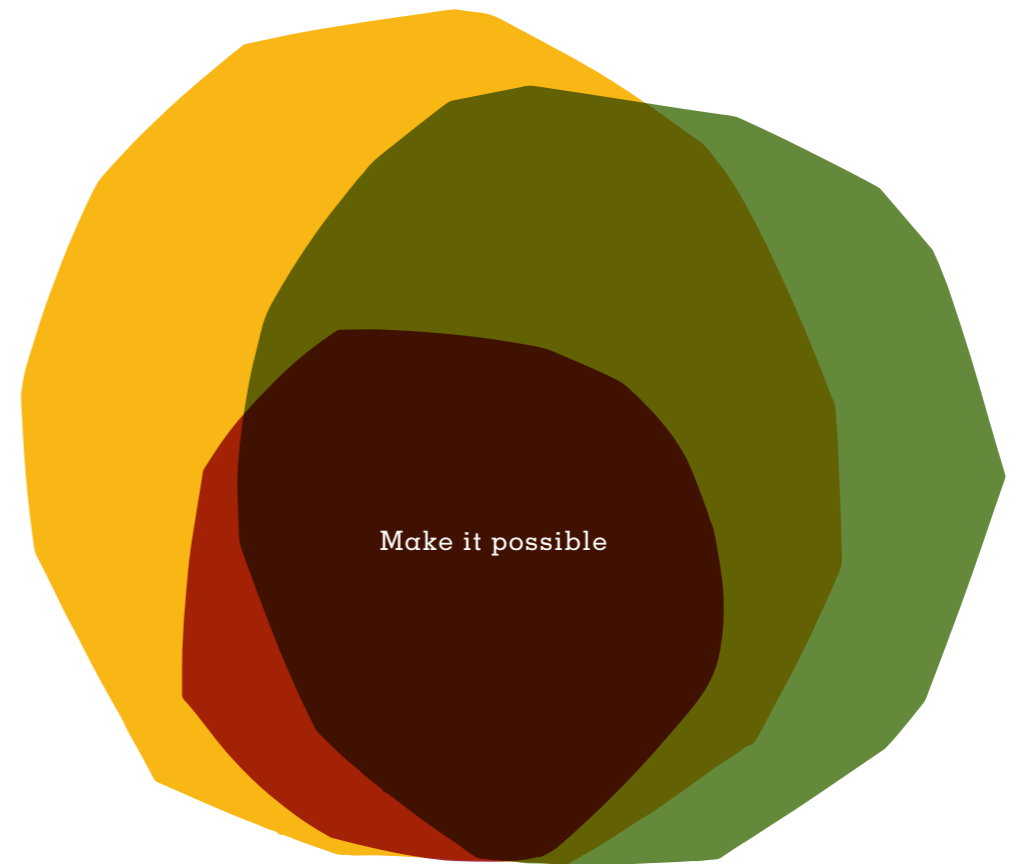




FONDATION D'ENTREPRISE HERMÈS

ACTIVITY REPORT 2016





‘Make dreams possible... Danse élargie does just that, for emerging artists from more than 20 different countries. This innovative, exceptional event transforms the stage into a space for encounters, exchange and experiment across artistic disciplines. Partnered by the Théâtre de la Ville-Paris and the Musée de la Danse-Rennes, participants create new works and learn, as they move forward with their careers.’

Emmanuel Demarcy-Mota

Director, Théâtre de la Ville, Paris, France, and his team
Danse élargie

‘The Fondation d’entreprise Hermès helped me discover a new space for an ambitious project. It gave me the means to make the dream possible and share it with the public.’

Christian Rizzo

Choreographer and visual artist
Author of *Avant la nuit dernière*, New Settings #6

‘I like to think of La Verrière as a space where anything is possible, because there are no rules and, a priori, no direction beyond that shaped by the artists’ desires, intuition and intelligence, which are – as we know – indefinable, and without limit.’

Guillaume Désanges

Exhibition curator and art critic
Curator at La Verrière, Brussels, Belgium

‘Sometimes, the right partner can make a brilliant idea possible in meaningful ways, at the grass-roots level. When the Fondation d’entreprise Hermès decided to support a project at the MFR, the team forged connections and helped push through the building of a new skills centre, showcasing an alternative path to success.’

Estelle Monnet

Organiser, Le Village MFR (Maison familiale rurale),
Saint-André-le-Gaz, France
H³ programme

‘The financial autonomy we need to maintain living, natural spaces and promote gentle, eco-friendly techniques to the public, supporting biodiversity and the fight against climate change... The Foundation has made that possible.’

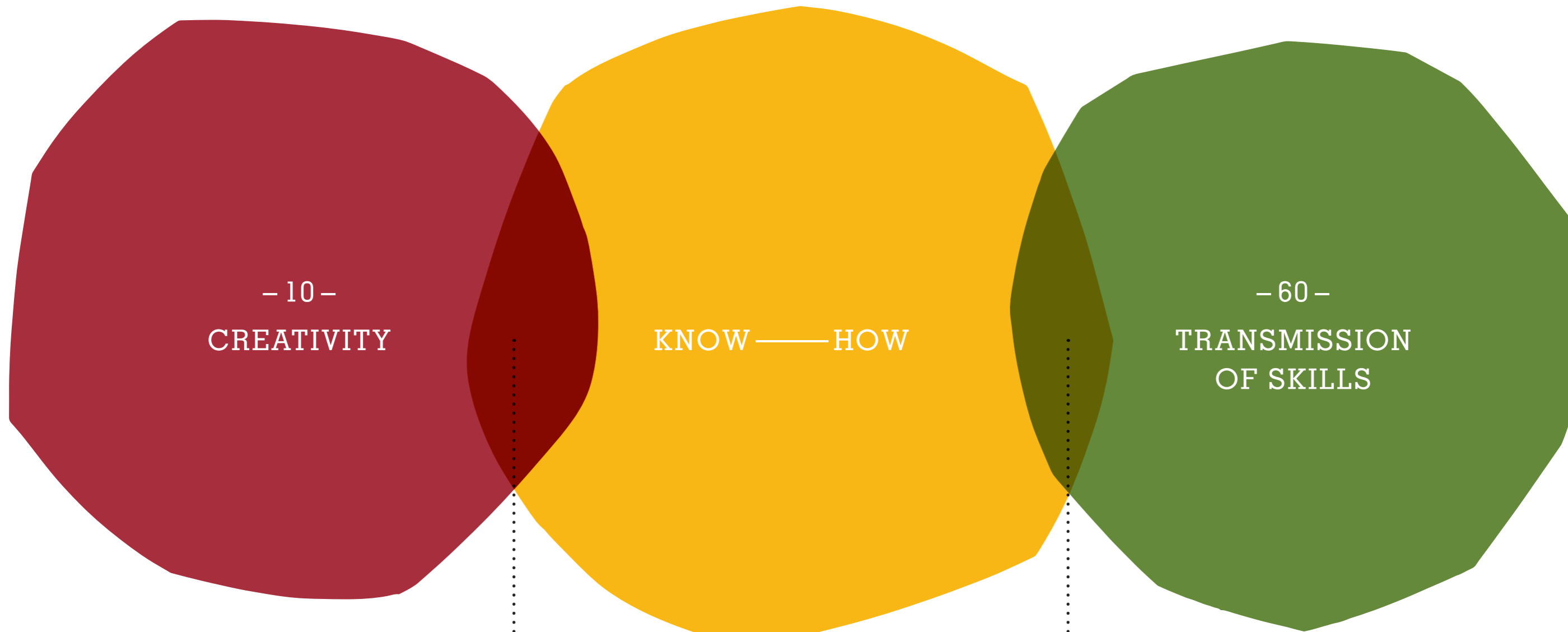
Martine Rubatier

J’Art d’Ain Partagé, Belley, France
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Editorial



Manufacto #1: 17-year-olds from the Lycée Henri Bergson, Paris, learn the edge-creasing technique on leather, 2016
© Benoît Teillet

Creating the conditions

Since its creation in 2008, the Fondation d'entreprise Hermès has committed to supporting men and women, creative artists and designers, artisans, students, scientists, voluntary workers, and key players in contemporary culture: people who see the preservation, promotion and safeguarding of diversity in all its forms as fundamental to the sustainable, harmonious development of society today.

In creating the conditions for their projects to thrive and inspire others, the Foundation enacts a policy of ethical philanthropy, in which donor and beneficiaries alike subscribe to the same, shared goals: the growth of social capital, cultural enrichment for all, and the transmission of know-how and expertise.

But ethical philanthropy is meaningless unless it reflects and connects with the wider culture.

This is the key to our perspective on the world, our scope, and our destiny. It's the key to our most fundamental goal: creating the conditions we all need to make the world a better place. In this context, our commitment to excellence is central to everything we do:

- *we seek to grow and enhance the knowledge, skills and critical judgement that underpin the success of the projects we support;*
- *we promote continuous, dynamic training for the enhanced transmission of know-how and expertise;*
- *we share and communicate what we learn in the pursuit of our aims and activities.*

For the Fondation d'entreprise Hermès, this long-term commitment to excellence is the cornerstone of our ethical, authentic, sincere, applied philanthropy.

Olivier Fournier
President,
Fondation d'entreprise Hermès

Make it possible



Artists' Residencies #7: Bianca Argimon in residence at the Holding Textile Hermès, 2016 © Tadzio

Know-how, creativity, ancestral skills, a sustainable planet for future generations: the causes supported by the Fondation d'entreprise Hermès since its creation in 2008 embody the core values of the house of Hermès, and its long tradition of patronage.

The Foundation's unique mix of programmes and partnerships reflects our determination to deliver philanthropy and support as effectively and efficiently as possible. We partner key players in their respective fields, working to overcome challenges in today's world, and to anticipate and reflect change going forward: we take time to explore new responses and solutions to unprecedented challenges in society and the arts. Our distinctive spheres of activity reflect our cherished values. We support imaginative new work by enlightened, critically aware artists; we promote knowledge-sharing and skills transfer to help young people build their lives; we showcase ancestral skills and artisan trades as springboards for innovative new products, and as sources of enhanced self-esteem and fulfilment. Day by day, we partner and listen to people who share our beliefs and our commitment to work together to create a more harmonious world. The Foundation expresses its commitment to these

ideals in a variety of ways. Our own programmes – the Skills Academy, the Prix Émile Hermès, Artists' Residencies in the Hermès workshops, and Immersion – are designed to offer creative artists, artisans and designers the opportunity to pursue personal projects and advance their careers.

Complementing these, we work in partnership with leading public-interest institutions who share our aims and objectives. Manufacto, a new project for 2016, is a 'skills factory' developed in association with the Paris regional educational authority, France's Compagnons du Devoir apprenticeship scheme and the École Camondo design school (Paris). The scheme works with school pupils to raise awareness of artisan skills and careers. Our support for new work in the performing arts would be impossible without the enthusiasm and commitment of our partner institutions, including the Théâtre de la Cité internationale, Paris's Festival d'Automne and the Théâtre des Amandiers-Nanterre.

Lastly, our calls for projects follow a more traditional format, enabling us to identify the best possible targets for our support. H³, Heart – Head – Hand gives Hermès

staff worldwide the opportunity to propose and liaise with projects focused on social solidarity and the preservation of biodiversity.

We aim to make a broad range of projects possible, to offer people the conditions they need to pursue their aims and ambitions, and to work closely alongside women and men who give up their valuable time in the service of society. The Foundation owes its effectiveness to their competence and commitment. Our approach calls for trust and respect; it means making choices and taking risks, but, in stormy times, it is a tremendous source of optimism for the future.

Catherine Tsekenis
Director,
Fondation d'entreprise Hermès

KNOW-HOW AND CREATIVITY

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CORE ISSUES AND OVERVIEW

by Catherine Tsekenis

Director, Fondation d'entreprise Hermès



New Settings #6: Boris Charmatz, danse de nuit, 2016 © Boris Brussey

The performing arts are one of the most creative, dynamic sectors on the contemporary scene. From the first year of our existence, the Foundation has offered artists the direct support they need to create new works in the most favourable conditions, both technically and in terms of their ability to put together the ideal team for the job. This close attention to the processes involved in the making of new work is all the more important when we consider that, in the performing arts, creative experimentation comes to the fore at the rehearsal stage, more than at any other time.

The Foundation expanded its support for the performing arts in 2016. Our programme **New Settings** partnered thirteen new works, including several by emerging artists, such as dancer Ola Maciejewska. For these artists, securing initial recognition can be a significant challenge. Others are by more established figures seeking to expand their creative horizons by experimenting outside their usual sphere – choreographer Boris Charmatz, and his new work *danse de nuit*, for example.

To support our artists further and bring their work to the widest possible public, the Foundation has extended its circle of partner organisations to include Paris's Festival d'Automne, the Théâtre de la Ville, the Centre Pompidou and the Théâtre Nanterre-Amandiers,

complementing the existing programme of productions based on our annual call for projects, at Paris's Théâtre de la Cité internationale.

New Settings supports artists dedicated to exploring new forms and pushing the boundaries between creative disciplines, especially in the performing and visual arts. As such, the programme establishes an organic connection with the Foundation's work in support of the latter. In 2016, thirteen exhibitions were produced across the Foundation's network of art spaces worldwide: *La Verrière* in Brussels, *Le Forum* in Tokyo, the *Atelier Hermès* in Seoul, *Aloft* at Hermès in Singapore, and *La Grande Place* at Saint-Louis (France). Our curators invite artists to present new works, often conceived *in situ*, outside the conventional market constraints.

Lastly, in October 2016, the exhibition **L'Esprit du Bauhaus** ('The Bauhaus Spirit') opened at the Musée des Arts Décoratifs in Paris, inviting the public to take a fresh look at this major early 20th-century school and its revolutionary contribution to the teaching of the fine and applied arts.

The Foundation also encourages artists to work in settings likely to fire their creative imaginations. In 2016, our annual programme of **Residencies in the Hermès workshops** enabled three emerging visual artists to experiment with new materials

in collaboration with Hermès artisans: Anastasia Douka at John Lobb in Northampton, UK; Lucia Bru at the Cristallerie Saint-Louis, and Bianca Argimon at the Holding Textile Hermès in Greater Lyon. We encourage experimental new work in photography, too: Sylvain Couzinet-Jacques, the inaugural winner of the programme **Immersion**, a Franco-American photographic commission, presented the results of his residency in Eden, North Carolina, at an exhibition held in November at New York's Aperture Gallery.

Often, we develop loyal, long-term partnerships with the artists we support. We exhibited photographer Charles Fréger's series *Wilder Mann* in Bern and New York, and subsequently supported his exploration of traditional ritual costumes in Japan, leading to a new body of work, *Yōkainoshima*. This was premiered, naturally, at *Le Forum* in Tokyo, and the Foundation supported its restaging in France at the latest *Rencontres d'Arles*. The series drew critical acclaim in both countries, marking an important new stage in Fréger's photographic career.

In the field of design, a high point was the awarding of the **Prix Émile Hermès**, which offers international recognition to all its finalists, and provides its winners with the financial means to advance their careers.

The Foundation's broad range of support reflects our determination to intervene upstream in the creative process, and to offer artists the necessary conditions for their projects to flourish and succeed. We remain firmly committed to the promotion of these artists' work to professionals in their sector, and to the public. Above all, we recognise that the success of any artwork lies in the quality of its making – its 'belle facture'!

PERFORMING ARTS

PARTNER INSTITUTIONS FOR NEW SETTINGS #6:
 Théâtre de la Cité internationale, Paris
 Festival d'Automne, Paris
 Théâtre Nanterre-Amandiers, Nanterre
 Théâtre de la Ville, Paris
 Centre Pompidou, Paris
 Palais de Tokyo and Nuit Blanche, Paris

NEW SETTINGS #6

New Settings pushes at the frontiers between artistic disciplines with support for new, innovative stage productions that combine, confront and question the creative practice of artists from the performing and visual arts, video, music, digital media and more.

Each year since 2011, the Foundation has supported cross-disciplinary works selected from an international call for projects designed to re-draw the creative boundary-lines and share new expressive forms with the public.

In 2016, New Settings #6 launched a new, expanded programme, supporting 13 new shows in collaboration with new partner venues.

NEW SETTINGS IN NEW YORK

Nature Theater of Oklahoma, *Life & Times* (episodes 7, 8, 9)
 Crossing the Line Festival, French Institute Alliance Française, New York, USA (September 22 - November 3, 2016)
www.crossingthelinefestival.org

Fourth consecutive annual partnership with New Settings. 400 people attended the opening evening of the 10th Crossing the Line festival for the screening of *Life & Times*, episode 8.

Partnership with the monthly art review *artpress* for the publication of a dedicated critical supplement (42,500 copies) distributed as a performance programme at partner venues.

At the Théâtre de la Cité internationale, New Settings #6 (five productions) attracted an audience of 1,351 across 11 performances.

Productions staged for New Settings #6 each perform a number of tour dates later in the year.

NEW SETTINGS #6

Greater Paris, France
 September 24 - December 10, 2016

- 16 – *Avant la nuit dernière* by Christian Rizzo
- 17 – *The Town Hall Affair and Early Shaker Spirituals: A Record Album Interpretation* by The Wooster Group
- 18 – *danse de nuit* by Boris Charmatz
- 19 – *La Nuit des taupes (Welcome to Caveland!)* by Philippe Quesne
- 20 – *Corbeaux* by Bouchra Ouizguen
- 21 – *Mettre en pièce(s)* by Vincent Dupont
- 22 – *Dents, Gencives, Machines, Futur, Société* by Lili Reynaud Dewar
- 23 – *BOMBYX MORI* by Ola Maciejewska
- 24 – *I Wish I Could Speak in Technicolor* by Simon Tanguy, Roger Sala Reyner & Fanni Futterknecht
- 25 – *Cutting Edge* by WHS/Kalle Nio
- 26 – *Monumental* by Jocelyn Cottencin
- 27 – *MAN ANAM KE ROSTAM BOVAD PAHLVAN* by Ali Moïni

Programme

Support



A national institution for the art of dance, directed by Mathilde Monnier. Two projects supported:

Camping 2016

Pantin, Île-de-France and Lyon (June 20 – July 1, 2016)

Lucinda Childs exhibition

Nothing Personal, 1963-1989 (September 24 – December 17, 2016)

CENTRE NATIONAL DE LA DANSE

Pantin, France
 Supported since 2009. The Foundation is a member of Club CND-Entreprises
www.cnd.fr

At its two sites, Camping brought together 166 students from 17 invited schools, 283 professional dancers and 120 participants in the non-professional workshops. 1,100 people attended the performances.

