us. They will give the Foundation greater energy, content and influence. We now want to make our voice heard, to highlight our commitment to art and sustainable development, which are two ways of making the world a more liveable place.

The Louis Roederer House

Founded in 1776, Louis Roederer, now presided over by Frédéric Rouzaud, is one of the last great independent, family-run Champagne houses.

Still based in Reims, where its multi-vintage cuvée Collection and its iconic cuvée Cristal are produced, it bears the name of the man who in 1841 had the visionary idea of acquiring his own vineyards, to control every stage in the wine-making process. Buying plots of land in the best terroirs of Champagne, in the Grands Crus and Premiers Crus of the Montagne de Reims, the Côte des Blancs and the Vallée de la Marne, Louis Roederer began to establish a vineyard with the idea that a great wine is revealed by the constant, sincere and respectful dialogue between mankind and Earth.

In the early 1980s, Jean-Claude Rouzaud (Frédéric Rouzaud's father) turned his attention to the United States where he acquired 180 hectares in Anderson Valley, a cool, misty terroir north of San Francisco.

This estate mark the House's entry into a new era, with the deployment, in other latitudes and terroirs, of the winemaking approach that underpins its style and prestige. This philosophy will unite other independent houses, which now form a unique ensemble, born from genuine connections, under the name of Roederer Collection.

Alongside Champagne Louis Roederer, this entity brings together Champagne Deutz, the Bordeaux estates Château Pichon Longueville Comtesse de Lalande (Grand Cru Classé de Pauillac) and Château de Pez (Saint-Estèphe); in Provence, Domaines Ott* – Château Romassan, Clos Mireille, Château de Selle; in California, Roederer Estate, Scharffenberger Cellars and Domaine Anderson in Anderson Valley, as well as Merry Edwards Winery in Russian River Valley and Diamond Creek in Napa Valley.

It also includes three distribution subsidiaries (Maisons Marques & Domaines), a wine merchant (Maison Descaves) and a top-of-the-range hospitality division, grouping together the reception areas of the wine estates as well as a first hotel, the Christiania in Val d'Isère, not to mention the Louis Roederer Foundation.

Champagne Louis Roederer vineyard lodge © Eric Zeziola



Appendix

Agenda 2024 / 25

Deauville American Film Festival
6 — 15 September 2024
Louis Roederer Foundation
Revelation Prize

Philharmonie de Paris
12 September 2024
La Nuit de l’Ourcq — Gala dinner
with the support of the Foundation

Mobilis in Mobile
October 2024
Readings of the great texts of world
literature related to the sea
Clos Mireille, Domaines Ott*

Festival PhotoSaintGermain
30 October — 23 November 2024
St Germain des Prés, Paris

Thinking Sustainability
November 2024
Photography Prize and presentation
of the research section
Institute for Ideas & Imagination, Paris

Jeu de Paume
12 November 2024
Inauguration of the Art & Essay cinema
Paris

Fondation Maeght
15 November — 1 December 2024
Presentation of the award-winning audiovisual
work of the Carte blanche Le Fresnoy × Fondation
Louis Roederer, as part of the OVNi Festival,
Saint-Paul de Vence

BnF
December 2024
Louis Roederer Foundation
Photography Research Grant 2024
Paris

Jeu de Paume
7 February — 23 March 2025
2nd edition of the festival — “Moving Landscapes”
Curator: Jeanne Mercier
Paris

La Semaine de la Critique
of Cannes Film Festival
13 — 24 May 2025
Louis Roederer Foundation
Rising Star Award

The French Academy
in Rome — Villa Medici
6 June 2025
Fellows’ exhibition 2024 — 2025

Rencontres
de la photographie d’Arles
7 July — 5 October 2025
Louis Roederer Foundation
Discovery Award

Villa Albertine
Spring — Summer 2025
Films on the Green Festival
USA

Prizewinners

Louis Roederer Foundation
Discovery Award
Rencontres de la photographie d’Arles

- 2024

Jury Award: FRANÇOIS BELLABAS,
Le Centre Photographique d’Île-de-France,
Pontault-Combault, France

Public Award: TSHEPISO MAZIBUKO,
Mhlabathi Collective, Johannesburg, South Africa
- 2023

