

Memo

Remembering the Futures



June 13, 2025 – January 4, 2026

Contents

Editorial	5
Memo. Remembering the Futures	6
Introduction	
The artworks	
Biographies	
The Artists & Designers	23
Collider x The Monkeys	
Liselot Cobelens	
Roberta Di Cosmo	
Yesenia Thibault-Picazo	

Sally Ann McIntyre

Bubu Ogisi / I A M I S I G O

dach&zephir

Fernando Laposse

Emma Bruschi

Neve Insular

Félix Blume

Suzanne Husky

Simone Kenyon & Lucy Cash

The Team 26

Travelling light: 27

Rethinking temporary exhibition
practices

About the Fondation 28

About the CID, Grand Hornu 28

Beyond the exhibition 29



Rebirth- Trauma as a performative process, 2020, Photo © Giulia D'Addario

Editorial

The Fondation d'Entreprise Martell is pleased to present *Memo. Remembering the Futures*, an exhibition curated by the duo d-o-t-s (Laura Drouet and Olivier Lacrouts) and co-produced with the Belgian museum CID at Grand-Hornu. Through the lens of design, the exhibition explores the connections between memory, environment, and futures—themes dear to the Foundation, which is committed to sharing with the public the approaches of creators engaged in reflecting on pressing contemporary issues.

In response to the anthropogenic disruptions degrading environments and multi-species relationships, the artists and designers featured in “Memo” develop new forms of memory and rituals that examine the future emotional and sensory impacts of our present and past actions. Informed by scientific and historical research, the sensitive narratives they create invite us to commit to ecosystem preservation. Their multisensory works—sometimes incorporating olfactory, auditory, or performative elements—act as memory triggers, urging us to remember and react before it's too late.

Representing all five continents, the 15 projects exhibited focus on exploring global issues through approaches that are embedded in specific geographical, ecological, and cultural contexts. The challenges they address (such as river management, monocultures, species extinction, and the preservation of ancestral knowledge) resonate particularly in Charente and more broadly in France.

Promoting committed transdisciplinary approaches, these projects aim to nourish the visitors' ecological consciousness, whatever their age, to induce reflection, create emotion, motivate engagement, and prompt action in our daily environments. In this, they are perfectly aligned with the Foundation's mission.

**Anne-Claire Duprat,
Director**

Memo

Remembering the Futures

Introduction

In his book *In Search of Lost Time*, Marcel Proust reflects on the nature of memory, describing it as an embodied, sensory experience where a small trigger, like the taste of a madeleine, can suddenly evoke the past. Proust suggests that what is gone persists not only in our minds but also in the objects and sensations around us, highlighting how our identities are closely tied to the environments we live in.

Yet, in the face of the ongoing human-induced climate crisis, the sensory connections that once bound us to these environments and their non-human inhabitants are gradually fading, sometimes irreversibly: landscapes ravaged by fire, submerged territories, species extinction... In this context, how can we preserve and transmit what is vanishing or already lost? How can we repair broken bonds from the past and navigate toward new possible futures?

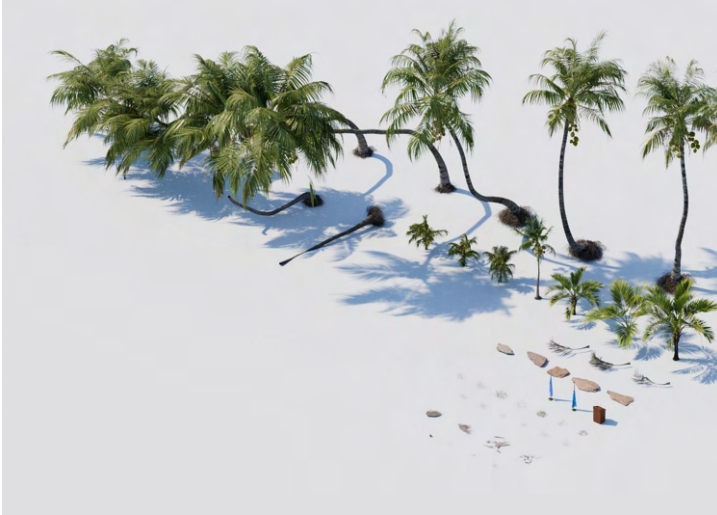
Amid the anxiety and ecological grief triggered by these disappearances and transformations, *Memo. Remembering the Futures* showcases artists and designers whose works function as *acupuncture points* in the larger body of ecological discourse. Their interventions are militant, critical, and timely. Whether by caring for lost species, preserving gestures and memories, or crafting new forms of material knowledge, their works stimulate all our senses, and remind us that resistance through care is one of the gentlest yet most powerful and fertile options we have.

The Artworks

Preserving a Vanishing Nation

Collider x The Monkeys

[Tuvalu]



Extracts from Tuvalu, *The First Digital Nation*, 2022 © Collider.
Directed by Glenn Stewart

Despite contributing minimally to global greenhouse gas emissions, Small Island Developing States (SIDS) such as Tuvalu—an archipelago situated in the heart of the Pacific Ocean—find themselves on the front lines of the climate crisis.

At the COP26 conference in 2021, Simon Kofe, the Minister of Justice, Communication and Foreign Affairs of Tuvalu, delivered a poignant speech to the world. Standing in knee-deep water, Kofe warned the international community about the existential threats posed by rising sea levels to Tuvalu, which is expected to be submerged completely by the end of the 21st century, and whose population is already being forced into exile. A year later, at COP27, Kofe reiterated his message, announcing that Tuvalu would become the world's "first digital nation," preserving its "land, ocean and culture in the cloud" to safeguard them, regardless of what happens to the physical world.

The process of digitalisation of Tuvalu is the result of a collaboration with two Australian creative agencies, The Monkeys and Collider. The project involves virtually reconstituting the archipelago's features using 360° drone photography, 3D scanning, and digital mapping. Natural elements such as winds, ocean currents, environmental sounds, and vegetation are being reproduced and stored, alongside Tuvaluan (the local language), as well as the country's traditions, legends, and oral culture.

However, the migration of Tuvalu to the metaverse raises important questions and concerns about the effectiveness of technology as a solution to climate-induced disappearance and displacement. One such concern is the future sovereignty of the nation: currently, international law does not recognise states without a physical territory.

Marking Trauma

Liselot Cobelens

[The Netherlands]



Landscape fires are becoming increasingly frequent and devastating worldwide, primarily due to anthropogenic disturbances that heighten the risk of drought—not only in traditionally dry regions but also in temperate zones.

Typically known for its water management and flood risks, The Netherlands has faced recurrent droughts, heatwaves, and wildfires in recent years. Between 2017 and 2022, a study recorded up to 3,667 such events across the country. One of the most significant of them occurred on 20 April 2020, when hectares of peat bog and heathland in the Deurnese Peel, a national park in the southern part of the country, went up in flames.

The collective trauma caused by this catastrophic event prompted designer Liselot Cobelens to reflect on and visualise its impact from an artistic perspective. Combining archival research with field studies, interviews with experts, and consultations with local farmers, Cobelens created *Dryland*—a rug that weaves together past and present to capture the many consequences of drought. These consequences range from crop failure and the displacement of wildlife to land subsidence and the heightened risk of wildfires.