A foundation course – Égalité des chances

(‘Equal opportunities’) – for students applying to France’s national theatre schools, and support for a re-fit of its host institution.

MC93, MAISON DE LA CULTURE DE SEINE-SAINT-DENIS

Bobigny, France
www.mc93.com

Around 50 young people under 25 were auditioned, from whom 12 were selected for the foundation course. In 2017, new modular furnishings for the MC93 cultural centre, designed by Johan Brunel from atelier [Jes], will be made by apprentices of the Compagnons du Devoir.

Professional training for young dancers from Maré favela, in Rio de Janeiro, at a school directed by Lia Rodrigues.

REDES DE DESENVOLVIMENTO DA MARÉ

Rio de Janeiro, Brazil
 Supported since 2011
www.liarodrigues.com

300 regular students, five of whom attended Camping at the CND, Pantin. Two students subsequently enrolled at PARTS (Performing Arts Research and Training Studios) in Brussels, directed by Anne Teresa De Keersmaeker.

Professional courses for young choreographers and musicians, directed by Hervé Robbe:

Prototype III and Dialogues I

FONDATION ROYAUMONT

Asnières-sur-Oise, France
 Support since 2008
www.royaumont.com

69 participants (choreographers, dancers and musical creators of all kinds) attended the two training programmes.

An international performing arts competition devised by the Musée de la danse in Rennes and Théâtre de la Ville, Paris.

DANSE ÉLARGIE, 4th EDITION

LG Arts Center, Seoul, Korea (June 11-12, 2016)
 Théâtre de la Ville, Paris, France (June 18-19, 2016)
 Supported since 2010
www.danse-elargie.com

Over 480 projects were submitted from 50 countries. 18 entries were selected in Seoul, 16 in Paris. Seoul winner: Jeong Seyoung (South Korea), *Deus Ex Machina* Paris winner: Mithkal Alzghair (Syria/Turkey), *Déplacement*

A festival of contemporary choreography, directed by Anita Mathieu. Two initiatives supported: the first, to welcome a Korean company to France (France/Korea season); the second, to support the festival’s artistic and cultural outreach work in schools.

RENCONTRES CHORÉGRAPHIQUES INTERNATIONALES DE SEINE-SAINT-DENIS

Seine-Saint-Denis, France (May 11 – June 18, 2016)
 Supported since 2010
www.rencontreschoregraphiques.com

Focus Corée drew an audience of 409 people across its seven performances. 50 pupils and 15 parents took part in Virgilio Sieni’s project *Madri e figli Padri e figli*, in the Paris suburbs of Romainville and Bagnolet. Elsewhere, 11 parents and 10 children took part in workshops offered by the festival’s choreographers.

A multidisciplinary arts festival, directed by Frédéric Seguette.

PLASTIQUE DANSE FLORE, 10th EDITION

Potager du Roi, Versailles, France (September 24-25, 2016)
 Supported since 2008
www.plastiquedanseflore.com

Over 900 visitors attended the festival weekend.

NEW SETTINGS #6



Christian Rizzo, *Avant la nuit dernière*, 2016 © ADAGP, Paris 2016/JB Gurliat

Project produced by the Fondation d'entreprise Hermès; performance at Nuit Blanche in Paris by invitation of the Palais de Tokyo. With ICI-CCN Montpellier-Occitanie/ Pyrénées-Méditerranée, directed by Christian Rizzo

CHRISTIAN RIZZO

AVANT LA NUIT DERNIÈRE

Nuit Blanche 2016, in the heart of Paris. In the courtyard of the Hôtel-Dieu, a giant disc turns on its own axis, faceted on one side, smooth on the other, displaying a video of a dancer in motion. An immersive soundtrack accompanies a play of mirrors and diffracted light, in reference to the department of ophthalmology that is still housed in this historic hospital complex. Christian Rizzo's 'continuum revealing two sides' presents shifting images of a dancer, in positive and negative, both whole and shattered into fragments. *Avant la nuit dernière* ('Before last night') is a large-scale project conceived as an intense, brief but concentrated experience. The Foundation's commission enabled the French choreographer and visual artist to rise triumphantly to a remarkable technical challenge. Over the course of a single night, the resulting, enigmatic installation invited viewers and passers-by to contemplate this little-known heritage setting, as part of Paris's annual nocturnal festival of new contemporary art.

Site-specific installation in the courtyard of the Hôtel-Dieu, Paris, and intended for presentation in other settings.

Some 15,000 visitors witnessed the piece during Nuit Blanche 2016.

THE WOOSTER GROUP

THE TOWN HALL AFFAIR AND EARLY SHAKER SPIRITUALS

Founded in 1975, The Wooster Group is an iconic theatre collective with its roots in the New York underground, known for its creative reappropriation of contemporary media. Keen to help bring this historic company to the attention of French-speaking audiences, the Foundation supported two productions in Paris, each based on the reinterpretation of an existing work: a music album, in the case of *Early Shaker Spirituals: A Record Album Interpretation*, and a film in *The Town Hall Affair*. 'The tapes, the voices, and a modern way of bringing voices from the past into the present, through a live body, right there in front of you in the theatre,' is how Kate Valk, a director and player with the company, encapsulates its approach. *Early Shaker Spirituals* reappropriates the songs of the North American religious community in its declining years, while *The Town Hall Affair* revisits a celebrated 1971 panel debate-cum-rhetorical joust between feminist academics and Norman Mailer. The Wooster Group's spirited reinterpretations of historical documents use modern media to showcase innovative, transverse, thoroughly contemporary narrative forms.

Productions staged at the Centre Pompidou, in partnership with the Festival d'Automne, Paris.

Early Shaker Spirituals: A Record Album Interpretation
With Cynthia Hedstrom, Elizabeth LeCompte, Frances McDormand, Bebe Miller, Suzzy Roche, and Max Bernstein, Matthew Brown, Modesto Flako Jimenez, Bobby McElver, Jamie Poskin, Andrew Schneider

The Town Hall Affair
With Ari Fliakos, Greg Mehrten, Erin Mullin, Scott Shepherd, Maura Tierney, Kate Valk

Co-produced by:
Les Spectacles vivants-Centre Pompidou, Paris; Festival d'Automne, Paris

Both productions drew over 2,100 spectators as part of New Settings #6.



The Wooster Group, *Early Shaker Spirituals: A Record Album Interpretation*, 2016 © Paula Court



Boris Charmatz, *danse de nuit*, 2016 © Boris Brussey

Choreography: Boris Charmatz
 Performers: Ashley Chen, Julien Gallée-Ferré, Peggy Grelat-Dupont, Mani A. Mungai, Jolie Ngemi, Marlène Saldana, alternating with Olga Dukhovnaya, Frank Willens
 Lighting: Yves Godin
 Sound: Perig Menez
 Vocal work: Dalila Khatir
 Technical direction: Fabrice Le Fur
 Costumes: Jean-Paul Lespagnard
 Dresser: Marion Regnier
 Touring répétitrice: Magali Caillet-Gajan
 Production: Sandra Neuveut, Martina Hochmuth, Amélie-Anne Chapelain

Production: Musée de la danse/Centre chorégraphique national de Rennes et de Bretagne

BORIS CHARMATZ

DANSE DE NUIT

danse de nuit is an urban, street-dance work, ‘not improvised, but adapted to each new public space,’ in the words of Boris Charmatz. With the support of the Fondation d’entreprise Hermès, Charmatz was able to go further than ever before with this work in situ, which demands an intense commitment from the dance troupe. The French choreographer’s work was conceived as a street performance delivering an urgent, essential response to France’s current, highly charged social climate. This raw cry for freedom called for only the lightest staging: a few spotlights and amplifiers, leaving the dancers’ bodies to do the rest as they perform in the round, using a vocabulary of rapid movements in direct contact with the ground and the fabric of the city. Supported by sounds, words, and vocal fragments, creating a link between the dancers’ and the spectators’ thoughts, *danse de nuit* emerges as a kind of ‘choreographic forum’. Charmatz (director of the Musée de la danse in Rennes) offers a work based on a profound engagement with space, gesture, and the zeitgeist.

Production staged at the Usine Babcock in La Courneuve (with MC93-maison de la culture de Seine-Saint-Denis), the École nationale supérieure des Beaux-Arts, Paris and the Musée du Louvre (with the Théâtre de la Ville) in partnership with the Festival d’Automne, Paris.

European tour: La Bâtie-Festival de Genève, Switzerland; Festival Contemporanea, Prato, Italy; Onassis Cultural Centre, Athens, Greece; Festival Mettre en scène, Théâtre national de Bretagne, Rennes, France; Festival DañsFabrik, Brest, France; Tanzquartier in Vienna, Austria; TAP theatre and auditorium, Poitiers, France; Sadler’s Wells, London, United Kingdom; Kunstenfestivaldesarts, Brussels, Belgium; Holland Festival, Amsterdam, Netherlands; Kunsthaus Zürich, Switzerland.

Over 3,000 spectators watched the piece at venues across the Paris region as part of New Settings #6.

Concept and stage direction:
 Philippe Quesne
 With Yvan Clédât, Jean-Charles Dumay, Léo Gobin, Erwan Ha Kyoon Larcher, Sébastien Jacobs, Thomas Suire, Gaëtan Vourc’h
 Costumes: Corine Petitpierre
 Co-writers: Lancelot Hamelin, Ismael Jude, Smaranda Olcese
 Assistant scenographer: Élodie Dauguet
 Set builders: Ateliers de Nanterre-Amandiers: Philippe Binard, Jérôme Chrétien, Jean-Pierre Druelle, Marie Maresca

Production: Nanterre-Amandiers centre dramatique national

Over the course of 16 performances at Théâtre Nanterre-Amandiers as part of New Settings #6, the production welcomed over 4,600 spectators to *Caveland!*

PHILIPPE QUESNE

LA NUIT DES TAUPES (WELCOME TO CAVELAND!)

La Nuit des taupes (Welcome to Caveland!) affords a glimpse into the underground life of a group of ultra-active moles as they dig, drink, eat, sleep, copulate, give birth, die and make music in a continuous action choreographed with wicked, thoroughly metaphorical delight by French scenographer Philippe Quesne. ‘Taking a show down into the depths of the earth is a kind of joyous retelling of the essence of theatre, which is itself a form of “cave art”, an art of total fiction,’ he says. Conjuring everything from Plato to Berlin’s clubland, the performance holds a mirror to human society, questioning our ability to live together. With the support of the Fondation d’entreprise Hermès, the production has expanded to embrace the entire theatre space, immersing the audience in this universal, proteiform, touring project. *Welcome to Caveland!*

Production staged at the Théâtre Nanterre-Amandiers in Nanterre.

European tour: Premiered at the Kaaitheater, followed by a run at Briggittines, as part of Kunstenfestivaldesarts, Brussels; Culturgest Lisbon, as part of the Alkantara festival, Portugal; Baltoscandal, Rakvere, Estonia; Santarcangelo Festival, Italy; Steirischer Herbst, Graz, Austria; Théâtre national Bordeaux Aquitaine, France; Merlan-scène nationale de Marseille, as part of the Actoral festival, France; Théâtre Vidy-Lausanne, Switzerland; La Filature-scène nationale, Mulhouse, France; Mousonturm, Frankfurt, Germany; Kammerspiele, Munich, Germany; Figurentheaterfestival, Erlangen, Germany; hTh, Montpellier, France; HAU, Berlin, Germany.



Philippe Quesne, *La Nuit des taupes (Welcome to Caveland!)*, 2016 © Martin Argyroglo



Bouchra Ouizguen, *Corbeaux*, 2016 © Hasnae El Ouarga

Concept, artistic direction:
Bouchra Ouizguen
Professional performers:
Kabboura Ait Hmad, Fatéma El Hanna,
Halima Sahmoud, Fatna Ibn El Khatyb,
Khadija Amrhar, Zahra Bensalem,
Malika Soukri, Noura Oujoute,
Hasnae El Ouarga, Miryam Faquir

Tour administrator: Mylène Gaillon
Production: Compagnie O

BOUCHRA OUIZGUEN

CORBEAUX

Thirty women in black, of all ages, wearing white headscarves; each marking her own, urgent rhythm with sharp jerks of the head, audible breathing and cries. *Corbeaux* ('Ravens') is a collective litany, physically taxing for its performers and fascinating for the audience, caught up in its raw energy. Created by Moroccan choreographer Bouchra Ouizguen, this is a work of rare intensity that comes close to a ritual trance. Its creation brought a group of women of North African descent living in the Paris region into contact with ten practitioners of Morocco's Aïtas tradition: women singers who perform at weddings and other festivities, alternately revered and viewed with suspicion in their home culture. Premiered in 2014 and supported by the Fondation d'entreprise Hermès, the touring production adapts to each new locality from whose community it draws its cast. Together, exposed to the public, the women – directed by Bouchra Ouizguen – form a single body moving together, loud and powerful.

Production staged in partnership with the Festival d'Automne, Paris: Centre national de la danse, Pantin, Centre Pompidou, Paris, Théâtre Paul Éluard in Choisy-le-Roi, Nouveau théâtre de Montreuil, T2G-Théâtre de Gennevilliers and at the Musée du Louvre (Cour carrée-as part of FIAC), Paris.

International tour: Premiered at the Art in Marrakech Biennale, Morocco; Kunstenfestivaldesarts, Brussels, Belgium; Kampnagel, Hamburg, Germany; Home Works 7Festival, Beirut, Lebanon; Le Phénix, Valenciennes, France; Ville de Lormont-FAB, Lormont, France; Vooruit, Ghent, Belgium; Biennale de la danse, Lyon, France; Festival Internazionale del Teatro in Piazza, Santarcangelo, Italy; Crossing the Line festival, New York, USA.

3,485 people attended 12 performances, free of charge, in six venues across the Paris region as part of New Settings #6.

Concept: Vincent Dupont
Dance: Clément Aubert, Raphaël Dupin, Ariane Guitton, Nanyadji Ka-Gara, Aline Landreau, Nele Suisalu
Text: *Outrage au public* by Peter Handke (extracts); French translation from the German by Jean Torrent
Sound: Maxime Fabre
Lighting: Yves Godin
Costume design: Éric Martin
Costumes made by: Laurence Alquier, François Blaizot
Set by: Vincent Dupont and Sylvain Giraudeau
Set builders: Sylvain Giraudeau, Jean-Christophe Minart, Adèle Perwuelz
Voice coach: Valérie Joly
Artistic associate: Myriam Lebreton

Production: J'y pense souvent (...)

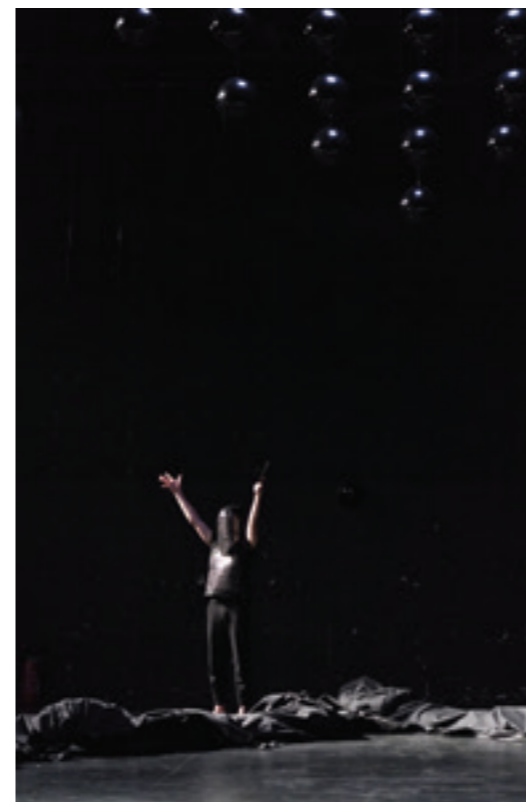
VINCENT DUPONT

METTRE EN PIÈCE(S)

Taking a stance means making choices. In *Mettre en pièce(s)* ('Put in a performance/shatter to pieces') the medium of dance seeks 'to break with the flow and with certain, established habits, to conjure something new.' French choreographer Vincent Dupont steers his performers into the act of dance and a veritable battle with their surrounding space, dominated by some fifty spheres suspended from a mobile ceiling. Through breathing and movement, the troupe reconquers the space, striving to contain the potential domination of the machine. The Foundation was deeply impressed by the performance's cross-disciplinary approach, its play on core issues of choreography, and its striking visual choices. Guided by Peter Handke's text *Outrage au public* ('Offending the Audience'), Vincent Dupont challenges the inherent violence of physical engagement, whether as individual rituals or group interactions, order to reassert a utopian vision: that of live performance.

Production staged at the Théâtre des Abbesses, Paris (in partnership with the Théâtre de la Ville).

French tour: Théâtre La Vignette in collaboration with ICI – CCN, Montpellier; CDRT Théâtre Olympia in collaboration with CCNT, Tours; Espace culturel l'Orange Bleue/ Escales danse en Val d'Oise, Eaubonne; L'Apostrophe scène nationale/Escales danse en Val d'Oise, Cergy-Pontoise; Théâtre Paul Éluard/Escales danse en Val d'Oise, Bezons.



Vincent Dupont, *Mettre en pièce(s)*, 2016 © Marc Damage

1,000 spectators attended the production's five performances in Paris as part of New Settings #6.



Lili Reynaud Dewar, *Dents, Gencives, Machines, Futur, Société*, Kunstverein in Hamburg, 2016 © Marina Faust



Lili Reynaud Dewar, *Dents, Gencives, Machines, Futur, Société*, 2016 © Lili Reynaud Dewar

With: Amaranta Velarde Gonzalez, Keyna Nara and Ola Maciejewska

Production: So We Might As Well Dance

OLA MACIEJEWSKA

BOMBYX MORI

In 1892, the American dancer Loie Fuller premiered her *Serpentine Dance* in New York, heralding a new repertoire of choreographic forms based on the use of drapery in motion: a breath of freedom in the world of modern dance. Since 2011, Polish-born choreographer and dancer Ola Maciejewska has been researching the work of the American pioneer. *BOMBYX MORI* marks an important next step in the project: with the support of the Fondation d'entreprise Hermès, Maciejewska has expanded her solo work to incorporate two other performers. At the crossroads of dance and the visual arts, this captivating work features fleeting silhouettes emerging from dark figures in motion, evocative of venomous flowers or the beating wings of a butterfly. Like the tireless labours of the silkworm that gives the piece its (Latin) name, *BOMBYX MORI* works the body – and its repertoire of forms – to the brink of exhaustion, demanding intense physical commitment from its dancers.

Production staged at the Théâtre de la Cité internationale, Paris.

