



LOUIS  
ROEDERER  
FOUNDATION

# THE LOUIS ROEDERER FOUNDATION: A DECADE OF COMMITMENT AND PASSION

From the outset, the quest for perfection has been Louis Roederer's lodestar, guiding the Champagne House to the choicest vineyards, urging it to prize quality over quantity, inspiring it to create Cristal one day and pioneer biodynamic viticulture the next. The approach is as concrete as it is abstract: it is based on soil, chalk and blending as well as the poetry of time, pleasure and emotion. Such a philosophy naturally drew the House to the world of art, for which Louis Roederer has always nurtured a quiet yet fervent passion. As a valued sponsor of the Bibliothèque nationale de France (BnF), Louis Roederer was named a Major Patron of the Arts in 2010. This national honour prompted it the following year to set up a Foundation devoted to supporting art with a view to enhancing the intangible worth of its wines and inspiring the work that goes into their making. In 2021 the Louis Roederer Foundation celebrated its first decade during which it developed into an institution apart. It stands out by virtue of its unabashed zeal for photography and panoramic curiosity in all things creative. It stands tall by way of its firm friendships with such prestigious peers as the Grand Palais, the Palais de Tokyo, or most recently the Villa Medici and the Jeu de Paume. It stands up for emerging artists via several Louis Roederer Foundation Revelation Prizes. And this is just the beginning; the best is yet to come.

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# 1

## THE LOUIS ROEDERER FOUNDATION, 11 YEARS SUPPORTING CREATION

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FRÉDÉRIC ROUZAUD
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UNFAILING SUPPORT



## FRÉDÉRIC ROUZAUD INTERVIEW

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Chairman & CEO of Louis Roederer Champagne  
Frédéric Rouzaud is also President of the Louis Roederer  
Foundation dedicated to art and culture.

**Last year your Foundation  
celebrated ten years of  
supporting art and culture.  
What connects Louis Roederer  
to the arts?**

Art is in our blood. Two hundred and fifty years after its inception, Louis Roederer remains family-owned, and we highly cherish our independence. In a world of instant gratification we still indulge the time it takes to create fine wines. We wait twenty years for the vines that yield the legendary Cristal to put down deep roots and another ten years for the champagne to age and fully express itself. This creative freedom is one of the principles we hold most dear. Our aspiration is to reveal the magic of our terroirs, each time starting with a blank canvas. We don't know what nature has in store for us from one year to the next or how the vines will grow in any given cycle. Every wine is a fresh interpretation of creative and stylistic potential via singular blends that exhibit its origins with the greatest possible depth and vigour. Careful skill, bold experimentation and a fusion of knowhow with imagination naturally link winemaking to art.

**After all, the commitment  
of Louis Roederer to art started  
a long time ago.**

Our family has always taken a keen interest in it. During the 1800s Louis Roederer himself supported writers and built up one of the largest private libraries in France. In the 1990s my father, Jean-Claude Rouzaud, then head of the firm, financed the search for Antoine de Saint-Exupéry's plane wreck in memory of the beloved author of *The Little Prince*. He also helped fund the salvage in the Mediterranean of the lost head of a statue of Vibia Sabina, wife of Roman Emperor Hadrian (the restored sculpture is on display in the Louvre). In 2003 we decided to allocate resources to support the arts, so I asked Michel Janneau, then Deputy Managing Director, to look into how the House might act as a sponsor and patron. It didn't take long for doors to open. During a dinner at the BnF we learned that the national library lacked the funds needed to exhibit its astonishing collection of photographs and put it to best use. We therefore offered to set up a research grant (Bourse de Recherche Louis Roederer) to support its pictorial scholarship. Soon after we began to sponsor BnF exhibitions with Robert Capa and Henri Cartier-Bresson, not to mention the ubericonoclast Guy Debord.

**Your efforts went not unnoticed and led to the highest distinction.** In 2010 we were named a Major Patron of the Arts (Grand Mécène de la Culture) by Frédéric Mitterrand, Minister of Culture at the time. This honour acted as a catalyst and spurred us to expand our scope of action in a more deliberate and less spontaneous manner. It was with this in mind that I set up the Foundation in 2011 to give structure and coherence to a long-term undertaking.

**How did you kick things off?** Two more worthy beneficiaries quickly caught our eye. In 2012 the artist Jean-Michel Alberola introduced us to Jean de Loisy, who had just been made President of the Palais de Tokyo. His enthusiasm rubbed off on us, and we appreciated the free hand he gave to contemporary artists such as Philippe Parreno, Camille Henrot and Tomás Saraceno. In 2013 we partnered with the Grand Palais to set up a gallery for photography and we have sponsored a string of exhibitions ever since. This fellowship has acquainted us with other modes of expression, for instance video with Bill Viola or painting with Kupka.

**What informs your choice of exhibition to support?** We neither patronize artists nor sit on juries. We feel we lack the necessary expertise and instead leave it to the institutions we have chosen to work with. Every year they send us their programme and we choose the exhibits that seem most in line with our values based on our intuition and the bonds formed with the artists we meet. As a rule we shun the more eagerly awaited events; we prefer to bring less prominent artists to light, to put new talent on show and give them a leg-up.

**Supporting young creators is one of the cornerstones of your policy.** We co-founded the Deauville Photography Festival (Planches Contact) and established a prize for students from the leading photography schools in Europe. Since 2017 we have sponsored the Rencontres d'Arles photography festival by means of the Louis Roederer Discovery Award for young photographers. Giving a boost to young talent is also the reason we created the Louis Roederer Foundation Rising Star Award for budding actors presented during La Semaine de la Critique, which is part of the Cannes Film Festival. In 2018, we partnered with the Deauville American Film Festival to assume sponsorship of the revelation award – named the Louis Roederer Foundation Revelation Prize – for an original work. We support emerging talent because they are intensely attuned to the future.

**Do you also purchase works of art?** It isn't House policy to buy ostentatious works and show them off in our estates. Our relationship to art is different, more understated. Nonetheless we do pick up some works here and there as mementos of the exhibitions we sponsor, such as a film by Sophie Calle, pieces by Jean-Michel Alberola, photos by Robert Doisneau, Bettina Rheims and William Klein, to name but a few. For now these items are behind closed doors; we're waiting for our collection to grow before we exhibit it in our premises in Reims. Such an exhibit will bring our House and Foundation even closer together and strengthen the values that daily inspire our people.

**Now that a decade has come and gone, how do you envision the Foundation's role going forward?**

We will continue sponsoring cultural institutions. In 2020 we decided to lend our backing to the Villa Medici with Sam Stourdzé at its head. In 2021 we joined forces with the Jeu de Paume museum to exhibit a curation of photographic masterworks from the MoMA's Thomas Walther Collection. Otherwise we will continue to follow the principles that underpin the Foundation as we discover new talent, fall for new muses and make new friends along the way.



## ELEVEN YEARS OF AFFINITY, EXHILARATION AND UNFAILING SUPPORT

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In 2011, encouraged by its ascension to Major Patron of the Arts, Louis Roederer Champagne decided to set up a Foundation to establish its patronage on a firmer footing. Its dual purpose was (and is) to shine a spotlight on the less conspicuous corners of the art scene and to propel up-and-coming young artists. Over the years the challenge has been largely met through bonds formed with longstanding fellow travellers like the BnF and the Grand Palais as well as a constant stream of new delights showcased at the Rencontres d'Arles, La Semaine de la Critique in Cannes or the Villa Medici. Now is as good a time as any to look back on a decade of quietly helping the arts grow and flourish.

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90

Close to 90  
sponsored exhibits

40

Over 40  
prizewinners

6

6 prizegivings  
in 2022

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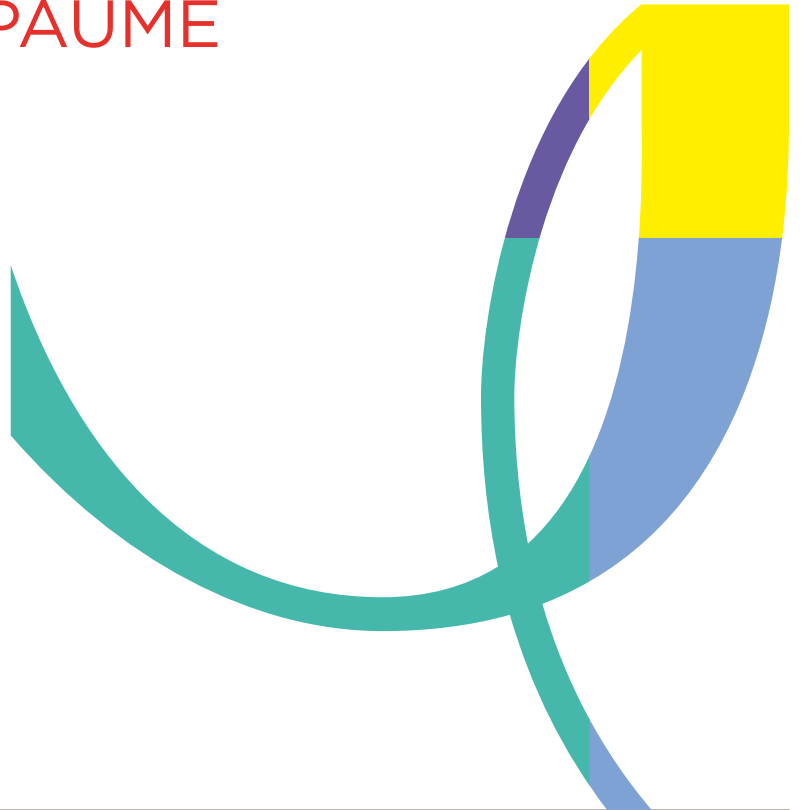