Designed as a map of the scorched area, the rug features eight distinct colour combinations that reflect the drought-impacted landscape. Burnt with a welding torch by the designer herself, *Dryland* physically carries the memory of the fire. The rug serves not only as a form of healing but also as a powerful reckoning with environmental devastation, urging reflection on the increasing frequency and severity of such disasters.



Dryland, 2022 © Liselot Cobelens, Jon Mensink, Ton Cobelens & Ad Wisse

Grieving a Dying Landscape

Roberta Di Cosmo

[Italy]



Rebirth-Trauma as a performative process, 2020, Photo © Giulia D'Addario

Xylella fastidiosa is a plant pathogen that develops in the xylem vessels (i.e. the water transport tissues) of plants and is transmitted by xylem sap-feeding insects. It affects a broad range of more than 300 plant species—from grapevines to oak trees—and is particularly devastating in monocultural contexts worldwide.

Reported in the European Union for the first time in 2013, *X. fastidiosa* has spread and killed acres of olive tree plantations in the Apulia region, in the south of Italy, and has since been detected also in France, Spain and Portugal.

Roberta Di Cosmo, granddaughter of an olive oil sommelier, explores the devastating impact of *X. fastidiosa* in her native Apulia by focusing on collective memory, grief, and rituals tied to the disappearing olive trees. Identifying as a mediator rather than a designer, Di Cosmo raises awareness about the stories, gestures, and flavours that might vanish with the death of the trees.

In her 2020 performance, *Rebirth-Trauma as a Performative Process*, she creates an archive of movements specific to the seasonal ritual of the olive harvest. Designed in collaboration with the village of Ràcale, the performance-ritual operates as a catalyst and a memento mori of what is being lost.

Central to the piece is Il Gigante (“The Giant”), the tallest, largest and oldest olive tree of Apulia—some say 2,000 years old—which succumbed to the disease. The testimony of a once prosperous economy, its skeleton now symbolises the region’s ecological and social trauma, holding the memories of those who once relied on it.

Honouring a Buried Legacy

Yesenia Thibault-Picazo

[United-Kingdom]



Metamorphosis of a Herd © Yesenia Thibault-Picazo

A major foot-and-mouth disease outbreak hit the UK in 2001. The first signs appeared on 19 February, detected in pigs during a routine inspection in Essex. To control the spread, the European Commission and Northern Ireland banned imports of UK livestock and meat products. However, livestock transport continued within the country, allowing the virus to spread. By mid-August, 3.75 million animals were slaughtered.

A former RAF airfield in Cumbria—one of the worst-hit areas—was used to bury many of the animals. One year later, local communities established the Watchtree Nature Reserve to move beyond the trauma. Today, the reserve, home to diverse wildlife and plants, is still marked by methane extractors processing the buried remains.

Designer Yesenia Thibault-Picazo began exploring the Watchtree Nature Reserve's history in 2013, after discussing with geologist Prof. Jan Zalasiewicz the potential long-term effects of human activities on geological strata. They speculated that the carcasses buried in the clay-rich soil could eventually transform into a new resource: Through geological processes over hundreds of thousands of years, a quarry of *Cumbrian Bone Marble* would form, potentially sparking a future economy.

Building on her work with WAX Atelier—a workshop researching the potential of beeswax that she co-founded in London—in 2024, Thibault-Picazo delved deeper into the Watchtree site to study the remains of the animals' memory twenty years later. "To honour the lost beings," she explains, "I collected one specimen of each plant species above the burial pits. In their new botanical forms, the sacrificed herd rises."

Recollecting a Bird's Lost Voice

Sally Ann McIntyre

[New Zealand]



Illustration de Johannes Keulemans © Domaine Public

The Huia (*Heteralocha acutirostris*) was a bird endemic to the North Island of New Zealand, considered sacred and kin by Māori. Following colonisation—and the process of cultural erasure that ensued—the bird was driven to extinction. Although the last confirmed sighting occurred in 1907, the species was not declared extinct until 1923.

To this day, the date of the Huia's extinction remains debated. Numerous expeditions to find living specimens continued until the 1960s, with some reported vocal encounters dismissed as inconclusive proof of the bird's survival. While for Māori, the Huia's presence still resonates "in the spirit world," from a Western perspective, it vanished forever, leaving behind only silent traces: archived documents, museum artefacts, taxidermied specimens, transcripts of imitations of the bird's vocalisation, and musical notations.

Fascinated by the notion of sonic memories, artist Sally Ann McIntyre has explored the Huia's history and legacy through sound for decades. Her work *Collected Huia Notations* (*like shells on the shore when the sea of living memory has receded*) compiles four known Western musical notations of the bird's song, including descriptions from 19th-century scientists, field notes, and Māori imitations.

McIntyre emphasises "the paradox of a bird song only known through human vocalisation and notation," questioning the fragility and perishability of material archives. In *Collected Huia Notations*, she engraved a piano notation of the bird's song onto a wax cylinder, which degrades over time when played on a phonograph. The sound slowly vanishes, mirroring the Huia's own disappearance.

Retracing an Extinct Flower

Alexis Foiny [Mauritius]



Mauritius, an island country in the Indian Ocean, is home to rich biodiversity. Early 16th-century explorers described it as a pristine tropical paradise. However, over the 18th and 19th centuries, deforestation, plantations, overexploitation, and the introduction of non-native species irreversibly transformed the landscape.

According to the Convention for Biological Diversity, Mauritius now has one of the world's most threatened island floras, with 89% of endemic plants and 61% of indigenous species classified as extinct. Among the lost species is the *Astiria rosea*. A specimen was gifted to the Duke of Northumberland in 1833 and cultivated in greenhouses at his west London residence. Here, botanist John Lindley witnessed the plant's last known bloom in 1844, describing it as "rather handsome." His drawing and notes, along with herbarium pages, remain as rare records of the extinct plant.

