

FONDATION  
D'ENTREPRISE  
MARTELL

## EXHIBITION

# ***La fin est dans le commencement et cependant on continue.***

*(The end is in the beginning and yet you go on)*

APRIL 7 TO NOVEMBER 6, 2022

SIGHT BY ODILE SOUDANT

TOUCH BY RACHEL MARKS

HEARING BY RETO PULFER

SMELL AND TASTE BY JULIE C. FORTIER

MOVEMENT BY JEANNE VICERIAL AND JULIA CIMA

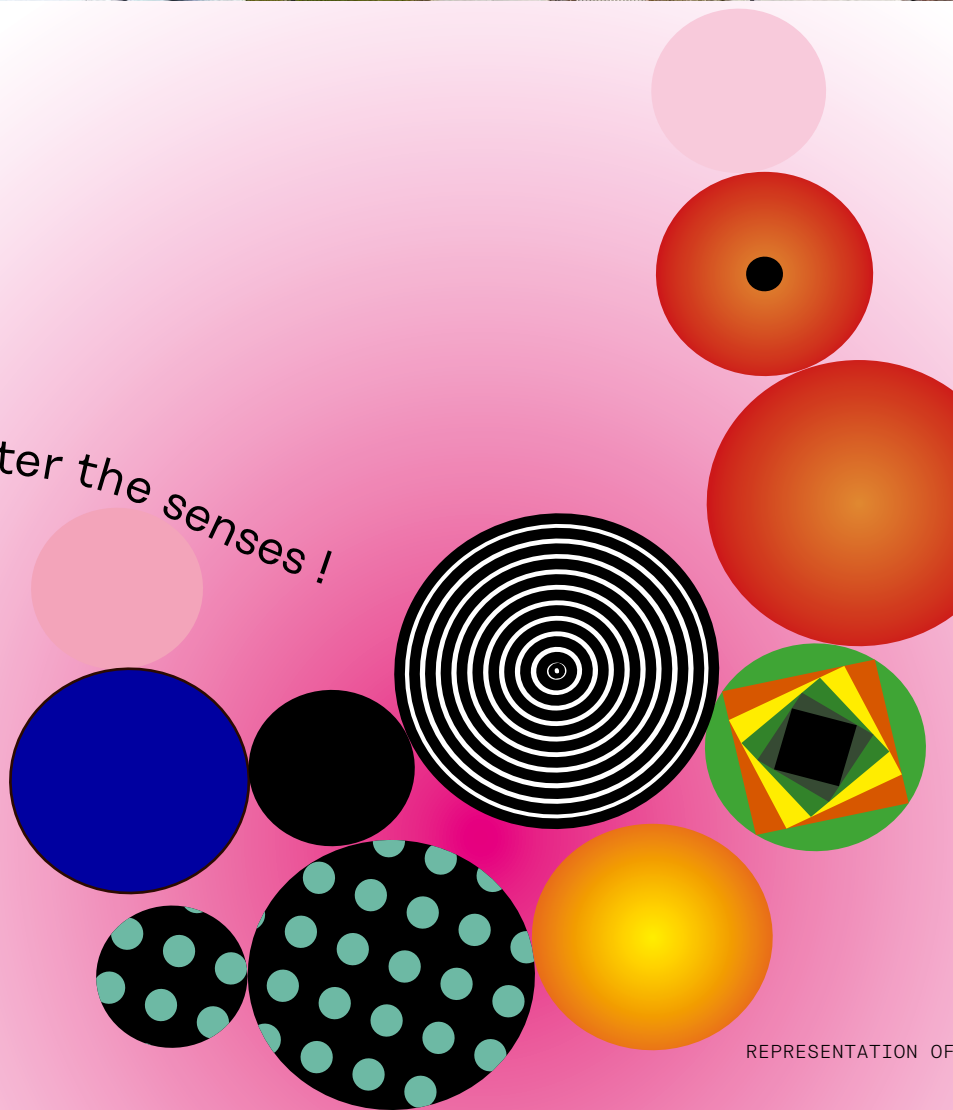
VULNERABILITY BY MARC JEANSON AND ATELIER MARIETALEXANDRE

The Fondation d'entreprise Martell reopens on April 7, 2022 with the exhibition "*La fin est dans le commencement et cependant on continue*" (The end is in the beginning and yet you go on) which focuses on the senses.