Jean-Michel Alberola,  
*Reprendre la conversation*, 2005.  
© ADAGP, Paris 2016

# 2

## LOYAL SUPPORT TO INSTITUTIONS

- > BIBLIOTHÈQUE  
NATIONALE DE FRANCE
- > PALAIS DE TOKYO
- > GRAND PALAIS
- > VILLA MEDICI
- > JEU DE PAUME



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## THE FOUNDATION AND **THE BIBLIOTHÈQUE NATIONALE DE FRANCE**

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### **SUSTAINING PHOTOGRAPHY SINCE 2003**

Its beginnings stretching back to medieval royal libraries, the Bibliothèque nationale de France boasts one of the world's largest collections comprising forty million texts as well as maps, engravings, furniture, costumes and much else besides. Among its manifold treasures are five million photographs, from the first print made in 1851 to the most contemporary snapshots. Such a wealth of images cried out for utilization, and so in 2003 the House drew alongside the BnF, later entrenching its support through its Foundation. To start the ball rolling the Foundation helped the BnF open the *Galerie de la Photographie* to serve as an exhibition room. As well as funding the cataloguing of the BnF's hoard of photographs via a research grant, the Foundation regularly sponsors exhibitions covering the whole sweep of photography, featuring the work of such luminaries as Robert Capa, Sebastião Salgado, Sophie Calle, Richard Avedon, Félix Nadar and Eugène Atget. In 2020, it sponsored *Ruines*, an exhibition by the famous photographer Josef Koudelka, which presents over thirty years of travels through the ancient ruins of the Mediterranean. Gazing at the 110 black-and-white stills is a journey in itself, both intense and moving.

*In 2003 I met with Thierry Grillet, then head of cultural development at the Bibliothèque nationale de France, who told me of a wonderful collection of photographs idling in the basements of the library's Richelieu building. A few days later Louis Roederer became a BnF patron of photography and remains so to this day. In 2010 the House was named Major Patron of the Arts. This great national honour was due to our support of the BnF, which I still like to think of as 'curating a series of often fortunate, always friendly happenstances'. Michel Janneau, General Secretary (2011 – 2021)*

3 questions for

## THIERRY GRILLET

Head of cultural development at the BnF from 2000 to 2021

**How did the relationship between the BnF and Louis Roederer start?**

The Foundation and the BnF have much in common, not least a shared history, a passion for excellence and the quest for perfection. Our paths were bound to cross, but patronage isn't just about principles. It's about friendship and a shared vision. As they say in the US, people give to people. Meeting Michel Janneau, Jean-Claude Rouzaud and Frédéric Rouzaud was decisive, leading as it did to the Foundation supporting the BnF's wish to invest time and energy in photography, starting with a dedicated photography exhibition room (the galerie Mansart).

**Where did things go from there?**

We wanted to utilize the photograph collections slumbering in our archives, and the Foundation hit on the idea of an annual research grant (the Bourse de Recherche Louis Roederer) awarded to PhD students whose research proposal would entail working through our trove – and enable us to explore it in turn. At the same time we came up with an ambitious programme of three photography exhibitions a year – heritage, modern and contemporary – and once again the Foundation stepped up to the plate with the same desire to link the past to the avant-garde.

**Which exhibits have stood out the most for you?**

Some leave an indelible mark, such as *La France de Raymond Depardon*, which drew more than 80,000 visitors. And of course the Robert Capa retrospective put on in Berlin with the support of the Foundation; to say nothing of *La France d'Avedon*. *Vieux monde*, *New Look* with its nearly 200 photographs taken by Richard Avedon that speak of the deep affection for France held by one of America's greatest postwar photographers.

2003

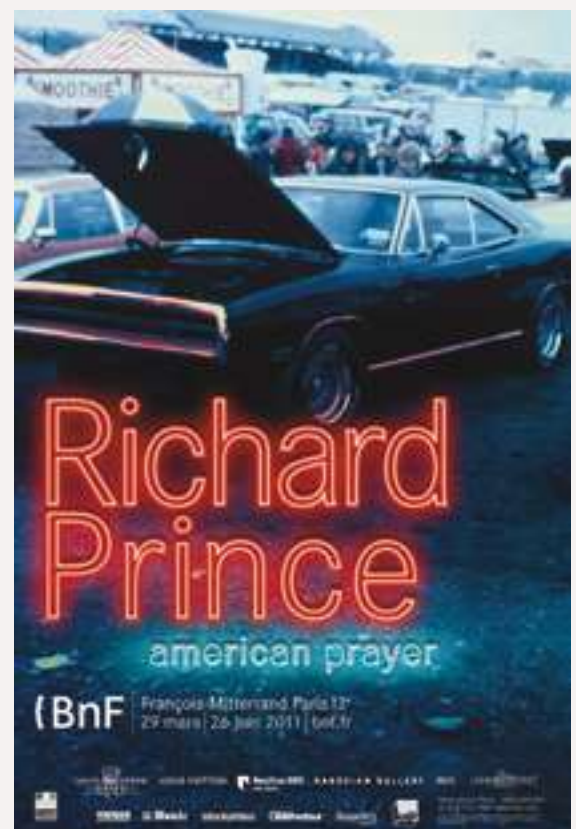
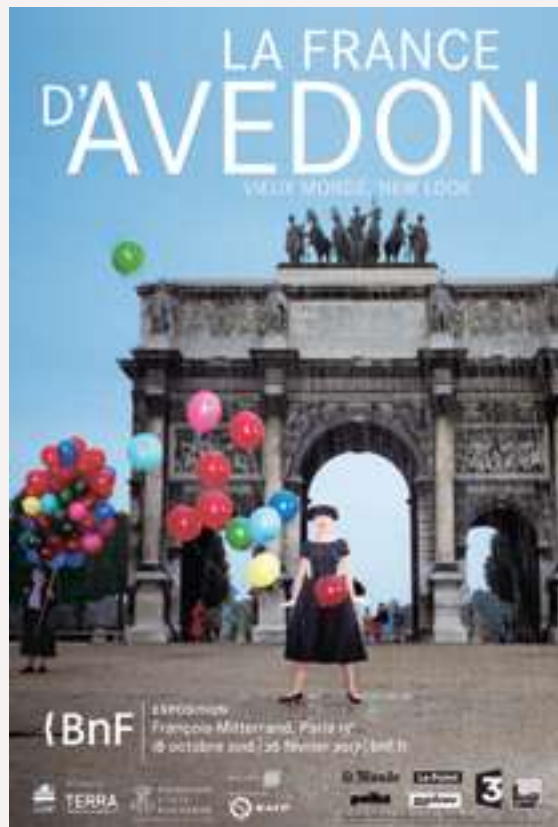
Louis Roederer  
first backs the Bibliothèque  
nationale de France

2006

Louis Roederer awards its first  
photography research grant  
to Paul-Louis Roubert

2010

The BnF exhibits *La France  
de Raymond Depardon*



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## THE FOUNDATION AND **THE PALAIS DE TOKYO**

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### **ENCOURAGING SUBVERSION AND VISION**

With 22,000 square metres the Palais de Tokyo is not only the largest contemporary art centre in Europe but also a locus of unique, subversive and committed expression on the most cutting edge of the international art scene. Its prestige is due in no small part to the visionary leadership of Jean de Loisy, its President from 2011 to 2018. During his tenure the former curator of the Fondation Cartier consistently pushed the envelope, nurturing some zany projects. On one occasion the centre was partially flooded so that visitors could make their way through Céleste Boursier-Mougenot's exposition by boat; on another it morphed into a temple to make room for Tomás Saraceno's giant spider webs. Such a blend of daring and skill was bound to win over the Foundation which lent its support until 2020 for one-of-a-kind exhibitions by artists exploring their craft and striving to reimagine the realm of the possible. They have included Julio Le Parc, precursor of Op Art; Takis, pioneer of kinetic sculpture; and Hiroshi Sugimoto, photographer and architect, who tried to answer the giddy question of how the end of the world might look. There was no way the Foundation could be impervious to this ode to nature, art and the story of humankind.

*We formed the Foundation in 2011 not long before the Palais de Tokyo was renovated and expanded. New domains beckoned to us and we thought a slim, flexible and nimble foundation would do very nicely. Once again happenstance played a major role. Our very dear friend Jean-Michel Alberola introduced us to the Palais de Tokyo where he was putting the finishing touches to the "Power Room". We met with Jean de Loisy and a brand new adventure got under way. Michel Janneau*

3 questions to

## JEAN DE LOISY

President of the Palais de Tokyo from 2011 to 2018

**What brought you and the Foundation together?**

As usual it began with a friendship. In this case that between Jean-Michel Alberola and the Louis Roederer Foundation, which supported his art and career. When I took over the reins at the Palais de Tokyo I asked Jean-Michel to create a 200 square metre "Power Room" with artistic guidelines painted on the walls for the creative running of the centre. I wanted the ambiguity of art to shed light on our management decisions through dictums like "pace the space", "the way out is within" and "embrace the background". We needed funding for the project, and Jean-Michel introduced me to Frédéric Rouzaud and Michel Janneau. We quickly got on like a house on fire.

**What major exhibitions has the Foundation supported?**

One early and quite sparkling example was the exhibit by Julio Le Parc, who works with air and light, as does champagne. Then there is the exhibition by Camille Henrot. Camille and I went to Reims to meet Jean-Baptiste Lécaillon, the Louis Roederer Champagne Cellar Master, and we realized then and there to what extent our curiosity was mutual. Camille was fascinated by the use of mica to reflect light onto the leaves of the vines. Just as every little thing an artist does shapes their work, adding mica to the soil affects how a champagne ages. It's all about poetry and invention.

