

## Artists

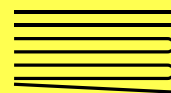
SAODAT ISMAILOVA  
Alexandre Khondji  
Hélène Yamba-Guimbi

16.09.25

→ 31.10.25

Curator  
Liberty Adrien

Fondation  
d'entreprise



Pernod  
Ricard

# Sorry The Nouveau Programme Sun

Exhibition  
Free admission

1, cours Paul Ricard  
75008 Paris

# Editorial

For over twenty-five years, the Fondation Pernod Ricard has opened up a unique pathway within the landscape of contemporary art. On the margins of traditional frameworks, it has built itself on the desire to remain in motion, endlessly experiment, and open up spaces in which forms and ideas circulate freely. In my eyes, the Fondation represents a living place, pervaded by voices, gestures and the stories of artists and those who accompany them.

From the Espace Paul Ricard on the Champs-Élysées, to that of the Rue Boissy d'Anglas, to the current site, located in the heart of Saint-Lazare neighbourhood, the history of the Fondation attests to a single desire: to stand alongside artistic practices, without ever giving in to inertia. By renewing its approaches, it aims to remain attentive to a constantly evolving art scene that is deeply connected to the challenges of our age.

The Fondation Pernod Ricard was one of the first in France to call on independent exhibition curators, inviting multiple voices to think of the exhibition not as an end in itself, but as a moment of dialogue. Over nearly twenty-five years, it has established the first award dedicated to contemporary art in France, based on an unprecedented partnership between the private and public sectors, in association with the Centre Pompidou – a system that has proven decisive in the career paths of many artists, offering them the opportunity to enter the collections of the Musée National d'Art Moderne.

In the face of an ever-accelerating art world, we affirm the need for a change of perspective – that of an active, attentive and lasting cooperation.

It is in this spirit that our Nouveau Programme [New Programme] has been launched, an evolution of the Prix de la Fondation that we devised and experimented with for twenty-five years. This new format aims to respond to today's stakes, which connect artists and institutions, and that are particularly important to me. It takes an essential short-cut: guiding artists at a critical point in their career, questioning once again the notion of emergence, building made-to-measure support and opening up perspectives that extend well beyond the exhibition alone.

The Nouveau Programme is based on the vision of a guest curator. This year, we have chosen Liberty Adrien, an exhibition organiser, art critic and codirector of Portikus in Frankfurt, recently named a curator at KW in Berlin. In bringing together the works of Saodat Ismailova, Alexandre Khondji and Hélène Yamba-Guimbi, the exhibition pursues a twofold ambition: to offer a visibility to their approaches while supporting them within the framework of an institutional presentation.

By encouraging dialogue and causing echoes with other scenes to emerge, we aspire to build a vibrant and open artistic community. It is in this spirit that the Fondation Pernod Ricard has approached this new season, with the reaffirmed desire to be a place where people think and make, but also dream. A place that is porous to the world, to its upheavals and hopes. A place where contemporary creation can be embodied, in all its diversity and vitality.

Antonia Scintilla

Director of the Fondation Pernod Ricard

# The Nouveau Programme

In 2025, the Fondation decided to award its Prize in a new form: the Nouveau Programme. This evolution attests to a desire to accompany artists over the long term, according to new formats and conditions. Loyal to its approach founded on collaboration and involvement at the curatorial level, the Fondation assigns a guest curator to each edition of the programme. In consultation with the Fondation, three artists are selected by this guest curator. In order to increase the visibility around their respective practices, we agree to provide critical guidance prior to the exhibition held in the spaces of the Fondation Pernod Ricard and to follow up with a tailored project after the exhibition has ended.

For the exhibition at the Fondation, the three artists will each receive a payment of 3,000 € to cover their fee and exhibition rights. Their artworks will be presented as part of a collective exhibition in the spaces of the Fondation Pernod Ricard in September and October 2025, with a key moment in the form of an associated programme during the week of Art Basel.

A dedicated book will be published, including an original text on the work of each artist, written by a guest author. This book will extend the ideas raised by the exhibition, also including texts translated for the first time in French, as well as original contributions.

Beyond the exhibition, the programme provides personalised support to each artist to develop a specific project (production, exhibition or residency) in partnership with institutions in France and abroad. Each artist will enjoy a 10,000 € grant for project production, as well as a 5,000 € royalties fee.

