

# MÉDITERRANÉE, TERROIR DIVIN

Reportages photographiques viticoles et oléicoles

CARNET DE VOYAGES 2018



ENGLISH TRANSLATION  
by Mélanie de Quincey

RAUSMER

# Front flap

MEMORIAL PHOTOGRAPHIC PROJECT

Méditerranée, Terroir Divin.

“Looking and passing on”

The aim of this project is to bring together the most beautiful vine and olive landscapes of the 19 countries of the Mediterranean basin, and to share them in a photographic art book. Beyond these breathtaking and surprising landscapes, we get to meet visionary wine and olive growers whose work shows a profound respect towards nature. The Mediterranean region is the historical cradle of millennial cultures and we have set ourselves the mission of protecting its memory for future generations.

In a spirit of sharing and solidarity between Mediterranean peoples, and to unite them within our project we have entrusted the illustration of the cover to renowned and talented painters hailing from different Mediterranean countries.

Michel Rauscher, a French painter, gives us the honour of being the artist for 2018.

Aude B and Arkane accompany us with their illustrations inside the book, drawing their inspiration from Claude's photographs and Laurence's travel notes. The travel diaries, as well as the exhibitions, are the physical embodiment of the photographic expeditions we carried out throughout the year. In this second part you will discover our feature stories for 2018.

# Inside back cover

We thank our partners and their teams for their support and encouragement during the making of our reportages and the conception of this work!

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PARTNERS' HIGHLIGHTS: OLEATHERM

Are you a nature lover? We have 1,500 olive trees waiting to care for you!

Olive trees and their oil have long nourished and cared for different civilisations around the Mediterranean.

Elisabeth and Raphaël are the founders of the “Healing Farm”, nestled amid the wild countryside of the Larzac’s foothills. We grow the best nature has to offer and invite you to connect with Mother Nature to get in touch with your inner self. We are passionate about olive trees and have created a conservatory of over 300 varieties so that we can select the ones that have the highest contents of polyphenol and active constituents.

We have developed the concept of oleotherapy by giving equal value to all parts of the olive tree : its leaves, flowers, roots and the by-products of oil extraction - amurca, pomace, stones, and have devised dozens of health and well-being treatments.

Innovative techniques put at the service of this gift from nature allow us to preserve the potential of our cosmetic and wellness products in its entirety.

We have chosen to personalise our treatments by paying great attention to detail, be it for our Roman hammam, our several pomace and essential oil body wraps, olive stone scrubs, or Roman imperial massage...

Domaine Oleatherm enables you to explore different synergies in order to uncover the magnificent alliance between nature and human beings.

Elisabeth and Raphaël, founders of Oleatherm

## Pages 3

### ETHICS COMMITTEE

An ethics committee ensure pertinent choice of landscapes and interviews, and beyond their scientific and empirical resources, the validity of information sources.

The members of this group of experts are:

- Pierre Rabhi, farmer-philosopher, honorary chairman of the ethics committee
- Raphaël Colicci, therapist-olive-grower
- Joël Rochard, internationally renowned specialist on viticulture landscapes
- Jean-Claude Bousquet, geologist
- André Deyrieux, wine tourism and culture strategist
- Fabien Gaveau, history professor and senior lecturer

This year we are pleased to introduce Raphaël Colicci, a new active member of our ethics committee.

He accompanies our project with all the eloquence and energy that characterise him. Here are a few of the milestones of his rich biography, which is full of research and actions, all in a class of their own.

Passionate about alternative medicines and agroecology, since the age of 15, Raphaël has taken part in 1975 in the creation of the first holistic medicine hospital in London. His first-hand experience of full recoveries from degenerative diseases will be a determining factor in his vision of care for the “body-soul-mind”. In 1981 he devises the concept of equitherapy for disabled children at the French Red Cross. In 1988 he founds a thalassotherapy centre. His comprehensive approach towards care, “body-soul-mind”, remains the common thread in his path as an agro-therapist. He dedicates himself to the creation of agrobiodiversity conservatories and, since 2005, has been developing the concepts of plant totum, oleotherapy and the “healing farm”.