**How would you describe the Foundation's support?**

Louis Roederer Champagne goes about its business in a very particular way; it doesn't merely make wine but rather cares for living things. Likewise the Louis Roederer Foundation follows the same principle with grace. It is by your side; it understands and supports you; it helps without being asked.

2011

The Foundation first backs the Palais de Tokyo

2013

The Palais de Tokyo puts on Julio Le Parc's first Carte Blanche exhibition

2018

The Palais de Tokyo puts on Tomàs Saraceno's *ON A/R* Carte Blanche exhibition

*Days are Dogs*,  
Carte Blanche  
to **Camille Henrot**,  
Palais de Tokyo  
Courtesy of the artist  
and Kamel Mennour  
(Paris/London)  
König Galerie (Berlin);  
Metro Pictures  
(New York)  
© ADAGP, Paris 2017



© Aurélien Mole

*ON AIR*  
by **Tomás Saraceno**  
at the Palais de Tokyo  
© Andrea Rossetti

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## THE FOUNDATION AND **THE GRAND PALAIS**

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### **FROM PHOTOGRAPHY TO MODERN ART**

Did somebody say photography? In 2013 the Foundation helped fund the renovation of the Grand Palais' southeast gallery into a room largely dedicated to photography. When the museum chose to hold an exhibition for Raymond Depardon, the Foundation was only too happy to extend its support on behalf of the photographer it had first encountered at the BnF. *Un moment si doux* was a resounding success and marked the beginning of a new adventure, with the Foundation sponsoring the Grand Palais' most eminent photo exhibitions ever since. These include moving tributes to Lucien Clergue, Seydou Keïta and Irving Penn, the latter famous for his fashion photography. This singular blend of culture and sensitivity inspired the Foundation to broaden its scope. It contributed to the retrospectives of video artist Bill Viola, painter and sculptor Joan Miró, and painter František Kupka, the latter a pioneer of abstract art whose work was until then sadly unknown in France. *Noir & Blanc: une esthétique de la photographie*, an exhibition of 300 black-and-white stills chronicling twentieth-century photography, was set to be unveiled in 2020. The pandemic having put paid to those plans, the Grand Palais created an online platform on which visitors can view the cult photos taken by Nadar, Robert Doisneau and Diane Arbus, among others.

In March 2021 the Grand Palais closed for major renovations and upgrades. The artist Marguerite Bornhauser was invited to portray the building works in a photographic carte blanche focusing on colour, light, an eye for detail, and bold new shapes.

*In 2013 Valérie Vesque-Jeancard, then Managing Director of the Grand Palais, called me shortly after having decided to renovate one of the museum's galleries as a photography exhibition room. We knew each other from her time in the upper echelons of the Bibliothèque nationale de France where she had witnessed first-hand our enthusiastic support for the great library. Needless to say we agreed to embark on this new adventure with the Grand Palais and thus trace the irresistible lines of a munificent triangle on the banks of the Seine. Michel Janneau*

3 questions for

## RAYMOND DEPARDON

Photographer and filmmaker

**How did you conceive your exhibition at the Grand Palais?**

In 2013 I was asked to occupy the recently reopened and spacious southeast gallery of the Grand Palais. I agreed on condition that I be allowed to take new photos. That settled, I revisited the beloved places that had so inspired me. With the support of the Louis Roederer Foundation, the Grand Palais gave me the freedom and the means to go on this new pilgrimage.

**What message did you want to convey?**

Rather than tell a story I wanted to give some insight, like the photographers who in the 1930s spent entire months on the road capturing the essence of street life. Those images have lost none of their power, they're timeless. I was fortunate to work with Hervé Chandès, the exhibition curator, and learnt much from him. Coming from contemporary art he picked the exhibit's 150 photos according to different criteria than those of photojournalism. He sought to create a certain atmosphere through lighting and sequence.

**Why colour in an era dominated by black-and-white?**

Colour photography was very popular in the 1960s but then faded away. In the elite ranks of documentary photography nothing beats a black-and-white photo. I had already gone against the grain in my album *La France [de Raymond Depardon]* by working in colour and shooting with a field camera. Colour reveals shades of meaning, it lends itself to travel photography in general and to Africa in particular, as I saw once again in my trek, from the dazzling lights of Ethiopia to the charming palm groves of Chad. Whence the name of the exhibition: *Un moment si doux*.

2013

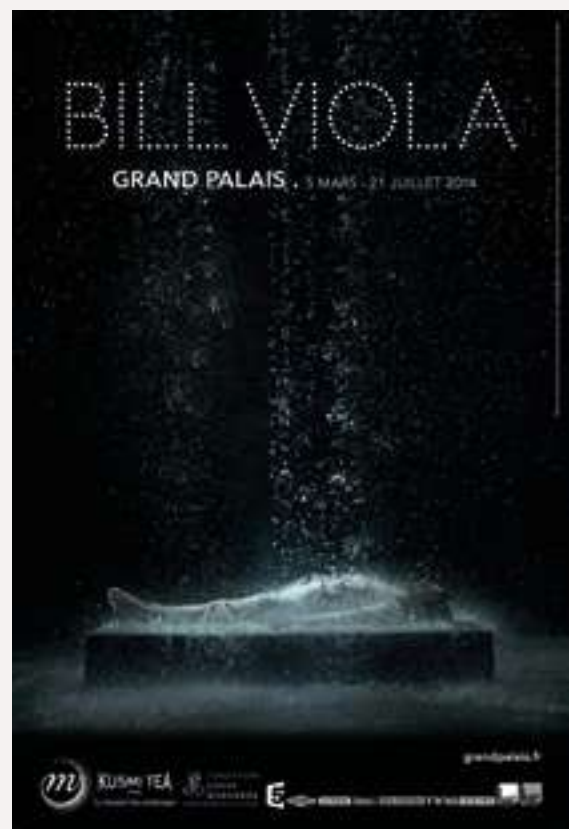
The Foundation first backs the Grand Palais

2014

The Grand Palais puts on Raymond Depardon's *Un moment si doux* exhibition

2020

The Grand Palais plans to put on *Noir & Blanc: une esthétique de la photographie*



## THE FOUNDATION AND **THE VILLA MEDICI**

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### **FLYING THE FLAG FOR FRENCH CULTURE**

To celebrate its tenth anniversary in 2021 the Foundation broadened the scope of its support to the prestigious French Academy in Rome [housed since 1803 in the Villa Medici and colloquially known in France as the Villa Medici]. It was set up in 1666 by Louis XIV as an institution of higher learning and further study for promising young French artists. Previous luminaries have included Ingres, Berlioz and Debussy. In recent decades it has flung its doors open to all creative endeavours with Fellows as diverse as Ange Leccia, Marie Ndiaye and Bernard Frize. Now with former artistic director of the Rencontres d'Arles Sam Stourdzé at its helm, the Villa Medici is reaching out even further to artists from all backgrounds, of all ages and from all parts of Europe. A topical challenge that did not fail to attract the Foundation's attention. It sponsors the Villa Medici main annual events, including the Fellows' exhibition, the Nuit Blanche and of course the ¡Viva Villa! Festival of resident artists organized in conjunction with the Casa de Velázquez, the Villa Kujoyama and the Collection Lambert in Avignon.

*The Villa Medici is a paragon of Renaissance architecture perched on the Pincian Hill in Rome. Relics of Roman statues and the rich history of its gardens adorn this majestic property of the French Academy in Rome. Renowned for its generosity as well as its cultural excellence, every year the Academy selects sixteen creators drawn from all walks of art to be resident fellows at the Villa for up to one year.*

*The Foundation could not have imagined a more splendid and fitting way to embark on its next decade of patronage of the arts. Michel Janneau*

3 questions for

## SAM STOURDZÉ

Director of the French Academy in Rome – Villa Medici

**You assumed leadership of the Villa Medici in September 2020. In what direction do you want to take it?**

For over three centuries the French Academy in Rome has welcomed resident artists to the magnificent Villa Medici. History is all well and good, but now more than ever it needs to be a permanent petri dish of creativity and a place for members of the creative community to meet and share with and inspire one another.

**You've worked with the Foundation before. What brought you together?**

I met the Foundation's staff in 2017 when it pledged to fund the Rencontres d'Arles out of a firm commitment to the field of photography. In subsequent years, the Foundation stepped up its support to the point of becoming the main sponsor of the Discovery Award for young photographers. Shared values and a mutual desire to bring tomorrow's talent to light underpin its actions.

**How will your ties with the Foundation evolve at the Villa Medici?**

In the Villa Medici, the Foundation is supporting not just an organization but a sociocultural institution thanks to a lasting friendship. The Villa Medici channels its energies into three areas – conserving heritage, augmenting the pull of French culture and enhancing contemporary creativity – and it is in the latter that the Foundation has opted to invest. It will help fund the residencies of the sixteen fellows accepted each year representing fields as diverse as literature, the plastic arts, restoration and music, to name but a few. It will also sponsor our major events, such as the ¡Viva Villa! Festival bringing together over one hundred artists and serving as an unmissable gathering and a wellspring of contemporary creativity.