Nine artists from various disciplines and several nationalities give their own interpretation of one of the senses and appeal to the senses of the visitors, inviting them to connect with their own body and question their nature as a human being. In addition to the five senses, the designers also give their vision of movement and vulnerability, human characteristics that express physical and psychological resilience or weakness.



Enter the senses !



REPRESENTATION OF THE SCENOGRAPHY



© C.K. MARIOT

**« La fin est dans le commencement et cependant on continue »**  
(The end is in the beginning and yet you go on)

Samuel Beckett

Exhibition from April 7 to November 6, 2022

The title of this exhibition is taken from the play *Endgame* (1957), written in French by Samuel Beckett. It questions the principles of classical plays by presenting a story without a narrative, characters without a past or future, and a bare room without any points of reference. Despite this emptiness shared by the protagonists, veering towards the absurd, **their human condition alone is enough to create a moment of existence, where everything is possible.**

This **multi-sensory** project approaches the human being as a **perception tool and researcher of possibilities**. Based on our natural perceptions represented by the five senses – sight, touch, hearing, smell and taste – the invited artists from various disciplines, reveal their perception of these senses by applying the rule not to limit themselves to a specific medium: they are designer, light designer, visual artist, sound artist, textile designer, dancer and botanist. Their experiments merge and complement each other in an **organic continuum**. Several inalienable dimensions of the body create the universal resonance of this narrative: **movement and vulnerability**, a means and an end, both represent the strengths and weaknesses of our bodily envelopes, our psyche, and our position in this world.

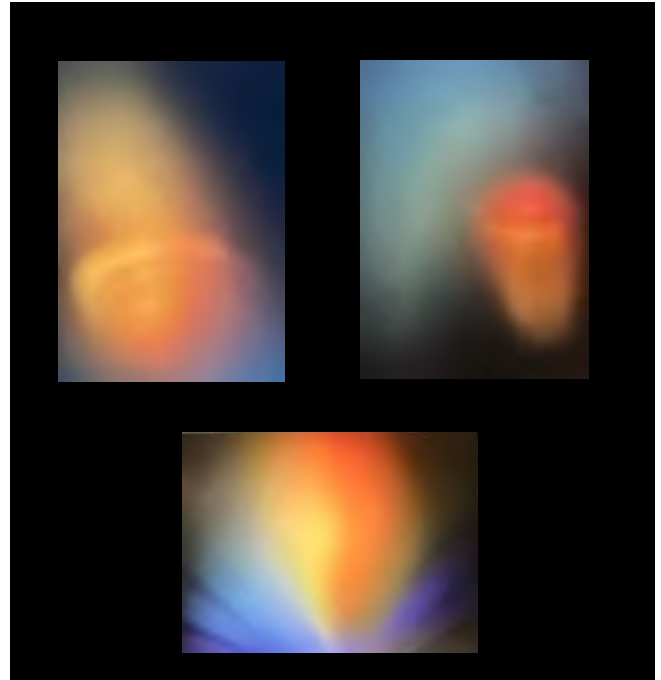
# SIGHT

Sight results from the light striking the retina, turning into an image. Open your eyes and get ready to be dazzled. To start with, the visitor is subjected to an intense light source, struck by its white brightness and dazzled, each experiences the same phenomenon. Then, in contrast, they are plunged into darkness, total blackness. This

is when images created by the brain appear, luminous shapes or spots called "phosphenes". This time, the perception is personal and specific to each individual. In order for the visitor to realize this, they can confront their vision with that of the artist's, through the projection of images.



DAZZLING WHITE



PHOSPHENES  
© LUMIERES STUDIO-ODILE SOUDANT



© LUMIERES STUDIO-ODILE SOUDANT

## ODILE SOUDANT

*Born in Paris in 1967*

*Lives and works in Paris, France*

Odile Soudant created her own design lighting studio in 2009. Thanks to her experience as former head of the lighting department at Ateliers Jean Nouvel, she creates lighting design through architecture, urban projects, and events. She designs and conducts each project from concept to realization. Among those she has completed : the lighting of the *Extreme Beauty in Vogue* exhibition in Milan (Dolce & Gabbana - Vogue US), Poblenou Park in Barcelona, the *Monumenta: Anish Kapoor* exhibition at the Grand Palais in Paris.