Jury Award: ISADORA ROMERO,
Magnum Foundation, USA

Public Award: SOUMYA SANKAR BOSE,
Experimenter, India

Special mention: RITI SENGUPTA,
Jojo, India
- 2022

Jury Award: RAHIM FORTUNE,
Sasha Wolf Projects, New York, USA

Public Award: MIKA SPERLING,
Ahoi, Lucerne, Switzerland

Special mention: OLGA GROTOVA,
Pushkin House, London, UK
- 2021

Jury Award: TARRAH KRAJNAK,
as-is.la gallery, Los Angeles, USA

Public Award: ILANIT ILOUZ,
MABA | Fondation des Artistes,
Nogent-sur-Marne, France
- 2020

Jury Award: POULOMI BASU,
New Art Exchange gallery,
Nottingham, and Autograph, London, UK

and FRANÇOIS-XAVIER GBRÉ,
Cécile Fakhoury gallery, Abidjan,
Dakar and Paris
- 2019

Jury Award: MÁTÉ BARTHA,
Tobe gallery, Budapest, Hungary

and LAURE TIBERGHIE,
Lumière des Roses gallery,
Montreuil, France

Public Award: ALYS TOMLINSON,
Hackelbury Fine Art gallery,
London, UK
- 2018

Jury Award: PAULIEN OLTHETEN,
Les Filles du Calvaire gallery, Paris, France

Public Award: WIKTORIA WOJCIECHOWSKA,
Confluence gallery, Nantes, France

Louis Roederer Foundation
Rising Star Award of La Semaine
de la Critique of Cannes Film Festival

- 2024

RICARDO TEODORO

for his performance in *Baby*
directed by Marcelo Caetano
- 2023

JOVAN GINIÆ

for his performance in *Lost Country*
directed by Vladimir Perišić
- 2022

ZELDA SAMSON

for her performance in *Dalva*
directed by Emmanuelle Nicot
- 2021

SANDRA MELISSA TORRES

for her performance in *Amparo*
directed by Simón Mesa Soto
- 2019

INGVAR EGGERT SIGURÐSSON,

for his performance in *A White, White Day*
directed by Hlynur Pálmason
- 2018

FÉLIX MARITAUD

for his performance in *Sauvage*
directed by Camille Vidal-Naquet

Louis Roederer Foundation
Revelation Prize
Deauville American Film Festival

- 2024

IN THE SUMMERS

directed by Alessandra Lacorazza
- 2023

THE SWEET EAST

directed by Sean Price Williams
- 2022

WAR PONY

directed by Gina Gammell & Riley Keough
- 2021

JOHN AND THE HOLE

directed by Pascual Sisto
- 2020

THE NEST

directed by Sean Durkin

and *THE ASSISTANT*
directed by Kitty Green,
awarded the specially created
Louis Roederer Foundation
Directing Prize
- 2019

BULL

directed by Annie Silverstein
- 2018

WE THE ANIMALS

directed by Jeremiah Zagar

Sponsored exhibitions

Bibliothèque nationale de France

- 2023

“Noir & Blanc : Une esthétique de la photographie”
- 2020

“Ruines” de Josef Koudelka
- 2018

“Les Nadar, une légende photographique”
- 2016

“La France d’Avedon, Vieux Monde, New Look”
- 2015

“Anselm Kiefer, l’alchimie du livre”
- 2014

Alix Cléo Roubaud. Photographies
“Quinze minutes la nuit au rythme de la respiration”
- 2013

“Guy Debord, un art de la guerre”
“La chambre de sublimation” –
carte blanche à Matthew Barney
- 2012

“Joel-Peter Witkin : enfer ou ciel”
“La photographie en cent chefs-d’œuvre”

BnF exhibitions supported
by the Louis Roederer House
(before the creation of the Foundation)

- 2011

“Richard Prince, American Prayer”
“Markus Raetz : estampes, sculptures”
- 2010

“Rose c’est Paris, Bettina Rheims et Serge Bramly”
“La France de Raymond Depardon”
“Primitifs de la photographie,
le calotype en France 1843-1860”
- 2009

“Controverses, photographies à histoires”
“Temples du savoir, photographies
de Bibliothèques, Ahmet Ertuğ”
- 2008

“Carl De Keyzer. TRINITY, Photographies 1991-2007”
“Sophie Calle, Prenez soin de vous”
“Acteurs en scène, regards de photographes”
“Seventies, Le choc de la photographie américaine”
- 2007