European tour: Rotterdamse Schouwburg, Rotterdam, Netherlands; Veem Huis voor Performance, Amsterdam, Netherlands; Performatik festival, Kaaitheater, Brussels, Belgium.

With: Darius Clayton, Ashley Cook, Hendrik Hegray

Production: red shoes and Lili Reynaud Dewar

LILI REYNAUD DEWAR

DENTS, GENCIVES, MACHINES, FUTUR, SOCIÉTÉ

On stage, the performers are united by their silver teeth ornaments: all are wearing grillz, as sported by the stars of American rap. Teeth – the embodiment of counter-culture or an expression of social inequality – are central to this wide-ranging performance, conceived by Lili Reynaud Dewar during a visit to Memphis, Tennessee. The French visual artist was inspired by the culture and history of the city to undertake a work for the stage, and received the support of the Fondation d'entreprise Hermès. Against a soundtrack of 'noise' music and stand-up comedy narratives, a woman reads the text of *A Cyborg Manifesto*, displayed across the back of the set. Sequences shot in the US contextualise the dialogue on stage, with particular reference to the 1968 Memphis Sanitation Strike, and the assassination of Martin Luther King. Lili Reynaud Dewar's first experimental stage work conjures historical, social and cultural references to challenge the nature of politics today.

Production staged at the Théâtre Nanterre-Amandiers in Nanterre.

Preview performance at the Levitt Shell, Memphis, Tennessee, USA.

The piece's two performances as part of New Settings #6 were attended by 365 people.



Ola Maciejewska, *BOMBYX MORI*, 2016 © Martin Argyroglo



Simon Tanguy, Roger Sala Reyner and Fanni Futterknecht, *I Wish I Could Speak in Technicolor*, 2016 © Christian Berthelot

Choreography and dance: Simon Tanguy and Roger Sala Reyner
 Visual concept, installation and figures: Fanni Futterknecht
 Libretto: Igor Dobricic
 Lighting design: Léa Schneidermann
 Original score composed and performed by Louis Arlette
 Installation and costume assistants: Louise Cariou and Édith Payer
 Technical director: Ronan Bernard
 Coordinator: Marion Cachan
 External adviser: Marezna Kreminska
 With thanks to: Fantin Dassonville, Elena Mitzeva, Solène Ferreol, Mathieu Mélo

Production: Compagnie Propagande C

SIMON TANGUY, ROGER SALA REYNER & FANNI FUTTERKNECHT

I WISH I COULD SPEAK IN TECHNICOLOR

The stage is littered with shapes open to endless interpretation, creating a surreal world that borders on the absurd. Saturated with colour, the installation by Austrian artist Fanni Futterknecht is the third protagonist in a dance involving Simon Tanguy – the runner-up in the 2010 *Danse élargie* competition – and his Spanish counterpart Roger Sala Reyner. The piece's two performers move among the cast of incongruous objects, interacting with them in a series of metamorphoses that evoke narrative outlines designed to fire the viewers' imagination. The title's allusion to synaesthesia sets the tone: the performers are indeed on stage, here and now, but they are elsewhere, too, in a hallucinatory world. Through choreography that plays on altered states of consciousness, the authors invite us to follow them into a parallel universe. With the support of the Fondation d'entreprise Hermès, Simon Tanguy has embarked on a new phase in his choreographic career, strongly influenced by the visual arts.

Production staged at the Théâtre de la Cité internationale, Paris.

French tour: La Passerelle-scène nationale de Saint-Brieuc;
 Les Rencontres chorégraphiques internationales de Seine Saint-Denis.

Authors: Kalle Nio & the group
 Staging: Kalle Nio
 With: Inês Melo Campos, Vera Selene Tegelman and Jukka Tarvainen
 Lighting: Jere Mönkkönen
 Costumes: Mila Moio and Kaisa Rissanen
 Sets: Taneli Rautiainen
 Libretto: Henriikka Himma
 Sound: Samuli Kosminen and Inês Melo Campos

Production: WHS

WHS/KALLE NIO

CUTTING EDGE

From the beheading of Christian martyrs to executions by guillotine during the French Revolution, by way of the traditional magic trick involving a body sawn in half before our astonished eyes, severed heads are a perhaps unwelcome feature of our collective imagination. Dance company WHS confronts our morbid fascination with this most barbaric act, in a performance of rare energy. Devised by the Finnish artist and magician Kalle Nio, *Cutting Edge* offers a bravura survey of the history of art, drawing on a broad repertoire of forms, from stage conjuring to contemporary dance, Baroque theatre, and punk rock. With the Foundation's support, this resolutely unclassifiable piece, crossing over into circus and magic, addresses a terrifying subject with – appropriately – trenchant wit.

Production staged at the Théâtre de la Cité internationale, Paris.

European tour: Helsinki Festival, Finland; Zagreb, Croatia; Tallinn, Estonia;
 São Luiz Teatro Municipal, Lisbon, Portugal.



WHS/Kalle Nio, *Cutting Edge*, 2016 © Kalle Nio



Jocelyn Cottencin, *Monumental* (rehearsal), 2016 © Jocelyn Cottencin

Concept: Jocelyn Cottencin
 Performers: Katerina Andreou, Yair Barelli, Nuno Bizarro, Bryan Campbell, Ondine Cloez, Volmir Cordeiro, Matthieu Doze, Madeleine Fournier, Yves-Noël Genod, Elise Olhandeguy, Carole Perdereau, Mickael Phelippeau, Agnieszka Ryszkiewicz

Production associate: Météores

JOCELYN COTTENCIN

MONUMENTAL

Monumental is the product of an encounter between a visual artist and a company of dancers: an innovative project, fragile of form, made possible through the support of the Fondation d'entreprise Hermès. We may define it as a group sculpture in perpetual motion, concealing nothing. In a frame marked out on the floor by their props, twelve performers position themselves in relation to one another, creating figures, situations, interactions and, ultimately, embodying an image inspired by a canonical heritage work. Directed by French artist Jocelyn Cottencin, the fleeting painterly references are part of an endless, all-encompassing movement at the intersection of multiple artistic disciplines. We are free to project our own references onto this intriguing, polysemous performance work, notable for its extraordinary fluidity of execution.

Production staged at the Théâtre de la Cité internationale, Paris.

French tour: Centre Pompidou, Paris; MAC-VAL, European Heritage Days, Vitry-sur-Scène.

Concept and performance: Ali Moini
 Sound: Sarah Shamloo and Nima Aghiani
 Art assistant: Soroor Darabi
 Scenography: Julien Peissel
 Lighting: Stéphane Perraud
 Technical director: Guillaume Février

Production: Cie Selon l'heure

ALI MOINI

MAN ANAM KE ROSTAM BOVAD PAHLAVAN

Iranian choreographer and dancer Ali Moini quite literally pulls the strings in this performance, in which a complex arrangement of cables and pulleys connects his body, at multiple points, to a marionette. Developing an approach initially explored in *Lives* (staged as part of *New Settings #3*), and with the continued support of the Fondation d'entreprise Hermès, the piece combines dancer and object in 'a complex, totally physical' system. The performer's tiniest gesture engenders a corresponding movement in his metallic doppelgänger who, equally literally, 'takes flesh'. How, then, to characterise this choreography by proxy? As an act of translation? Reproduction? Transposition? Substitution? The unlikely duo dance under the auspices of Rostam, a hero of Persian mythology, and the subject of the Farsi saying (roughly translatable as 'My glory belongs to Rostam') that gives the piece its title. This striking piece explores usurpation, body doubles and avatars, at the crossroads of the technical and the poetic.

Production staged at the Théâtre de la Cité internationale, Paris.

European tour: Montpellier Danse 16, France; Tanzquartier, Vienna, Austria; NEXT Festival, Espace Pasolini, Valenciennes, France; Vagamondes, La Filature-scène nationale de Mulhouse, France; CDC Toulouse, France; tanzhaus nrw, Düsseldorf, Germany; Festival 360°, La Passerelle-scène nationale de Saint-Brieuc, France; Julidans festival, Amsterdam, Netherlands; Festival mondial des théâtres de marionnettes, Charleville-Mézières, France; Le Manège de Reims, France; Scène nationale de Saint-Quentin-en-Yvelines, France; CDC Pôle-Sud, Strasbourg, France; Theater Freiburg, Germany; FIMFA, Lisbon, Portugal.



Ali Moini, *MAN ANAM KE ROSTAM BOVAD PAHLAVAN*, 2016 © Alain Scherer

VISUAL ARTS

MAJOR EXHIBITION

Since 2014, the Fondation d'entreprise Hermès has chosen to accompany leading museums and institutions in the production of major exhibitions. As a committed partner in each project, our involvement begins at the early, planning stage and extends – deepens – as we support the curators in their preparatory work. Completing this collaboration, the Foundation also co-publishes with the partner institution each accompanying exhibition catalogue. After *Simple Shapes*, conceived in association with the Centre Pompidou-Metz, the Foundation is delighted to partner *L'Esprit du Bauhaus* at the Arts Décoratifs in Paris.

The production of three films screened during Jean-Michel Alberola's solo exhibition, *L'Aventure des détails*, at the Palais de Tokyo, Paris.

GRAND CANAL VIDÉO

Palais de Tokyo, Paris, France
February 19 – May 16, 2016
<http://grandcanal.free.fr>
www.palaisdetokyo.com

EXHIBITIONS AT THE FOUNDATION'S ART SPACES

The Fondation d'entreprise Hermès organises an international programme of art exhibitions at five gallery spaces across Europe and Asia. Steered by independent curators, each gallery presents new projects by French and international artists, conceived and produced in situ. The resulting works remain the property of the artist(s) involved. With their accompanying publications and programmes of associated events, the exhibitions have become established cultural highlights in their home regions, and have achieved international acclaim.

A contemporary art biennale, the Singapore Biennale 2016, entitled *An Atlas of Mirrors*, organised by the Singapore Art Museum.

SINGAPORE BIENNALE 2016

Institutional venues and museums, Singapore
October 27, 2016 – February 26, 2017
www.singaporebiennale.org

Entitled *An Atlas of Mirrors*, this edition of the Biennale hosted more than 60 artists from South-East Asia, in partnership with several Singapore cultural institutions including Aloft at Hermès (see page 32).

Programme

Support



32 – Singapore, Aloft at Hermès

34 – Tokyo, Le Forum

36 – Seoul, Atelier Hermès

38 – Brussels, La Verrière

40 – Saint-Louis, La Grande Place

30 – *L'Esprit du Bauhaus*

at the Musée

des Arts décoratifs, Paris

Since 2008, the Fondation d'entreprise Hermès has supported the making of new contemporary art in Korea through the Hermès Foundation Missulsang, the now-biennial award honouring the work of a young Korean artist. Each laureate spends a period in residence in France, followed by a solo exhibition at Atelier Hermès in Seoul. Winner of the 16th Hermès Foundation Missulsang: Jeong Geumhyung (see page 36).

L'ESPRIT DU BAUHAUS LES ARTS DÉCORATIFS, PARIS

In 2016, the Fondation d'entreprise Hermès accompanied its long-standing partner, the Arts Décoratifs in Paris (supported since 2008), in the staging of an ambitious exhibition devoted to the Bauhaus. This unique art institution was established in Weimar in 1919 before moving to Dessau and then to Berlin, where it closed in 1933. It was founded on a cross-disciplinary approach embracing art, craftsmanship and industry, together with a genuine spirit of apprenticeship fostered by the avant-garde masters teaching at the school and their students. Creativity lay at the core of this highly stimulating, collective project, backed by a commitment to the transmission of knowledge and artisan know-how. As such, the Bauhaus spirit exerted a profound influence on the modern art world, across a range of expressive media and forms.

With its focus on collective intelligence and cross-disciplinary knowledge, Bauhaus teaching resonates closely with the core values of the Fondation d'entreprise Hermès. The Fondation partnered the Arts Décoratifs throughout the planning and preparations for the exhibition. In the words of Olivier Gabet, director of the Musée des Arts décoratifs, the Fondation's support is especially apt given the emphasis on 'the Bauhaus as it was originally conceived: a school of art, not a style, not a movement, not simply a catalogue of great names. [Visitors] progress through the exhibition like pupils entering and evolving within a school, enriched by new knowledge and discoveries, and the encouragement of their teachers.'

L'Esprit du Bauhaus presents the sources and inspiration behind the Bauhaus approach, before leading visitors into the school itself with an exploration of the diverse curriculum, workshop by workshop, teacher by teacher. The exhibition takes the public to the very heart of Bauhaus teaching – and the creativity it inspired – while at the same time recreating the experience of this atypical school as an intensely alive, resolutely innovative institution. If the Bauhaus experiment came to a sudden and brutal end in 1933, its influence on contemporary creative art remains undimmed, as highlighted in the closing section, a personal perspective by guest artist Mathieu Mercier. The Bauhaus – that quintessential modern art institution – lives on.

L'ESPRIT DU BAUHAUS

('The Bauhaus Spirit')

Exhibition by Les Arts Décoratifs,
with the Fondation d'entreprise Hermès
Musée des Arts décoratifs, Paris
October 19, 2016 – February 26, 2017

Curators

Olivier Gabet, Director, Musées des Arts décoratifs
Anne Monier, Curator (Toys), Musée des Arts décoratifs

Assistants

Louise Curtis, Research Assistant
Raphaële Billé, Researcher and Assistant Curator
(Art Nouveau-Art Deco), Musée des Arts décoratifs.



Exhibition *L'Esprit du Bauhaus*, Les Arts Décoratifs, Paris, 2016 © Luc Boegly



L'Esprit du Bauhaus exhibition catalogue, 2016 © DR

Exhibition catalogue co-published by Les Arts Décoratifs and the Fondation d'entreprise Hermès in an edition of 8,000.

Beaux-Arts magazine devoted a special edition to the exhibition (23,880 copies).

By the end of February 2017, *L'Esprit du Bauhaus* had welcomed over 145,000 visitors.



Poster for the exhibition *L'Esprit du Bauhaus*, Les Arts Décoratifs, Paris, 2016 © Atelier Bastien Morin

ALOFT AT HERMÈS SINGAPORE

The reopening of Aloft after its renovation began what proved to be a fulfilling year. Signifying a new beginning, this provided the opportunity for a different perspective, and, with it, a multitude of possibilities for the 2016 theme of Horizon.

How to Disappear into a Rainbow by **Dawn Ng** is a site-specific installation made up of pastel blocks and mirror panels. It proved challenging to execute, as the vision was an ambitious one – to create a visitor experience that could envelop its audience and exist as a world within itself, separate from the outside world. The installation uses mirrors to reflect the highly glossed colour blocks, while ambient lighting amplifies the chiaroscuro play within the work. This created a deeper public engagement, as the gallery was transformed into a kaleidoscopic labyrinth of ethereal shades, making it possible for the viewers to truly lose themselves in this oneiric world. This work by the Singaporean artist is a hopeful celebration of the infinite nature of self, space and possibility.

Here from Here by **Agathe de Baillencourt** is an installation composed of individually painted tiny stones, layered and spread out to form a transcendental gradient of blue. The recurring pattern formed by the sea of stones strives towards an unreachable horizon. The installation process was unique as we were working remotely with the French artist, who is based in Berlin. Here, De Baillencourt challenges the romantic image of the horizon – a projection of a past or future world without contradictions – by introducing the question of presence. She invites the viewers to experience their own existence in the face of a constant possibility of change.

With the successful conclusion of 2016, we look forward to putting together the next cycle of shows in 2017, based on the theme of Reflection, and of further expanding the creative possibilities of Aloft as an art space.

Emi Eu
Curator, Aloft at Hermès

DAWN NG

HOW TO DISAPPEAR INTO A RAINBOW

May 20 – August 14, 2016

AGATHE DE BAILLIENCOURT

HERE FROM HERE

October 28, 2016 – February 16, 2017

The remodelled exhibition space was inaugurated in 2016. Aloft at Hermès was a fringe venue for the 2016 Singapore Biennale (see page 29).

Over 3,000 visitors attended the exhibition by Dawn Ng. 1,400 visitors attended the show by Agathe de Baillencourt.

Guided visits were organised for students and a number of high-profile visitors.



Dawn Ng, exhibition *How to Disappear into a Rainbow*, Aloft at Hermès, Singapore, 2016 © Masao Nishikawa



Agathe de Baillencourt, exhibition *Here from Here*, Aloft at Hermès, Singapore, 2016 © Edward Hendricks

LE FORUM TOKYO

The infinite conversation

In a time of confusion and change, *Le Forum* reflects on the potential of every individual, explored as part of an ‘infinite conversation’ – a richly allusive concept defined by the philosopher and critic Maurice Blanchot – reaching beyond the self, the other, generations, and cultures. The theme underpinned one group exhibition and three solo shows (one holding a mirror to another artist) presented at the Forum in 2016.

Following the series *Wilder Mann*, the Foundation’s conversation with French photographer **Charles Fréger** continues with *Yōkainoshima*, exploring ritual costumes from Japanese folklore catalogued over three years in 58 locations. The portraits were presented in an original scenography by architect Junpei Matsushima, inspired by the form and seasons of the Japanese archipelago. The exhibition subsequently toured to France, at the *Rencontres d’Arles*.

Michel Blazy re-examines man’s relationship to the natural world. *Living Room II*, the French artist’s first exhibition in Japan, turned the space at *Le Forum* into a ‘bio-heterotopia’ founded on tolerance, in which non-scientific cultures of plants, snails, wine and mice feed and grow, interacting with everyday items. The evolving installation eschews the traditional notion of sculpture, transforms the exhibition space, and inspires a sense of freshness and discovery in the visitor.



Charles Fréger, exhibition *Yōkainoshima*, Le Forum, Tokyo, 2016
© Nacása & Partners Inc

Japanese artist **Yuki Okumura** challenges the status of the author and the concept of synergy. Hisachika Takahashi by Yuki Okumura interprets the memories of the eponymous Japanese artist, exposing similarities and shared uncertainties. In so doing, he creates a new history of art, and a poetic extension of our understanding of the author and the work of art.

Anne Laure Sacriste, Nile Knoetting and Bernhard Schobinger are three artists of different generations, expressive modes and cultures – French, Japanese-American and Swiss, respectively. They share the exhibition space in *Liaisons ambiguës* (‘Ambivalent liaisons’), a reflection on visual expressive media and the transgressive connections woven between the works of art on show, exploring themes of intimacy, connection, domination and submission. The works of art function as ‘liaisons’ between consonants and vowels: some are the preface to a confession, others offer a critique, as part of a resonant installation.