# TOUCH

The visual artist questions the relationship between humanity and nature by integrating the visitor into the natural environments she encounters or creates. She invites them to become aware of their body, to feel this symbiosis that she herself experienced when crossing a forest. Her artwork is reminiscent of this inner journey: a tree trunk and its roots, composed of sheets of vermillion red paper, shredded, torn, and glued, tell the story of the blood bond that one can have with nature. Red leaves are also scattered on the ground. This immersive cocoon is a metaphor, inviting the visitors who wander through to reconnect with nature and their inner self, to discover the hidden forest within themselves. The eclectic artist, who has practiced dance for a long time, becomes one with her installation through a symbolic choreographic performance.



© RACHEL MARKS



TREE TRUNK INSTALLATION IN PROGRESS  
© FONDATION D'ENTREPRISE MARTELL



© RACHEL MARKS

## RACHEL MARKS

*Born in Oklahoma City, USA, in 1986*

*Lives and works in Paris, France*

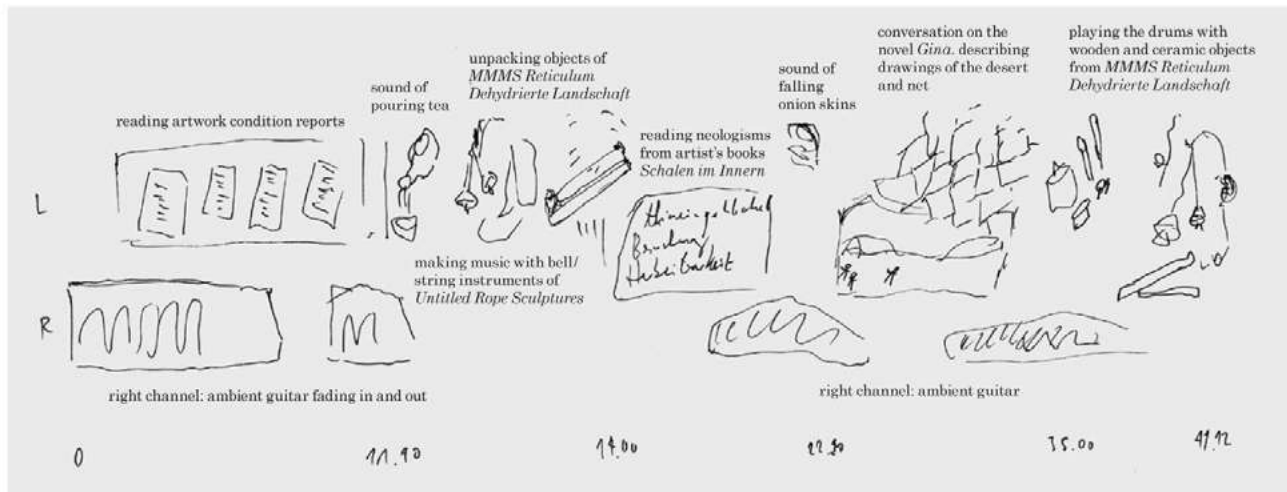
She holds a Bachelor of Fine Art (2010) in drawing and painting from Oklahoma State University and a Master of Fine Art (2013) from the Ecole Supérieure d'Art et Design de Grenoble, France. Rachel Marks' work looks at the relationship between nature and language. She investigates how a natural community communicates together through her installations, performances, sculptures, paintings, and drawings.

Rachel works like a biologist, collecting and investigating nature, experimenting, and finally presenting her findings through her work.

# HEARING

Reto Pulfer bases his work on intricate linguistic/mnemonic systems and creates his installations for the most part from recycled materials – in particular fabrics and paper – on which he draws and paints before arranging them into geographical explorations. His sound work **Protokolle im Sand Gina**, 2015, is part of a similar

approach. It mixes descriptions taken from condition reports of works being removed to the exhibition, of the objects composing these works and their packaging, casual conversations and musical improvisations around Gina, heroine of the postapocalyptic novel written by the artist.



Technical drawing and timeline of *Protokolle im Sand* [Protocols in the Sand], 2015. Two-channel soundtrack, 41:12 minutes

SOUNDTRACK TIMELINE

© D.R.