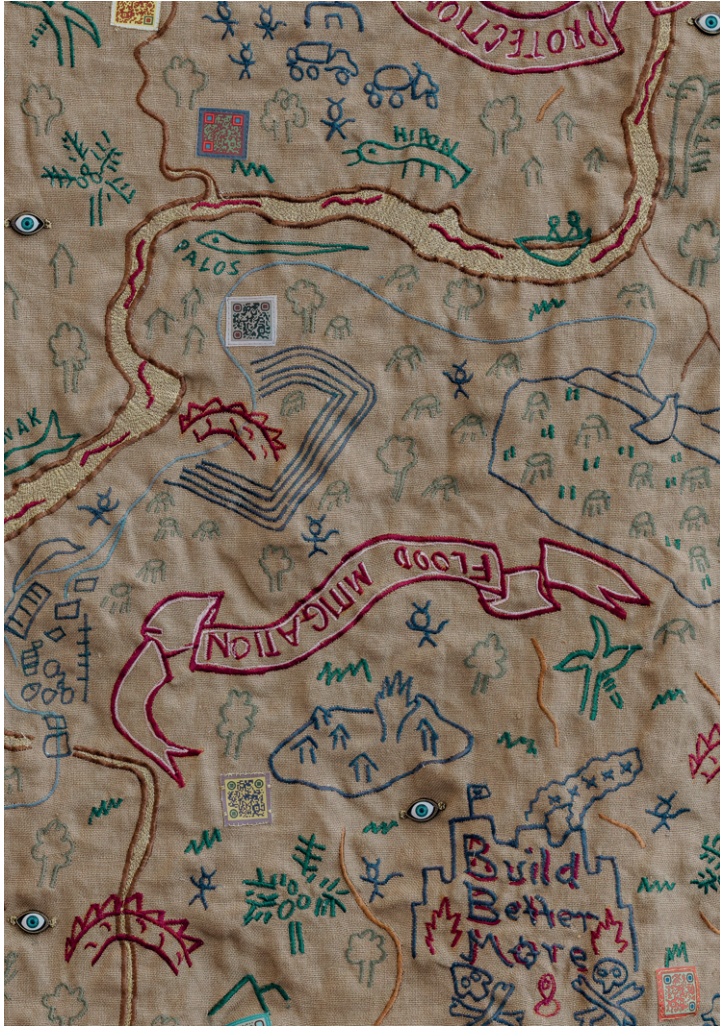
Tant que les fleurs existeront encore (As Long as Flowers Still Exist) is an immersive work by designer Alexis Foiny, created as a *memento mori* dedicated to the *Astiria rosea*. In his quest to retrace the memory of the plant, Foiny explored the botanical archives of the National Museum of Natural History in Paris. Using Lindley's coloured plate and written descriptions, Foiny created 3D-printed models of the flower. To accompany the maquettes, he collaborated with the company International Flavours and Fragrances and developed a speculative scent that reawakens the memory of the plant.

Tant que les fleurs existeront encore, 2021 © Alexis Foiny
© ADAGP Paris

Mapping Water Injustice

Cian Dayrit

[The Philippines]



To Block the Flow of a River Is to Reject the Wisdom of the Earth, 2022.
Photo © John McKenzie, Courtesy – Cian Dayrit & NOME Gallery

The Philippines is highly vulnerable to the effects of human-induced climatic events, with annual droughts, typhoons, and storms causing floods, landslides, and disruptions to water access. Water distribution has been a long-standing issue in the country, leading the government to invest in dam construction. Currently, 15 large dams are operational, with more being built as part of a strategy to generate 35% of the country's power from renewable sources by 2030.

These projects, however, have sparked controversy, especially among rural and Indigenous communities. Concerns include damage to vital water sources, the submergence of sacred sites, disruption of river flows, and hindered fish and eel migration. Many fear the dams will harm local economies and agricultural practices, with reduced water flow threatening crop irrigation. Anthropologist Cla Ruzol highlights that "different geographies of water" exist in the Philippines, arguing that government maps fail to reflect the lived experiences and disparities in water access.

In response to the social and environmental issues caused by dams, artist and activist Cian Dayrit uses countermapping as a form of resistance. His textile-based artworks document the loss of landmarks, water traditions, and the experiences of those impacted by the construction of these large structures. Dayrit's work challenges official narratives by portraying the violent changes to rivers and collaborating with affected communities.

Through his art, Dayrit creates a space to reclaim forgotten histories and amplify silenced voices, serving as a defiant record of the Philippines' altered relationship with water.

Bridging Generations with Barkcloth

Bubu Ogisi / I A M I S I G O

[Ghana & Nigeria]



SS24 collection *Bonde la Vivuli/Valley of Shadows*,
Photo © Freddie Odede, Courtesy I A M I S I G O

Barkcloth is a leather-like material whose production consists of a process of slicing, steaming, burning, flattening, beating, soaking, and felting the bark of the Mutuba tree (*Ficus natalensis*). Traditionally, this non-woven botanical fibre was worn by Uganda's royal family and spiritual leaders, and played a key role in death and afterlife ceremonies within the Ganda culture.

During colonial times, both barkcloth and its associated spiritual practices were marginalised by Christian missionaries, leading to a decline in its use and the presence of Mutuba trees themselves. However, in 2008, barkcloth was inscribed on UNESCO's Representative List of Intangible Cultural Heritage of Humanity, sparking a revival of both the material and the plant.

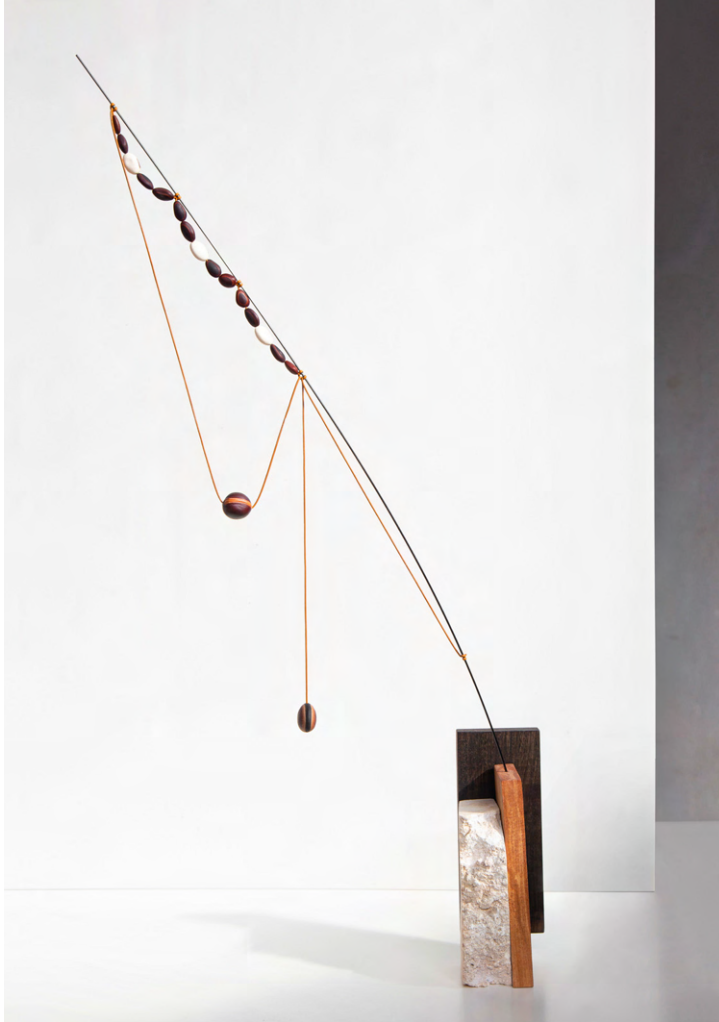
Nigerian fibre artist Bubu Ogisi—founder and artistic director of fashion brand I A M I S I G O—is dedicated to preserving Africa's cultural legacy. She travels across the continent to rediscover what she calls “magical systems,” forgotten materials, ancient knowledge, and endangered languages. It was through these journeys that she encountered barkcloth, which she views as a link between different African generations.