Reiko Setsuda
Culture & Window Senior Manager, Hermès
Curator, Le Forum



Michel Blazy, exhibition *Living Room II*, Le Forum, Tokyo, 2016
© Nacása & Partners Inc

LIAISONS AMBIGUËS

December 21, 2016 – February 26, 2017

With
Anne Laure Sacriste
Nile Knoetting
Bernhard Schobinger



Exhibition *Hisachika Takahashi* by Yuki Okumura, Le Forum, Tokyo, 2016
© Nacása & Partners Inc

CHARLES FRÉGER

YŌKAÏNOSHIMA

February 19 – May 22, 2016

HISACHIKA TAKAHASHI

BY YUKI OKUMURA

June 4 – September 4, 2016

MICHEL BLAZY

LIVING ROOM II

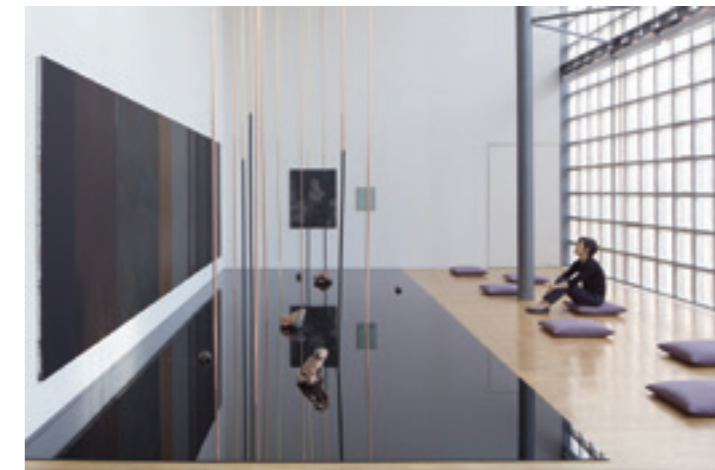
September 17 – November 27, 2016

Yōkainoshima by Charles Fréger attracted 20,736 visitors. *Yōkainoshima* is the product of three years of photographic work in Japan. The Foundation’s support for the making of this new project continues our partnership with Fréger, following his series *Wilder Mann*. The show subsequently toured to France, at the *Rencontres d’Arles* (see page 43).

The exhibition by Yuki Okumura drew 2,164 visitors.

Living Room II, Michel Blazy’s first solo show in Japan, would not have been possible in a museum context for conservation reasons. Several pieces were acquired following this exhibition, which drew 10,824 visitors.

Liaisons ambiguës is remarkable for its challenging subject matter. The show attracted considerable interest, drawing 11,152 visitors and confirming the gallery-going public’s confidence in Le Forum’s curatorial approach and status.



Exhibition *Les Liaisons ambiguës*, Le Forum, Tokyo, 2016 © Nacása & Partners Inc

ATELIER HERMÈS SEOUL

Since its establishment in 2008 the **Hermès Foundation Missulsang** (the former 'Hermès Korea Missulsang' launched in 2000) has unearthed and supported creative young artists, thus becoming one of the most influential art awards in Korea. The 16th edition was the first in a new departure that enhances the prize with step-by-step, process-oriented support: a winner is now selected biennially by Franco-Korean judges, and benefits from a four-month residency in Paris, an art-production fellowship, and a solo exhibition at Atelier Hermès.

The first beneficiary of the new award was **Jeong Geumhyung**. During her residency in Paris, the Korean artist took an opportunity to visit the Émile Hermès museum. Inspired by the historic and unusual hand-crafted objects in the collection, she came up with the idea of creating a museum setting for her performance props, which led to her exhibition *Private Collection*. Jeong is widely known in Korea as a choreographer and performance artist. The essence of her works lies in the tension and absurdity introduced by her secretive and provocative acts publicly presented to an audience. Applying her relentless imagination, she observed, moved, disintegrated and reassembled a variety of objects – a vacuum cleaner, an excavator, a dummy, or physical exercise and rehabilitation equipment – which play their own proprietary functions depending on their specific uses in daily life. In her exhibition, she attempted to add another layer to her art journey by imposing the context of 'collecting and collection' on various props, onto which she projects her desire, and with which she empathises.

Saâdane Afif's exhibition drew 4,410 visitors. The artist took part in a live presentation/conversation with the public, and special visits were organised for schools and journalists.

Jeong Geumhyung's exhibition drew 4,654 visitors. During her residency in Paris, the winner of the Hermès Foundation Missulsang Prize in its new format was able to meet young French contemporary artists thanks to her mentor, Emmanuel Saulnier, who teaches at the École nationale supérieure des Beaux-Arts de Paris.

Quoi? – L'Éternité. was **Saâdane Afif's** first solo exhibition in Korea. The French artist had drawings of the sun and its rays painted onto three large pieces of fabric as stage backdrops for a past performance. This image reminded him of Arthur Rimbaud's poem *L'Éternité*, which led him to conceive this series. He divided these backdrops into twenty-one pieces, framed each of them and had black-and-white photographs of the sea printed on Plexiglas. Then, following his 'now-traditional-method', Afif commissioned a new series of Lyrics by thirteen songwriters. With the mock-up of the original décor for the performance and the remnants of the fabric backdrops reintroduced as part of the exhibition, each element revisited Afif's artistic strategy of interpreting, mediating, circulating, producing and expanding art.

Kim Yunkyung
Curator, Atelier Hermès

SAÂDANE AFIF

QUOI? – L'ÉTERNITÉ.
May 10 – July 10, 2016

HERMÈS FOUNDATION MISSULSANG, 16th EDITION

JEONG GEUMHYUNG, PRIVATE COLLECTION
August 26 – October 23, 2016



Jeong Geumhyung, portrait of the artist in the exhibition *Private Collection*, Atelier Hermès, Seoul, 2016 © Kiyong Nam



Saâdane Afif, exhibition *Quoi? – L'Éternité.*, Atelier Hermès, Seoul, 2016 © Kiyong Nam

LA VERRIÈRE BRUSSELS

2016 was a year of transition, during which La Verrière concluded one exhibition series and launched another, on the theme of poetry.

French visual artist **Isabelle Cornaro** presented a subtle, elegant conclusion to the series of exhibitions begun in 2013 under the title 'Thought, and gesture'. Based on her research into minimal art and its connection to classical painting, an ethereal yet imposing, precise, mysterious and monumental sculpture took shape beneath the gallery's eponymous glass roof. Produced specially for this exhibition, with a subtle palette inspired by the paintings of Poussin, Cornaro's work is part mausoleum, part modern sculpture and part vanitas piece, while at the same time reflecting the artist's preoccupation with the history of perspective and garden design.

Cornaro's work enacted a perfect transition to **Ballistic Poetry**, the first group exhibition of the next, eponymous season at La Verrière, conceived as a poem in space. Presenting the work of some twenty artists and poets, the event aimed to show how conceptual art, rooted in rationality, voluntarism, abstract ideas and a pre-determined, programmatic approach, nonetheless retains a dark, ineffable element of mystery – the foundation of its mute but trenchant power. Several of the featured artists will present their own, solo shows at La Verrière during the exhibition series, which runs until 2018.

Hessie – another artist featured in the season's launch event – staged a much-discussed solo show at La Verrière at the end of 2016, under the title *Soft Resistance*. Presented together for the first time, this exceptional body of embroidery works on fabric – notable for their evanescent beauty – went beyond a simple exhibition. For many visitors, this was a revelation. Hessie is an artist of rare intensity, working on the margins of the conventional art world, resisting its norms with considerable determination. Born in the Caribbean in 1936, she has reentered the spotlight after forty years working virtually in secret: watching her rediscover her work as it moved from the shadows into the dazzling daylight of La Verrière was a magnificent, supremely simple illustration of the concept of 'possibility'.

Guillaume Désanges
Curator, La Verrière



Tris Vonna-Michell, audio poems: *distracted listening*, installation, 2015, in the exhibition *Poésie Balistique*, La Verrière, Brussels, 2016 © Courtesy of the artist and Jan Mot, Brussels

ISABELLE CORNARO

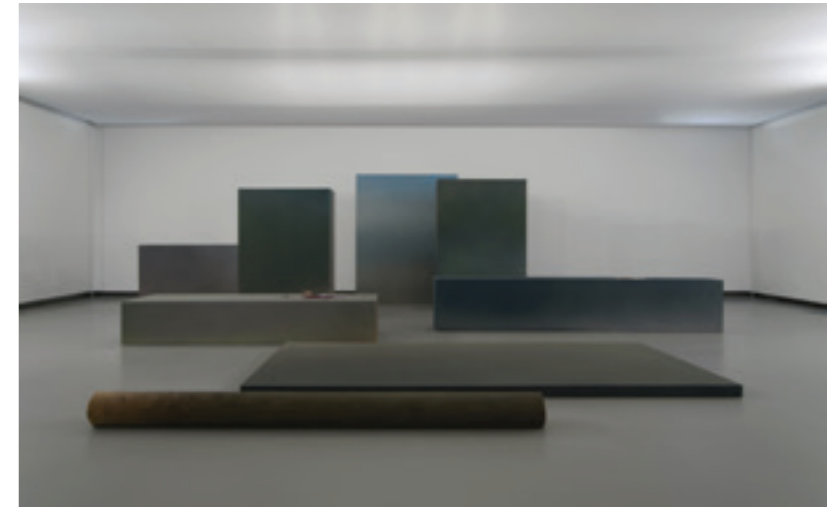
January 15 – March 27, 2016

BALLISTIC POETRY

April 23 – July 2, 2016

With

Marcel Broodthaers
Henri Chopin
Liz Deschenes
Hessie
Thomas Hirschhorn
Channa Horwitz
Guillaume Leblon
Scott Lyall
Dora Maurer
Isidoro Valcárcel Medina
Helen Mirra
Jean-Luc Moulène
Dominique Petitgand
R. H. Quaytman
Tris Vonna-Michell
Christopher Williams & Bernard Heidsieck
Mark Insingel
Christophe Tarkos



Isabelle Cornaro exhibition, La Verrière, Brussels, 2016 © Isabelle Arthuis

HESSIE

SOFT RESISTANCE

October 7 – December 10, 2016



Portrait of Hessie, 2015 © La BF15, Lyon

Each exhibition is accompanied by a dedicated edition of the *Journal de La Verrière*. Shows at La Verrière draw numerous school groups and student visits, guided by a cultural mediator present at the gallery.

Isabelle Cornaro's exhibition attracted 1,829 visitors.

Ballistic Poetry drew 1,552 visitors

The exhibition of work by Hessie received over 2,600 visitors. In partnership with ISELP (the International Society of Equine Locomotor Pathology), the show hosted a creative workshop devoted to the 'philosophical, practical and ethical issues inherent in the restoration of contemporary art'.

LA GRANDE PLACE SAINT-LOUIS

In 2016, following our inaugural partnership with the Centre Pompidou-Metz, the Fondation d'entreprise Hermès worked with 49 Nord 6 Est, the Lorraine regional fund for contemporary Art (Frac), to present two exhibitions at La Grande Place, Musée du cristal Saint-Louis. Both feature speculative propositions centred on hypotheses, fantasy and dreams, offering a poetic insight into the people and places of the crystal museum's home region, in eastern France.

The Musée du cristal Saint-Louis is one of three art spaces in the Pays de Bitche, known collectively as the *Étoiles terrestres* or 'earthly stars'. *Rêve d'obscur, au pays des étoiles terrestres* ('Dark dreaming: in the land of earthly stars') is the title of the first exhibition in the series, in which the Sun has a date with the Moon, the Earth with the planets, and the visible world with its shadow. Works in the show invited visitors to explore hidden aspects of the heavenly bodies and to look closely into the ways of darkness. Do images by photographer Éric Poitevin show the moon, or the surface of skulls? What is the hidden world, the very heart of planet Earth, revealed by artist Benoît Billotte? *Rêve d'obscur, au pays des étoiles terrestres* featured works embracing the ineffable and irrational: an eminently poetic insight into distant, unexplored territories.

The exhibition *Rêve d'obscur, au pays des étoiles terrestres* attracted 7,338 people (joint ticket with the museum's permanent collection).

By late January 2017, the exhibition *Over the Rainbow* had attracted 1,042 visitors (joint ticket with the museum's permanent collection).

Both shows featured French artists from the museum's home region (Grand Est).

The shows achieved good local coverage in the press and tourist information.

Over the Rainbow continues the celestial theme, conjuring clouds, storms and mirages. The project brings together a series of Cumulus from the Centre international d'art verrier in Meisenthal, meteorological photographs from the Musée de l'Image in Épinal, instruments and readings from the collections of Météo France, and programmatic works by Yona Friedman, Lingjie Wang and Jingang Hao. A far cry from the prevailing gloom over climate change, the exhibition offers a poetic 'weather report', a resounding call to look beyond the clouds and celebrate the joys of ingenuity, and the vitality of dreams.

Artists Julie Luzoir and Anne Delrez are working in residence in the Pays de Bitche to present the third and final exhibition in the series: an intimate, artistic and ethnographic exploration of the lives of ordinary people in this glass- and crystal-making region. The show takes a fresh look at its little-known, 'invisible' history: a journey to the heart of the 'land of earthly stars'.

Margot Delalande
Collections and Outreach Officer,
49 Nord 6 Est – Frac Lorraine



Exhibition *Rêve d'obscur, au pays des étoiles terrestres*, La Grande Place, Saint-Louis, 2016
© Camille Roux

RÊVE D'OBSCUR, AU PAYS DES ÉTOILES TERRESTRES

April 21 – September, 19 2016

Curated by
49 Nord 6 Est – Frac Lorraine

With the work of artists in the collection of 49 Nord 6 Est – Frac Lorraine
Neal Beggs
Bill Henson
Barbara & Michael Leisgen
Éric Poitevin
Charwei Tsai
Benoît Billotte
Jingfang Hao & Lingjie Wang
Katrin Ströbel

OVER THE RAINBOW

December 15, 2016 – May 22, 2017

Curator
Béatrice Josse

With
Benoît Billotte and Yona Friedman,
artists from the collection
of 49 Nord 6 Est – Frac Lorraine, Metz,
and
guest artists Jingfang Hao & Lingjie Wang

Partners
Archives Météo-France
Centre international d'art verrier, Meisenthal
Musée de l'Image, Épinal



Exhibition *Over the Rainbow*, La Grande Place, Saint-Louis, 2016 © Camille Roux

PHOTOGRAPHY



IMMERSION, A FRANCO-AMERICAN PHOTOGRAPHIC COMMISSION #1 AND #2 RESIDENCIES

Immersion, a Franco-American photographic commission is a transatlantic exchange programme combining residencies, new photographic work, exhibitions and publications. Young French and American photographers are mentored by an established figure.

The programme is offered in partnership with the Aperture Foundation, in New York. Aperture hosts each photographer's exhibition and publishes the accompanying book for the Fondation d'entreprise Hermès.

IMMERSION #1 EXHIBITION

IMMERSION #1 BOOK

Programme

Support

A pivotal US photographic institution, the Aperture Gallery, is our exclusive partner for the programme Immersion, a Franco-American photographic commission, and its series of exhibitions curated by Cory Jacobs. In 2016, Aperture presented *In Good Time*, an exhibition of work by American photographer Doug Dubois, from March 23 to May 19.

APERTURE FOUNDATION

New York, USA
Alliance since 2014
www.aperture.org
www.dougdubois.com

The exhibition by Doug Dubois drew 4,958 visitors.
The exhibition tours in 2017 to New Mexico State University, USA.

A biennial international photography award, allowing one photographer to pursue a personal project that they would otherwise be unable to complete.

PRIX HENRI CARTIER-BRESSON

France
Supported since 2013
www.henricartierbresson.org

The winner of the 2016 HCB Award is French photographer Claude Iverné, for his project 'Gazelle River: Photographs from Sudan'. The award enabled Iverné to produce a substantial body of work documenting the birth of the world's 193rd nation state: South Sudan. The material will form an exhibition at the HCB Foundation and the Aperture Foundation, New York, in 2017, together with an accompanying book.

Yōkaïnoshima, an exhibition by Charles Fréger, presented at the Rencontres d'Arles 2016. The series continues the Foundation's support for the acclaimed French photographer, since the *Wilder Mann* series, presented in Bern (2012) and New York (2013). Fréger's new series is the result of three years' work in Japan, culminating in an initial exhibition at Le Forum, Tokyo, in spring 2016 (see page 34).

CHARLES FRÉGER

YŌKAÏNOSHIMA

Rencontres d'Arles 2016, Arles, France
www.rencontres-arles.com
www.charlesfreger.com

Almost 41,000 people visited the exhibition, which was accompanied by a pedagogical space for schoolchildren. The show included numerous guided visits and a programme of related events, including a book-signing, talk, and workshop.

44 – Sylvain Couzinet-Jacques, 2015-2016
46 – Alessandra Sanguinetti, 2016-2017

IMMERSION #1

SYLVAIN COUZINET-JACQUES

EDEN

In 2015, Sylvain Couzinet-Jacques was the inaugural winner of *Immersion*, a Franco-American photographic commission. In 2016, he presented the results of his residency in the building acquired specially for the programme – the former schoolhouse in the evocatively named town of Eden, North Carolina.

Eden is the title of the exhibition presented subsequently at the Aperture Gallery, New York. The little red schoolhouse – the setting, object and subject of Couzinet-Jacques’s residency – is omnipresent, in archive material, photographs and site-specific interventions by a series of guest artists. Fragments of the building itself are displayed among plants in a vivarium evoking the Biblical Garden of Eden, the locus of mankind’s original sin. The exhibition’s plank walls will be recycled, to restore the old schoolhouse.

Eden is also the title of the artist’s book published to coincide with the exhibition. The iconic building is quite literally contained within its pages: scan after scan reproduces the building on a 1:1 scale over more than a thousand pages.

Following the completion of the inaugural *Immersion* programme in the United States, *Eden* is now a ‘total’ art project, extending beyond the realm of photography.

Eden, the exhibition, attracted 2,035 visitors.

Eden, the book, received its French launch during Paris Photo 2016 at the Grand Palais, Paris.