COLLECTION FRAC-ARTOTHÈQUE NOUVELLE-AQUITAINE, LIMOGES (FRANCE)



© D.R.

## RETO PULFER

Born in Bern, Swiss, in 1981

Lives and works in Berlin, Germany

Multi-disciplinary and self-taught artist, Reto Pulfer creates immersive installations. He uses painting, drawing, writing, music, found objects, and everyday materials such as textiles. He handles them using simple techniques similar to DIY, while respecting processes. He thus creates environments that are both intuitive and complex, artworks to be experienced and perceived in synesthesia.

Reto Pulfer is an artist of method and process, he uses a systematic nomenclature to title his works and invents simple fictional narratives – that he calls mnemonics – as the basis for each of his interventions.

## SMELL

Julie C. Fortier creates an olfactory installation, a hand tufted wool carpet covering the floor of the room. The weave, with its shapes, colors, and relief evokes a geographical map, an abstract territory where one can sense the presence of an animal, of blood, and of vegetation.

The smells of the latter emanate from the installation, thus shaking up the perception and interpretation that we have from it. This artwork brings us back to our condition and reminds us that we are what we eat and that our own body odor is impacted by our food.



OLFACTORY HAND TUFTED WOOL CARPET  
© FONDATION D'ENTREPRISE MARTELL

## TASTE

The visual artist also approaches taste with a culinary and olfactory installation that offers six experiences: an ingredient accompanied by a scent that enhances its taste and acts as a condiment. This composition revisits the traditional "eau de cologne" which originally had as much a medicinal purpose (a remedy that was drunk) as a cosmetic purpose. Smelling becomes a way to accommodate dishes. The taste source is transferred to the nose.

The food is laid out on a long spiral table whose irregularity and winding shape evoke a tongue, one of the most powerful organs of the human body.



© JULIE C. FORTIER



© JULIE C. FORTIER

### JULIE C. FORTIER

*Born in Sherbrooke, Quebec, in 1973*

*Lives and works in Rennes, France*

Graduated in 2015 from the Cinquième Sens perfume school in Paris, she also holds a master's degree from the School of Visual and Media Arts from the University of Quebec in Montreal.

Her work records the passage of time by highlighting the processes of erasure and loss.

Since 2013, she has been experimenting with scents and aromas that take the form of perfumes, installations, and drawings as well as culinary and olfactory performances.

# MOVEMENT

The textile designer Jeanne Vicerial and the dancer and fasciatherapist Julia Cima express the movement of the body, its balance, and its articulation, through the automated design of a dress throughout the duration of the exhibition.

An initial space represents the antechamber of the weaver where the black thread spools and some tools are located, in a cozy and calm atmosphere, specific to textile working.

In the second larger and brighter space, a collaborative robot or cobot weaves a black dress on a mannequin rotating on itself. It is a body that is created, its epidermis, its muscles, and the joints which bind them. The trace of the black thread woven on the white skeleton responds to the dancer who approaches, surrounds, and repels this organic fabric being created, during rituals.



© JEANNE VICERIAL

## JEANNE VICERIAL

*Born in 1991, in L'Isle-sur-la-Sorgue*

*Lives and works in Paris, France*

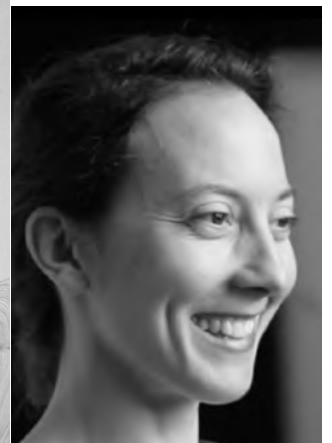
Jeanne Vicerial turned to clothing during adolescence. After studying at Arts Décoratifs, she began a research project in clothing design which took the form of a doctoral thesis questioning the means of contemporary clothing design by proposing an alternative to fast fashion. She deepens this research — thanks to a partnership with the mechatronics department of Mines ParisTech — by developing a patented robotic process for producing tailor-made clothing, without shedding . At the same time, after training with Hussein Chalayan, Jeanne engages in an artistic approach and founds the Clinique Vestimentaire design studio. She develops new principles of textile creation and is mainly inspired by muscle fibers to create her own weaves.