The partnership with the Centre Pompidou / MNAM continues and each artist will join the national collections through a donation from the Fondation. Tailored support will also be provided to each of the three artists.

# Sorry Sun

Saodat Ismailova, Alexandre Khondji  
& H      Yamba-Guimbi

Within the framework of the *Nouveau Programme* of the Fondation Pernod Ricard, exhibition curator Liberty Adrien brings together three artists from different backgrounds: Saodat Ismailova, Alexandre Khondji and H      Yamba-Guimbi. Their practices deploy unique artistic composition, while sharing an attention to elusive elements: the linearity of narrative, static systems of representation and established certainties. This curatorial decision conveys a desire to support the plurality of contemporary practices and bring out voices that continue to be less audible within the French institutional landscape, while weaving resonances between their perspectives, expressing fragmented stories, multiple temporalities and suspended spaces.

“The title of the exhibition, *Sorry Sun*, evokes an ambivalent light – between warmth and burning, light and dark, dazzlement and fatigue. It is in this interstice that the exhibition takes shape. The artworks presented draw the outlines of a sensitive cartography of maladjustment, allowing the fractures of the present to show through: the erosion of frameworks and social ideals, disenchantment at the promises of a now uncertain technological progress and the intensification of the environmental crisis. Implicitly, they also reveal the persistence of beliefs, stories and popular rituals – fragments of memory that are both personal and collective and discreet forms of narrative resistance.

Here, the sun becomes the figure of a shift: that of a world in which certainties waver, between familiar and elusive, clear and ambiguous. In the exhibition space, light acts as a common thread, at once a sensitive presence and a narrative principle. It guides the viewer’s gaze, subtly shifting from natural to artificial light, revealing the works in turn, according to their own logic of apparition. Alexandre Khondji’s spatial installation grew out of in-situ research, resonating closely with the foundation’s singular architecture. It forms an arrangement in which the exhibition space itself becomes a creative material. As for H      Yamba-Guimbi’s sculptures, a diffuse and fragmentary light seems to emanate from them: her objects and photographs emerge slowly from the half-light, as though cropping up suddenly from a repressed memory. The screening of Saodat Ismailova’s film prolongs this same luminous dramaturgy: its enveloping narration weaves intimate memories and collective memory, myths and rituals, allowing the layers of Central Asian history to show through.

Devised as an integral part of the exhibition, the publication *Sorry Sun* associates a series of historical and contemporary literary texts with three critical contributions, especially commissioned to shed light on the unique worlds of the artists presented.”

Liberty Adrien  
Curator of the exhibition

# Saodat Ismailova

Born in 1981 in Tashkent (Uzbekistan), **Saodat Ismailova** is a filmmaker and visual artist. She lives and works in Paris. Trained at the Tashkent National Institute of Fine Art and Design then at Le Fresnoy – Studio national des arts contemporain (France), she develops audiovisual work that intersects between narrative cinema and installation. Her works explore the links between past and present, mythical figures and buried (hi)stories, based on secular beliefs, collective memory and forgotten tales, with special attention paid to the cultures of women in Central Asia. In 2021, she founded the research collective DAVRA in Tashkent. Her work has been presented at numerous institutions and international festivals, including the Cannes Film Festival, the Berlinale, the Venice Biennale (2022), documenta 15 (Kassel, 2022) and the Seattle Festival. In 2022, she won the Eye Art & Film Prize (Amsterdam).



Saodat Ismailova, *A seed under our tongue*, solo show at Hangar Biccoca, 2024, *As we fade*, 2024, and *18 000 Worlds*, 2023.  
© Agostino Osio @saodatismailova







# Alexandre Khondji

Born in 1993 in Paris (France), **Alexandre Khondji** lives and works in Paris. Through his work, he explores the status of images and works of art, focusing on their ability to be manifested and exhibited. His approach always relies on a theoretical analysis that he develops based on the exhibition site. He is a graduate of Bard College (United States) and the Royal College of Art (United Kingdom). He has presented solo exhibitions at Sweetwater contemporary art gallery (Berlin, 2025). His work has been shown in collective exhibitions at the CAPC – musée d'art contemporain de Bordeaux (2024), the Museum für Moderne Kunst (Frankfurt, 2025), Maureen Paley: Studio M (London, 2023), DOC (Paris, 2023) and LUMA (Arles, 2021). He will participate in the Okayama Art Summit (Japan, 2025), under the curatorship of Philippe Parreno. His texts have been published in *The Skirt Chronicles* (2019, 2020) and *Catalogue: A Journal for Contemporary Art* (2020). He was in residency at the Fondation LUMA (2021) and received the Jean French Travel Award (2014).