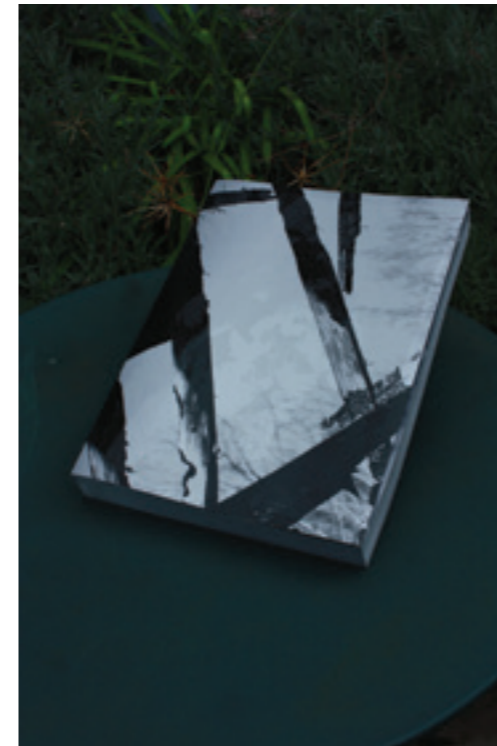
Sylvain Couzinet-Jacques, *Eden*, 2016 © Sylvain Couzinet-Jacques



Sylvain Couzinet-Jacques, exhibition *Eden*, Aperture Gallery, New York, 2016 © Thomas Bollier

‘We think of Eden as a place where anything is possible. It’s a space for artistic experiment, but it encourages us to think about society and community, architecture and skills transfer, too. Today, the little house in Eden makes it possible for local people to connect with demanding work by visiting artists, in new and authentic ways. It does this, and more: it opens up a world of possibilities, as a flourishing centre for shared intelligence.’

Sylvain Couzinet-Jacques
Photographer
Winner, *Immersion* #1



Cover of the artist’s book by Sylvain Couzinet-Jacques, *Eden*, 2016 © DR

SYLVAIN COUZINET-JACQUES

EDEN

Exhibition
Aperture Gallery, New York, USA
November 16, 2016 – January 19, 2017

Artist’s book
Published by Aperture
for the Fondation d’entreprise Hermès, 2016
1,024 pages, English/French
Edition of 1,000

www.aperture.org
www.couzinetjacques.com
Support in 2015-2016



Portrait of Sylvain Couzinet-Jacques © Florentine Tourmante

IMMERSION #2



Alessandra Sanguinetti, *Ahmet's bird*, Campagne Larousse, Marseille, 2016
© Aperture Foundation/courtesy of the artist



Portrait of Alessandra Sanguinetti
© Catalina Weber Sanguinetti/courtesy of the artist



Alessandra Sanguinetti, *Jardin des Tuileries*, Paris, 2016 © Aperture Foundation/courtesy of the artist

ALESSANDRA SANGUINETTI

LE GENDARME SUR LA COLLINE

American photographer Alessandra Sanguinetti was the winner, in 2016, of the second edition of *Immersion*, a Franco-American photographic commission. For her residency she took to the road, guided by intuition, with a handful of pre-selected stopping-points and unplanned encounters.

Sanguinetti's French 'immersion' began in Calais, followed by a journey south, by bus, train and car, travelling through the countryside, towns and villages to reach Marseille, before heading north again, to Paris. She acted on instinct, choosing unknown routes and speaking to strangers, allowing chance to intervene in her work. Like 'being in a carousel, or a moving theatre', she captures the element of mystery inherent in these brief encounters – 'small revelations, slight unveilings' in her own words. Each portrait is the product of a relationship, however fleeting, between the photographer and her cast of characters.

Alessandra Sanguinetti's images explore the France of age-old traditions and multiculturalism, a country of increasingly stark contrasts between its isolated rural communities and cosmopolitan cities. *Le Gendarme sur la Colline* ('The policeman on the hill') presents an intuitive, pluralist portrait of what it means to be French today.



Alessandra Sanguinetti, *Intermission*, Saint-Martin-Boulogne, 2016
© Aperture Foundation/courtesy of the artist

ALESSANDRA SANGUINETTI

LE GENDARME SUR LA COLLINE

www.aperture.org
www.alessandrasanguinetti.com
Support in 2016-2017

Following her residency, Alessandra Sanguinetti's solo exhibition *Le Gendarme sur la Colline* will feature at New York's Aperture Gallery in spring 2017.

The accompanying book will be published at the same time.

VISUAL ARTS

ARTISTS' RESIDENCIES AT THE HERMÈS WORKSHOPS #7

For the seventh consecutive year, the Fondation d'entreprise Hermès invited young visual artists to engage with exceptional artisan know-how through a programme of Residencies at Hermès workshops mainly in France.

Mentored by established artists (each appointed for a three-year term), participants collaborate with artisans at their host workshop to explore a new material (silk, leather, silver, or crystal) and, ultimately, to produce an original work of art.

The Residencies give young artists carte blanche to challenge their individual practice and push back the boundaries of creativity. An accompanying publication, the *Cahiers de résidence*, tells the personal and artistic story of each residency.

CAHIERS DE RÉSIDENCE #6

- 50 – Bianca Argimon
at the Holding Textile Hermès
- 51 – Lucia Bru
at the Cristallerie Saint-Louis
- 52 – Anastasia Douka
at John Lobb
- 53 – *Cahiers de résidence* #6

A prize saluting French contemporary art on the international scene. Created in 2000 by the ADIAF (Association pour la diffusion internationale de l'art français), the annual prize honours a visual artist living and working in France.

PRIX MARCEL DUCHAMP

Paris, France
Supported since 2008
www.adiaf.com

Kader Attia is the winner of the 2016 Prix Marcel Duchamp. Ahead of the prize, the four shortlisted artists took part in a group exhibition at the Centre Pompidou in the autumn of 2016. An exhibition catalogue was published by the ADIAF.

A Chinese contemporary art prize and residency. Created in 2013, the award is presented annually to two young Chinese artists, each of whom receives a bursary, a residency in France, and an exhibition at the Yishu 8 art centre in Beijing with an accompanying catalogue.

YISHU 8 CHINA PRIZE

Beijing, China
Supported since 2013
www.yishu-8.com

Geng Xue is the winner of the 2016 Yishu 8 Prize. She benefits from a residency, and a joint exhibition with the two finalists, Cai Lei and Wang Ge.

Programme

Support



ARTISTS' RESIDENCIES #7



Bianca Argimon in residence at the Holding Textile Hermès, 2016 © Tadzio



Lucia Bru in residence at the Cristallerie Saint-Louis, 2016 © Tadzio

'It was a privilege to work with the Hermès artisans, to share their lives and admire their skill: it's an experience I would wish for any artist. Most strikingly of all, my project was not only completed to plan, but also considerably enriched by the pace of life and activity in the workshop.'

- Bianca Argimon

* The Holding Textile Hermès is the house's silk and textile hub, comprising a variety of workshops in the Greater Lyon region. Of these, the SIEGL (Société d'impression sur étoffe du Grand-Lemps) is a specialist textile-printing centre, using a very wide range of machines, while the Établissements Marcel Gandit, in Bourgoin-Jallieu, focus on print-making and working directly with the image itself.

BIANCA ARGIMON AT THE HOLDING TEXTILE HERMÈS* MENTORED BY JEAN-MICHEL ALBEROLA

WEST OF EDEN

In the beginning was a large framed picture of a Garden of Eden, conceived with the critical distance characteristic of the artistry and vision of Bianca Argimon, a graduate of the École nationale supérieure des Beaux-Arts in Paris (following a first degree at the Arts Décoratifs). Invited to work in residence at the Holding Textile Hermès, the Franco-Spanish artist created an immersive installation reproducing the motif on a variety of different supports.

The central piece is a large-scale, three-dimensional work comprising four large expanses of silk muslin in cyan, magenta, yellow and black respectively, recreating the original design by a process of superimposition. Another piece takes the form of a swatch catalogue, with seven smaller reproductions on silk muslin, each showing a stage in the production process of Argimon's Garden of Eden. Another element shows an enlarged detail from the Garden on a small piece of vintage twill, while a handful of pixels taken from this natural idyll become the faces of a die which, combined with a goblet, echo a traditional Spanish game of chance. From the largest to the smallest format, Bianca Argimon's five pieces testify to her methodical approach to the different workshops at the Hermès silk hub, informing the multiple perspectives of her highly individual vision of paradise.

'To make creativity possible, to encounter reality hands-on, to feel alive and in the world. To experiment, and not know how things will turn out, to give material form to your imagination. To have ample means, to be free to invent and create without constraint or judgement. To be wholly an artist.'

- Lucia Bru

* Founded in 1586, the Verrerie de Holbach became the Verrerie royale de Saint-Louis in 1767 and finally, following the discovery of the secrets of crystal-making in 1781, the Cristallerie Saint-Louis. Located in France's eastern Moselle region, Saint-Louis joined the Hermès Group in 1993.

LUCIA BRU AT THE CRISTALLERIE SAINT-LOUIS* MENTORED BY ANN VERONICA JANSSENS

Lucia Bru's Residency at the Cristallerie Saint-Louis played with crystal in all its forms. Drawing on her familiarity with what are known in France as *les arts du feu* (ceramics, metalwork, enamel and glass), the Brussels-born artist sought to engage with the full range of exceptional skills and techniques used in crystal-making. Hot molten crystal is manipulated and stretched to form long batons; sawn into sections, they create multiple small prisms. Sanded, polished, glittering, or mixed with small ceramic cubes, they compose what Bru describes as 'a spectral, mineral amalgam'. By contrast, imposing masses of crystal were polished in an acid bath, marking a significant shift in scale, and minimising the artist's autograph intervention: three autonomous blocks dialogue with the multiple small prisms scattered over the floor. Bru also blew molten crystal into moulds of her own design, in wood and paper. The resulting 'deformations' were fixed by pouring cement into the crystal shell, topped and tailed for the purpose – the first time this particular workshop and technique were used during the Residencies. This sensitive exploration of the full range of materials and expertise used in crystal-making resonates perfectly with the sculptural work of this artist, who also teaches at the Académie des beaux-arts de Saint-Gilles in Brussels.



Anastasia Douka in residence at the John Lobb workshops, 2016 © Tazio

'My Hermès Residency at the John Lobb workshops made possible a genuine sense of continuity. It has challenged, enriched and strengthened my artistic practice, both conceptually and practically. I look forward to applying my new knowledge to future works, and I believe that the experience will prove formative as I move forward with my career.'

- Anastasia Douka

* The John Lobb factory makes men's boots and shoes. It was founded in London in 1866, before moving to Northampton in 1944, where the ready-to-wear range has been designed and made ever since. John Lobb France opened in Paris in 1902, and joined the Hermès Group in 1976.

ANASTASIA DOUKA AT JOHN LOBB* MENTORED BY RICHARD FISHMAN

CHANNEL CLOSER, CHANNEL OPENER, COLLANT, PORTRAITS

Anastasia Douka is the first artist to work in residence at the John Lobb factory in Northampton, in the United Kingdom. During her period of immersion at the site, the artist was struck by the presence of antique machines still in use, testifying to the history of the craft of boot-making. By creating two papier-mâché sculptures bearing the imprint of these machines, she captured the spectral presence of the gestures and uses of the past. Contrasting with this, Douka – a Greek artist trained at the School of the Art Institute of Chicago – sought to highlight the living forces at work in the factory today, with an emphasis on the individual skills of each artisan. The resulting, two-part work involved making 105 pairs of shoes – one to fit each employee at the workshops – drawing on the artist's appropriation of their very concrete know-how. Complementing this, Douka created a video, and a series of photographs based on 105 conversations during which she and the artisans determined the 'profile' unique to each pair of shoes. The making of the shoes was a tour de force in itself, but beyond this, the resulting piece constitutes an archive of the factory's present state, spotlighting the professional experience and expertise of each employee.



6th edition of the Cahiers de résidence © DR

Cahiers de résidence #6, 2016
Co-published by
Actes Sud/Fondation d'entreprise Hermès
Three chapbooks (32 pages each)
lavishly illustrated
Available in bookshops

CAHIERS DE RÉSIDENCE

Since the programme's creation in 2010, the Foundation's Artists' Residencies have been documented in the *Cahiers de résidence* series, co-published with Actes Sud.

Each residency is the subject of a dedicated publication in French and English, featuring the artist in conversation with his or her mentor and the art critic and curator Gaël Charbau. The *Cahiers* include extensive portfolios of photographs tracing the conception and making of the projects, at every stage.

In 2016, the Fondation d'entreprise Hermès and Actes Sud published *Cahiers de résidence* documenting the residencies and works of Célia Gondol, Io Burgard and DH McNabb (Artists' Residencies #6).

DESIGN

PRIX ÉMILE HERMÈS #4

The Prix Émile Hermès rewards work by young designers from around the world, on a theme devised to promote innovative thinking on our evolving society and lifestyles.

In 2015, a call for projects on the theme of 'Play' invited innovative designs from professionals under 40, with an emphasis on sustainable materials and production.

In 2016, the jury's twelve shortlisted projects featured in a group exhibition, during which the winners of the fourth Prix Émile Hermès were announced.

Awarded every two years, the Prix Émile Hermès guarantees significant exposure for the winning designers, together with a cash prize to help them advance their careers or develop new projects.

www.prixemilehermes.com

An international festival for design professionals.

DESIGN PARADE 11

Villa Noailles, Hyères, France
 July 1-3, 2016, followed by exhibitions open to the public throughout the summer
 Supported since 2008
www.villanoailles-hyeres.com

Launch of a sister event, Design Parade Toulon, the first international festival of interior architecture.

A biennial grant awarded to a designer under 40, with the support of the French ministry of Culture and Communication.

BOURSE AGORA POUR LE DESIGN

France
 Supported since 2008
www.bourseagora.fr

A multifaceted cultural institution celebrating the man-made object, comprising museums, teaching institutions and a library, founded in 1882.

LES ARTS DÉCORATIFS

Paris, France
 Supported since 2008 (the Foundation joined the Club des Partenaires des Arts Décoratifs in 2009)
www.lesartsdecoratifs.fr

The Foundation sponsored the exhibition *L'Esprit du Bauhaus* (see page 30).

A design festival in the Greater Paris region, free and open to all, focusing on future design.

D'DAYS, 16th EDITION

Greater Paris, France
 May 30 – June 5, 2016 (on the theme of 'r/evolution')
 Supported since 2013
www.ddays.net

Specific support for the public workshops.

Programme

Support



PRIX ÉMILE HERMÈS #4

Theme: PLAY

In 2015, the Fondation d'entreprise Hermès launched the fourth **Prix Émile Hermès** international design award, inviting designers to PLAY, with a focus on the vital social function of games and recreation.

Play is a universal activity, expressed in myriad forms around the world. Play helps build individual character, and society. Play allows participants to act freely in a perceived fictional scenario, delimited in time and space by its own set of rules, the outcome of which cannot be known in advance. Whether real or virtual, the objects, structures and settings for play stimulate the imagination and prompt fictional narratives and experimentation, as players act creatively to bring about change. Games involving a number of players encourage socialisation and can help individuals overcome their differences.

The 2015 call for projects drew 764 entries from 62 countries, featuring as many different variations on the theme of 'Play'. The jury's shortlist of twelve projects ranged from the very simplest concepts to games based on state-of-the-art technology. With a particular emphasis on sustainable materials and/or manufacture, each project offers a unique perspective on the world of play, from computer-based interaction to games designed to stimulate the individual imagination or promote conviviality and sharing within groups.

The twelve shortlisted projects went on show in 2016 at the Espace Communes, Paris, as part of the annual D'Days festival. A virtual exhibition is also accessible online.



Prix Émile Hermès #4 © Logo by Catherine Zask, graphic design by BABEL

JURY OF THE PRIX ÉMILE HERMÈS #4

- matali crasset**
Designer, President of the Jury
- Pierre-Alexis Dumas**
Artistic Director, Hermès
- Chantal Hamaide**
Editorial Director, *Intramuros* magazine
- Pascale Mussard**
Vice-President of the Fondation d'entreprise Hermès and Artistic Director, 'petit h', Hermès
- Stéphane Corréard**
Journalist, critic and exhibition curator
- Thierry Wendling**
Anthropologist, researcher at France's national centre for scientific research, the CNRS



Jury and winners of the 4th Prix Émile Hermès, 2016 © Olivier Borde



Prix Émile Hermès #4, exhibition at the Espace Communes, Paris, 2016 © BABEL/Wearemb



Prix Émile Hermès #4, exhibition at the Espace Communes, Paris, 2016 © Pierre & Maurice

PRIX ÉMILE HERMÈS #4

Espace Communes, Paris, France
May 31 – June 5, 2016

Online exhibition
www.prixemilehermes.com

The exhibition at the Espace Communes drew 2,000 visitors over one week.

Two mediators were on hand to discuss the works with visitors.

WINNERS

1st PRIZE

€50,000

JEAN-SIMON ROCH

France
VIBRATO

A box fitted with an electromagnet moves a metal blade hidden under a sheet of paper upon which lightweight, everyday objects tremble, dance and move in a constantly shifting ballet.

'Children are free to experiment, placing whatever they want on the paper (...) They can invent stories, break rules.'



1st prize: Jean-Simon Roch, project *Vibrato* © BABEL/Wearemb

2nd PRIZE

€25,000

VICTORIA GRAVELIER

France
TALU

Talu is a large-scale construction game: 28 high-density foam modules allow players to create an infinite variety of scenarios.

'Talu lets you create your own landscape, your very own world, then change it at will.'



2nd prize: Victoria Gravelier, project *Talu* © BABEL/Wearemb

3rd PRIZE (JOINT WINNERS)

€15,000

MATHIEU LANG

Switzerland
LUC

Luc is a game of pictorial 'consequences', using a wooden disc and a circular cover with a cut-out quarter section, rotating around a central point. Players draw on sheets of white paper inserted between the two.

'All you need is a sheet of paper and a pen: anyone can play. I love the power of the shared endeavour, and the accidental beauty of the result.'

LÉA PEREYRE & CLAIRE PONDARD

Switzerland
DEMI-JOUR

Demi-jour is a collection of cut-out cards designed to be fixed to your smartphone. The phone's assistive light is used to project shadow-shapes onto a nearby wall.

'Demi-jour allows you to create your own playworld. Each card is the starting point for a new story.'



Joint 3rd prize: Léa Pereyre & Claire Pondard, project *Demi-Jour* © BABEL/Wearemb



Joint 3rd prize: Mathieu Lang, project *Luc* © BABEL/Wearemb

FINALISTS

VALENTIN ADAM & MAXIME LOISEAU
France
Oracle

BENJAMIN CHARLES & SIMON JOYAU
France
Dorémix

MACIEJ CHMARA & ANIA ROSINKE
Austria
Your Shelter

CAMILLE COURLIVANT, ROSE DUMESNY,
LINE DE CARNÉ
France
Clico

GUILLAUME DARNAJOU
France
Snail Racing

ALEXANDRE ECHASSERIAU
France
Interactive Wallpaper

JOEVA GAUBIN
France
We do not Play at the Table

GEMMA GUINOVART MORELL
& FRANZ BOURGEOIS
Spain/France
Trikado

KNOW-HOW AND TRANSMISSION OF SKILLS

TRANSMISSION OF SKILLS

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- 72 – Skills Academy
- 65 & 73 – Supported projects

BIODIVERSITY

- 86 – WWF
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SOLIDARITY

- 76 – H³, HEART - HEAD - HAND
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CORE ISSUES AND OVERVIEW

by Catherine Tsekenis
Director, Fondation d'entreprise Hermès



Manufacto #1: 15-year-olds from the Collège Antoine Coysevox, Paris, discover materials by touch, 2016 © Clément Le Duc

By definition, the act of transmitting know-how implies a forward-looking approach, and a determination to make possible the renewal and sustained future development of a specific skill or field of expertise.