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In autumn 2017, Jacques FABREGAT, our printer, and his associate, Florence GERMA, show Claude CRUELLS the first proofs of our 2017 travel diary. In a month’s time, in early November 2017, we will have our hands the very first travel diary of our first year of reportages.

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### RETROSPECTIVE 2017 AND PROSPECTS FOR 2018

Although all reportages have been completed for 2017, a lot of work remains to be done on the Méditerranée, Terroir Divin front:

Images taken during our expeditions have been shown at numerous exhibitions, including the Domaine Départemental de Restinclières (an exhibition entitled “Millennial Olive Trees: the custodians of the Mediterranean”), at the 2018 Salon Vinisud and at the Salon Bien-Être (Well-Being) in Montpellier’s Corum exhibition and event centre with Pierre Rabhi. Furthermore, Claude Cruells has produced a photographic reportage for the Figaro Magazine, inspired by our approach towards millennial olive trees and by Amador Peset’s engagement towards their rehabilitation. As of the end of the year we will be scouting for new locations on maps and making contacts for our 2018 reportages.

## Pages 8-9

Beyond our various individual skills, a comprehensive inventory of our equipment, as well as its secure storage and transport are required.

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From the land To the sea, it is much more than just a territory, it is a philosophy. A common spirit between men and women who live there, a shared wish to create gourmet , solar, generous wines. Wines which are the pure reflection of their passion for this land with its vines spread among the lavender fields, olive trees, under the pure light of this region.

This regional protected designation of origin concerns 10 departments all over the southeast of France. The mediterranean spirit, talent, and creativity fully express themselves throughout these 9000 hectares.

Whether isolated or mixed up, you will come up with the usual grape varieties like Grenache, ... Regarding white wines, let's mention the Rous-sanne....

Today you can find new varieties such as Chasan, hybrid between Listan and Chardonnay, the Caladoc which is black Grenache blended with Malbec or the Marselan, crossover between Cabernet...

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**Chatus is a slow-developing red wine grape variety.** It reaches maturity in late September/early October. More than 60 hectares of this variety can be found in Ardèche today.

We find André Mercier, chairman of the Union des Vignerons des Coteaux de l'Ardèche, outside the cooperative winery La Cévenole in Rosières, Ardèche. He is a well-built man, who is passionate about and profoundly attached to his land. He offers to show us some of its more unusual aspects.

Vineyards in Ardèche now have 16 grape varieties, compared with 60 at the end of the nineteenth century, still reeling, like so many other regions, from the ravages of phylloxera. The varieties of Abeillane, Mortefeuille, Olivette, Passerille etc. did not have as much chance as the Chatus variety, which enjoyed an extraordinary renaissance and was mentioned as early as 1599 by Olivier de Serre, the famous agronomist.

Chatus was saved from dying out at the last minute by the winegrowers of Vernon between 1880 and 1940, who appreciated it for its alcohol proportion, its colour and body. And it is in Vernon that we discover the very vineyard which saw its rebirth in 1882, after a successful graft on vines of the Jacquez variety.

Through perseverance and determination, the winegrowers of La Cévenole embarked on a programme of preservation and replanting. The first commercial vintage dates back to 1997; a 100% Chatus wine, which soon became emblematic of Ardèche, and which often includes in its making

process malolactic fermentation, de-stemming and oak-barrel aging.

## Page 19

West of Mont Ventoux, the Dentelles of Montmirail display their limestone spikes. Pursuing the best light conditions, tracking down the summer haze and emboldened by the profusion of scents and flowers, it would not take us long to make a complete loop of the mountain chain. But that would be missing out on all the little secret corners to which the Dentelles partly owe their latin title of "Mirabilis": "marvellous"! Three prestigious appellations, bordered by "restanque" drystone walls are elegantly spread at the foot of this Jurassic mountain chain: Vacqueyras, Gigondas and Beaumes-de-Venise (for its reds and its Muscat, vinified into a natural sweet wine). It is a complex task for our photographer. The days are the longest of the year and the light bleaches all contrasts within minutes.