“Atget, une rétrospective”
“Trésors photographiques de la Société
de géographie”
“Un monde en partage, sept regards
de Magnum Photos pour les 20 ans de la
Fondation Orange”
- 2006

“Roger Ballen, dans la chambre d’ombre”
“Pour une photographie engagée”
“Les Séeberger, photographes de mode”
“La photographie humaniste 1945-1968,
autour d’Izis, Boubat, Brassai, Doisneau, Ronis”
- 2005

“Photographies des expositions universelles
à Paris de 1867 à 1900”
“Mario Giacomelli – Métamorphoses”
“Objets dans l’objectif, Nadar, Sudek, Le Secq, Brassai,
Aubry, Sougez, Marey, Aget et Jean-Louis Garnell”
“Sebastião Salgado. Territoires et vies”
- 2004

“Capa, connu et inconnu”
“Des photographes pour l’empereur,
les albums de Napoléon III”
“Stéphane Couturier, mutations”
“Agence France-Presse, Photographies 1944-1994”
- 2003

“Portraits-Visages 1853-2003”
“Minot-Gormezano : le chaos et la lumière”
“Mikael Levin”

Researchers supported by the Louis Roederer Foundation

Louis Roederer Foundation Photography Research Grant of the Bibliothèque nationale de France

2023	"Henry de Bouillane de Lacoste (1867-1937) : aux frontières de l'Asie" by FLORENCE ADROVER	2016	"Recensement et étude de la constitution des collections de la photographie sur mai 68 à la BnF" by AUDREY LEBLANC
2022	"Étude du fonds d'archives de Jean-Claude Lemagny" by MARIE AUGER	2015	"La photographie dans Harper's Bazaar (1927-1975)" by MARIANNE LE GALLIARD
2021	"La photographie à la télévision. Chambre noire 1964-1969 une émission de l'ORTF" by JULIETTE LAVIE	2014	"Une esthétique industrielle : échanges et influences entre travaux de commande et esthétiques des avant-gardes, à partir de l'étude du fonds Paul Martial" by ANNE-CÉLINE CALLENS
2020	"Femmes photographes: regards sur la ville et valorisation d'une collection" by ANGÈLE FERRERE		"Figurations du patrimoine dans la photographie de mode : Philippe Pottier et les frères Séeberger (2 ^e génération)" by MURIEL BERTHOU-CRESTEY – Special award
2019	"Le fonds d'archives de Jacques Henri Lartigue, la correspondance, source de singularité" by HÉLÈNE ORAIN	2013	"Eugène Pirou, du portrait aux images animées" by CAMILLE BLOT-WELLENS
2018	"Le Sahara projeté : les conférences avec projection de positifs sur verre données par les explorateurs photographes de l'Afrique du Nord à la Société de géographie (1875-1914)" by PIERRE GUIVAUDON	2012	"Paris (1919-1948), capitale rêvée des Tchécoslovaques dans l'image photographique" by FEDORA PARKMANN
2017	"Revue amateur et livre de collection : la photographie japonaise des années 1960 et 1970" by ÉLISE VOYAU		"Alix Cléo Roubaud, l'élaboration de l'œuvre photographique" by HÉLÈNE GIANNECCHINI – Special award
		2011	"Étude du fonds iconographique de la collection Terre Humain" by FABIENNE MAILLARD
		2010	"Mademoiselle Yvette Troispoux" by CÉLINE GAUTIER

2009	"Classement du fonds photographique du journal <i>Ce soir</i> " by FRANÇOIS CAM-DROUHIN
	"La mission photographique de la DATAR" by RAPHAËLE BERTHO – Special award
2008	"Photographier le mime, pour une histoire de la théâtralité de la photographie" by COSIMO CHIARELLI
2007	"Images de la presse quotidienne : inventaire et mise en valeur du fonds Le Journal - <i>L'Aurore</i> (1900-1980)" by MYRIAM CHERMETTE
2006	"Un nouveau regard sur les ' <i>primitifs</i> ' français de la photographie" by PAUL-LOUIS ROUBERT
	"L'agence Rol, première agence de photographie de presse en France à la Belle Époque" by THIERRY GERVAIS – Special award

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The Foundation implements a multi-annual action programme lasting a minimum of five years, renewable for at least a further three years.

It is registered with INSEE under number 920 058 948, with its head office at 15 boulevard Malesherbes, 75008 Paris.

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