The Foundation's actions in this area – through our own programmes, and our support for organisations in the public interest – are dedicated to the transmission of fundamental skills as the basis for new developments in response to changing times. Since 2008, we have supported numerous projects aimed at helping children, adolescents and adults to access training and apprenticeships in the artisan and culture sectors, with a particular focus on people in challenging social or geographical contexts.

Parallel to this, our partnership with IDDRI (the Institute for Sustainable Development and International Relations) focuses on 'local knowledge and biodiversity', as a response to the vital need to instruct future generations in agricultural and artisan skills that are intrinsically linked to local resources, thereby releasing them from dependency on external, artificial inputs and support.

2016 marked an important new stage in our work, with the launch of **Manufacto, the skills factory**, aimed at raising awareness of artisan skills and trades among children and teenagers. This ambitious project has been made possible thanks to our partnership with France's Ministry of Education, the Compagnons du Devoir apprenticeship scheme, and the Camondo school of decorative arts. **Manufacto** brings artisan workshops to the classroom, enabling pupils to make objects using the skills essential to fine leather-work and joinery. Children discover the joy of making, and look afresh at the everyday and decorative objects that fill the world around them. The programme is set to expand in the years ahead, in partnership with the State education authorities in Paris and other French regions.

Our focus on the need to raise young people's awareness of the training opportunities and potential offered by the artisan and culture sectors is shared by staff at the house of Hermès. Our programme **H³, Heart – Head – Hand**

invites Hermès staff to propose projects for the Foundation's support. These range from not-for-profit organisations helping women to develop new skills as embroiderers in India and Rwanda (Entrepreneurs du Monde and Ibaba Développement) to introducing under-privileged young people to artisan skills and careers (The Lower Eastside Girls Club in New York), or initiatives helping young people to find self-esteem and confidence through artistic practice (Münchener Kammerspiele in Germany, the Sydney Dance Company in Australia) – to name just a few of the 24 projects supported in 2016, following our internal call for projects. **H³** makes possible a twofold commitment: the programme encourages Hermès staff to develop their volunteering, and supports the commitment to solidarity shown by the organisations they propose.

The Foundation sees the transmission of skills as central to one of the most important issues facing today's world: for several years, we have worked closely with key players in the field of biodiversity. In 2016, we supported

an ambitious programme steered by the World Wildlife Fund (WWF), aimed at eradicating the international trafficking of threatened wild animals. Following a Europe-wide campaign to curb the traffickers' networks and activities, the WWF has adapted its methodology to four 'test' countries in Africa (Gabon, Cameroon, Congo and the Democratic Republic of Congo).

In 2016, the Foundation furthered its mission to rally and support the energies and initiatives of people dedicated to shouldering a unique, shared responsibility: the transmission of the ancestral skills we need to reinvent today's world and build a better future for all.

TRANSMISSION OF SKILLS

MANUFACTO, THE SKILLS FACTORY #1

Manufacto, the skills factory is a new programme from the Fondation d'entreprise Hermès, dedicated to helping schoolchildren discover the world of artisanship.

Workshops led by a trio of experts (an artisan joiner or fine leather-worker, a designer and a teacher) introduce children of different ages (from elementary to senior school) to the hands-on experience of artisan skills and expertise.

Children take pride in producing their own objects, discovering the world of shapes and gaining practical, hands-on experience of the technical aspects of artisanship, and the pleasure of making.

Devised in collaboration with the Paris regional education authority and France's Compagnons du Devoir apprenticeship programme, in partnership with Paris's Camondo school of decorative arts, the programme aims to raise young people's awareness of artisan trades. There are plans to extend its scope across France in the near future.

The educational programme 'Les Petits Dégourdis de Sèvres', aimed at schoolchildren in the French department of Hauts-de-Seine, combines an introduction to ceramics with contemporary creative art.

SÈVRES – CITÉ DE LA CÉRAMIQUE

Sèvres, France
Supported since 2008 – the Foundation is a founder member of the Cercle des mécènes ('Circle of patrons') at Sèvres – Cité de la céramique
www.sevresciteceramique.fr

Thirteen primary-school classes (a total of 281 children), including differently-abled pupils, took part in the programme, under director Vincent Dupont-Rougier. The children's work was exhibited in public at Traverses 92.

'Create!' – an educational programme aimed at young people aged 16 to 24, introduces them to skills and trades in the decorative arts, drawing on works in the collections of this world-renowned institution.

VICTORIA & ALBERT MUSEUM

London, United Kingdom
Supported since 2013
www.vam.ac.uk

On March 5, 2016, the V&A organised a free event, 'Making it: Careers in Art and Design', aimed at young people aged 16-24 considering a career in the creative industries. Activities offered throughout the open day attracted over 2,800 participants (talks, demonstrations, individual advice, workshops and more).

Support for the discovery of artisan trades

An organisation helping young job-seekers, aged 16 to 25.

MISSION LOCALE DE LA LYR

Pantin, France
Supported in 2011, 2012, 2015 & 2016
www.mission-locale-lyr.fr

In 2016, La Lyr community centre ('mission locale') celebrated its 23rd birthday. 'As a young adult, La Lyr knows what it wants for young people, and also what it doesn't want any more.'

A union of not-for-profit associations working to promote skills and trades in the heritage restoration sector, as catalysts for socialisation and alternative ways into work.

UNION REMPART

France
Supported since 2012
www.rempart.com

In 2016, 206 young people took part in a 'discovery day' for heritage skills and trades. 110 participants subsequently committed to work as volunteers on restoration sites organised by Rempart. In 2016, the programme 'Patrimoine et Insertion' ('Heritage and professional training') expanded from its base in the Île-de-France to encompass five French regions.

A national network of not-for-profit associations offers children aged 9 to 14 the opportunity to discover artisan trades with practising professionals, in a workshop situation.

L'UNION DES ASSOCIATIONS L'OUTIL EN MAIN

France
Supported since 2015
www.loutilenmain.fr

Three new French departments joined the Union in 2016. A young artisan who enrolled with L'Outil en main at the age of 12 has recently been honoured with a gold medal as France's Best Apprentice in Carpentry 2016, at a ceremony in Paris.

In 2016, the Fondation d'entreprise Hermès also supported Brazil's Gol de Letra Foundation, and the not-for-profit organisation Hand in Hand for Haiti.

Programme



MANUFACTO #1

The Skills Factory

As its name suggests, **Manufacto** celebrates making by hand, with a mission to raise awareness of artisan skills and professions among school-age children. Since November 2016, six classes in the Paris region – 150 pupils in total – have volunteered for the pilot year of the Foundation’s newest programme. Two artisan métiers were chosen for the first edition: cabinet-making/joinery and fine leather-work. This ambitious new programme sees the Foundation working with our partners to achieve three key objectives: to enhance awareness of skilled manual trades, to introduce young people to the artisan professions, and to encourage them to take a fresh look at the objects that fill our everyday environment.

Project schedule – workshops in the classroom, and classes in the workshop

Manufacto takes place across the school year, with twelve two-hour sessions per class, held within school hours. As such, the project is wholly integrated into the class curriculum, and adapted to all ages from primary to high school. With the exception of one workshop visit, the sessions all take place at school, steered by three activity leaders – an artisan joiner or fine leather-worker, a design student, and a teacher.

The opening sessions introduce pupils to the world of professional artisanship: children and teenagers familiarise themselves with the raw materials and their uses, explore the forms of a range of objects and discover the creative constraints they impose, before laying out their work using templates and forms.

Following these introductory sessions, pupils visit a workshop in the Paris region – a joinery in Romainville, the Ateliers Saint-Jacques at the Fondation de Coubertin in Saint-Rémy-lès-Chevreuse, or the Hermès saddlery and fine leather workshops in Pantin. Each class visits one of these production sites, allowing children

to experience artisanship in action, and to witness the day-to-day life of a company. The immersive visits give children the opportunity to observe the various stages of production, the artisans’ skilled handiwork, and the technical interventions carried out on the workshop machines.

The visit to the workshops is a major highlight. After this, the focus of the school sessions shifts to the practical making of individual pieces. Pupils learn the skills and techniques required at all stages through to assembly and finishing. Drawings become real objects!

The final session looks back over the year, showcasing the children’s work and celebrating their achievements, both individually and as a team. Pupils interested to take their experience further are given additional information about training and apprenticeships.

Teamwork, and an exploration of individual practice

The project’s founding partners contribute complementary spheres of expertise: France’s Compagnons du Devoir define the practical sessions and modules during which participants will make their own, individual objects, and organise the network of artisans taking part, while the Paris regional education authority liaises with schools and teachers to ensure the activities meet the educational aims of each class’s curriculum.

Teachers at the Camondo school of decorative arts work with fourth-year students to design objects in leather and wood that can be made by children, with the support of artisans, within the allotted time. In a reversal of the usual process, the artisans worked with the programme organisers to define an initial set of specifications to be followed by the designers of each project.

At the forefront of this unique venture, the artisans gain direct experience of the hands-on transmission of their expertise. They are guided throughout the project by an *ad hoc* teaching manual devised

by the Compagnons du Devoir: the tools used must be appropriate for handling by children, and leather-work and joinery kits adapted to each age group are made available at the schools before the beginning of the project.

‘Manufacto made numerous discoveries possible for children in my class: they discovered artisanship and the world of work, a specific trade (joinery), and its people, gestures, expertise and tools, as well as the practical value of some of the things we teach in school.’

Catherine Singer

Teacher, 10-year-olds class
at La Motte-Picquet primary school, Paris



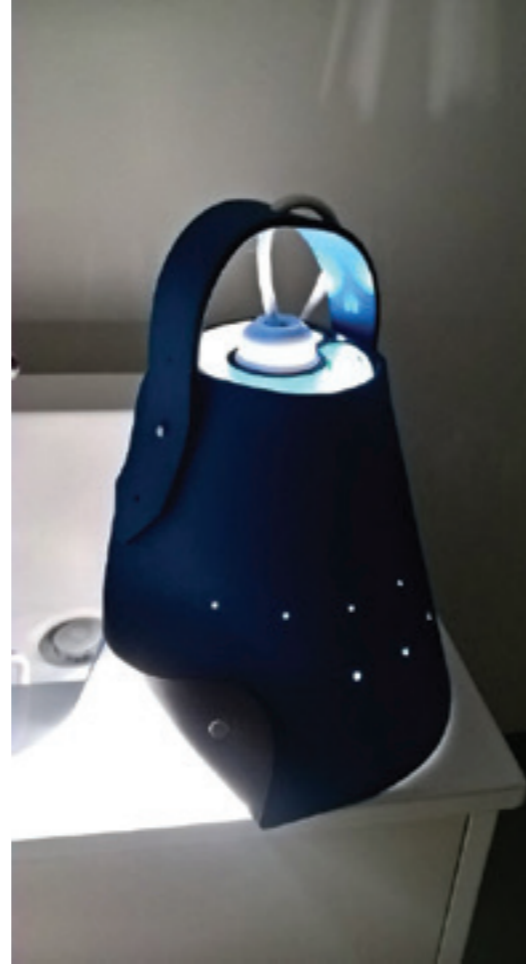
Artisans and students at the Camondo school of decorative arts make prototypes for the Manufacto programme © Catherine Alberti

Objects that make children proud

Adapted to a range of ages, the six prototypes are resolutely contemporary, challenging accepted ideas and spotlighting the creative approach at the core of artisanship today.

With the help of skilled artisan leather-workers, children aged 11 made their own nightlights in leather. The 15-year-olds made a leather pencil-pouch, and the same design was adapted for 17-year-olds as a multipurpose carry pouch.

Working with artisan joiners, the 10-year-olds produced a portable wooden lamp, while 14-year-olds made a wooden smartphone speaker, and 15-year-olds made stools.



Prototype for the lamp made by 11-year-olds at the École élémentaire Paul Baudry, Paris © Noémie Segrétain

'Manufacto makes it possible for artisans to transmit their expertise across generations, so that young people can understand the processes involved in the genesis of an object, from its initial concept to final production. [...] Pupils work alongside artisans, apprentice masters, designers and teachers, to acquire an understanding of how intelligence can be expressed in handiwork, which is itself inseparable from the intellect: the insistence on the highest standards, the care shown in the initial choice of procedures, techniques and materials.'

Marie Galera
Principal, Collège Antoine Coysevox, Paris



Dye finishing, with 11-year-olds at the École élémentaire Paul Baudry, Paris © Charlotte Guislain

Educational challenges, technical skills, and outlook

Besides helping young people discover the world of artisanship – a sector often little-known to children and teenagers – the programme highlights an awareness of craft skills and the values underpinning them, as a complement to conventional, academically focused teaching.

Each pupil keeps an individual log book detailing progress on their project and summarising the ideas, questions and skills they have explored and acquired over the course of the programme. The log book is each child's personal record of this group venture, respecting the free expression of their individual experience.

Manufacto promotes concentration, diligence and application, patience, and practice to learn the appropriate skills and gestures for each task. The artisan workshop leaders distribute technical tasks among the pupils, highlighting the importance of collaboration and mutual help to achieve a shared goal. The programme encourages considerate, helpful behaviour, which is fundamental to all artisan professions.

Lastly, the programme helps young people to discover their latent technical skills: as they take pleasure in making, the pupils acquire enhanced confidence and self-esteem, often transforming how they are perceived by others. Manufacto challenges pupils to reevaluate their future potential and take a fresh look at the world of artisanship, rooted in ancestral skills, but with its face turned resolutely to the future.



14-year-olds from the Collège Germaine Tillion, Paris, visit the Ateliers Saint-Jacques at the Fondation de Coubertin © Charlotte Guislain

MANUFACTO #1

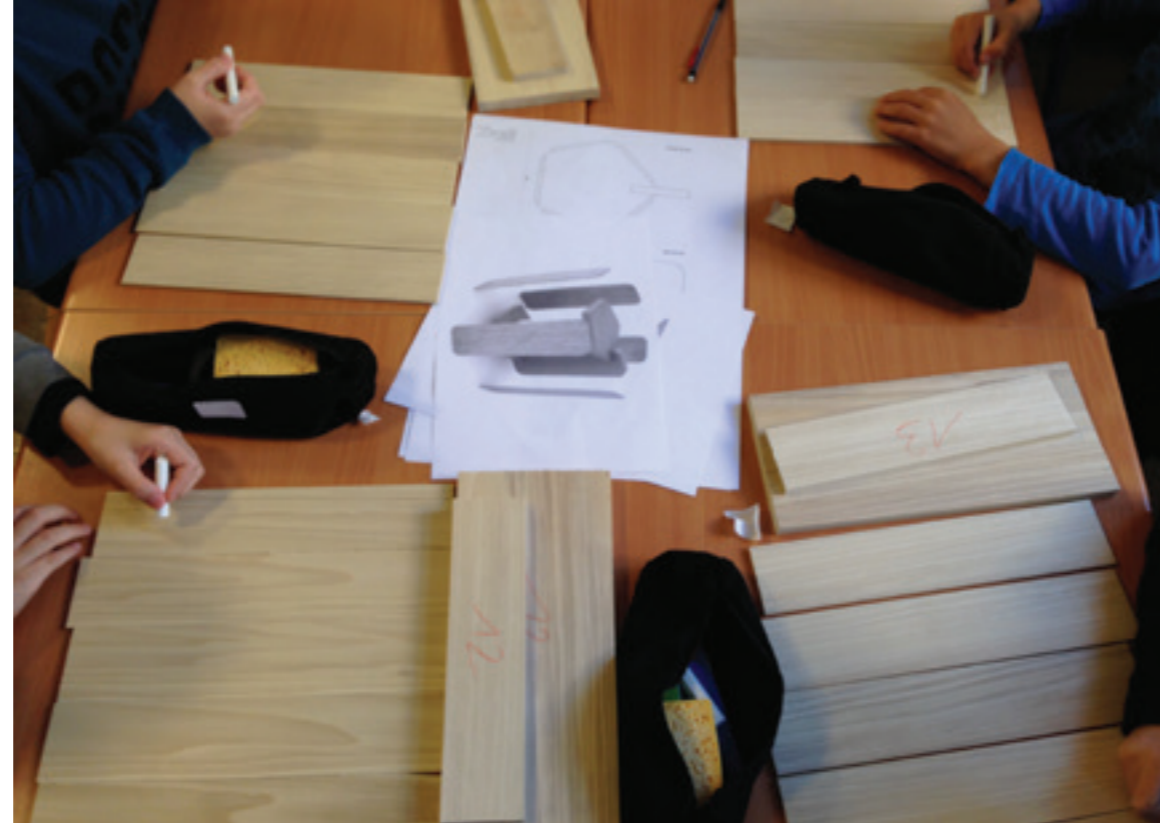
The Skills Factory

Manufacto teams

Two teachers from the Camondo school of decorative arts
 Six fourth-year design students from the Camondo school
 Six artisans: two leather-workers from the house of Hermès and four artisans chosen by the Compagnons du Devoir (one leather-worker and three joiners and cabinet-makers)

Participating classes for the programme's pilot year

- 10-year-olds (CM1)
at La Motte-Picquet primary school, Paris 7th arr.
- 11-year-olds (CM2)
at Paul Baudry primary school, Paris 8th arr.
- 14-year-olds (quatrièmes)
at Collège Germaine Tillion, Paris 12th arr.
- 15-year-olds (troisièmes)
at Collège Antoine Coysevox, Paris 18th arr.
- 15-year-olds (troisièmes)
at Collège Georges Rouault, Paris 19th arr.
- 17-year-olds (premières)
at Lycée Henri Bergson, Paris 19th arr.