A few days later, east of Aix-en-Provence, the limestone seems less tormented. The verticality of the Dentelles is replaced by an affable yet impressive limestone ridge: the Montagne Sainte-Victoire.

## Page 26

**Meeting Olivier Jullien of the Mas Jullien**, in the very heart of Languedoc, is a little like coming up face to face with ourselves as we share so many atavistic emotions. We have long trodden the same paths, submerged by the myriad of intense sensations that the omnipresence of the vine generates in each of us.

We discuss his relationship with nature and the energy and inspiration he gets from it: "But that's where everything stems from! We never speak of the most important things! How can you talk about them?!" Yet that is what he does. These are his poetry and wine "states of mind". If some feel they have to travel around the world, he is of the opinion that his own adventure is right here. It is the land he was born in that gives him the necessary energy to do what he has to do. Settled for 30 years, the young man who used to flirt with controversy is now a wise fifty-something who values above all coherence between words and actions. "The idea of individual fulfilment within a collective vision" fills him with joy. He is proud of his peers, who, like him, have contributed to the valorisation of a winemaking region that had been utterly humiliated.

The future of viticulture? "I do not really have an opinion". From suffering to resilience, what matters to him is that vineyards still exist, and, if possible, that nature is given the respect that is her due, she who "follows her own path".

Listening again to his interview, I cannot help but think of Martin Heidegger's beloved concept of Dasein. Olivier embodies, in his own way, this particular and paradoxical being, who is conscious of his own existence and inevitable ending: he often surrenders himself to solitude and intro-

spection, but nonetheless lives in close contact with his fellow man, remaining always “in the world”.

## Page 32

The Côte Vermeille... we are due south of the Pyrénées-Orientales, where the Pyrenees mountain range meets the Mediterranean. Situated between sea and mountain, this site combines all the extremes and offers surprising contrasts at this particular season. Radiant green vineyards contrast with the ochres and rusts of schist soils, the intense blue of the sea and a sky even more tormented than on previous days. It is the month of June, broom flowers and poppies abound, and all this intensifies the colour clashes of the picture! We are in the heart of one of the most beautiful wine regions in the world and the process of winegrowing here fully deserves the qualification of heroic viticulture.

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**Yvon Berta, an emblematic figure of Banyuls**, is our chosen interviewee to tell us about this splendid terroir and its history. The winery of Domaine Berta-Maillol is possibly the oldest Banyuls cru still in activity. According to Yvon, one of his ancestors would have indeed been vinifying in the winery in 1611. A grand-nephew of the sculptor Aristide Maillol, this winemaker is a man of action and his 81 springs have not dampened his overflowing energy or his obvious talent as an orator. With his exuberant beard and hair, lively blue eyes, captivating deep voice and a way of talking that is at once articulate and colourful, Yvon takes us on a journey of memories and anecdotes. We are particularly moved by the story of his first encounter with Dina Vierny, Aristide’s muse, and of the resurrection of the olive grove she inherited from the sculptor. This encounter played a defining role for our winegrower, who welcomed art and culture into his life and committed himself to preserve the history of Banyuls. Numerous projects sprang from his friendship with Dina, including the rehabilitation of the “métairie” (smallholding), now the Maillol Museum in Banyuls. Jean-Louis, one of Yvon’s sons, joins us. The taste for storytelling, a most precious heirloom, seems to have been passed down from father to son. Jean-Louis takes over to draw us a portrait of viticulture in Banyuls as it is today and to highlight its challenges. His words echo the preoccupations of our association, aware of the inevitable changes to be faced by the trade and of the inexorable transformations which will affect these magnificent Mediterranean landscapes.