Ogisi has incorporated barkcloth in I A M I S I G O's Spring/Summer 2024 collection, *Bonde la Vivuli/Valley of Shadows*, featuring it alongside bronze and raffia. The collection honours Queen Nyabinghi, a revered pre-colonial ancestor in East Africa. Nyabinghi communicated through chamanic priestesses known as bagirwa—healers who wore barkcloth veils and wielded powers granted by Nyabinghi herself.

Fashioning Vessels of Memory

dach&zephir

[Guadeloupe]



Caribbean Beauties, 2022 © dach&zephir

The Caribbean was central to the transatlantic slave trade from the mid-15th to the mid-19th century, during which over 15 million Africans were forcibly brought to the Americas to work on plantations. Enslaved communities were subject to harsh laws imposed by colonial authorities. In Guadeloupe, French law even prohibited slaves from wearing certain fabrics like lace and silk, as well as metals such as gold, which symbolised wealth and power.

In their research on plant traditions in the French Antilles, designer duo dach&zephir uncovered numerous stories of erasure linked to slavery, including the loss of local words to Latin and the destruction of indigenous knowledge about plants. One particular story stood out: the crafting of jewellery from seeds.

Despite bans on adorning their bodies, enslaved people crafted intricate jewellery using seeds. A prominent example is the necklace referred to as “collier de nègre” (*negro's necklace*) in the archives consulted by the designers, made from the grey seeds of Job's-tears (*Coix lacryma-jobi*), a plant in the grass family, whose seeds can be strung together as beads.

For dach&zephir, this practice represents more than resistance—it is an act of empowerment. By using what was available in their environment, enslaved people created objects and rituals that restored their dignity and autonomy. dach&zephir see this seed-based jewellery as a “green shield”—a way for communities to reclaim their identity and power through creativity. This tradition of seed jewellery remains a vibrant part of the Antilles, particularly in Guadeloupe, today.

Documenting the Dark Sides of Monoculture

Fernando Laposse

[Mexico]



Daybed with Monarch Butterflies © Fernando Laposse

In recent decades, global demand for avocados has surged, driven by changing dietary trends and their growing popularity in markets such as the United States. Thanks, in part, to trade agreements like NAFTA—an accord between Canada, Mexico, and the US effective since 1994—Mexico's avocado exports have exploded.

Today, around 90% of the avocados imported into the US come from the Mexican state of Michoacán, where locals have embraced the green gold rush, clearing vast areas of forests to make space for monoculture plantations. The avocado trade has also attracted organised crime. Cartels extort farmers, engage in illegal logging, and forcibly push local communities into cultivating the fruit, harming those who resist. The controversies surrounding avocado cultivation, along with its environmental toll—particularly the destruction of vital habitats for species like the monarch butterfly—have remained hidden from the public eye until recently.

In 2020, Fernando Laposse began exploring these complex issues with his long-term project *Conflict Avocados*. Through a documentary lens, Laposse seeks to uncover the multifaceted reality of avocado cultivation, shedding light on key events—such as community protests, ecological devastation, and the homicides of environmental leaders—that have marked the recent history of the Michoacán region.

Mixing furniture pieces, material experimentation, textile storytelling, and first-hand photo and video documentation, *Conflict Avocados* employs design as a tool for eco-social awareness. The project is an homage to the human and other-than-human communities whose identities and cultures are being erased by rampant agricultural expansion driven by greed.

Crafting a New Rural Heritage

Emma Bruschi

[France]



Photo © Raphaëlle Mueller

Once a common companion specie and a staple food across central, eastern, and northern Europe, rye (*Secale cereale*) is a hardy grass traditionally grown as a grain. A versatile cereal crop cultivated in temperate regions, renowned for its resilience and ability to thrive in challenging conditions, rye was not only a vital source of nourishment but also a crucial material for various crafts. Rye straw was used to make thatched roofs, and woven into baskets and hats. These traditional uses were closely linked to the agrarian lifestyle, where the entire plant had a purpose.

However, with the mechanisation of agriculture—which prioritised crops with shorter stems for easier harvesting—rye gradually fell out of favour. This shift led to the decline of knowledge related to rye cultivation and its by-products, diminishing its cultural significance in rural communities in Europe.

Embracing her family's rural heritage, fashion designer Emma Bruschi launched her *Almanach Collection* in 2019. A tribute to peasant traditions, ancestral know-how, and gestures, the collection is an attempt to reconcile fashion with seasonal cycles and respect for the plants that provide the materials necessary for the craft. For it, Bruschi transformed the long stems of rye grown on her family's farm in the French Alps into thin, durable strips. These she carefully wove, plaited, split, embroidered, and crocheted into accessories and garments that are both humble and refined.

Working with something alive, “sowing it, taking care of it, and making it grow,” the designer admits, “requires patience and respect. You need to understand its rhythm and also the constraints of the plant, which, of course, requires a year to grow.”

Harvesting the Cotton of Utopia

Neve Insular

[Cabo Verde]



Cabo Verde is an archipelagic state located off the western coast of Africa. Its geographical location, coupled with the exacerbation of the ongoing climate crisis over the past few decades, makes the country particularly vulnerable to extreme weather. Precipitation is dramatically low, and the archipelago faces recurring and prolonged droughts. As a consequence, Cabo Verde relies heavily on external water supplies.

According to the few available historical accounts (which are primarily shaped by the colonial archives of Portugal), the islands were uninhabited when the Portuguese first set foot on their soil in 1456. Under Portuguese dominion, they became one of the epicentres of the transatlantic slave trade, with enslaved people forcibly cultivating coffee, cane sugar, and cotton.

Coping with water scarcity, and actively embedding the archipelago's cross-cultural heritage in their practice, Rita Rainho and Vanessa Monteiro of art collective Neve Insular have spent the past few years sowing cotton into the volcanic, dusty soil of São Vicente, one of Cabo Verde's islands. The cotton they cultivate and carefully harvest by hand together with the local inhabitants grows only when humidity conditions are right.

A lesson in resilience and continuity, this cotton—which Rainho and Monteiro describe as “utopian”—provides them with small batches of raw material each year, which they use to create objects and ensure that weaving gestures and techniques are passed on within the community. Drawing from the past and welcoming scarcity as a constructive challenge, the duo is crafting novel narratives and forging new collective traditions and memories on the island.

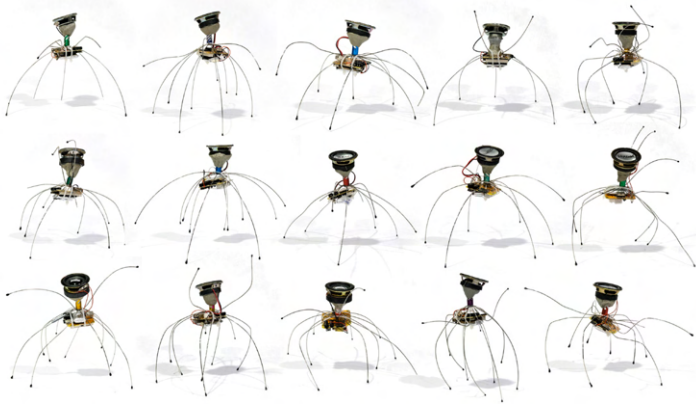


100% Cotton, 2020. Neve Insular, Photo © Diogo Bento

Recording a Looming Tale of Loss

Félix Blume

[Chile]



From Germany to Puerto Rico, the decline of insect populations is becoming a pressing global issue. Recent studies show that their numbers have dropped by 80% in the past three decades. In rural areas, species like caddisflies, dragonflies, butterflies, bees, beetles, and fireflies are especially at risk due to human activities. These include intensive agriculture, widespread pesticide use, deforestation, wetland drainage, pollution, urban sprawl, and the introduction of non-native species.