1666

Louis XIV founds  
the French Academy  
in Rome

2020

The Foundation begins  
supporting the Villa Medici

2021

The Foundation  
first sponsors the annual  
Fellows' exhibition

Villa Medici seen  
from the Bosco  
© Villa Medici



Villa Medici,  
front side  
facing garden  
© Villa Medici



Gypsotheca  
© Villa Medici

## THE FOUNDATION AND THE JEU DE PAUME

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### SNAPSHOTS OF TOMORROW

The Jeu de Paume is one of the most renowned 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 to allow restoration work, the Jeu de Paume enlisted the Foundation's support in 2021 to exhibit a curation of photographic masterworks from the MoMA's Thomas Walther Collection. Showcased for the first time outside of New York, these iconic works from the first half of the twentieth century chronicle the invention of modernity through the photographer's lens.

The Foundation's support continues in 2022 with its sponsorship of the *IMAGE 3.0* off-site exhibition held at Le Cellier in Reims imagined and organized by the Jeu de Paume in collaboration with the city of Reims and the Centre national des arts plastiques (CNAP). Displaying new works by seventeen emerging artists, the exhibition explores the most recent techniques in computerized art applied to photography and the image in a setting where the viewer is obliged to interact with the work.

*The Louis Roederer Foundation, with the evident backing of the House, rooted as it is in the heart of Reims, is proud and delighted to be part of the spread of art and culture in these historically rich lands by means of this immersive exhibition grounded in the new vocabularies of the image.* **Frédéric Rouzaud**

3 questions to

## QUENTIN BAJAC

Director of the Jeu de Paume

**You've headed the Jeu de Paume since 2019. Where are you taking it?**

The Jeu de Paume seeks to be the home of the image in Paris. Of course photography is an essential part of that, but photography loosely defined, as I've always pictured it, in a dialogue with other disciplines, such as film and video, but also with new technologies that present the image in a both historical and contemporary slant.

**What brought you and the Louis Roederer Foundation together?**

While working abroad I eagerly kept a watchful and curious eye on the many fascinating photographic projects sponsored by the Foundation. In fact, the Foundation was set up at almost the same time as when I left for the United States. My relationship with the Foundation began after my return to France when I sat on the jury for the 2020 Louis Roederer Discovery Award for young photographers. It has since continued in a mutual spirit of natural simplicity, candour and above all freedom.

**How do you go about encouraging young creators and unearthing fresh talent?**

As an arts centre one of our primary missions is to support up-and-coming creators and help produce new works. This is expressed most clearly in the Jeu de Paume festival, centred on the image, which came into being this spring with the inaugural *Fata Morgana* exhibition, and which will be a regular feature on the arts calendar. Another event starting this spring, a one-off this time, is the *IMAGE 3.0* exhibition organized with the Centre national des arts plastiques in partnership with the city of Reims. It revolves around what we call a new, innovative alphabet of the image and will also feature new works. That's over forty living artists we're putting out there via these two exhibitions. Other projects are under consideration, such as a Jeu de Paume Award to support young creators.

2019

The Foundation first supports the Jeu de Paume

2021

The Jeu de Paume hosts the *Masterworks of Modern Photography 1900-1940* exhibition

2022

The Jeu de Paume holds its first off-site exhibition at Reims with the support of the Foundation



# 3

## PROPELLING UP-AND- COMING YOUNG ARTISTS



- > RENCONTRES  
DE LA PHOTOGRAPHIE D'ARLES  
LOUIS ROEDERER  
DISCOVERY AWARD
- > LA SEMAINE DE LA CRITIQUE  
IN CANNES  
LOUIS ROEDERER FOUNDATION  
RISING STAR AWARD
- > DEAUVILLE AMERICAN FILM  
FESTIVAL  
LOUIS ROEDERER FOUNDATION  
REVELATION PRIZE

## THE FOUNDATION AND **THE RENCONTRES DE LA PHOTOGRAPHIE D'ARLES**

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### **LOUIS ROEDERER DISCOVERY AWARD SHINING A LIGHT ON THE NEXT GENERATION**

Smitten with photography and mindful of the future, the Foundation saw fit to draw near to the Rencontres d'Arles, contemporary photography's most prestigious gathering and a hive of creativity. Since its inception in 1970, the festival has sought to encourage fresh thinking around the image: how we capture it, how we shape it and how we relate to it. In 2017 the Foundation began sponsoring the festival's exhibitions in association with Polka, a longtime partner of the Rencontres d'Arles and a friend of the House. Apart from funding exhibitions, the Foundation sponsors the Louis Roederer Discovery Award split into two prizes – the Jury Prize and the Public's Award – that recognize emerging talent and all the exhibition spaces that bet on them. By taking risks and clearing the way, galleries, art centers, non-profits, independent venues and institutions on the lookout for potential are the first to spot and establish tomorrow's photographers. In keeping with the festival's outside-the-box approach, the prizemoney pays for the purchase by the Rencontres d'Arles of the winners' works, thus enabling the next generation to quickly find its place in the constellation of collections.

*We always knew that the Foundation's strong affinity with photography would one day lead it to the doors of the Rencontres d'Arles and its exuberant freedom, searching lens and passion for a wonderful art form. Every year in Arles, in the swirl of enthusiasm amid the poignant beauty of classical architecture, the moment we most look forward to is when the Discovery Award is given to artists whose time has come and whom we delight in bringing to light.* **Michel Janneau**

3 questions for

## LAURE TIBERGHIE

Photographer and winner of the Louis Roederer Discovery Award 2019

**Briefly describe your work.**

It's the outcome of a journey I've been on since my teenage years. At the age of 13 I was already into photography. After finishing high school I attended Beaux-Arts de Paris [school of fine arts] where I studied sculpting and painting but kept coming back to the image. Gradually I realized that it wasn't so much taking photos as working on them that really fired my imagination. In the darkroom I discovered how experimenting with light could add so many new dimensions and perspectives. I traded in my camera for filters and set to work capturing and revealing the essence of light in polychromatic plates. Thus I went from taking pictures to bringing images out of photographic paper.

**You won the Discovery Award in Arles in 2019 along with the Lumière des roses art gallery in Montreuil. How has that affected your career?**

First it strengthened my ties with Marion and Philippe Jacquier, the gallery's founders. I'd met them while at Beaux-Arts. They were interested in my work and kept in touch with and encouraged me. After holding a group exhibit at the Paris Photo art fair in 2018 we decided to give Arles a go. The Discovery Award has been an amazing springboard and catalyst. Since then I've got a lot of attention. I was invited to take part in the group exhibition on photography and abstraction put on by Frac Normandie and the Centre Photographique d'Ile de France [September 2020-February 2021]; I get calls for interviews, auctions and events. This recognition has also given me a new sense of confidence in the way I go about my artistic work.

**What ties have you formed with the Foundation?**

I had a great chat with the Foundation staff during the award ceremony and they followed up on me after the festival. They invite me to events where we discuss my work. There are no strings attached, only generous support. In fact we solidified our relationship when the Louis Roederer House asked me to portray its vineyards in a series published in the 2022 edition of its magazine, L'Officiel de Roederer Collection.

# 2017

The Foundation first backs the Rencontres d'Arles

# 2018

The Foundation first sponsors the Rencontres d'Arles Discovery Award

# 2021

The Louis Roederer Discovery Award is the first ecodesigned exhibition in the Rencontres d'Arles



**François-Xavier Gbré**  
*Cité Sinacaci #1,*  
*Akouédo, Cocody,*  
*Abidjan, 2013.*  
Courtesy of the artist  
and Galerie Cecile  
Fakhoury (Abidjan,  
Dakar, Paris)



**Laure Tiberghien**  
*Filter #4, 2017.*  
Courtesy of the artist  
and Galerie  
Lumière des roses



**Poulomi Basu**  
*Centralia,*  
*2010–today.*  
With the artist's  
kind permission

## THE FOUNDATION AND LA SEMAINE DE LA CRITIQUE IN CANNES

### LOUIS ROEDERER FOUNDATION RISING STAR AWARD

#### REVEALING THE MOST PROMISING ACTORS

Impelled by its desire to explore new spheres of creativity, in 2018 the Foundation became a sponsor of La Semaine de la Critique, held concurrently with the Cannes Film Festival, which turns the spotlight on emerging filmmakers and their first or second motion picture. Time and again the event has shown unfailing intuition in going about its indispensable work, spotting such diamonds in the rough as then-unknown directors Ken Loach, Alejandro González Iñárritu, François Ozon and Wong Kar-Wai. In the same vein the Louis Roederer Foundation Rising Star Award recognizes a fledgling actor taking their first steps on the big stage. In 2018 the prize went to Félix Maritaud for his overpowering performance in Camille Vidal Naquet's *Sauvage*, and in 2019 it was won by stage-trained Ingvar Eggert Sigurðsson for his riveting portrayal of a widower in Hlynur Pálmason's *A White, White Day*. The pandemic spoiled the party in 2020, but the show went on in July 2021, which was an occasion for the Foundation and the Semaine de la Critique to mark their tenth and sixtieth anniversaries, respectively. That year the jury acknowledged Sandra Melissa Torres for her role in *Amparo* directed by Simón Mesa Soto. In 2022, the young French actress Zelda Samson received the Rising Star Award for her outstanding performance in *Love according to Dalva* directed by Emmanuelle Nicot and presented as a world premiere in Cannes.

*We decided to support La Semaine de la Critique because in the shadow of the Cannes Film Festival it pursued its passion for a different kind of cinema with charm and intelligence. It was to pay tribute to this rare spirit in the heart of a sprawling industry that, in keeping with its calling, the Foundation created the Rising Star Award as laurels of youth and talent.* Michel Janneau

3 questions for

## CHARLES TESSON

Artistic Director of La Semaine de la Critique from 2011 to 2021

**From what angle does La Semaine de la Critique approach cinema?**

We aim to spot the promising talent that propels cinema forward by looking at it through a new prism. Each year we shortlist ten shorts and ten feature films made by emerging directors from all over the world that delve into their unique microcosms. We go one step further with our Next Step workshop during which leading experts such as scriptwriters, producers and sales agents give advice to selected short-film directors on how to make their first feature film.