## Pages 44-45

February 2018: our team meets Sommelier-Conseil Vinny Mazzara at the Salon Vinisud, where he is delivering a masterclass on volcanic wines. This encounter convinces us to focus our first reportage on the exceptional terroirs that surround Sicily’s Mount Etna. This finely targeted reportage will start off our 2018 Italian expedition, which will also take us to the rolling hills and valleys of Tuscany and the precipitous inclines of Cinque

Terre in Liguria.

We set off on Monday 9 April at 9 am, leaving the banks of the Etang de Thau for the port of Genoa, where we will board the ferry towards Palermo. To give our expedition the best chances to succeed, we rent a truck to get ourselves and our quad bike, luggage, food supplies and photo equipment around. We make it to the lower slopes of Mount Etna on Wednesday 11 just before midday.

For the next four days the soles of our shoes and wheels of the quad bike will be stirring up the omnipresent volcanic dust. We are looking to give our story a rare point of view, one which will bring together the volcano, Mount Etna, at once benevolent and disquieting, and the ancestral culture of winegrowing. But it will only be on our last day there, after we have finished shooting, that we will come across lava flows and literally trip upon the remnants of past eruptions, which have spent the last 500 000 years shaping Etna. We will go as high as 1860 metres, according to our GPS. The highest craters peak at 3330 metres...

## Pages 46-47

FRANK CORNELISSEN

We barely have time to unload the truck before heading off to Solicchiata, six or seven miles from where we are staying. Frank Cornelissen, a winegrower originally from Belgium, who has made Solicchiata his home since 2000, invites us for lunch at his friend Sandro's restaurant, Cave Ox.

In his mid-fifties, with snow-white hair and beard, Frank nonetheless keeps looking like a teenager. Sparkly eyes, mischievous smile, he reveals himself through anecdotes and glasses of wine: this includes a wine produced by our table companion, I Custodi winemakers, his own wine, which is delicious, and others so rare we would never have imagined we would be savouring them just a stone throw from Etna!

We are in the presence of a unique winemaker, belonging to that special breed of winemakers we wish to portray by exploring the exceptional relationship they have with their natural environment. If Frank is able to give us a precise and professional account of how he tends his vineyards and makes wine, talking to him never feels like listening to a lecture and the conversation easily segues into spiritual and philosophical subjects. Exactly the kind of all-encompassing material we are looking for in "Méditerranée, terroir divin".

"Our farming philosophy is based on our acceptance of the fact that man will never be able to understand nature's full complexity and interactions."

"When I was 14, I bought a crate of Romanée-Conti."

"Might as well say I started on a bicycle!"



“Geologically we’re in Africa.”

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### LA STRADA DEL VINO DELL’ETNA

Reliant on native grape varieties, or cépages, such as Nerello Mascalese, Nerello Cappuccio, Nerello Montelato for the reds, or Carricante and Catarratto for the whites, winegrowing in this region has suffered in the past from epidemics of phylloxera and is under constant threat of volcanic eruptions. Terraced vineyards, usually bordered by drystone walls of volcanic rock, bravely cling to the lower slopes of Etna while playing a game of hide-and-seek with its summit. Evidence of winegrowing on the slopes of the volcano dates as far back as the eighth century BC when the region was under Greek rule, a long time before the Romans developed it further, starting in the third century BC. The Greeks also introduced the Albarello, or goblet method of vine training, a method which is making a major return in recent years, thanks to the initiative of a few passionate wine growers who wish to highlight and preserve the uniqueness of this particular terroir.

Despite the good weather, fog emanating from the volcano and the sea makes taking photographs quite tricky. The beauty of nature, of the passing time and of the weather once again humbles us. Determined to find good locations and guided by our instincts, we finally manage to get a few photographic, artistic and emotive impressions, impressions we have come to seek for our memory project and which we wish to transmit to our contemporaries and future generations.