Such factors, compounded by rising temperatures, are permanently altering ecosystems with far-reaching consequences. The ongoing collapse of insect populations threatens not only biodiversity but also the health of soils and food systems. Insects are, in fact, crucial for pollination and breaking down organic matter, including manure. Their loss has cascading effects across ecosystems, ultimately endangering human food supplies.

In response to this crisis, artist Félix Blume created *Los Grillos del Sueño*, a sound installation using anticipatory fiction to highlight the impact of insect decline. Developed in collaboration with children from the Cecrea La Ligua programme in Chile, the project imagines a future where crickets (*Gryllus bimaculatus*) have vanished from a town due to recurring droughts. The absence of their familiar sounds leaves a profound sensory void, especially affecting the children, whose sleep is disrupted by the sudden silence.

Through this speculative scenario, Blume reflects on the deep connection we have to the natural soundscapes we often take for granted. The loss of the crickets' song serves as a poignant reminder of the fragility of the ecosystems that sustain and shape us.



Los Grillos del Sueño, 2019 © Félix Blume

Restoring the Beaver Effect

Suzanne Husky

[France]



Image © Suzanne Husky, Courtesy Galerie Alain Gutharc

Beavers (*Castor fiber*) design and transform the landscapes they inhabit. By building dams across rivers, they create impoundments that serve multiple purposes: protecting themselves from predators, providing a stable food source, and enhancing their habitat. The structures they build have a lasting impact on river ecosystems. Dams trap sediments, promote healthier riverbeds, reduce downstream flooding by slowing river flow, and foster wetlands that become vital habitats for aquatic species.

Once hunted for their fur, meat, and castoreum, beavers were nearly wiped out in Europe by the early 20th century. However, reintroduction and conservation efforts have helped populations recover. In metropolitan France, where beavers were once confined to the lower Rhône Valley, their presence now spans four of the country's five main watersheds. Despite these successes, conflicts remain due to human activities like forestry, urbanisation, and intensive agriculture.

In her exploration of the intricate relationship between beavers, rivers, and humans, artist Suzanne Husky uses detailed watercolours to highlight the tensions and synergies that define this complex history. Her work underscores the impact of human water management practices, which restrict natural river courses and exacerbate issues like droughts and flooding. Husky's paintings also delve into the memory of beavers as reflected in toponymy and geography, retracing how the animals are still echoed in the names of rivers, valleys, and towns across France and Belgium.

Through this dual lens of art and history, Husky calls attention to the significance of beavers but also advocates for a reconsideration of their role and the importance of restoring collaborations with them.

Embodying the Mountain

Simone Kenyon & Lucy Cash

[United Kingdom]



Into the Mountain, 2019, Photo © Felicity Crawshaw,
Courtesy – Simon Kenyon

The Cairngorms, the highest and coldest mountain range in the British Isles, are located in the Scottish Highlands. This rugged landscape is home to free-flowing rivers and some of the rarest species in the UK. The Scottish poet Nan Shepherd (1893–1981) captured the essence of the range in *The Living Mountain*, a work first written in the 1940s but only published in 1977. This short book takes readers on a sensorial journey through the Cairngorms' geology, geography, and climate, offering a deep exploration of the living beings that inhabit the region, and of the mountain itself.

Through a personal and embodied account, Shepherd—a pioneer of women's mountain walking—describes her intimate connection with the mountains and her effort to engage all her senses to fully experience and understand the landscape. She challenges her body to adopt new positions, shifting perspectives from micro to macro in search of what she calls the “total mountain.”

A response to Shepherd's vivid portrayal of the Cairngorms, *How the Earth Must See Itself (A Thirling)* is a performance-film by Simone Kenyon and Lucy Cash. The piece offers a meditation on the landscape of the Cairngorms—specifically the Glen Feshie valley—and a celebration of Shepherd's words.

The all-women choreography explores and celebrates women's relationships with high and wild places. It also suggests that it is through our bodies—our touch and other sensory experiences—that we connect to a place, immerse ourselves in it, and become more aware. The reiteration of a single movement in time and space, the connection of our bare feet on soft moss—all of this, the body remembers and is transformed by it.

Biographies

Artistes & Designers

Collider x The Monkeys

Australia

Collider is a film production company and creative studio operating in Australia and the United States. It produces projects at various scales – from the community to the global. Serving social causes, aiming to provoke positive change, is part of the company's ethos. In collaboration with the Australian agency The Monkeys, it developed the video "Tuvalu, the First Digital Nation," which won the Grand Prix Titanium at the Cannes Lions Awards.

Liselot Cobelens

The Netherlands

Liselot Cobelens is a designer and artist based in the Netherlands, and a graduate of the Royal Academy of Art in The Hague. Her practice lies at the intersection of art and design, focusing on themes such as climate change, landscape transition, and the relationship between humans and nature. She expresses these complex narratives through tangible objects, such as rugs and installations, which stimulate the senses and provoke reflection.

Cobelens uses a multidisciplinary research method, combining fieldwork with experimental material research. She collaborates with scientists, artisans and local communities to visually represent pressing issues.

She is currently exploring the impact of drought on European landscapes and looking for innovative ways to translate these issues into textiles and spatial installations. Her work has been exhibited in museums nationally and internationally, including the Museum of Craft and Design in San Francisco, and travels through various museums in the United States until 2026.

Roberta Di Cosmo

Italy

Roberta Di Cosmo is an Italian multidisciplinary designer, researcher, and educator based in the Netherlands. After earning a master's degree in Social Design from the Design Academy Eindhoven, she began exploring new methodologies for addressing future scenarios. Her work integrates design, art, urban and rural landscapes, with a focus on the traumas affecting regions biologically, economically, and socially. She engages with folklore, heritage, and traditions to examine how past narratives shape contemporary and future realities.

Blending research, storytelling, performance, and social engagement, she acts as a mediator, creating spaces for experimentation and dialogue. Her approach fosters interdisciplinary connections, amplifying diverse human and non-human voices by speculating on possible futures.

Currently, her research focuses on trauma's performative dimensions and its relationship with landscape and community, examining how trauma can become a catalyst for regeneration. Through ethnographic processes, poetic interventions, and scenographic design, she aims to transform stories into accessible, shareable knowledge that resonates across generations.

Yesenia Thibault-Picazo

France

Yesenia Thibault-Picazo is a Franco-Colombian interdisciplinary designer and sound artist. Embracing the title of 'material teller', Yesenia delves into the narrative potential of materials and employs design to ignite engagement and dialogue surrounding contemporary ecological challenges across diverse audiences.