**What recent films can you point to as examples?**

One that springs to mind is *Grave (Raw)* by Julia Ducournau which won a FIPRESCI award in 2016 and gave horror a whole new twist. It pulls no punches, but more than that it breathes new life into a well-worn genre. We also pay attention to international cinema, especially from countries that are unjustly left on the sidelines. For instance we regularly shortlist directors from Guatemala, Colombia, Lithuania, the Philippines and Romania. In 2019 Sofia Quirós Ubeda shone a great big spotlight on Costa Rican cinema with her wonderful feature film *Ceniza Negra (Land of Ashes)*.

**What ties have you formed with the Foundation?**

We're very proud and happy to be in this partnership. The Louis Roederer Foundation Rising Star Award is a perfect addition to our family of prizes. It harks back to the DNA of French cinema in general and the New Wave in particular. Good directors compose their films with and around their leads – think Truffaut with Jean-Pierre Léaud and Fanny Ardant; Godard with Belmondo and Anna Karina – and 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.

# 2018

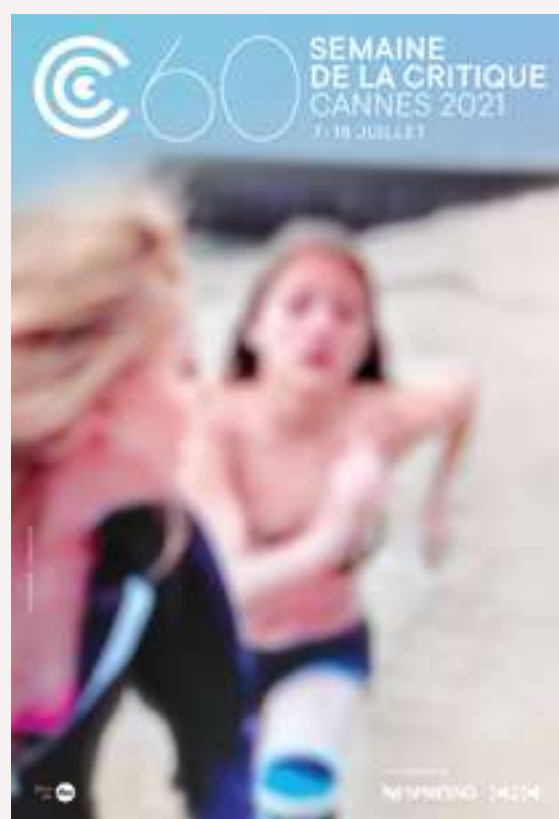
The Foundation first sponsors  
La Semaine de la Critique  
Félix Maritaud wins the first  
Louis Roederer Foundation  
Rising Star Award

# 2019

Ingvar Eggert Sigurðsson  
wins the second Louis Roederer  
Foundation Rising Star Award

# 2021

La Semaine de la Critique  
celebrates its sixtieth year



## THE FOUNDATION AND THE DEAUVILLE AMERICAN FILM FESTIVAL

### LOUIS ROEDERER FOUNDATION REVELATION PRIZE

#### CELEBRATING INDEPENDENT AMERICAN CINEMA

It's a long story, as befits cinema. Enamoured of all things culture and future, in 2016 the House jumped at the chance to be an official partner of the Deauville American Film Festival, which showcases the diversity of American films, be they Hollywood blockbusters or indie features, and constantly uncovers new talent. As the partnership were going well, in 2018 it became time to take things to the next level: the Foundation lent its name and pocketbook to the festival's Revelation Prize awarded to a promising director for an original work. In 2018 and 2019 the respective prizewinners were Jeremiah Zagar for his first foray into fiction with *We the Animals* and Annie Silverstein for her first feature with *Bull*. In 2020 the prize went to Sean Durkin for *The Nest*, but the Foundation also wished to take its hat off to Kitty Green for *The Assistant* and so created a special award for the occasion (the Louis Roederer Foundation Directing Prize). Yet another way for the Foundation to reinforce its commitment to cinema on the strength of its muses and intuition alone. In 2021 the Louis Roederer Foundation Revelation Prize was awarded to Pascual Sisto for his first feature, *John and the Hole*.

*It will come as no surprise to anyone familiar with the Foundation to learn that we were thrilled when the Deauville American Film Festival approached us. Thrilled, that is, to be back in Deauville. For it was there that we had joined forces with the town council and others to found the gem known as Planches Contact aka the Deauville Photography Festival. And so each year we bring our thoroughbred wines to Deauville and tread softly on the dreams of our fellow festival-goers and extended family, doing 'business' in a spirit of simplicity and basking in the sparkling talent all around us.* **Michel Janneau**

3 questions for

## CÉDRIC KAHN

Director, screenwriter, actor and President of the 2018 Revelation Jury

**What do you think of the Deauville American Film Festival?**

I'm very fond of it. I sat on several of its juries over the years before being President of the Revelation Jury in 2018. The festival celebrates independent cinema with a consistently excellent programme that caters to both critics and the public. In spite of its success it has retained a familiar, almost familial feel.

**Your jury voted for *We the Animals* by documentary maker Jeremiah Zagar in his first fiction film. What informed your choice?**

We loved the mix of live action and animation and the fact that many sequences were shot at a child's eye level, showing great skill on the director's part in putting the actors through their paces. Picking a prizewinner is always hard. Usually I go with my gut, but as president I wanted the decision to be collective. It isn't about getting one's way. What matters most to me is watching films and then talking about the kind of cinema we all love. Thankfully, this time the decision was unanimous!

**What do you think of the Foundation's style of sponsorship?**

Our industry is going through severe financial straits with the brunt falling on my neck of the woods -independent cinema. It goes its own way and doesn't follow commercial convention. As a result it doesn't get promoted and needs festivals to get the word out and make itself felt. Nowadays ticket sales no longer suffice, and despite local government subsidies the festivals need corporate sponsors to survive. In this context we cannot but cheer the support of organizations like the Louis Roederer Foundation that play a vital role in keeping independent cinema alive.

# 2016

The House first sponsors the Deauville American Film Festival

# 2018

Jeremiah Zagar wins the first Louis Roederer Foundation Revelation Prize

# 2020

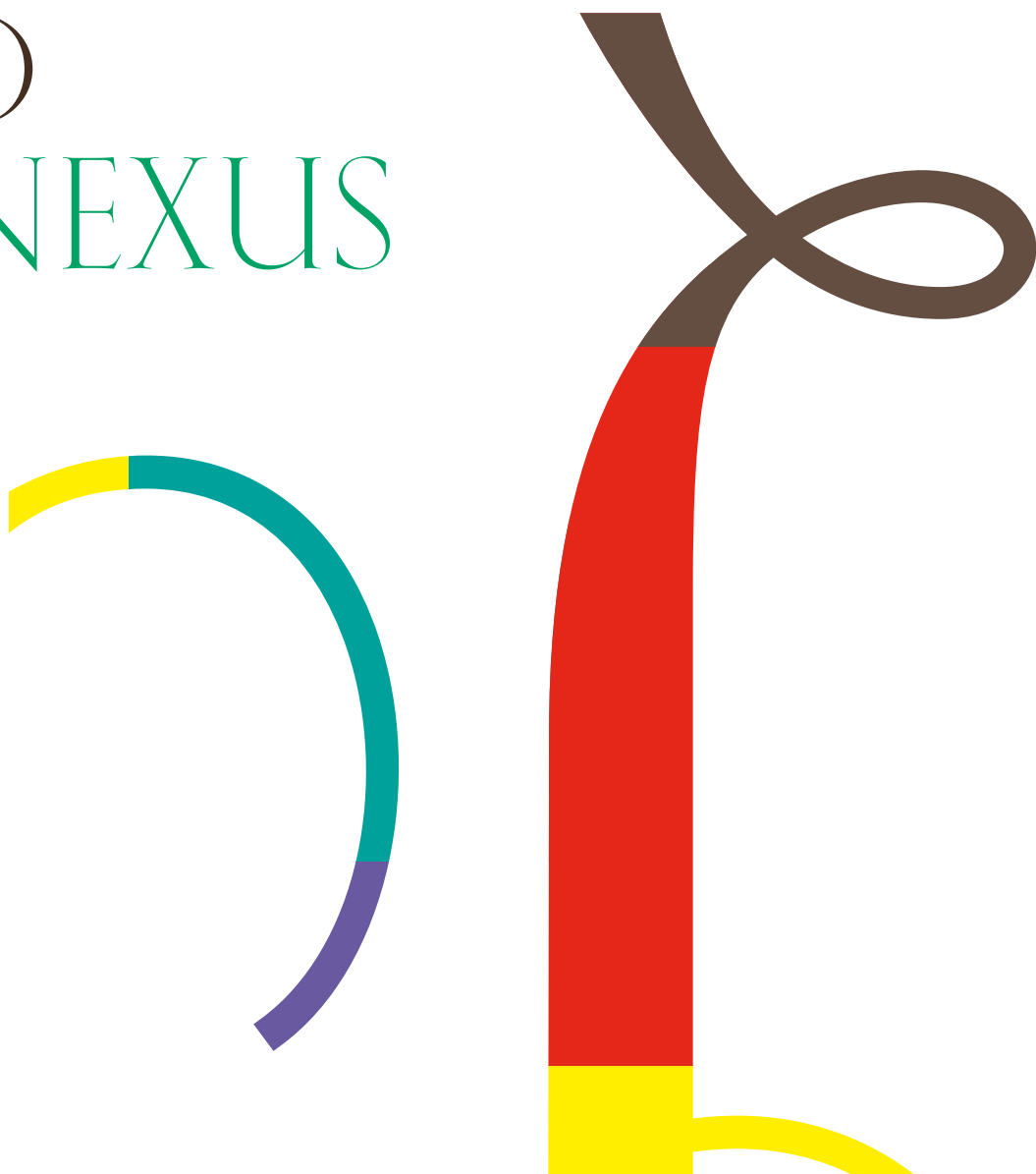
Kitty Green wins the specially created Louis Roederer Foundation Directing Prize alongside Sean Durkin, winner of the third Louis Roederer Foundation Revelation Prize



Frédéric Rouzaud  
with Clémence Poésy  
President of the  
Revelation Jury 2021  
© Juliette Osdoit

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THE  
FOUNDATION  
AND  
ITS NEXUS



## INITIATIVES PROMOTING SHARED VALUES AND PASSIONS

Apart from its regular pledges Louis Roederer lets chance and circumstance guide its generosity, now and again supporting initiatives that resonate with its principles and passions.