SCULPTURES VESTIMENTAIRES  
© JEANNE VICERIAL



ILLUSTRATION OF THE RITUAL "THIS  
IS MY BODY" BY ABEL CHARMATZ



JULIA CIMA

## JULIA CIMA

*Born in 1975, in la Seyne-sur-Mer*

*Lives and works in Drôme, close to Die, France*

A graduate of the National Superior Conservatory of Music and Dance in Paris, Julia Cima collaborated with Boris Charmatz for eleven years. She also performed for Odile Duboc, Mathilde Monnier, Benoit Lachambre,... (dance), Gildas Milin (theatre) and created her own pieces.

She decided to interrupt her career to train in fasciapulsology and biodynamic osteopathy. Today she is a dancer / ritualist.

# VULNERABILITY

The botanist Marc Jeanson and the atelier Marietalexandre reinvent the horticultural greenhouse in the form of a laboratory revealing the vulnerability of all living organisms.

Through different devices combining plant species and handcrafted creations, in glass and ceramic, the visitor apprehends the phenomena of phototropism (reaction to light), gravitropism (resistance to gravity), evapotranspiration (water cycle), thigmotropism (reaction to touch), and even carnivory (consumption of other species). Both on the human scale and on the microscopic scale, the scenography highlights the defense mechanisms of the plant world in relation to its climatic or material environment, to compensate for its apparent fragility.



© ANNE-EMMANUELLE THION

## MARC JEANSON

*Born in Reims in 1981*

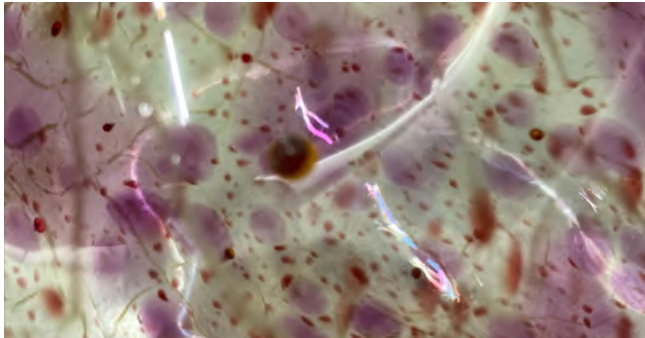
*Lives and works in Marrakech, Morocco*

Marc Jeanson is an agricultural engineer with a degree from the Paris-Grignon National Agronomy Institute and a botanist and doctor in plant systematics at the National Museum of Natural History in Paris and the New York Botanical Garden (United States).

He regularly collaborates with various players in the world of gardens and was associate curator of the "Jardins" exhibition which took place at the Grand Palais in 2017. Responsible for the herbarium at the National Museum of Natural History in Paris, Marc Jeanson has been botanical director of the Majorelle Garden (Marrakech) for five years.



CARNIVIORY  
© DR



CLOSE-UP OF A GLASS CREATION  
© DR



© ATELIER MARIETALEXANDRE

## ATELIER MARIETALEXANDRE

*Born in 1994 and in 1987*

*Live and work in Paris, France*

A graduate of ENSCI – les ateliers in 2013, and collaborating with the Bouroullec studio, Alexandre Willaume explores, excavates, researches, and celebrates the multiple layers of certain crafts, in order to imagine landscapes and offer multiple perspectives on the materials and objects around us. He founded Ateliers Marietalexandre with the designer Marie Cornil, a graduate of l'ECAL (École cantonale d'art de Lausanne).

## All the works in the exhibition were created *in-situ* and in the Foundation's Ateliers du *faire*

Inaugurated in 2019, **the Ateliers du faire are production workshops dedicated to experimentation with different materials. They connect local or international artisans with emerging or celebrated creators** (artists, designers) in the form of crossover residencies.



©CK MARIOT

In a unique and huge production workshop on the first floor of the building, **the Foundation invites artists from different spheres** (art, crafts, design, industrial design) **to create objects and collaborative works by pooling their skills.** Wood, ceramics, and glass especially – sometimes rediscovered during innovative production sessions – feature at the heart of this space.

The equipment of the various workshops (ceramic, wood, glass) allows a wide range of interventions and experiments on the material, while also leaving open the possibility of working directly in the workshops of local craftsmen. A multidisciplinary workshop also enables working with “clean” materials (paper, fabric) and “immaterial” practices (dance, music, writing).

