



**RUINART ROSE PHOTOGRAPHED BY
ELSA LEYDIER, PRIX MAISON RUINART 2019
SUMMER 2020**



Elsa Leydier photographs Ruinart Rosé, the singular expression of the Ruinart taste.

The Maison Ruinart is pleased to unveil the images of Ruinart Rosé photographed by young artist Elsa Leydier, second winner of the Prix Maison Ruinart. Each year, the Prix Maison Ruinart rewards an emerging photographer by offering him or her an artistic residency in Reims. The works produced are then exhibited at major art fairs: Paris Photo, Art Genève and ARCO Madrid.

For the first time, Ruinart has decided to extend the Prize by commissioning Elsa Leydier to produce beauty shot celebrating the House's emblematic cuvée, the singular expression of the Ruinart taste. In 1764, Ruinart was the first champagne house to market a rosé champagne, known at the time as "oeil de perdrix" (partridge's eye).

"It is important to me to propose images that are not only made up of one point of view, but on the contrary to propose photographs composed of multiple layers, influences... as it is with champagne. The bottles of Ruinart Rosé shown here are caught between the timelessness of the natural landscapes of the Champagne vineyards evoked by the vine leaves, and colours and patterns that evoke the contemporaneity of our digital age." explains Elsa Leydier.

These luminous and lush photographs, celebrating nature, echo the exotic notes of this cuvée composed of 45% Chardonnay and 55% Pinot Noir, of which 18 to 19% is vinified as red wine.

ELSA LEYDIER

After studying foreign languages, Elsa Leydier joined the Ecole Nationale Supérieure de la Photographie d'Arles in 2012, and graduated in 2015. A finalist for the 2018 HSBC Prize, Elsa Leydier was also a winner for the ENSP of the Dior Prize for Young Photography and the Ruinart House Prize in 2019.

She now lives in Brazil, where she is developing a photographic practice around the question of the representation of iconic territories through images. She modifies the colours of her photographs to produce "pop" and luminous images. Using an aesthetic that borrows the codes of luxury, Elsa Leydier is interested in the power of photography on the representation of territories and highlights the role of the image in the construction of the imagination of a natural environment.

Invited in September 2019, as the winner of the 2019 Prix Maison Ruinart, Elsa Leydier came to Champagne on the occasion of the House's vineyard harvest. She gave her artistic vision of the link between nature and the men and women who work the vines. To carry out this work, she chose to experiment, moving away from the common practice of the photographic medium. In *Heatwave*, experimental means of capturing light, such as rayograms, made by filtering light rays, are mixed with "conventional" photographs. Through this work on light, Elsa wanted to raise the issue of climate change, which is changing the intrinsic link between man and nature.

Her work has been shown in solo exhibitions in Bogotá (Colombia), San Francisco (United States), Paris and Lyon (France), and collective exhibitions, notably at the Rencontres de la Photographie d'Arles, at the Circulation(s) festival, at agnès b.'s and at the gallery Les Filles du Calvaire in Paris.



RUINART ROSÉ

The history of Ruinart Rosé, the very first rosé champagne to make its appearance, dates back to the 18th century. While Ruinart Rosé champagne first appeared over 250 years ago, its excellent quality remains the essential feature of the production of this delicate wine to this day. Its singularity lies in the unique balance of its blend of 45 % of chardonnay (from the Côte des Blancs and Montagne de Reims vineyards) Ruinart's emblematic grape variety, and 18 % to 19 % of pinot noir (from the Montagne de Reims and the Vallée de la Marne vineyards) vinified as a red wine. The fullness and character of the Pinot Noir consolidates the freshness of the Chardonnay. The colour is a delicate pomegranate pink with very slightly orange reflections. The sparkling, light effervescence has a persistent foam. The nose is subtle and fresh, first offering an original palette of tropical fruits (guava and lychee) and small berries (raspberries, cherries and wild strawberries) in the first instance. These

are followed by rose and pomegranate notes which complete the complex, intense aromatic profile, dominated by somewhat undeveloped primary aromas. On the palate the attack is distinct and full, cradled by a gentle effervescence. The aromas of freshly picked berries are fully expressed. The balance brings together a delightful freshness and voluptuous body, expressed by an elegant bracing touch of mint and pink grapefruit.

To download press kit and images HD: [HERE](#)

PRESS CONTACT:

Jean Baptiste Duquesne
International Press & Influence Manager
jbduquesne@ruinart.com
+33 1 58 97 57 42

ABOUT RUINART

Founded in 1729 in Reims, Ruinart, the first Champagne House, has never ceased to develop and promote an art of living that is dear to it, in resonance with the Enlightenment that saw its birth. The influence of France, its philosophy and its culture, which mark this period, echoes the excellence of the wines of the Ruinart House, which very quickly opted for the rare and precious Chardonnay grape variety to sign its vintages. Elegance, purity, know-how and light are the key words of the dean of champagne houses. These are all assets that explain her French and international success, and that extend her commitment to the art initiated from the very beginning. For while we note the audacity of having called upon the Czech artist Alphonse Mucha as early as 1896 to produce a poster that caused a sensation at the time, the Ruinart House continues its artistic commitment today by entrusting a reinterpretation of the Ruinart House to a contemporary artist every year. A way of sharing its heritage, history and know-how through the original and creative vision of artists.