### THE PRIX DE FLORE, SPRINGBOARD OF YOUNG WRITERS

Françoise Sagan oversaw its first instance in 1994. Initiated over twenty-five years ago by Carole Chrétiennot and Frédéric Beigbeder to celebrate the literary pedigree of the Café de Flore, the prize is awarded every November to an auspicious writer. With recipients including Michel Houellebecq (1996), Virginie Despentes (1998) and Simon Liberati (2009), it has shown an uncanny nose for literary merit. The House has been a partner of the Prix de Flore since 2005 in which capacity it strives to make the award ceremony an evening not to forget.

### SALZBOURG AND AIX-EN-PROVENCE, OPERA TO THE FORE

They are the two biggest international festivals of opera and classical music. Blending timeless classics with contemporary pieces, the Salzburg Festival and the Festival d'Aix-en-Provence attract the most sought-after directors, the most visionary conductors and the most polished orchestras. Their search for excellence and creative aspirations could

not fail to win over the House, which sponsored the Festival d'Aix-en-Provence until 2018 and continues to support the Salzburg Festival today.

### PLANCHES CONTACT, PHOTOGRAPHY IN RESIDENCE

From 2009 to 2017 the House sponsored Planches Contact, the photography festival it co-founded, which invites photographers to Deauville in residence with a view to exploring a theme through images of the town. The festival rapidly established itself as one of the most eagerly anticipated events in the world of contemporary photography, not least thanks to the annual prize bearing the Foundation's name awarded to students from the leading photography schools in Europe.

### PARIS MATCH AT CAP-EDEN-ROC, GLITZ AND GLAMOUR

Essential viewing for cinema enthusiasts. That in a word is the annual exhibition Paris Match puts on during the Cannes Film Festival containing out-of-this-world images celebrating the silver screen and offering rare glimpses of film stars in a personal mood. Every

crop is a sight for sore eyes, but those of film buffs moisten at the thought of the special display in 2017 commemorating seventy years of cinema and featuring such iconic snaps as Claudia Cardinale at the screening of *Il Gattopardo* or Brigitte Bardot reclining in the sun. A splendid ode to photography and the cinema which the Foundation has supported since 2017.

### POLKA GALERIE, A PANORAMA OF PHOTOGRAPHY

Founded in 2007 by Alain Genestar, Polka Galerie aims to be the meeting ground for every type of lens, from political and social to artistic and everything in between. The sister project of Polka Magazine is an art gallery with its sights set high, as evidenced by the photographers such as Elliott Erwitt, Bruce Gilden, William Klein, Joel Meyerowitz and Sebastião Salgado, whose work has already graced its venue with the support of the Foundation. Each year during the opening week of the Rencontres d'Arles it sets up a pop-up gallery. Polka is also a partner of the Louis Roederer Discovery Award.

#### PRISME, A SENSE OF COMMUNITY

Ever mindful of its ties with the local community, Louis Roederer is a member of the PRISME club of corporate sponsors that for thirty years has supported young contemporary artists in Reims and Champagne. The Foundation supports occasional cultural events in Reims and the surrounding region. One such was Gilles Caron's lovely exhibition, *Un monde imparfait*, put on in early 2021 at the Cellier de Reims cultural centre. Among the 260 photos taken over the years by the outstanding photojournalist is the iconic image of Daniel Cohn-Bendit staring out a riot police officer in May 1968.

#### THE BOURSE DU TALENT, AN EYE TO THE FUTURE

Initiated by Picto Foundation and photographie.com and serving as a springboard for young photographers, the Bourse du Talent is an annual grant split into four categories: reportage, portraiture, fashion photography and landscape photography. Winners are selected by a panel of judges drawn from the media, art galleries and publishing houses; afterwards their work is exhibited at the BnF, which only increases their exposure. In 2016 the Foundation threw its hat in the ring by setting up a residence for grant recipients who were tasked with creating a series of images capturing the essence and aura of the House. The resulting photographs were published in a special edition of *l'Officiel*, the Louis Roederer magazine. Not one to leave its companions hanging, every year the Foundation sponsors the grant recipients' exhibits held at the BnF.

#### LOUIS ROEDERER PHOTOGRAPHY PRIZE FOR SUSTAINABILITY

In 2021 the Louis Roederer Foundation created the Louis Roederer Photography Prize for Sustainability to support the artistic endeavour with a focus on sustainability and the environment. Indeed, for over twenty years the House has been an ardent disciple of sustainable development, practising what it calls revived viticulture based on a fundamental respect for the environment. Setting the tone in 2022 the inaugural award went to the photographer Akosua Viktoria Adu-Sanyah for her ambitious work *Behold The Ocean*, which explores the conditions of climate research in the far south of Patagonia.

#### THE FOUNDATION WINS THE 2016 PRIX MONTBLANC DE LA CULTURE

For close to thirty years the Prix Montblanc de la Culture has been awarded to major patrons of the arts. Each year sixteen winners from different countries are selected by an international panel of judges drawn from the art world. Frédéric Rouzaud, Chairman & CEO of Louis Roederer, was the French winner in 2016 for the Foundation's unstinting support for the artistic enterprise.

3 questions for

## THIERRY CONSIGNY

Member of the Foundation's board of directors

**What brought you and the Foundation together?**

I was already involved with Louis Roederer before the Foundation was created. The House had taken on the responsibility of being a patron of the BnF with a view to utilizing the library's collection of photographs and was considering where to go from there. We mulled over the matter in terms of Louis Roederer itself: the House grows its own grapes from which it makes fine wines that elicit not only delight but also emotion and wonder. In the vineyard as in the cellar there is a quest for perfection not unlike the creative urge that defines art. Louis Roederer's management wished to extend the partnership with the BnF and mirror its quest for perfection via a foundation with fairly broad terms of reference to act freely. The partnership with the BnF was very focused on photography but we felt that our curiosity would be much wider.

**What characterizes the Foundation and sets it apart?**

For the most part the Foundation has no plans of its own and instead supports institutions that it often selects on the basis of intuition. It relies a lot on affinity and friendship. In Louis Roederer's view art cannot be divorced from one's experience of it, and the House tries to live by Louis Jouvet's call to put more art into life and more life into art. The same can be said to apply to wine. I think this aspiration to infuse wine with poetry will direct the course of the Foundation for a long time to come.

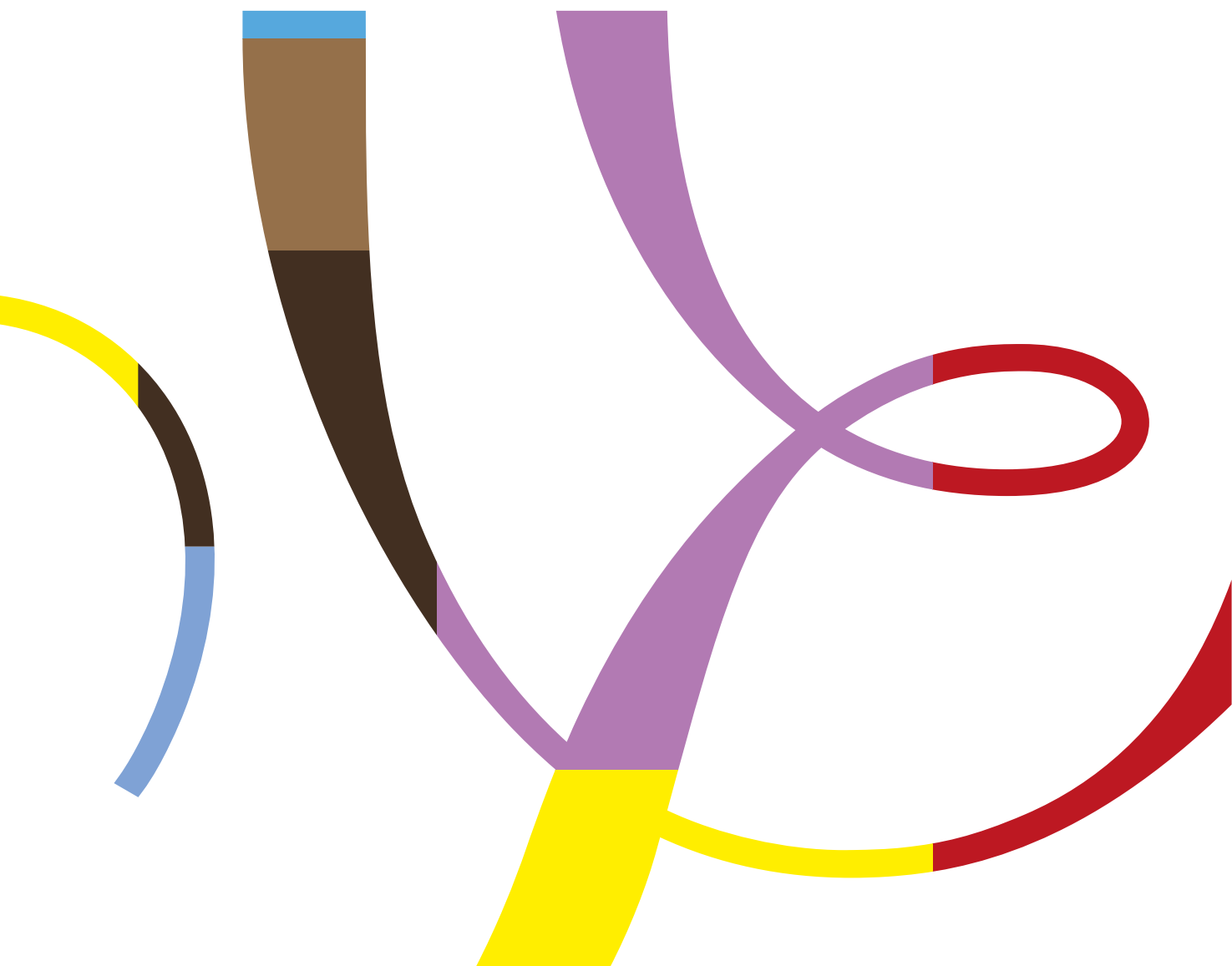
**What major events have stayed with you?**