Marking up wood for cutting with 10-year-olds from the École élémentaire de La Motte-Picquet, Paris © Catherine Singer



Edge-creasing leather, with 17-year-olds at the Lycée Henri Bergson, Paris © Benoît Teillet



Prototype for the wooden lamp made by 10-year-olds at the École élémentaire de La Motte-Picquet, Paris, © DR



Edge-creasing leather, with 17-year-olds at the Lycée Henri Bergson, Paris © Benoît Teillet

MANUFACTO ORGANISATIONAL TEAM

Fondation d'entreprise Hermès
 Catherine Tsekenis, Director,
 and Clément Le Duc, Project Manager

Rectorat de Paris (Paris regional education authority)
 Gilles Pécout, Rector of the Île-de-France academic region and the académie de Paris, Chancellor of the universities,
 and Laurent Péjoux, Deputy Chief of Staff

Association ouvrière des Compagnons du Devoir et du Tour de France
 Grégoire Talon, Director, PEMS (centre of excellence in soft materials)
 and Charlotte Guislain, Programme Coordinator

École Camondo, Paris
 René-Jacques Mayer, Director,
 and Édith Chabre, Administrative and Development Director

TRANSMISSION OF SKILLS

Programme

Support for projects promoting professional training and development



SKILLS ACADEMY

The Skills Academy is a biennial programme from the Fondation d'entreprise Hermès, dedicated to the transmission of cross-disciplinary expertise and best practice between a group of professional artisans, designers and engineers, centred on a universal, natural raw material.

Conceived as a laboratory of professional expertise, the programme promotes shared intelligence in the service of innovation, creativity and sustainability. Academicians attend monthly morning sessions (which are also open to the public) and masterclasses exploring every aspect of the chosen material, devised by the Academy's programme director, a leading guest designer. The year culminates in a practical workshop during which Academicians work together to apply their newly acquired knowledge and skills.

In 2014, Skills Academy #1 focused on wood, followed by Skills Academy #2 in 2015 (an exception for this biennial programme), exploring clay and ceramics.

'SAVOIR & FAIRE'
BOOK SERIES
CO-PUBLISHED
WITH ACTES SUD

Professionalisation for apprentice joiners in Senegal.

ASSOCIATION FRÈRES DES HOMMES

Paris, France
Supported since 2011
www.fdh.org

In 2016, 38 artisans (men and women) received teaching in reading, writing and arithmetic, and management skills (accounting, sales and marketing). In addition, 20 women were trained in dyeing skills, and 30 artisans in joinery.

A bilateral, five-year project dedicated to paper-making skills and expertise, and the creation of a Franco-Japanese glossary of paper-making terms.

ASSOCIATION CORRESPONDANCE

Support for 'Les Savoir-Faire du Papier' ('Paper-making skills and expertise')
France - Japan
Supported from 2011 to 2014, and in 2016

In 2016, the project focused on a study of industrial paper-making in Japan. The year was marked by a conference held in Taiwan, a colloquium in Tokyo, and a study visit to Taiwan and China.

A not-for-profit association in Greece supports the renaissance of a local artisan silk industry.

LA SOIE DES HELLÈNES

Soufli, Greece
Supported since 2014

Traditional expertise is handed down by a doyenne of the village, a former employee of the original silk workshops. The local cocoons have increased in weight by 25 per cent, ensuring the production of superior quality silk.

A social solidarity enterprise allowing women to train in traditional silk-weaving techniques.

SOIERIES DU MÉKONG

Cambodia
Supported since 2015
www.soieriesdumekong.com

PUBLICATION: 'SAVOIR & FAIRE: LA TERRE'

La Terre, 2016
Co-published
by Actes Sud/Fondation d'entreprise Hermès.
Publication directed by Hugues Jacquet,
a social historian specialising in artisan
expertise and external project manager
for the Skills Academy.
Hardback, 448 pages,
with over 400 illustrations.
First edition of 4,000 copies.

Following the Skills Academy #2 in 2015, a reference work on the subject of *La Terre* ('Clay and ceramics') was co-published by Actes Sud with the Fondation d'entreprise Hermès. The book is the second in the series '*Savoir & Faire*', after *Le Bois*.

The volume features contributions from speakers at the morning sessions for Skills Academy #2, together with a wealth of additional material, interviews and specially written texts by artists, ceramicists, curators, researchers and architects, taking a resolutely encyclopedic approach to the subject of *La Terre*.

Thirty contributions arranged in six chapters explore the many states and forms of clay and ceramics. The lavishly illustrated volume explores the material's use across every continent, from an artistic, technical, environmental and historical perspective, helping us to understand the beauty and rich complexity of the material, and of our planet itself.

In 2016, the Foundation launched a call for applications for Skills Academy #3. Under programme directors Normal Studio (Jean-François Dingjian and Eloi Chafai), the Academy will focus on metal.



'Savoir & Faire: La Terre', book co-published by Actes Sud/Fondation d'entreprise Hermès © David Atlan

SOLIDARITY

H³, HEART – HEAD – HAND #2

H³, Heart – Head – Hand is an international call for projects that invites Hermès staff to bring public-interest organisations to the attention of the Fondation d'entreprise Hermès. Staff members are invited to propose not-for-profit organisations with whom they currently volunteer, in the fields of biodiversity or training for artisan careers.

In 2016, 24 projects were chosen by the Foundation for the programme's second edition: not-for-profit associations or NGOs from around the world, each selected to receive financial support for a two-year period, backed by the advocacy of their original proposer.

The proposers play an active role in promoting the work of their chosen organisation. As project 'ambassadors' they are responsible for liaising between the Foundation and the project on the ground. The diversity and quality of the projects proposed has greatly enriched the Foundation's philanthropic work.

Programme

78 and 79 – Support for widening young people's horizons

- Sydney Dance Company**
Sydney, Australia
- Mini Racing Chambérien**
Chambéry, France
- The Lower Eastside Girls Club**
New York, USA
- Arca do Saber**
São Paulo, Brazil
- Maison familiale et rurale Le Village**
Saint-André-le-Gaz, France
- Les Amis du site du château de Lavauguyon**
Maisonnais-sur-Tardoire, France
- Fondation Maître Léonard Foujita**
Paris, France
- Cerebral Palsy Greece**
Athens, Greece
- Münchener Kammerspiele**
Munich, Germany

80 and 81 – Support for professionalisation and continuing professional development

- Entrepreneurs du monde**
Kolkata, India
- Ibaba Développement**
Rutongo, Rwanda
- Association nationale des éleveurs de chèvres cachemire**
Rhône, France
- Association Jeunesse Tizgui pour le développement et la solidarité**
Villiers-le-Bel, France
- Goldfinger Factory**
London, UK
- The French Chamber Foundation**
Hong Kong
- Musée de l'Éventail**
Paris, France

And its 24 supported projects

82 and 83 – Support for biodiversity and ecosystems

- J'Art d'Ain Partagé**
Belley, France
- Lycée Winston Churchill**
London, UK
- Association Partage**
Madagascar
- Arcenciel**
Beirut, Lebanon
- Service d'entraide et de liaison**
Konkoos-Raogo, Burkina Faso
- Mercy Relief**
Manilla, Philippines
- Coral Reefs in Okinawa**
Okinawa, Japan
- Sokoage**
Kesenuma, Japan

H³ enjoyed enhanced recognition among Hermès staff in 2016.

New countries involved in the programme:
– Japan, United Kingdom, Greece, Germany and the United Arab Emirates (project ambassadors)
– Burkina Faso, Rwanda, Brazil, the Philippines and Lebanon (supported projects)

'To make it possible for young girls from under-privileged backgrounds to access university or professional training. To give them the opportunity to learn a trade and access education or skills. To awaken their curiosity and help them make life-changing discoveries.'

Véronique Gamard
Co-founder, Ibaba Développement, Rwanda
H³ programme

SELECTION COMMITTEE FOR H³ #2

- | | |
|---|--|
| Pierre-Alexandre Bapst
Director of Sustainable Development, Hermès International | Sophie Duverne
Director of Human Resources Development, Hermès International |
| Thierry Barbaut
Head of Internet & Communications/ Agence des Micro Projets (programme operated by the NGO La Guilde) | Clément Le Duc
Solidarity Project Manager, Fondation d'entreprise Hermès |
| Francesca di Carrobio
Managing Director, Hermès Italy | Xavier Léplinge
Managing Director, Holding Textile Hermès |
| Ina Delcourt
International Media Director, Hermès International | Catherine Tsekenis
Director, Fondation d'entreprise Hermès |

H³, HEART - HEAD - HAND

Support for widening young people's horizons, 2016-2017

Among the NGOs and not-for-profit associations proposed by Hermès staff and selected by the Foundation for support as part of our internal programme H³, are several working at the grassroots level in underprivileged communities worldwide. In France and around the world, they transmit skills and expertise, expanding young people's professional horizons and helping individuals to access new opportunities or discover inspiring, unimagined vocations.

It's never too early to raise young people's awareness of specific skills and professions: in **Sydney**, a leading dance company has devised a production designed to stimulate the imaginations of participants aged 8 to 11, sharpen their critical faculties and perhaps even inspire them to become dancers in their own right. Four dancers perform the piece in school settings, reaching out to young audiences with minimal access to cultural practice, and to the world of dance in particular. In **Chambéry**, in France, a not-for-profit association encourages children and teenagers to learn new skills by building replicas of Formula 1 racing cars. Guided by volunteers, the young participants discover a genuine passion and learn new skills as mechanics from the older generation. In **New York**, a dedicated club offers underprivileged girls aged 8 to 18 the chance to discover art techniques and professional artisan skills. Free classes complement their schoolwork and introduce them to new, concrete professional opportunities.

A range of organisations help people find new ways into work. In **São Paulo**, a Franco-Brazilian NGO helps teenagers and young adults prepare for professional training in bakery and the hotel and catering industries. In **Saint-André-le-Gaz**, in France, a not-for-profit association has opened a dedicated space for young people who have opted out of school, helping them to define new career opportunities. In **Maisonnais-sur-Tardoire**, in France, young volunteers work on a restoration project aimed at transmitting manual skills, preserving local heritage and encouraging them to discover the world of artisanship. In **Paris**, a charitable foundation organises art workshops for young people from difficult backgrounds, developing their often-neglected sensitivity and creativity, and enriching their cultural awareness. Artistic practice can be a vital stepping-stone to enhanced self-esteem and fulfilment: essential assets as they enter today's job market.

Lastly, the Foundation supports organisations tackling the major issues faced by society today. In **Athens** – against a background of complex political and social challenges – a day centre offers workshops and professional training for children and adults with cerebral palsy, helping them to acquire skills, learn a trade and achieve greater self-fulfilment and autonomy. In **Munich**, a leading theatrical institution engages with the recent influx of migrants and refugees by offering workshops for young people – and recently-arrived refugees in particular – who would otherwise have little or no access to culture. Working with professional activity leaders, the cosmopolitan troupe learns a range of technical and performance skills through immersion in German-speaking culture.



Mini Racing Chambérien: young participants at the construction workshop, Chambéry, France © Mini Racing Chambérien



Sydney Dance Company, rehearsing for *Crazy Times*, 2016, Sydney, Australia © Jack Saltmiras

SYDNEY DANCE COMPANY

Sydney, Australia
Project: 'Sydney Dance Company Education Ensemble'
www.sydneydancecompany.com

A new dance work, *Crazy Times*, will be touring to schools.

MINI RACING CHAMBÉRIEN

Chambéry, France
Project: 'Des bolides et des gosses' ('Racing cars and kids')
www.miniracing-chamberien.com

In 2016, 15 children took part in workshops to restore two vintage vehicles from the Le Mans 24-hour race.

THE LOWER EASTSIDE

GIRLS CLUB

New York, USA
Craft and design experiences
www.girlsclub.org

ARCA DO SABER

São Paulo, Brazil
Project: 'Arca do Crescer'
www.arcadosaber.org

Seven businesses and foundations joined the project in 2016, raising 95 per cent of the funding needed to build a new professional training centre. Plans are underway for a sustainable build, and new partnerships for training courses.

MAISON FAMILIALE ET RURALE LE VILLAGE

Saint-André-le-Gaz, France
Construction of a new professional training centre, 'Réussir autrement' ('Alternative paths to success')
www.mfr-village-saintandre.org

In 2016, 75 per cent of major structural work on the new building was completed.

LES AMIS DU SITE DU CHÂTEAU DE LAVAUGUYON

Maisonnais-sur-Tardoire, France
Project: 'Heritage education and professional training through medieval building techniques'

Young volunteers learn traditional building and stone-masonry techniques on a restoration site dedicated to the construction of a granite wall and elements of a 16th-century mullioned window.

FONDATION

MAÎTRE LÉONARD FOUJITA

Paris, France
Project: 'Artistic experience to enhance professional training'
www.fondation-foujita.org

Launch of a food photography workshop, and a programme introducing participants to Japanese culture. 'Secrets de fabrication' ('Secrets in the making') enabled eleven vocational lycée students in graphic design, and eleven students of cabinet-making/joinery to work together, sharing their know-how and expertise.

CEREBRAL PALSY GREECE

Athens, Greece
Open-door centre for education and rehabilitation
www.eps-ath.gr

Despite Greece's challenging social and economic climate, the rehabilitation centre has remained open throughout 2016, offering daily activities and training for 240 children, teenagers and adults with cerebral palsy.

MÜNCHNER KAMMERSPIELE

Munich, Germany
Project: 'Kammerklicke'
www.muenchner-kammerspiele.de

Twenty young people aged 14 to 21 representing ten nationalities, some with theatrical experience and others with none, took part in theatre workshops at the Münchner Kammerspiele. Among them were several migrants and refugees who had arrived in Germany just four months earlier.



Les Amis du site du château de Lavauguyon: young volunteers learn stone-cutting at the restoration site in Maisonnais-sur-Tardoire, France © Les Amis du site du château de Lavauguyon

Support for professionalisation and continuing professional development, 2016-2017

With the support of the Foundation and our programme H³, multiple initiatives worldwide help people find more fulfilling jobs, with a particular focus on the artisan sector. Often, the individual quest for greater dignity in working life goes hand-in-hand with collective efforts to redynamise a local economy.

In **Kolkata**, the revitalisation of a historic fine embroidery tradition has enabled a group of woman artisans to showcase their work to a wider audience. Organised as a cooperative, the women receive targeted training in traditional, more highly skilled, and better-paid embroidery techniques. Their new pieces are highly sought-after in India and beyond, enabling them to secure financial autonomy and wider recognition for their work. A comparable project in **Rutongo**, in Rwanda, has relaunched a now-flourishing embroidery workshop enabling a collective of thirty women embroiderers to market their expertise around the world, under a specially created brand label. The workshop's development is rooted in professional training, enabling young women to access basic education, skills and a rewarding metier.

Many men and women are working to reestablish or maintain a traditional profession in their locality. In France's **Rhône** region, cashmere goat breeders have come together to acquire the last pulling machine in France. The machine will help preserve one of the region's iconic luxury textile skills, and revitalise the local cashmere industry. In **Tizgui Irighen**, in Morocco, a group of women are mobilising to establish a community bakery. With the support of a not-for-profit association, they have committed to train in traditional baking skills and organise for the opening of a commercial bakery. The initiative will help each woman acquire financial autonomy, while at the same time contributing significantly to the socio-economic development of their village.

Lastly, a number of organisations are helping people from underprivileged communities to expand their professional horizons with targeted training. In **London**, a social enterprise trains young people in the art of recycling. Apprentices on the comprehensive, intensive programme work with volunteer artisans to acquire multiple skills and prepare for the job market. In **Hong Kong**, social restaurants offer work experience for some of the least privileged members of society. Affordable, balanced lunches provide an opportunity for participants to meet professionals and social workers who can help them access training programmes, attain greater self-esteem and discover new career opportunities.



Association Ibaba Développement: a young mother embroidering © Association Ibaba Développement

ENTREPRENEURS DU MONDE

Kolkata, India
STEP (Sampurna Training and Entrepreneurship Programme)
www.entrepreneursdumonde.org

In 2016, 607 women from the slums of Kolkata expanded their expertise in historic Indian embroidery techniques thanks to STEP. Their work has since acquired significant added value.

IBABA DÉVELOPPEMENT

Rutongo, Rwanda
www.ibabarwanda.com

In 2016, five girls took part in embroidery workshops organised by Ibaba, while at the same time receiving business training in Kigali, in partnership with Indego Africa.

ASSOCIATION NATIONALE DES ÉLEVEURS DE CHÈVRES CACHEMIRE

Rhône, France
Purchase and collective deployment of a pulling machine

In 2016, the last pulling machine in France was transferred to a site near the headquarters of the Rhône valley cashmere-producers' association.

ASSOCIATION JEUNESSE TIZGUI POUR LE DÉVELOPPEMENT ET LA SOLIDARITÉ

Villiers-le-Bel, France
Project: 'Le levain de demain' ('Tomorrow's yeast')

Sixty women in the Moroccan village of Tizgui Irighen are involved in launching a community bakery, with direct or indirect benefits for a further 1,300 people connected to the future artisan organisation.

GOLDFINGER FACTORY

London, UK
Apprentice programme
www.goldfingerfactory.com

Alaa and Jason successfully completed their apprenticeships at the Goldfinger Factory in 2016. Jason was able to quit his food-industry job and devote himself full-time to this demanding, paid professional apprenticeship, working with volunteer artisans.

THE FRENCH CHAMBER FOUNDATION

Hong Kong
The Lunch Clubs
www.fcf.hk

In October 2016, a fourth Lunch Club opened in Kwun Tong, one of the poorest neighbourhoods in Hong Kong. Almost 600 people have attended the Club in three months.

MUSÉE DE L'ÉVENTAIL

Paris, France
Project in progress



Entrepreneurs du Monde: the end of the day's work for embroiderers from the slums of Kolkata, India © Entrepreneurs du Monde



Goldfinger Factory: apprentices sanding recycled materials, London, UK © Goldfinger Factory

Support for biodiversity and ecosystems, 2016-2017

A portion of the projects selected for the Foundation's programme H³ reflect our commitment to the preservation of biodiversity and ecosystems. We support practical projects at the grassroots level, in a broad range of natural settings, often in conjunction with educational initiatives aimed at the public.

In **Belley**, in France, a not-for-profit association tends a community garden conceived as a space for the transmission of know-how and expertise in agro-ecological and eco-landscaping practice. Open to all, the agro-urban park is an evolving garden designed 'in cooperation with nature' as a space where plants can develop freely. In **London**, a school is working to restore and replant a garden as part of an educational and ecological initiative. By encouraging the development of wild and indigenous plants in the heart of a European capital city, the garden teaches children aged 3 to 18 about the importance of preserving biodiversity as they take part in observations and maintenance. Schoolchildren are also the focus of an initiative in **Madagascar**. Children and teachers in underprivileged communities take part in study trips to discover their island's exceptional biodiversity and the issues involved in its preservation. Back at school, pupils take part in planting activities and awareness-raising on the importance of waste management.