Her practice is marked by a unique fusion of research and collaboration, intertwining insights from art, design, crafts, and natural and social sciences. Yesenia explores the intricate relationship between storytelling, materials, and making. Each of her projects centres around a specific material - whether it be rocks, soil, wax, or sound - and manifests as immersive installations, inclusive workshops, or innovative products. Materials, techniques, and artworks converge as active agents, orchestrating encounters that transcend conventional narratives and disseminate knowledge.

Yesenia graduated with an MA in Material Futures from Central Saint Martins, London, in 2013, following her training in Textile Design at ENSA Duperré in Paris. Her work has been showcased in esteemed international institutions such as the V&A, London Design Museum, MAK Vienna, Les Abattoirs-FRAC Midi-Pyrénées, the Deutsches Museum, etc.

Sally Ann McIntyre

New Zealand

Sally Ann McIntyre is a writer, sound practitioner, and radio artist from Dunedin, New Zealand. Her practice is deeply rooted in the research and exploration of interactions between places, sounds, memories, and ancient technologies, while addressing contemporary and historical themes.

Her work explores a variety of themes such as site-specificity, nomadism, memory, the materiality of recorded silence, the transcription of bird songs, and the trace of extinction in sound archives. She uses ancient technologies such as gramophones, phonographic wax cylinders, and music boxes to make the songs of extinct birds audible (sometimes as a sonic expression of New Zealand identity). These practices evoke the persistent presence of the past and how memories and traces of extinction continue to haunt the present.

Her interdisciplinary projects have been exhibited in Australia, New Zealand, the United Kingdom, and the United States.

Alexis Foiny

France

Alexis Foiny is an artist and designer who graduated from the École Nationale des Arts Décoratifs (ENSAD) in Paris in 2021. His work is characterized by a unique approach that blends scientific discourse with fiction, creating narratives that challenge traditional academic standards in design, art, and science. By fostering horizontal and sensitive dialogues between these disciplines, Foiny seeks to explore new ways of storytelling and representation.

In 2021, Alexis Foiny received the ADAGP Design Revelation Prize for his graduation project "*As Long as Flowers Still Exist*," which delves into the history of the Astiria Rosea, a flower that became extinct in Mauritius in 1860. This fantastical botanical reconstruction was presented at MAC VAL in a collective exhibition titled "*True Stories*."

Cian Dayrit & Cla Ruzol

The Philippines

Cian Dayrit is an artist and activist who expresses himself through painting, sculpture, and installation. His interdisciplinary practice explores themes of colonialism, ethnography, archaeology, history, and mythology. He uses counter-mapping to challenge the "official narratives" of institutions.

His cartographic artworks, created from hand-embroidered fabrics and collages, denounce imperialism in the extraction of natural resources, the exploitation of marginalized populations, and the expulsion of indigenous peoples from their lands. At the same time, these maps evoke new imaginaries and represent alternative worlds.

Through narratives that reveal the inner-workings of imperial power, by disrupting the dividing lines of maps and reconfiguring power, the artist invites viewers to rethink the ways in which they spatially perceive and interpret the world. While informed by the experience of colonialism from the perspective of the Philippines, Dayrit's work nonetheless defies being tied to a specific position or location. Instead, his work and research cross over geopolitical and supranational bearings.

Cian studied at the University of the Philippines. His works are presented in international institutions.

Cla is a PhD Anthropology candidate at the London School of Economics. Their research explores how it is like to be a government bureaucrat implementing large infrastructure projects today. Aside from the anthropology of the state, bureaucracy, and infrastructures, they are also interested in the growing food sovereignty and agroecology movements in the Philippines and across the world.

Bubu Ogisi - I A M I S I G O

Nigeria

Bubu Ogisi is a textile artist, Founder and Creative Director of the fashion brand IAMISIGO. Born in Lagos, Nigeria, she studied fashion at the Ecole Supérieure des Arts et Techniques de la Mode (ESMOD) in Paris, France. Her designs often incorporate traditional and contemporary materials and artisanal and ancient textile techniques from across the African continent.

She explores clothing as a medium for historical transmission, a means to preserve the textile craftsmanship of African communities and reinterpret it within a contemporary aesthetic. Each piece carries a memory, a story from the past, a connection between the past and the future, and connections between countries. She views fashion as a language that can articulate stories and memories that have been erased.

dach&zephir

France

Graduates of the National School of Decorative Arts of Paris, Dimitri Zephir and Florian Dach founded their creative studio dach&zephir in 2016.

Conceived as a space for free creation, they intertwine their experiences—rooted in Paris and Guadeloupe—in search of what constitutes history and identity. History and cultural heritage are approached as rich raw materials for design, capable of generating a language of forms, materials, and uses that give rise to artifacts.

The duo has thus built their creative approach on the basis of Tout-Monde, a concept echoing the thinking of Martiniquais poet and philosopher Edouard Glissant, which posits that our current world must be narrated—and shared—according to principles of cultural interpenetration, in a genuine dynamic of exchange.

Willingly embracing the role of the Other within the creative process, their projects, a blend of fervor and poetry, aim to be spokespersons for diverse biographies and stories—with their richness and interferences—celebrating the urgent and necessary diversity of the world.

Their work has been exhibited at the Carpenters Workshop Gallery in London Maison&Objet and MAD in Paris, Salon Satellite in Milan, at the Dutch Design Week — Eindhoven, etc.

Fernando Laposse

Mexico

Fernando Laposse is a Mexican designer who studied product design at Central Saint Martins. He specializes in transforming humble natural materials into sophisticated design pieces. Fernando has worked extensively with plant fibers that are often overlooked, such as sisal, loofah, and corn leaves. His work is characterized by a deep commitment to “endemic design,” where the origin of the materials and their historical and cultural significance are central to the creation process.

His projects are imbued with meaning and address critical themes such as sustainability, biodiversity loss, community dissolution, and the adverse effects of global trade. Laposse uses design as a tool to explore these issues, documenting challenges and proposing solutions through the transformative power of design.

Fernando Laposse’s work has garnered international attention and has been exhibited at prestigious venues including the Milan Triennale, the Cooper Hewitt Design Museum in New York, the Design Museum and the Victoria and Albert Museum in London, as well as the World Economic Forum.

Emma Bruschi

France

From object to gesture, Emma Bruschi, a designer and plant stylist, revives forgotten domestic crafts. She draws from her rural roots to create everyday objects that are both useful and beautiful. In the past, every village worked with wood, braided straw and wicker, mended clothes, spun wool, baked bread... These domestic skills were passed down from generation to generation.

A graduate of the Geneva University of Art and Design (HEAD), Emma Bruschi is part of the new generation shaping the landscape of French craftsmanship. This multifaceted artist spins rye straw grown on her family’s land in Savoy, braiding, embroidering, and crocheting this rustic natural resource to create jewelry, clothing, and harvest bouquets. She reclaims these everyday objects and gestures to pass on the memory of these forgotten skills...