The first one that comes to mind is *Prenez soin de vous*, Sophie Calle's exhibition at the BnF, which was both moving and iconoclastic. Another was an evening when two exhibitions were held at the BnF and the Palais de Tokyo at the same time and visitors went from one to the other by boat on the Seine. It was a lovely evening that showed that art is not only about admiring but also about having fun with like-minded people. Last but not least are the Prix de Flore award ceremonies, especially the one where we asked guests to describe in one word the Cristal champagne they were drinking. As Nietzsche wrote in *The Gay Science*,

"What do all our art  
of artworks matter  
if we lose  
that higher art,  
the art of festivals!"  
[trans. Nauckhoff]

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## SCHEDULE FOR 2022



# SCHEDULE FOR 2022

## LOUIS ROEDERER PHOTOGRAPHY PRIZE FOR SUSTAINABILITY

9 - 29 May 2022

—  
Prize Ceremony at  
The White Box, Nobu Hotel  
Portman Square in London  
on 11 May

## SEMAINE DE LA CRITIQUE IN CANNES

18 - 26 May 2022

—  
Louis Roederer Foundation  
Rising Star Award  
ceremony 2022  
on 25 May

## PARIS MATCH

EXHIBITION  
*Belmondo le Magnifique*  
at the Hôtel du  
Cap-Eden-Roc  
19 May - 31 October 2022

## JEU DE PAUME

EXHIBITION  
*IMAGE 3.0*  
at Le Cellier in Reims  
20 May - 4 September 2022

## FRENCH ACADEMY IN ROME - VILLA MEDICI

FELLOWS' EXHIBITION  
14 June - 7 August 2022

## RENCONTRES DE LA PHOTOGRAPHIE D'ARLES

4 July - 25 September 2022  
(Opening week 4 - 9 July)

—  
Louis Roederer Discovery  
Award ceremony 2022  
on 8 July

## DEAUVILLE AMERICAN FILM FESTIVAL

2 - 11 September 2022

—  
Louis Roederer Foundation  
Revelation Prize ceremony  
2022  
on 10 September

## BnF

Louis Roederer photography  
research grant 2022

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THE HOUSE  
OF LOUIS  
ROEDERER



Tracing its history back to 1776, the House of Louis Roederer strives to craft the finest wines in Champagne in an uncompromising pursuit of excellence. To this day it remains one of the very few family-owned houses still run by a descendant of its founders.

By virtue of bold decision making that often flies in the face of conventional wisdom the House has built up its precious vineyard holdings to 242 hectares and 410 parcels tended by hand throughout the year. Its cluster of vineyards is one of the most beautiful in Champagne, a priceless labour of love, a rising rapture of rows spread out between the Montagne de Reims, the Vallée de la Marne and the Côte des Blancs.

Throughout its history strong hands and warm hearts have built the House brick by brick and cherished its estates while forming an intimate bond with nature. Awestruck at the magic of nature guiding them every step of the way, each one strives to work with the earth so as to recreate some of that magic in wine. Gentle methods of working the land are part and parcel of this attentiveness. Today concern for the environment is the beginning and end of all that happens between grape and glass.

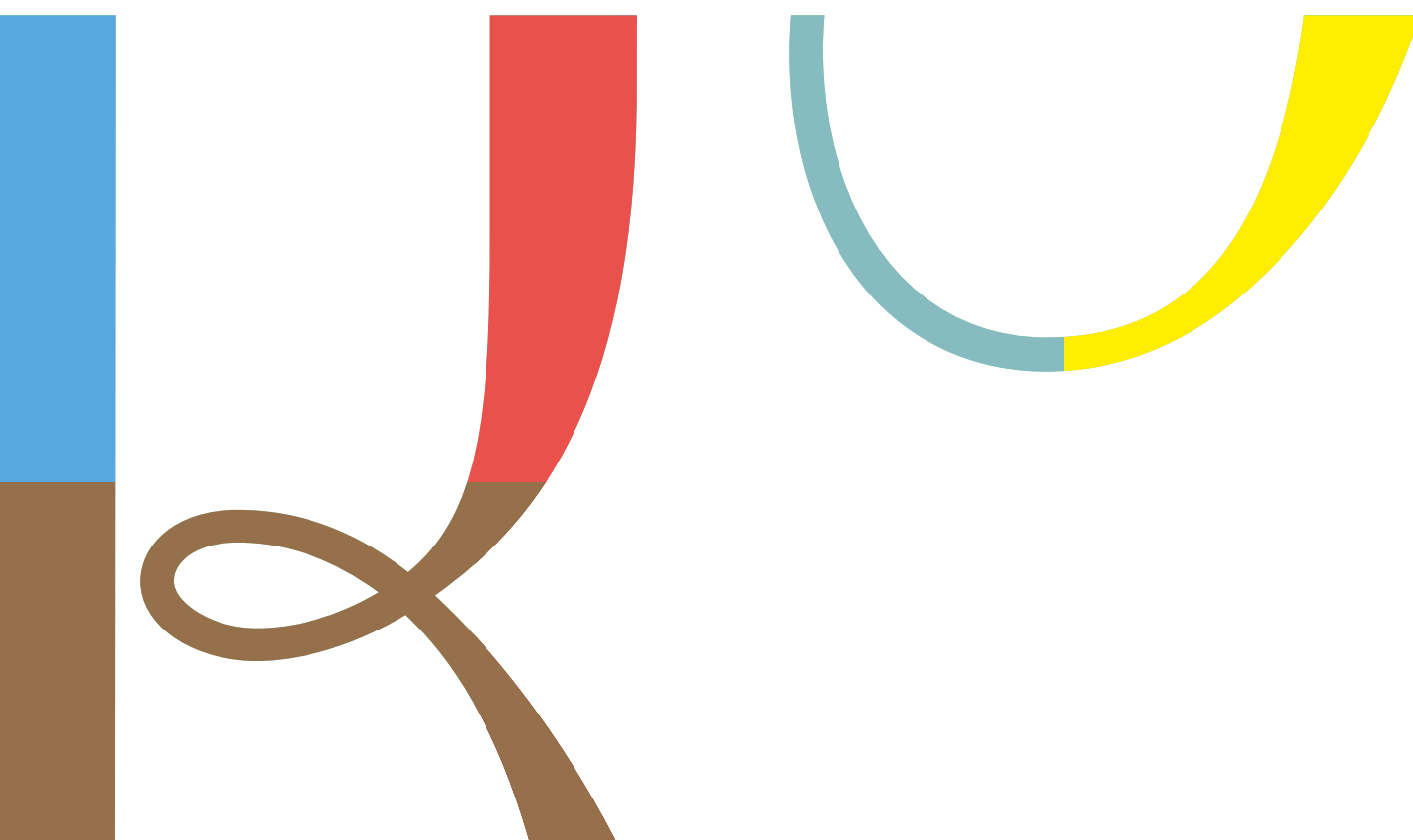
In 2018 the House applied to have half of its vineyards certified organic after spending the previous two decades turning over all of its estates to sustainable agriculture drawing on regenerative farming, biodynamic agriculture and permaculture, among other methods. In March 2021 it reached a new milestone when 115 hectares became eligible for AB organic certification following the successful completion of its third and final conversion audit.

As every wine lover knows, every whizz, fizz and pop of a bottle of Louis Roederer Champagne contains the secret alchemy of soul, single-minded immersion and painstaking method that point to the unmistakable and inimitable style of the House of Louis Roederer.

# 7

## APPENDIX

- > GOVERNANCE
- > PRIZEWINNERS
- > SPONSORED EXHIBITIONS



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## GOVERNANCE

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The Louis Roederer Foundation is a corporate foundation provided for in Act 87-571 of 23 July 1987 amended by Act 90-559 of 4 July 1990 whereas:

- It is a legal entity.
- It is a not-for-profit organization.
- It was set up to undertake general interest activities of a philanthropic, educational and cultural nature contributing to the development of the national artistic heritage and the spread of culture.
- It has a long-term programme of action set for at least five years extendable for a minimum period of three years.