Alexandre Khondji, *Reservoir*, 2025, flexible reservoir, water, connectors, pipe, tarpaulin, 700×380×35 cm. Museum für Moderne Kunst (MMK), Frankfurt, Germany. © Frank Sperling







Alexandre Khondji, *Dams*, 2024, anti-flooding barrier, 550×250×8 cm, Maureen Paley, London, United Kingdom. © Steven James



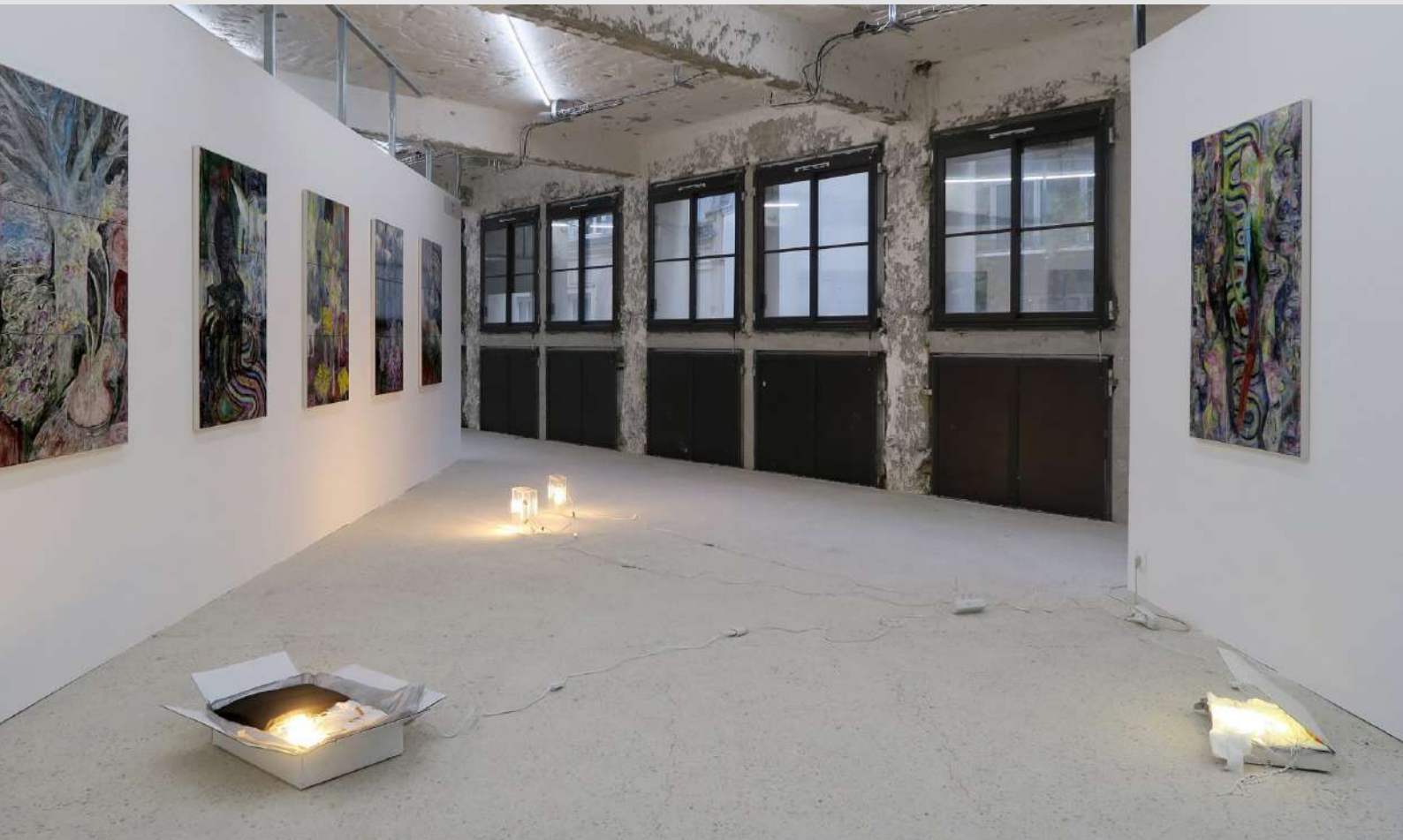
# Hélène Yamba-Guimbi

Born in 1995 in Rennes (France), **Hélène Yamba-Guimbi** lives and works between Paris and Los Angeles. After initial studies in textile arts, she graduated from the Ecole nationale supérieure d'arts de Paris-Cergy in 2023, then the Master in Aesthetics and Politics at the California Institute of the Arts (CalArts), in Valencia (California), in 2024. Her work combines visual arts, writing and critical research. Through practices of repetition, variation and opposition, she explores human relationships and social tensions as fragmented and conflictual forms of communication. In 2025, she will present two solo exhibitions: *Dog Whistle* at room\_3557 (Los Angeles) and *Cruel Optimism* at Tonus (Paris). She will also participate in Salon Tonus, within the framework of the Paris Internationale fair (2024). Her work was recently presented at the Brooklyn Museum (*Copy Machine Manifestos*, 2023), Neuvitech (Inner Lights, Paris, 2023), the Cité Montmartre aux Artistes (*The more I throw away the more I'll find*, Paris, 2023) and Galerie Ygrec (Aubervilliers, 2022), as well as at Ygrèves and at Duperré (Paris).



Hélène Yamba-Guimbi, Tonus at Paris Internationale, 2024.

From left to right: *The Good Wills of America*, *Bachelor Machine I* and *II*, *Suture*, 2024. © Jade Fourès-Vernier







# Liberty Adrien

Liberty Adrien is a French art critic and curator. From July 2025, she will be the Curator and Director of the Curatorial Department of the KW Institute for Contemporary Art in Berlin. Since 2022, she has been the co-curator of Portikus in Frankfurt alongside Carina Bukuts, where she has presented monographic exhibitions dedicated to Adrian Piper, Tarik Kiswanson, Philippe Thomas, Simone Fattal, Lap-See Lam, Ximena Garrido-Lecca and Asad Raza. She has also organised collective exhibitions there that assembled artworks by artists such as Thomas Bayrle, Derek Jarman, Sarah