Neve Insular

Cabo Verde

Neve Insular is an artistic collective based on the island of São Vicente in Cabo Verde, founded by Rita Rainho and Vanessa Monteiro. The collective is dedicated to exploring the ancestral knowledge of traditional Cape Verdean textiles, focusing on a holistic approach that integrates agro-ecological, educational, and artistic dimensions throughout the cotton fiber cycle.

Cabo Verde, an archipelago in the African Atlantic, has a rich history of cotton cultivation dating back to Portuguese colonization. Despite the challenges posed by the semi-arid climate, cotton seeds have managed to survive and continue to grow spontaneously on the islands.

Since 2018, Neve Insular has been actively involved in agroecological cotton cultivation in the Madeiral Valley, collaborating with the Agroecological Association of Calhau and Madeiral (AAPCM). Their initiatives include organizing multidisciplinary activities that bring together diverse groups such as children, farmers, students, teachers, and artisans. These activities encompass training sessions, artistic residencies, collective cotton harvests, exhibitions, and communal meals.

Through these interactions, Neve Insular aims to create a renewed dynamic around cotton, emphasizing its significance in redefining social and cultural relationships. The collective envisions the cotton plantation in São Vicente as a hub for meeting, research, experimentation, and the practice of art and design.

Félix Blume

France

Félix Blume is a sound artist and sound engineer. He is based in the south of France but works across Europe and Latin America. He is known for his immersive and plastic approach to sound. He shapes sound to create sound pieces, videos, installations, and actions in public spaces. Blume’s work is characterized by its collaborative nature and its focus on listening as a means to engage with the environment, whether it’s the subtle hum of insects or the powerful cries of human

voices. His artistic practice explores the intersection of myths and their contemporary interpretations, as well as the dialogue between humans and their surroundings, be they natural or urban. Blume is interested in the narratives conveyed by voices, extending beyond the literal meaning of words to capture deeper stories and emotions.

Félix Blume's works have been showcased in numerous international festivals, exhibitions, and institutions, earning him recognition and several prestigious awards. Among these are the "Paysage Sonore" prize in 2018 and the "Pierre Schaeffer" prize in 2015. His sound pieces are featured in both public and private collections in countries such as France, Mexico, and Belgium.

Suzanne Husky

France / USA

A graduate of the School of Fine Arts in Bordeaux, followed by studies in landscaping and agroecology, Suzanne Husky is a Franco-American artist trained in the visual arts (drawing, painting, ceramics, sculpture, tapestry, video, etc.). An activist committed to the preservation of ecosystems, she places environmental issues at the heart of her work and develops a practice that addresses the relationships between humans, plants, and the earth. Her work resonates with the philosophies of environmental thinkers.

The artist sheds light on the conflicts and contradictions of contemporary society. Currently, she is particularly focused on the reintroduction of beavers, which help regenerate waterways, recreate wetlands that combat desertification and soil artificialization, prevent fires, and act as allies for biodiversity by regulating and diversifying water flows. These actions create habitats that support a wide range of plant and animal species.

Her message is one of hope, advocating for a reevaluation of our relationship with the natural world.

Simone Kenyon & Lucy Cash

United-Kingdom

Simone Kenyon is an Edinburgh based artist, choreographer, performer, Feldenkrais practitioner and academic. She works across performance and dance with a focus on environment related arts.

Her practice (mainly in the North of Scotland) encompasses movement, ecology of place, walking arts and participatory events for both urban and rural contexts. Her work considers walking as a shared choreographic practice and our sensory perception of environments in relation to people, place and performance.

Lucy Cash, a multidisciplinary artist, draws on her background in performance creation and choreography. She is interested in the convergence of visual, performative, and conceptual languages. Her practice often involves social exchanges and unconventional collaborations, unfolding in galleries, museums, libraries, residential complexes, on water, or in the air.

Her creations are exhibited internationally. Since 2015, she has been exploring the fragile ecologies of interactions between humans and non-humans.

The Team

d-o-t-s (Laura Drouet / Olivier Lacrouts)

d-o-t-s is a curatorial practice founded by Laura Drouet and Olivier Lacrouts, independent researchers and curators, that merges critical research and environmental thinking to explore the relationships that human and other-than-human communities establish in the landscapes they cohabit. Defined by the participatory and interdisciplinary approach, d-o-t-s' work spans exhibition-making, hands-on workshops and design commissions, with a focus on fostering dialogue across diverse fields. Since 2024, d-o-t-s are members of the French association of curators, C-E-A.

They are the authors of the two collective publications: *Plant Fever. Towards a Phyto-centred Design* (Belgium: CID Grand-Hornu & Stichting Kunstboek, 2020) and *Greenhouse Stories. A Critical Re-examination of Transparent Microcosms* (The Netherlands: Onomatopee, 2023).

Among their 2025 projects: the sound installation *Aquacanta* (Luxembourg Urban Garden festival – LU, 24.05–14.09.2025); the exhibition & publication *Earthbound. Worms, Soil, Decay* (Bridderhaus – LU, 28.06–14.09.2025); the exhibition *Memo. Remembering the Futures* (Fondation Martell – FR, 13.06.2025–04.01.2026); the illustrated book *Liga and the Rainbow Trout* (FR, 2025).

Laura (Niort – FR, 1989) holds an MA in History of Art from the University of Poitiers, France. Olivier (Milan – IT, 1988) holds a BA in Industrial Design from the Politecnico di Milano, Italy.

Website : www.studiodots.eu. Instagram : @we_are_dots

Email : hello@studiodots.eu

WIP Office

Graphic Designers Julie Bassinot and Marie Damageux met at the Haute école des arts du Rhin. In 2021, they founded the graphic design studio WIP Office, a space for reflection where they develop graphic systems and editorial objects. Their approach combines meticulous attention to both industrial and artisanal production techniques with a thoughtful and sensitive attunement to the materials they work with. Printed, digital, and spatial media all serve as driving forces in the conceptualization process and the emergence of form. They collaborate with institutions, artists, designers, curators, and cultural organizations such as the Centre International d'Art Verrier, the École des Beaux-Arts de Paris, the Centre International de l'Illustration – Tomi Ungerer, and the Institut Français as part of the 2024 Venice Biennale.

Their work has been showcased at specialized events such as FIG. (Festival I* de Graphisme) in Liège (BE), Éphéméride Festival in Nancy (FR), and presented during talks at the Bibliothèque nationale de France and at the École supérieure d'art et de design Le Havre-Rouen. The designers duo is regularly invited by art schools in France and Belgium for workshops, nurturing their commitment to transmission and education.