The **Shouf** biosphere reserve, in Lebanon, is another important piece of ecological heritage, and the focus of a training project for young adults, working with a not-for-profit association to learn forestry conservation, footpath maintenance and sustainable forest management. Participants go on to train other young people and raise awareness of the need to preserve the area's remarkable biodiversity. In **Konkoos-Raogo**, an agricultural region of Burkina Faso, families are working to create a wooded perimeter zone to prevent the deterioration of rural land in the Sahel. The land is consolidated over a carefully defined surface area: vegetation, crops and livestock are protected, and rainwater is retained and collected. The soil is regenerating, and the landscape is increasingly structured and productive, while respecting the local environment.

Often, planting campaigns help protect threatened ecosystems. In **Manilla**, mangroves are resistant to natural threats such as cyclones, and support extraordinary biodiversity, including water hyacinths, which are collected for basket-weaving. The sustainable preservation of fragile ecosystems such as these can help protect the region as a whole from the effects of natural disasters, as well as revitalising local know-how and skills among highly vulnerable populations. Around the island of **Okinawa**, in Japan, a remarkable collection of coral reefs is threatened by global warming. A not-for-profit association is working to contain the threat by inviting volunteers – divers, children, and other members of the public – to help replant the corals. Practical action is backed by lectures raising awareness of the need to preserve this unique, biodiverse submarine environment.

Lastly, in **Kesennuma**, in Japan, four young people reacted to the tsunami of March 11, 2011, by making a commitment to support and accompany projects steered by school pupils aged 16 to 18 to help revitalise their devastated town and its population. The aim is to reconstruct and preserve an entire local ecosystem: developing best practice, forging social links and encouraging the population to reappropriate the public space by transmitting their collective memory to future generations.



Service d'entraide et de liaison: participants harvesting grasses, Konkoos-Raogo, Burkina Faso © Service d'entraide et de liaison



Mercy Relief: harvesting and drying water hyacinths for artisan basket-weaving, Manilla, Philippines © Mercy Relief

J'ART D'AIN PARTAGÉ

Belley, France
Creating living gardens for young and old
www.jartdainpartage.org

The 2016 season concluded with a lecture entitled 'Un beau jardin, c'est quoi? Histoire de jardins!' ('What makes a beautiful garden? History and stories!')

LYCÉE WINSTON CHURCHILL

London, UK
The Memory Garden
www.lyceeinternational.london

In 2016, the school's garden was cleaned and dug over, new hedges were planted and children drew up an inventory of trees, plants and wildlife species, supervised by their biology teacher.

ASSOCIATION PARTAGE

Madagascar
Hands-on environmental education
www.partage.org

In 2016, 1,500 children and 100 adults – chiefly teachers and activity leaders – took part in study trips designed to raise environmental awareness and offer practical training in participatory teaching methods. The association's educational farm celebrated the birth of a baby donkey.

ARCENCIEL

Beirut, Lebanon
Encouraging younger generations to preserve the forests of Lebanon.
www.arcenciel.org

120 young people received training in 2016.

SERVICE D'ENTRAIDE ET DE LIAISON

Konkoos-Raogo, Burkina Faso
Creation of a wooded perimeter zone
www.selfrance.org

2016 saw the installation of a 155-hectare wooded perimeter zone in Guié/Konkoos-Raogo; 56 families will benefit from the initiative, helping their farms to become more productive while respecting local biodiversity.

MERCY RELIEF

Manilla, Philippines
Project: 'A Resilient Baseco'
www.mercyrelief.org

In 2016, the project's launch was delayed by two typhoons affecting the Philippines and their population. Preparation and planning sessions were eventually completed, with 16 community leaders representing the localities targeted by the initiative.

CORAL REEFS IN OKINAWA

Okinawa, Japan
Project: 'Save the coral!'
www.beokinawa.jp/coral/

In 2016, 120 people took part in a campaign to raise awareness about the plight of the coral reefs and plant 200 corals on limestone rocks in Ryuku, over a period of one month.

SOKOAGE

Kesennuma, Japan
An initiative steered by the younger generation, to revitalise a devastated community.
www.t-cafe.sakura.ne.jp/sokoage/

In 2016, Sokoage was officially declared the first not-for-profit organisation in Kesennuma. Sokoage made 336 school visits, involving some 2,028 secondary school students in their project.



Association Partage: birth of a baby donkey, Madagascar © Association Partage

BIODIVERSITY AND ECOSYSTEMS

86 – WWF (WORLD WILDLIFE FUND)

Support for the project Africa-TWIX

88 – IDDRI (INSTITUTE FOR SUSTAINABLE DEVELOPMENT AND INTERNATIONAL RELATIONS)

Support for the project 'Local biodiversity and the governance of global value chains'

89 – FRENCH NATIONAL COMMISSION FOR UNESCO

89 – BRAINSEEDERS ASSOCIATION

The Foundation's commitment to the preservation of biodiversity aims to support populations in their coexistence with local ecosystems, ensuring its relevance to long-term sustainability.

Communities living within fragile ecosystems rely on ancestral skills that have evolved in harmony with their environment, to exploit raw materials and natural resources. The Foundation's actions take inspiration from these extraordinary examples, with a focus on awareness-raising and training in sustainable techniques for crop-cultivation, livestock-rearing and building.

Organisations supported by the Fondation d'entreprise Hermès engage in large - and small-scale projects – both research and practical interventions on the ground – aimed at preserving and handing down this precious biodiversity for future generations.

Support



WORLD WILDLIFE FUND (WWF)

Africa-TWIX project

As part of our commitment to the preservation of biodiversity, through the encouragement of sustainable (and legal) approaches to the exploitation of natural resources in fragile ecosystems, the Foundation has given its support to the Africa-TWIX project (Trade in Wildlife Information eXchange), steered by TRAFFIC, an alliance of the World Wildlife Fund and the International Union for the Conservation of Nature. Launched in 2016, the programme, to which four Central African countries are currently signed up, aims to curb the illegal trade in wild animals.

In concrete terms, Africa-TWIX is a secure internet platform designed to facilitate the exchange of data and sub-regional cooperation between law-enforcement authorities in different countries. In particular, the platform includes a shared database and mailing list. Inspired by the EU-TWIX model launched in 2005 between 35 European countries, which has demonstrated considerable effectiveness in the field, this latest tool is adapted to the specificities of international cooperation across Africa.

Africa-TWIX also includes training in the use of the platform for agents active on the ground, from customs officials to forestry patrols. The Foundation's support for this initiative reflects our commitment to the preservation of natural heritage. We believe that action at the grassroots level is essential to ensure mankind's sustainable cohabitation with fragile ecosystems over the long term.

WWF – AFRICA-TWIX

Cameroon, Democratic Republic of Congo,
Congo, Gabon
www.wwf.fr

Core issues

By enabling agents to exchange information with other professionals involved in the fight against this form of trafficking, Africa-TWIX supports efforts to curb poaching and the trade in wild species, while at the same time working to undermine demand for the latter on the black market.

The database aims to help professionals to identify species and specimens, and to check suspicious permits and documents. It can help agents cross-reference information about targeted species, trafficking destinations and operational modes, supporting the seizure of trafficked goods, and the launch of criminal investigations.

The sharing of information online is a crucial tool in increasing agents' capacity to act and react, enabling them to fight large-scale organised smuggling more effectively, and hence to preserve endangered ecosystems. Currently, the database encompasses Cameroon, the Democratic Republic of Congo, Congo and Gabon, and is intended to extend to other African countries.

'To make enhanced collaboration possible between different authorities: those responsible for wildlife controls, and those who oversee the implementation of wildlife legislation at the national level in central Africa. To curtail the illegal trade in wild, endangered species... These are the aims of the Africa-TWIX platform developed in central Africa by the WWF and TRAFFIC.'

Stéphane Ringuet
Director, Wildlife Trade Monitoring Network,
WWF, France

Africa-TWIX: a diverse network of users

At the national level, the platform is accessible to management and law-enforcement agencies covering wild species in each participating country. Information can be consulted and uploaded as required, by police officers, Interpol, customs agents, procurators and criminal justice officials, management organisations and scientific authorities under CITES (the Convention on International Trade in Endangered Species of Wild Fauna and Flora), environmental inspection agencies and phytosanitary services.

At the international level, Africa-TWIX is a trans-organisational, trans-national tool used by the secretariat of CITES, Interpol agents, UNODC (the United Nations Office on Drugs and Crime), WCO (the World Customs Organisation) and Europol.

Africa-TWIX enabled the training of 68 agents, who have subsequently exchanged over 200 messages relating to seizures in real time, leading to four international criminal investigations into the trafficking of ivory and pangolin scales.

In Cameroon, a national workshop was organised into the illicit trafficking of wild flora and fauna by plane.

The Central African Republic is currently under evaluation for participation in 2017.



WWF: Africa-TWIX, fighting the illegal trade in protected species © DR

Additional support for biodiversity and ecosystems:

In 2016, the Fondation d'entreprise Hermès continued its partnership with IDDRI (the Institute for Sustainable Development and International Relations), for the programme 'Governance of international trade for the preservation of biodiversity: towards a better understanding of global supply chains'.

Our diet and lifestyles are a major cause of deforestation and the impoverishment of biodiversity on land and in our oceans. A third of endangered animal species worldwide have joined the critical list as a result of international trade, especially in coffee, tea, sugar, textile fibres, beef and fish – the great majority of which are produced in tropical countries.

IDDRI seeks to identify and understand the best ways to promote supply chains that are compatible with the need to preserve our forests, landscapes and oceans. Achieving this aim means better understanding the strategies of players at every stage of the globalised supply chains, in order to propose policies most likely to halt the erosion of biodiversity due to international trade, while at the same time promoting growth and development in 'southern' producer countries.

In 2016, partnered by the Fondation d'entreprise Hermès, IDDRI carried out research into the economic organisation of supply chains and created a forum for exchange between key players in civil society, business and the academic world. Two lecture-debates were organised, exploring the impact of human diet and consumption on tropical deforestation.

IDDRI

Paris, France
Supported since 2009
www.iddri.org

Organisation of two public lectures:
'International trade and the erosion of biodiversity: analysis of global value chains'
May 31, 2016, in Paris

'Palm oil and tropical forests: is co-existence possible, and in what form?'
October 24, 2016, in Pantin

The lecture in Paris was attended by 60 people, the second lecture, in Pantin, by 90.



IDDRI, lecture on 'International trade and the erosion of biodiversity: analysing global value chains', 2016 © IDDRI

As part of the COP22 TERRA Award project, the Foundation partnered the **French National Commission for UNESCO** to support the touring exhibition 'Architecture en terre d'aujourd'hui' ('Earth architecture today'). An associated workshop on the technique of rammed earth was offered to architecture students, allowing them to explore, by manipulation, the possibilities of this building material.

FRENCH NATIONAL COMMISSION FOR UNESCO

Workshop: 'Construire en terre crue: ateliers autour de la technique du pisé' ('Building using the technique of rammed earth'.
École nationale d'architecture in Marrakech, Morocco
(November 15-18, 2016)
www.delegfrance-unesco.org
www.amaco.org

The workshop was attended by 50 students.



Brainseeders: building workshop, Morocco © Brainseeders

In Morocco, the not-for-profit association **Brainseeders** provides workshops for adults and young people, aimed at revitalising and developing rural villages through the application of sustainable, eco-friendly skills. Training focuses on the transmission of technical expertise in water management, soil regeneration and building design. Complementing the programme, children have access to educational support and creative workshops.

BRAINSEEDERS ASSOCIATION

Ouazzane and Taounate regions, Morocco
Supported since 2015
www.brainseeders.org

In 2016, Brainseeders developed an educational garden, restored a traditional village house, and supported the collective design of two Rocket Hammam prototypes and the building of three cisterns in ferro-cement. Three workshops offered training opportunities for children and adults.

'For families in remote Moroccan villages, fetching enough water for their daily needs can be a complicated business, involving a donkey cart and, often, several hours' walking. The Foundation makes it possible to teach people how to collect rainwater in eco-friendly cisterns, whose construction costs per cubic metre are half those of existing techniques. And that makes so much else possible, too.'

Olivier Vuillemin
Co-founder, Brainseeders, Morocco



French National Commission for UNESCO: rammed-earth construction in Senegal with the not-for-profit association The Nubian Vault © The Nubian Vault/Régis Binard

'As an artist, it's important and encouraging to know that there are institutions, places and people who not only aspire to see your work, but are eager to support your projects, endorse your beliefs and give you the means to go forward and create new work in the future.'

Ali Moini
Choreographer and performer
Author of *MAN ANAM KE ROSTAM BOVAD PAHLAVAN*,
New Settings #6

THE FONDATION D'ENTREPRISE HERMÈS

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and contacts

'Our artistic adventure brings people together from a broad range of backgrounds. We attract a diverse public and give participants a chance to step back from their everyday existence. This choreographic experiment has led to a new work exploring the power and tension inherent in our intimate lives.'

Anita Mathieu

Director,

Rencontres chorégraphiques internationales
de Seine-Saint-Denis, France

STATUTES

The Fondation d'entreprise Hermès is subject to the terms of French law n°87-571 of July 23, 1987, relative to the development of corporate patronage, modified by law n°90-559 of July 4, 1990 and refined by decree n°91-1005 of September 30, 1991, modified by decree n°2002-998 of July 11, 2002, modified by laws n°2002-5 of January 4, 2002 and n°2003-709 of August 1, 2003, and fiscal ruling n°112 of July 13, 2004.

The terms of the French law of July 4, 1990, and its decree of application n°91-1005 of September 30, 1991, stipulate a minimum duration of five years for any corporate foundation, and a commitment on the part of the founders to the sum to be disbursed over that period.

BUDGET

April 2013 – April 2018: €40m (second term)

HEADQUARTERS

Fondation d'entreprise Hermès
24, faubourg Saint-Honoré
75008 Paris
France

'Our partners made it possible for us to share this artistic and human encounter between two groups of women artists – one from Morocco, the other from the Paris region – nourished by their combined sense of the other, from the courtyard of the Louvre to the main square in Montreuil, and from France's Centre national de la danse to the quaysides of the Canal de l'Ourcq.'

Bouchra Ouizguen

Choreographer

Author of *Corbeaux*, New Settings #6

BOARD 2016

The Board of the Fondation d'entreprise Hermès is made up of representatives of the founding companies (Hermès Sellier and Hermès International), representatives of the staff of those companies, and qualified persons from the Foundation's areas of activity.

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Clément Le Duc
Project Manager
Manon Renonciat-Laurent
Project Manager
succeeded by
Julie Arnaud
Project Officer

Sacha Gueugnier
Communications Officer

Frédéric Hubin
Head of Editorial Image
and Publications

‘In winter 2013, I trudged through the snow in Akita, in search of the Namahage, masked creatures and distant cousins of the Wilder Mann figures I had tracked and photographed across Europe over the preceding three years. But the Namahage proved intrinsically different, and strange. The vast white plain reveals itself as an alien, insular, wholly theatrical setting. Any hope of familiarity was swept aside: the experience was fascinating, and irredeemably “other”. I strove to make it accessible and, journeying repeatedly from island to island, to make possible this Yōkainoshima, this island of creatures, this bestiary of the imagination.’

Charles Fréger

Photographer

Author of the exhibition *Yōkainoshima*, shown at the Forum, Tokyo, Japan, and the Rencontres de la photographie, Arles, France

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‘Modou Bitey, master artisan in Senegal:

“Thanks to the training I received, I can calculate and manage my projects. I keep accounts and track my turnover. Now I can pay my bills, cover my daily expenses and pay my young apprentices more.”

Frères des Hommes trains artisans to become key players in the promotion of their sector: showcasing skills, providing a centre for professional training and apprenticeships, developing solidarity.’

Estelle Bergerard

Project manager, Frères des Hommes, France

The Fondation d'entreprise Hermès thanks its two founding companies – Hermès Sellier and Hermès International – the members of the Board, and all of its partners, artists, exhibition curators, Residency mentors, jury members for the Prix Émile Hermès and the Hermès Foundation Missulsang, the members of its steering and selection committees, and the institutions, museums and theatres, companies, not-for-profit associations and NGOs whose projects it supports in the community.

The Foundation would also like to thank the departments of the house of Hermès (head office, artistic direction, the Pôle Amont et Participations, legal, human resources, digital, media and publicity, press relations, documentation, accounts...), together with the house's métiers and subsidiaries (French workshops and international subsidiaries) for their dedication and partnership in our activities around the world.

Together with:

Philippe Boulet, Press Officer

Marie Chênel, Assistant Press Officer

Hugues Jacquet, External Project Manager, Skills Academy

Donia Lakhdar, Exhibitions Coordinator at the Musée du cristal Saint-Louis

Marylène Malbert, Author

Leonardo Marcos, Video Director

Tadzio, Photographer

and all of our suppliers and collaborators.

Lastly, the Foundation would like to thank our interns and work placement participants who have contributed to our activities in 2016: Myriam Arino, Julia Balduini, Marina Becerra, Sarah Fernandez, Victoria Le Guern, Émilie Kajfasz, Anastasia Lagourgue, Marion Martin, Mathilde Tobias.

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New Settings #6: Jocelyn Cottencin, *Monumental*, 2016

© Jocelyn Cottencin

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The Fondation d'entreprise Hermès would like to thank everyone who has contributed to the production and publication of this annual review of our activities.

'Our pluralist aesthetic ideal embraces discussion and time for making, allowing artists to question their practice, their creative vision, and the ways in which they engage with reality.'

Hervé Robbe

Choreographer and artistic director of the
Choreographic Research and Composition Programme
Fondation Royaumont, Asnières-sur-Oise, France

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'Monumental is an evolving space at the crossroads of the visual arts and the medium of choreography, comprising images and form, signs and movement. To "make possible" means finding concrete expression for a hypothesis, an intuition; helping it to "take shape", opening up new areas of work.'

Jocelyn Cottencin

Visual artist

Author of *Monumental*, New Settings #6

Not for sale

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The Fondation d'entreprise Hermès supports men and women seeking to learn, perfect, transmit and celebrate the creative skills that shape our lives today and into the future.

The Foundation operates nine major programmes with a combined focus on skills, creativity and transmission: **New Settings** for the performing arts, **exhibitions** and **Artists' Residencies** for the visual arts, **Immersion** for photography, the **Prix Émile Hermès** for design, **Manufacto – the Skills Factory** and our **Skills Academy** for the discovery and perfection of artisan trades. **H³** is the Foundation's worldwide programme of support for organisations whose work reflects these central aims. Our **Biodiversity** programme enacts a core commitment to protect fragile ecosystems for future generations.

The Foundation's diverse activities are governed by a single, overarching belief: *Our gestures define us.*

www.fondationdentreprisehermes.org