Maldoror, Sung Tieu, Sky Hopinka, Trinh T. Minh-ha and Cecilia Vicuña. Currently, she is presenting the exhibition *It's Just a Matter of Time* at the Palais Populaire – Deutsche Bank in Berlin, a collective exhibition bringing together, among others, works by Shilpa Gupta, Felix Gonzalez-Torres, Max Beckmann, Tony Cokes, Heidi Bucher and Rosemarie Trockel.

Before joining Portikus, Liberty Adrien designed a series of exhibitions in association with the Institut français in Paris, highlighting a body of video works from collections of the 49 Nord 6 Est – FRAC Lorraine and the Centre national des arts plastiques (CNAP), which awarded her a curatorial research grant in 2016. Parallel to her curatorial activities, Liberty Adrien is also an author and editor of publications and regularly teaches at the Städelschule in Frankfurt.

Liberty Adrien © Monique Sarazin





# The Fondation

True to Paul Ricard's commitment in support of artists and to the values of conviviality and generosity of the Pernod Ricard Group, for twenty-five years, the Fondation has been resolutely oriented towards contemporary creation. Directed by Antonia Scintilla since 2023, Fondation Pernod Ricard actively contributes to the development of art scenes in France on the national and international levels.

The Fondation has been installed since 2021 near the Gare Saint-Lazare in Paris. With no collection, its identity is forged by the men and women who bring it to life everyday – including artists, curators, authors and intellectuals. It thus reflects the diversity of research and creation, vibrating to the rhythm of their variations. Convinced that art is a vector of emancipation and social harmony, Fondation Pernod Ricard aims to promote today's artistic creation in all its forms and to render it accessible to all, free of charge. To achieve this, it runs a varied programme of exhibitions and events, upholds an exacting editorial policy and supports numerous events beyond its walls.

In January 2024, it inaugurated Aperto, a research and experimentation space located in immediate proximity to the Fondation's exhibition rooms. For twenty-five years, it has awarded the Pernod Ricard Foundation Prize, which is evolving in 2025 to become the Nouveau Programme.