## Pages 54-55

We are right in the centre of Tuscany, exactly between Siena and Florence. The gentle landscape of hills and valleys reveals its curves to our amazed eyes. When we were preparing for this reportage, we had to do a difficult pre-selection, torn between our hearts and minds, of the places we wished to photograph. We picked three very specific areas situated between Via Francigena and Via Cassia: San Gimignano, the iconic terroir of Chianti Classico and the sublime Val d’Orcia.

Alessandro and his son Bernardo, of the company Volentieri Pellenc in Poggibonsi, are our first guides in the heart of Chianti Classico and in San Gimignano, where their family tree has its roots. We wander in this picturesque city, a UNESCO World Heritage site. Many attribute the singularity of this city, surrounded by olive trees and vineyards, to the 13 towers which proudly stand in the ramparts, some of which taller than 50 metres. One wonders what the city would have looked like when one could count no less than 75 tower houses.

It is early spring, and we are in the front seats to take in the exuberance of a countryside that positively sparkles. Adolescent vine leaves just

awake from their slumber, and grass of the most intense green are engaged in a riot against the dazzling yellow of colza flowers. An impressive Guyot-trained vineyard, with vine stocks sometimes reaching over 1.8 metres, makes up the foreground for our first photograph, the role of the background being awarded to the ancient city, a rich recipient of artistic influences from Florence, Pisa and Siena.

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Silvia Fiorentini, in charge of communication at Consorzio Chianti Classico and a fervent defender of the Chianti Classico appellation greets us. She emphasises what constitutes original Chianti, the modern formula of which was developed in 1872 in Castello di Brolio by a baron named Bettino Ricasoli. Map in hand, she demonstrates that only this particular area possesses place names to which is affixed the term “Chianti”, contrary to other “Chianti” denominations, which are coupled with the melodic “Colline Pisane”, “Montespertoli”, “Colli Fiorentini”, “Ruffina”, “Colli Arentini”, or “Colli Senesi”. If the latter have benefited from the aura of this exceptional appellation, they also contribute, albeit modestly, to the reputation of Tuscan wines.

## Pages 62-63

Val d’Orcia:

As soon as we started research on the Tuscan part of the reportage (in mid-winter) the vast aesthetic potential of this splendid and huge region dawned on us. How are we to identify in this huge expanse of hills the sites that will express its essence? How to avoid the postcard clichés of cypress-lined drives leading to superb houses surrounded by vineyards and olive trees? We map out a route for a one-day expedition and make the conscious decision to succumb to the dolce vita and find inspiration in the moment. Montalcino and Montepulciano... all the mellowness, all the magnificence of Val d’Orcia is contained between these two towns. A balm for the eyes. And then photographic and literary inspiration finally comes to us with all the lightness and serenity befitting this land. Like all good losers we finally embrace the cliché we dreaded so much, and, standing outside the famous house used in Gladiator, we think of fearless Maximus and quote Marcus Aurelius.ô

We will come back to Tuscany, obviously. How could it be any other way? Grosseto, Livorno, Lucca, Massa-Carrara... so many places calling to us to come back for more discoveries, calling to be in our memory project.

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No sooner have we got a glimpse of Florence than we enter the Gulf of Poets, which inspired minds: Percy Shelley, Lord Byron, D. H. Lawrence, Dante Alighieri, among others. This haven of peace is also said to have whispered the prelude of Das Rheingold to Richard Wagner.

Spezia harbour. We meet our friend Marco Tibiletti, skipper on the Oloferne schooner and president of "La Nave di Carta", a key player of the "Museo Navigante" project.

Luca Natale, his long curly hair pulled back by sunglasses, turns up. He is a journalist and communications officer for the Cinque Terre National Park. We are thrilled to finally get to spend some time with this energetic young man, whose name regularly whose name we regularly came across when we were sourcing material to investigate. He perfectly masters the ins and outs of the few 4600 hectares that make up this exceptional place, which is listed since 1997 as a UNESCO World Heritage site. The orange marker on our map seems out of control as Luca shows us the locations of contacts he recommends. His mobile phone stuck to one ear, he scribbles directions in a notebook. Massimo, Zodiac pilot for the Cinque Terre National Park, will be our guide.