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Its registered office is situated at 23 Boulevard Lundy in Reims.

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### Board of directors and executive team

The Louis Roederer Foundation is governed by a board of directors made up of:

— Louis Roederer representatives:

Frédéric Rouzaud, Louis Roederer Chairman & CEO and President of the Foundation

Arnaud de Laage de Meux

Zoé Bergevin

Karen Gente, member representing the Louis Roederer works council

Cédric Petit, Louis Roederer Communication & Marketing Director

— External representatives:

Thierry Consigny, Advertising executive

Alain Genestar, Journalist

Michel Janneau, General Secretary of the Foundation from 2011 to 2021

The board elected Frédéric Rouzaud as the President of the Foundation. Charlotte Llareus, Head of Public Relations and Partnerships at Louis Roederer, is the Chief Administrative Officer of the Foundation assisted by Camille Héliégouarch.

## PRIZEWINNERS

### RENCONTRES DE LA PHOTOGRAPHIE D'ARLES LOUIS ROEDERER DISCOVERY AWARD

**2018**

Jury Prize

Paulien Oltheten,  
Galerie Les Filles  
du Calvaire in Paris  
Public's Award  
Wiktorja  
Wojciechowska,  
Galerie Confluence  
in Nantes

**2019**

Jury Prize

Máté Bartha,  
TOBE Galerie  
in Budapest, and  
Laure Tiberghien,  
Galerie Lumière  
des Roses  
in Montreuil  
Public's Award  
Alys Tomlinson,  
Hackelbury Fine Art  
in Londres

**2020**

Jury Prize

Poulomi Basu,  
New Art Exchange  
in Nottingham/  
Autograph  
in London, and  
François-Xavier  
Gbré,  
Galerie Cécile  
Fakhoury  
in Abidjan, Dakar  
and Paris

**2021**

Jury Prize

Tarah Krajinak,  
as-is.la gallery  
in Los Angeles  
Public's Award  
Ilanit Illouz,  
MABA|Fondation  
des Artistes  
in Nogent-sur-Marne

**2022**

Jury Prize

Rahim Fortune,  
Sasha Wolf Projects  
in New York  
Public's Award  
Mika Sperling,  
Ahoi in Lucerne  
Special mention  
Olga Grotova,  
Pushkin House  
in London

### LA SEMAINE DE LA CRITIQUE

#### LOUIS ROEDERER FOUNDATION RISING STAR AWARD

**2018**

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

**2019**

Ingvar Eggert Sigurðsson,  
for his performance  
in *A White, White Day*  
directed by Hlynur  
Pálmason

**2021**

Sandra Melissa Torres,  
for her performance  
in *Amparo* directed  
by Simón Mesa Soto

**2022**

Zelda Samson  
for her performance  
in *Dalva* directed  
by Emmanuelle Nicot

### DEAUVILLE AMERICAN FILM FESTIVAL

#### LOUIS ROEDERER FOUNDATION REVELATION PRIZE

**2018**

*We the Animals*  
directed by  
Jeremiah Zagar

**2019**

*Bull* directed by  
Annie Silverstein

**2020**

*The Nest*  
directed by Sean Durkin  
and *The Assistant*  
directed by Kitty Green  
awarded the specially  
created the Louis  
Roederer Foundation  
Directing Prize

**2021**

*John and the Hole*  
directed by Pascual Sisto

**2022**

*War Pony*  
directed by Gina Gammell  
et Riley Keough

## PRIZEWINNERS

### BIBLIOTHÈQUE NATIONALE DE FRANCE LOUIS ROEDERER PHOTOGRAPHY RESEARCH GRANT

**2006**

> Primitifs de la photographie. Le calotype en France (1843-1860)  
by **Paul-Louis Roubert**  
> L'agence Rol, première agence de photographie de presse en France à la Belle Époque  
by **Thierry Gervais**  
*Special Award*

**2007**

> Images de la presse quotidienne: inventaire et mise en valeur du fonds Le Journal — L'Aurore: la collection de la Bibliothèque nationale de France  
by **Myriam Chermette**

**2008**

> Photographier le mime, pour une histoire de la théâtralité de la photographie  
by **Cosimo Chiarelli**

**2009**

> Les images du concours Fautographie  
by **François Cam-Drouhin**  
> La Mission photographique de la DATAR  
by **Raphaële Bertho**  
*Special Award*

**2010**

> Mademoiselle Yvette Troispoux  
by **Céline Gautier**

**2011**

> Étude du fonds photographique de la collection Terre Humaine  
by **Fabienne Maillard**

**2012**

> Paris (1919-1948), capitale rêvée des Tchécoslovaques dans l'image photographique  
by **Fedora Parkmann**  
> Alix Cléo Roubaud, l'élaboration de l'œuvre photographique  
by **Hélène Giannecchini**  
*Special Award*

**2013**

> Eugène Pirou, du portrait aux images animées  
by **Camille Blot-Wellens**

**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**  
> Figurations du patrimoine dans la photographie de mode: Philippe Pottier et les frères Séeberger  
by **Muriel Berthou-Crestey**  
*Special Award*

**2015**

> La photographie dans Harper's Bazaar (1927-1975)  
by **Marianne Le Galliard**

**2016**

> Recensement et étude de la constitution des collections sur Mai 68 à la BnF  
by **Audrey Leblanc**

**2017**

> Revue amateur et livre de collection: la photographie japonaise des années 1960 et 1970 dans les collections de la BnF  
by **Élise Voyau**

**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**

**2019**

> Le fonds d'archives de Jacques Henri Lartigue, la correspondance, source de singularité  
by **Hélène Orain**

**2020**

> Femmes photographes: regards sur la ville et valorisation d'une collection  
by **Angèle Ferrere**

**2021**

> La photographie à la télévision. Chambre noire 1964-1969 une émission de l'ORTF  
by **Juliette Lavie**  
by **Angèle Ferrere**

**2022**

> Étude du fonds d'archives de Jean-Claude Lemagny  
by **Marie Auger**

## SPONSORED EXHIBITIONS

### BIBLIOTHÈQUE NATIONALE DE FRANCE

**2003**

> Portraits-Visages  
1853-2003

**2004**

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

**2005**

> Photographies des  
Expositions universelles  
à Paris de 1867 à 1900  
> Mario Giacomelli  
Métamorphoses  
> Objets dans l'objectif,  
Nadar, Sudek, Le Secq,  
Brassaï, Aubry, Sougez,  
Marey, Aget et  
Jean-Louis Garnell  
> Sebastião Salgado,  
Territoires et vies

**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,  
Brassaï, Doisneau, Ronis

**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

**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

**2009**

> Controverses,  
photographies à histoires  
> Temples du savoir,  
photographies  
de Bibliothèques,  
Ahmet Ertuğ

**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

**2011**

> Richard Prince,  
American Prayer  
> Markus Raetz,  
estampes, sculptures

**2012**

> Joel-Peter Witkin  
Enfer ou Ciel  
> La photographie  
en Cent chefs-d'œuvre

**2013**

> Guy Debord,  
un art de la guerre  
> « La Chambre  
de sublimation »  
Carte blanche  
à Matthew Barney

**2014**

> Alix Cléo Roubaud.  
Photographies « Quinze  
minutes la nuit au rythme  
de la respiration »

**2015**

> Anselm Kiefer,  
l'alchimie du livre

**2016**

> La France d'Avedon,  
Vieux Monde, New Look

**2018**

> Les Nadar,  
une légende  
photographique

**2020**

> Josef Koudelka. Ruines

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### PALAIS DE TOKYO

**2013**

- > Imaginez l'imaginaire  
by Julio Le Parc
- > Nouvelles Vagues
- > Anywhere, Anywhere,  
Out of the World  
by Philippe Parreno

**2014**

- > L'État du Ciel
- > Aujourd'hui le monde  
est mort [Lost Human  
Genetic Archive]  
by Hiroshi Sugimoto
- > Inside

**2015**

- > Le Bord des Mondes  
by Takis

**2016**

- > L'aventure des détails  
by Jean-Michel Alberola
- > Rester Vivant  
by Michel Houellebecq

**2017**

- > Pan by Taro Izumi
- > Days are dogs  
by Camille Henrot

**2018**

- > ON AIR  
by Tomàs Saraceno

**2019**

- > Prince.sse.s des villes
- > Futur, ancien, fugitif

### GRAND PALAIS

**2013**

- > Un moment si doux  
by Raymond Depardon

**2014**

- > Bill Viola

**2015**

- > American Icons:  
Masterworks from  
the SFMOMA and  
the Fisher Collection
- > Lucien Clergue.  
Les premiers albums

**2016**

- > Seydou Keïta

**2017**

- > Irving Penn

**2018**

- > Kupka,  
Pionnier de l'abstraction
- > Miró

**2019**

- > Toulouse-Lautrec,  
Résolument moderne

**2020**

- > Noir & Blanc:  
une esthétique  
de la photographie.  
Collection de  
la Bibliothèque  
nationale de France

**2022 - 2024**

- > Carte blanche  
to Marguerite Bornhauser  
« Fermé pour travaux »

### THE JEU DE PAUME

**2019**

- > Peter Hujar. Speed of  
Life

**2021**

- > Masterworks of Modern  
Photography 1900-1940.  
The Thomas Walther  
Collection

**2022**

- > IMAGE 3.0,  
Le Cellier in Reims




**FONDATION  
LOUIS ROEDERER**  
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Media contact

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