## The team

**Chair**  
Alexandre Ricard

**Director**  
Antonia Scintilla

**Director's Assistant**  
Claudia Mania-Weiss

**Programming Manager**  
Franck Balland

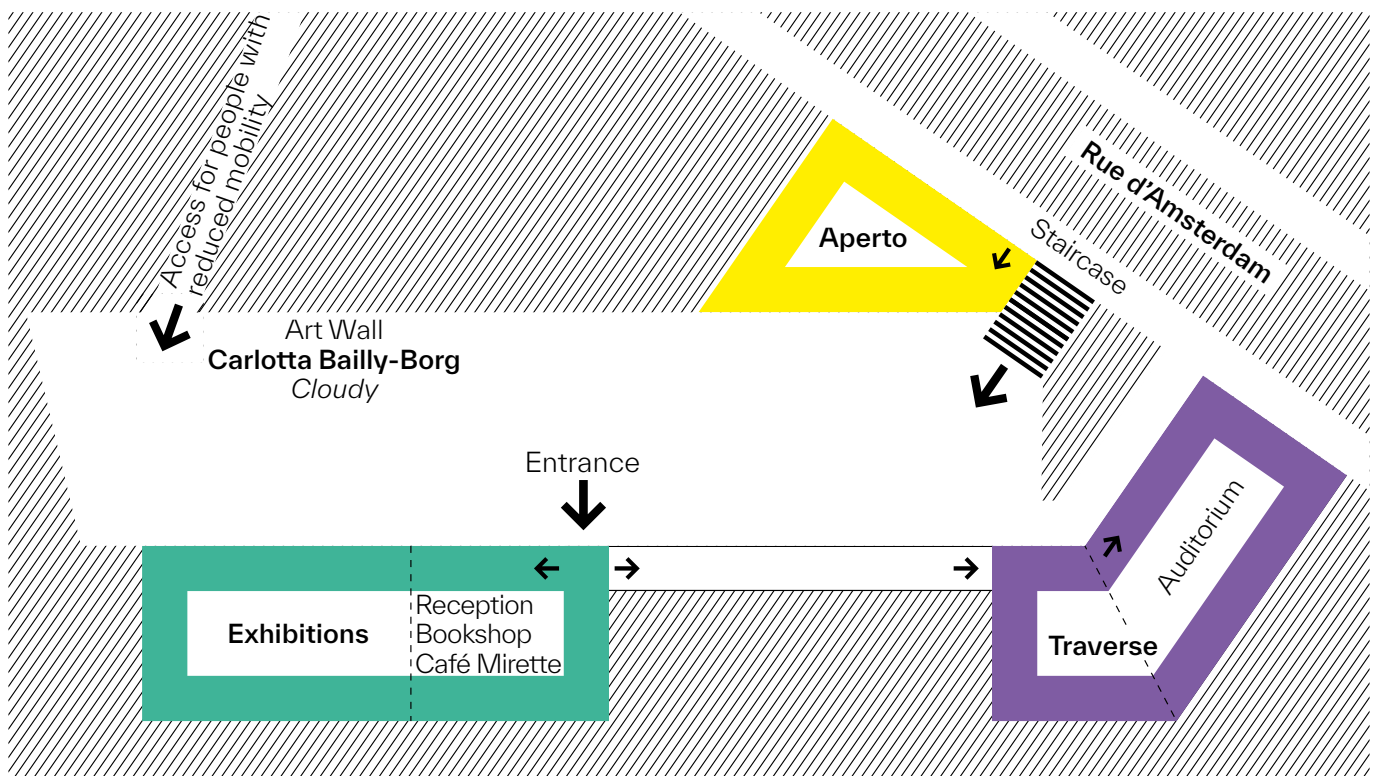
**Audience Outreach Manager**  
Alice Mouldaïa

**Coordinator of Art Projects**  
Noémie Pacaud

**Production Assistant**  
Raphaël Rossi

**Publications and Bookshop Coordinator**  
Vincent Duché

**Communication Manager**  
Virginia Quadjovie



# Practical Information

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## Free admission

from Tuesday to Saturday from 11 am to 7 pm  
Late-night opening on Wednesdays until 9 pm  
Mondays by appointment  
Vernissage, open to the public  
Monday, September 15 at 6 pm

1 cours Paul Ricard, Paris 8<sup>th</sup> (Gare Saint-Lazare)  
Accessible to people with reduced mobility

Tel. +33 (0)1 70 93 26 00  
info@fondation-entreprise-pernod-ricard.com  
Website: fondation-pernod-ricard.com

Guided visits every Wednesday at noon and 6 pm  
and Saturdays at noon and 4 pm.  
Brunch at Café Mirette on Saturdays.

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## Press contact

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