The rockfill of Manarola harbour teems with activity and reveals itself to be, under a very welcome sun after a wet and windy beginning of spring, a fascinating patchwork of mineral, aquatic and organic matter.

The sea and sky are dead calm, appearing to merge into one, vertical and nebulous azure, whereas turn 180 degrees as a response to anthracite grey cliffs filled with Mediterranean vegetation. We are heading for the shores of Riomaggiore, the first village of the Cinque Terre. The facades of this vertical hamlet come in all sorts of bright colours: yellow ochre, red ochre, purple, vermilion and every so often brilliant white and shades of stone. Next are Manarola, Corniglia, Vernazza and Monterosso al Mare, springing up as one enters a cove or seeming to set forth for the waves.

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This association largely rely on the 300 inhabitants of the hamlet and contributes contribute to the reconstruction and preservation of the landscapes that dominate the village of Manarola. The work seems titanic, when, precariously installed on the monorail (trenini) which winds its way around the terraced vineyards, we start to ponder how much of an ordeal rehabilitation of such a rough terrain, subject to rock falls, landslides and mudslides, must turn out to be. The Cinque Terre National Park and the charity Caritas support the initiative and commit themselves to training youngsters from deprived backgrounds, refugees and jobseekers. One learns how to replant and prune vines, restore drystone walls and clean pieces of land and paths, which are put under stress by the libeccio wind and mass tourism, the latter being described as "mordi e fuggi", an allegory of a dog biting and then running away. Our kind friend Gian Carlo quietly hands out pieces of advice to young Gambian refugees who

are rebuilding a stone wall: “Look carefully, the way you’ve put this stone is weakening the wall.” or again: “I can see that your back hurts. Bend your knees and crouch down, you’ll spare your back!”

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Heydi Bonanini

In his early forties, Heydi is one of the youngest winegrowers in the region, whose average age is over 70. We are acutely aware of the looming threat on the durability of this remarkable terroir, despite the best efforts of locals.

“The construction of the road in the 60s and globalisation marked the beginning of a decline of the region and its identity. After a period of speculation on local wines and an intensification of production to the detriment of quality, an exodus towards the city (La Spezia among others) began.”

He laments the generational estrangement which has affected the history of his region. Beyond winegrowing heritage (from 1000 hectares at the beginning of the 60s only 200 are extant), it is the whole social, economic and cultural cohesion of the place that has taken a toll. This period spelled the end of a system based on mutual assistance and exchanges between the inhabitants of Cinque Terre, but also with the inhabitants of the adjoining valley, Val di Vara, which met inhabitants’ needs with locally sourced goods.

We salute this young man’s courage before putting our own to the test on his vertiginous trenini. His vineyards are in all likelihood the nearest ones to the sea. Anxious to preserve the cultural heritage of the place, Heydi used a boat for his 2017 harvest, defying the unbelievable gravity of his working environment.

In Cinque Terre the term “heroic viticulture” takes all its meaning and monorails and helicopters have become ordinary and indeed indispensable equipment.

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Like an ultimate exclamation mark to our transalpine adventures, our time in Italy ends with an encounter with two of the owners of Primaterra in Campiglia Tramonti, a small town with an evocative name. As Walter de Batté explains to us how his philosophy is strongly linked to this fabulous terroir, his friend and associate, Ricardo Canesi starts singing Mediterraneo by Juan Manuel Serrat. The Spanish singer-songwriter brings us back to the heart of our project, the Mediterranean region, at once varied and rich in connections. And so the story of Méditerranée, terroir divin will unfold further on within the next four years, and beyond. Its aim will be to draw connections between landscapes and ancestral traditions and between its people, men and women.