Olivier Vadrot

The scenographer Olivier Vadrot was born in 1970. He lives and works in Beaune, Burgundy. Early on, he established his career at the intersection of several fields: architecture, design, exhibition curation and scenography, and the theatrical and musical stage. Alongside his studies at the École d'Architecture de Lyon, he embarked on the group venture of the Pluzdank theater company (1996–2001). He co-founded the contemporary art center La Salle de bains in Lyon (1999) as well as the group Cocktail Designers (2004), in which he designed several listening devices for record labels (*Le kiosque électronique*, 2004; *Icosajack*, 2007). His stay at Villa Medici as a scenographer (2012–13) marked an important turning point in his career. From Circo Minimo, designed during this residency, to the Enquête Cavea, which led him to take measurements in most of the ancient performance buildings, his personal practice has recently solidified by refocusing on micro-architectures that enable gatherings (*Faire c'est dire*, 2017), shape group activity (*Les Tribunes*, 2015), and catalyze discussions (*Cavea*, 2016). Although some of his devices are nomadic, reproducible, and ephemeral, reduced to essential forms and made with inexpensive materials, others have been more durably installed in public space (*Conversations*, 2018 ; *Orchestre*, 2018 ; *Les Fossiles*, 2020). A first monographic book, entitled *Mêlées*, was dedicated to him in 2020, published by Catalogue Général, Paris.

Travelling light: Rethinking temporary exhibitions practices

From the outset, *Memo* was conceived as a travelling exhibition, presented consecutively at different venues. To ensure the displays could be effectively reused, the scenographic elements had to be lightweight, durable, and easily dismountable. Working within these constraints, designer Olivier Vadrot developed a flatpack system that fits comfortably into a single 40m³ truck, minimising both energy and space waste during transportation. The exhibition's modular design, which uses primarily natural materials and 30% scrap wood, features elements of the same size that can be arranged both horizontally and vertically, depending on the needs of each artwork.

In keeping with the scenography, WIP Office (Julie Bassinot & Marie Damageux) designed the exhibition's graphic system using a sheet of paper as the starting module for all printed materials. Each element was created by repeating, folding, combining and layering the modules. All paper used throughout the exhibition is FSC® certified, highlighting a commitment to responsible sourcing and sustainability. WIP Office's design reflects the analogue world of archiving, exploring how paper endures over time and how certain inks and colours —such as black and cyan—resist fading. The use of staples and handwritten notes further evokes archival systems.

While some CO2 emissions are unavoidable, and certain artworks had to be transported from distant locations (e.g. Australia, Nigeria and the UAE), *Memo* seeks to align with the environmental concerns expressed in the works on show. Alongside the careful choices made by the scenographer and graphic designers, the exhibition's status as a travelling show reduces its overall impact by reusing and repurposing materials and displays rather than disposing of them after each event. Through these strategies, the exhibition encourages discussions on adapting exhibitions to be more circular while maintaining their creative and educational value.

About the Fondation d'entreprise Martell

Established in 2017, the Fondation d'entreprise Martell is committed to support creators eager to contribute to the ecological transition.

A firm believer that design and art are essential levers of transformation within society – whether by creating new imaginaries or coming up with new uses, the Foundation aims to support a new generation of creators who are sensitive to ecological and social issues and are keen to develop resilient thinking and design in connection with territories.

Both a research and experimentation platform for designers, artists, and researchers, and a place for raising awareness and learning among the general public, its program, resolutely focused on the future, prioritizes supporting the emergence of innovative projects that pay attention to the living world and its regeneration. It is also aimed at paving new ways towards a sustainable future.

The program of exhibitions, residencies, conferences, and workshops encourage the development of thinking centered around the ecological transition of territories and our ways of life. It invites us, without boundaries, to interact in new ways with local resources and stakeholders.

About the CID – Center for Innovation and Design at Grand-Hornu

The CID – centre for innovation and design at Grand-Hornu aims to promote contemporary design through a programme of exhibitions and mediation activities, highlighting innovation, experimental research, the emergence of new themes and horizons for research in design, architecture and graphic art. By presenting the diversity of these creative domains, the CID raises the public's awareness of a culture of design and architecture. It questions, studies and explains this culture through a dialogue with creators, researchers and also the public.

The central value of innovation at the CID is understood as a departure from our habitual ways of seeing, thinking and working. To innovate is to accept change. It is about reaching into the shock zone described by Raymond Loewy in *Never Leave Well Enough Alone*, breaking out of our certitudes and comfort zone to incorporate innovation into our daily lives.

The CID aims to reflect our current society, by programming and producing three to five exhibitions each year. On the one hand, they echo individual practices and research through monograph exhibitions dedicated to Belgian or international designers, and on the other, thematic exhibitions develop a narrative thread that invites us to dream up and invent utopias. An entire mediation programme is organised around the exhibitions to enable these discoveries to be shared with the public, specialist or otherwise, attaching great importance to the adaptation of our visits and visitors).

Beyond the exhibition

The complete program is available
on the Foundation's website:
Fondationdentreprisemartell.com/en

ORDINARY EXTRA !

Every year, the Foundation designs a playful and creative program aimed at young audiences to extend the visit of the exhibitions with their families during each school holiday, as well as initiation workshops throughout the year.
Free upon online reservation.

Visits

The exhibitions are free and open to the public.
The Foundation offers various guided tour formats, by reservation. The team of mediators is available in the space to answer questions and engage in dialogue about the artworks. A bilingual visitor guide, for adults and children, is available as a complement.

Meetings and Conferences

Throughout the year, the Foundation offers meetings echoing the exhibitions. Post residence events allow for direct exchanges with artists, designers, and researchers who share their creative processes with the public.

Off-site Events

The Foundation occasionally organizes off-site events to promote its initiatives in France and internationally.

School Visits

Every Wednesday, Thursday, and Friday, the Foundation offers visits and workshops to all teachers, partners, or social field stakeholders who wish to come in groups. By promoting artistic discovery and exchange between participants and mediators, various formats and approaches are offered to meet the needs of teachers. The visit can therefore be tailored, upon request.

Students are accompanied by guided tours of the exhibitions by mediators, and primary schools/middle schools/high schools can benefit from visit-workshops upon request.

Initiation Workshops

The Foundation occasionally opens its wood, glass, textile and ceramic workshops to the public, enabling them to discover and be initiated to traditional or innovative craftsmanships under the guidance of local artisans.

The Boutique

The Foundation's boutique offers an extension of the visit by providing access to a selection of books and objects echoing the exhibitions and residencies of the year. It exclusively offers unique pieces and limited editions created by designers, artists, and collectives close to the Foundation. An exclusive and ethical selection, designed to showcase useful pieces, produced and distributed through short circuits, highlighting local and international creators.

Practical information

Fondation d'entreprise Martell

16 avenue Paul Firino Martell
16100 Cognac, France

Exhibition from June 13, 2025, to January 4, 2026

Open Wednesday – Sunday, from 2pm to 7pm

Informations

00 33 (0)5 45 36 33 51

info@fondationdentreprisemartell.com

www.fondationdentreprisemartell.com

Press relations - National & International

l'art en plus • 00 33 (0)1 45 53 62 74

Olivia de Smedt • o.desmedt@lartenplus.com

Eugénie Vignon • e.vignon@lartenplus.com

Local

Elisabeth Ricard • 00 33 (0)6 30 52 23 51

elisabeth.ricard@fondationdentreprisemartell.com

#fondationmartell #design #regenerativedesign

#transition #ressources #territory #memory

#Memo.Remembering the Futures

Instagram : [@fondationmartell](https://www.instagram.com/fondationmartell)

Linkedin : Fondation d'entreprise Martell

Fondation
d'entreprise
Martell