Through large picture windows, visitors visibly come into contact with the creators’ work. Organized events allow the public to see contemporary creation through a fresh perspective in the context of *savoir faire* – and to accentuate artistic trades, craftsmanship, and handicrafts more generally, through dialogs between craftsmen and artists.

The Fondation d’entreprise Martell focuses on the creation of original works, objects, and environments. Not intended to hold or present a collection of works of art in the classical sense of the term, the Foundation develops a collection d’usage (collection of use). Over the

This exhibition is produced with the collective **les Augures**, founded in 2020. It is made up of 4 experts from the fields of culture, the circular economy and innovation who support cultural players in their ecological transition and their capacity to innovate and to adapt. Sylvie Bétard and Laurence Perrillat, co-founders of the collective, work with the Fondation d’entreprise Martell on eco-management and the measurement of social and environmental impacts of the exhibition, with the aim of reducing them.

years, longstanding commissions have been requested of artists, artisans, and designers, in order to inhabit the spaces of the building and make it welcoming, inspiring, and alive.

For this exhibition, the artists produced their installations on site, including tufting, paperwork, and weaving, to name but a few examples. The glass pieces were produced with the glassblowers Andrighetto-Miot in the Ateliers du *faire*, as were the ceramic objects with Guillaume Barbareau and the ceramist Manon Clouzeau. For the scenography, emphasis was given to reusing materials from previous exhibitions and recovering waste for other uses. This approach partly contributes towards the eco-design aim of the artistic productions of the Fondation d’entreprise Martell.



WASTE RECOVERY FOR OTHER USES

## The Fondation d'entreprise Martell, a multidisciplinary cultural Foundation in Cognac, is dedicated to contemporary creation and savoir-faire

The Fondation d'entreprise Martell, based in Cognac, is a place for creation, experimentation, and exhibition. A veritable professional instrument for artists and artisans of all disciplines – savoir faire, design, architecture, art, olfaction, digital projects, dance, literature, music – the Foundation accompanies them in the production of artistic and cultural projects across four formats: exhibitions, commissions, residencies, and events. These projects are open to the general public during three seasons, from April to December. A program of conferences and screenings also punctuates the winter season.

Headquartered in the former Maison Martell bottling factory, the Foundation benefits from a privileged location close to the Charente river, within the heart of the city of Cognac and the Nouvelle Aquitaine region. Its modernist-style building stands out from the typical Charente architecture and becomes a unique signpost amidst the landscape. The Fondation d'entreprise Martell will eventually encompass nearly 3,200 m<sup>2</sup> across different spaces.



### Partners and collaborations

#### Special thanks to

**Ingéliance** : robotic engineering

**Groupe Chalvignac** : stainless steel vats

**Seigneurie Gauthier** : paintings

**Les jardins respectueux, Gourmandises et chocolat**  
and **la Chèvre Rigolote**

**Association Cobble** led by Victor Dérudet : delegated  
production, design and manufacture of structures

**Arthur Destriat** : material handling and management

**Barillet Menuiserie**

**Blomkal** : wood cutting (Angoulême)

**Stéphane Bottard** : light and video creation

**Laetitia Andrighetto & Jean-Charles Miot**: glassblowers

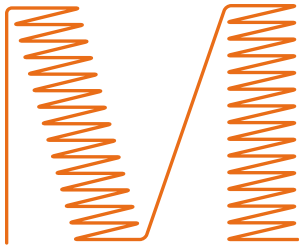
**Manon Clouzeau** : ceramist

**Guillaume Barbareau** : 3D ceramic printer technician



GLASS PRODUCTION WORKSHOP





### **Fondation d'entreprise Martell**

16 avenue Paul Firino Martell  
16100 Cognac, FRANCE

FREE ENTRY

from April 07, 2022 at 2.00 pm

Thursday to Saturday from 2pm to 8pm

Sunday from 11am to 5pm

Narrated visits on Wednesdays

at 11am and 4.30pm (7€ per pers.)



Cognac / Paris : 465 km

Cognac / Bordeaux : 120 km

Cognac / La Rochelle : 95 km



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**#fondationmartell**

**#immersiveexhibition**

**#5senses**

**#ateliersdufaire**

**#ecoconception**

### **Information**

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