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At the end of August, the team stops for a few days on the island of Elba and its 147 km of rugged coastline. Famous for taking in a tormented Napoleon in exile, it is situated in the heart of the Arcipelago Toscano National Park. We discover a craggy topography surrounded by very contrasting landscapes: beech and pine forests fight for space with terraced crops (vineyards and groves) and the maquis, while cliffs shelter coves of pebbles or fine sand.

Harvest season is in full swing for the island's winegrowers! We make the discovery of an endemic grape variety which originally hailed from Greece: Aleatico. Its production is quite singular and rather complex: the grapes are picked a few weeks after maturation and are then dried on lattices exposed to the sun for a few days. Aleatico wine is mild and silky and has notes of dried fruit and jam.

While scouting for locations and doing actual shoots, we find ourselves standing above what looks like a chapel. It turns out to be the Monserrato sanctuary, nestled in the heart of a landscape consisting of granite and sedimentary outcrops (limestone and marl) and hardy vegetation. Of a pinkish colour, the sanctuary blends in with the stones, which seem to be holding it in an embrace. It was built in 1606 by Josè Ponce di Leon, first Spanish governor of Porto Longone (Porto Azzurro) and is dedicated to the Black Virgin of Montserrat, saint patron Catalonia. Local people still celebrate the Black Virgin every year, on 8 September, reconnecting with their spiritual heritage. In the seventeenth and eighteenth centuries the sanctuary became a famous pilgrimage destination, at a time when only a handful of monks resided in the adjoining monastery.

An improvised reportage on this marvellous island to defy the feverish summer.

Suspension points in the Mediterranean. Its small islands will reveal us more mysteries and a flurry of emotions in the coming years.

## Pages 86-87

\*Created in 2010, the Société Mutuelles des Services Agricoles in Beni Khedache, a major actor in the economic survival of the region, is run by Mabrouk Saadaoui. A veritable model of territorial development, the organisation counts 350 members. Beyond promoting a truly traditional olive culture, it also endeavours to meet the fundamental needs of growers by supporting them financially and technically.

A world away from the tourist trails, in the southeasternmost parts of Tunisia, between Jebel Dahar and the Grand Erg Oriental, a whole rural population is trying to overcome the adversities which arise from a singularly arid climate and a concerning socio-economic context. We are in Beni Khedache, a Berber town with a population of 36,000.

Despite a climate with a negative balance between rainfall and water evaporation, the territory we discover is very rich. It benefits from a great

diversity of flora and fauna, a remarkable archaeological heritage, and, above all from plentiful know-how handed down from one generation to the next. It is these methods and ancestral skills, embedded within a strong collective memory, that we wish to immortalise, following the advice of Raphaël Colicci. Three highly committed local actors are our guides: Mabrouk, Rihaab and Hassen from SMSA Ennaieh\*. Here, the past and future are woven together in a work of art of the present-day, and thus we head from Ksour to Jessour with our kind companions.

Although the climate here is not quite that of a desert, it is still fairly arid. How does one cope when the slightest amount of water evaporates as soon as it starts to be absorbed by the ground? The magic formula has the name of Jessour (plural of Jesser). It is indeed getting hotter... but is there ever much water here? Jessours are steep dyke structures made of earth, occasionally consolidated with stones, and built in thalwegs and depressions. Their aim is to retain run-off waters and sediments. Retention of water in soils is thus augmented while allowing erosion to be reduced. Since antiquity these structures make harvesting possible in areas where agriculture is deemed marginal.

One Ksar, two Ksour, three Ksour. Finally, we visit six out of the 150 Ksour concentrated in the area between Matmata and Tataouine. Primarily used for agriculture, these ancient granaries contain a major part of the cultural heritage of this land. One to three storeys high, they rise between earth and sky, in complete harmony with their environment. The granaries are compartmented into independent ghorfas (cells) and for centuries have received food supplies during long periods of droughts. Villages, sometimes troglodyte, are situated downstream and often shelter ancient mills, the main tool for transforming olives into oil.

#### THOUSAND-YEAR-OLD SKILLS...

Here, there is a particular scene of everyday life, dating back to the dawn of time, that testifies of the sacredness of olive culture and the process of transforming olives into oil. It bears witness to a frugal economy, where each fruit is given full consideration, even if it belongs to trees with modest yields located in sometimes inaccessible places. We behold strong women in traditional Berber dress. Using heavy stones, they relentlessly grind the olives. They then knead them, and a precious oil starts to flow between their hands, which bear the same marks as their ancestors'.

## Pages 92-93

A member of our ethics committee, André Devrieux is a strategy consultant in wine tourism and valorisation of winemaking cultural heritage. He advises winemakers in their strategies regarding cultural wine tourism and is a lecturer in wine tourism, notably at the AEFO – Association Européenne de Formation à l'Enotourisme – of which he is one of the founders. He launched in 2006 the online magazine [Winetourisminfrance.com](http://Winetourisminfrance.com) and has also created a network of blogs and social media posts.

He favours rare grape varieties amongst other varieties that make up viticulture's cultural heritage. As chairman of the "Rencontres des Cépages

Modestes” events he has coordinated the publication of *A la rencontre des cépages modestes et oubliés – L’autre goût des vins* (Introduction to modest grape varieties – the other taste of wine), published by Dunod and reprinted in 2018.

[www.winetourisminfrance.com](http://www.winetourisminfrance.com)

#### MINIATURE LANDSCAPES OF DIFFERENT GRAPE VARIETIES

It is impossible to find a winegrowing region around the Mediterranean which does not have its signature grape variety. Recorded in history as tailored to its territory, a grape variety becomes part of its territory’s cultural heritage. Often a variety brings along the particular way it is grown, its “mode de conduite” (modus operandi) as winegrowers would say. It thus contributes to paint unique landscapes. Luckily tendencies to standardize vine populations have now been supplanted by a willingness to protect and glorify expressions of local cultures!

In the Cinque Terre in Italy, Bosco was traditionally trained over pergolas.

On the Greek island of Santorini, Assyrtiko vines are rolled into baskets on the ground. Inside, grapes are able to develop while sheltered from the strong sun, wind and ash and pumice projections from the volcanic soil.

In Lebanon, Obaideh grapes, which are enjoyed as a fruit as well as used in the traditional Arak liqueur as well as wine, are goblet-trained, as are so many vines around the Mediterranean.

The Zibibbo vine, or Muscat of Alexandria, on the Italian island of Pantelleria, is trained using the “Alberello,” or “little tree” technique, where the vine is half-buried in a crater, which protects it from the wind and creates a microclimate preserving the coolness of the early morning air. This particular “mode de conduite”, or modus operandi, has been listed as a UNESCO Intangible Cultural Heritage skill in 2014.

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#### ACKNOWLEDGEMENTS

Our reportages are rich in encounters and exchanges. We are truly grateful to the friends listed below, some were friends for a day, others are friends forever... Thank you to all of those whose names we don’t know, who showed us the way, pointed out a vineyard or some olive trees... and just simply gave us a smile.

The 2018 vintage of Méditerranée, Terroir Dirin, has been crafted to be even more engaging than the first issue.

As the sometimes epic reportages and the often emotional encounters follow each other, the imperative to share the millennial wine and olive cultures of the 19 countries of our Mediterranean region with our contemporaries and future generations carves itself out. The growers we meet are not at war with nature. On the contrary they choose to partake in its resilience, in sometimes extreme climatic, geographic and economic conditions.

The memorial, emotional and spiritual impact of this vast and beautiful project reveals itself a little more each day through the contact with women and men who have deep connections with their secular cultures and often ancient landscapes.

If, at the heart of this project, certain philosophical aspects are hard to avoid, our intention always remains to share with you an aesthetic and artistic vision of the Mediterranean.

As the old adage says: "To know is to love. To love is to protect".

Carttoon Spirit Team

