



FONDATION
D'ENTREPRISE
HERMÈS

ACTIVITY REPORT 2017







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Editorial

From our first steps in 2008, the Fondation d'entreprise Hermès has been guided by an ambition to support projects promoting new work in the creative arts, artisanship, education and biodiversity fields, united in their shared aim to appeal to the senses, to stir our imaginations and emotions at the deepest level, but also to have an impact on today's realities. In 2018, as we embark on the Foundation's third mandate, we are proud to look back over ten years of support for the emergence and development of creative gestures like these, and stand poised to pursue and extend our mission going forward.

As part of the house of Hermès, dedicated to creative freedom rooted in exceptional artisan expertise, our Foundation embodies the same spirit of exchange and discovery, the same celebration of the unexpected, the same commitment to enhancing and promoting individual skills and talents in the pursuit of the highest standards of excellence and authenticity. In this context, far from the public eye, we supported theatre director Joël Pommerat as he led improvisation workshops with inmates at Arles high-security prison over a period of eighteen months. Having explored scenes from both Shakespeare and French author Marcel Pagnol in this way, they finally chose to stage a free but faithful adaptation of Pagnol's play Marius. During that performance, before an audience of family members and fellow prisoners, one of the amateur performers said: 'What I appreciated most about the project was discovering what you, the audience, could give us.' Because this is a story about giving, perseverance and sensitivity...

Beyond this exceptional, shared adventure, so emblematic of our approach, every project steered or supported by the Foundation, and documented in the pages that follow, reflects our vocation to transpose, reveal, transmit and share our continuing commitment to look beyond everyday expectations. A call to feel alive.



Skills Academy #3: master class, ArcelorMittal metal recycling factory, Rive-de-Gier, France, 2017 © Tadzio

Olivier Fournier
President of the Fondation
d'entreprise Hermès

‘Ten years of commitment’



New Settings #7: Gaëlle Bourges, *Conjurer la peur*, Paris, France, 2017 © Danielle Voirin

2017 marks a decade of activity for the Fondation d'entreprise Hermès. While this report documents our work over the past twelve months, we also wanted it to celebrate building and expanding the Foundation over the past ten years.

In creating the Foundation, in 2008, the Hermès directorship sought to consolidate the impact of the house's patronage and sponsorship activities, and to safeguard them for the long term. But how best to achieve that aim? We set about defining our methodology, and the core themes underpinning our activities. Three primary axes soon emerged: promoting know-how, supporting new work in the creative arts, and facilitating the transmission of skills. We chose to support training for artisan careers and innovative, inventive projects in each of these key areas. We are an extension of the humanist values integral to the house of Hermès; we respond to clearly identified needs, in the public interest. Gradually, the outline of the Foundation and its activities took shape. We devised our own, targeted programmes and – in certain cases – oversaw their roll-out in the field.

Over a number of years, we have explored ways to raise public awareness of artisan skills and careers, with a particular focus on young people. In this context, our programme **Manufacto, the Skills Factory** was launched in 2016, with the decisive support of the Paris education authority. Building on the success

of the project's pilot year, we are carrying it forward. Experiencing the 'joy of making' serves as a lever for discovering the types of careers that exist in the world of artisanship, and the participants learn to look at objects through new eyes. Our parallel programme, the **Skills Academy**, which focused on metal for its third edition in 2017, once again attracted a wide audience as it explored the medium and its related trades in the context of contemporary society. Aimed at schoolchildren and professionals respectively, both programmes reflect our belief that artisan careers offer significant opportunities for personal fulfilment and technical innovation. Artisan skills are handed down over generations, but they are constantly evolving, too, in response to society's changing needs: as such, they are a vital part of our contemporary world.

Complementing this, the Foundation is committed to supporting new work in the creative arts. We seek to facilitate freedom of expression by giving artists the time and means to develop their practice, and by bringing the public into contact with their sensitive, critical and political intelligence. We have chosen to partner the artistic heritage of tomorrow with our support for the making of new, contemporary work. **New Settings**, our **Exhibitions**, our **Artists' Residencies** and **Immersion, a French-American Photography Commission**, are four programmes designed to encourage artists to transpose their practice to new, unfamiliar contexts.

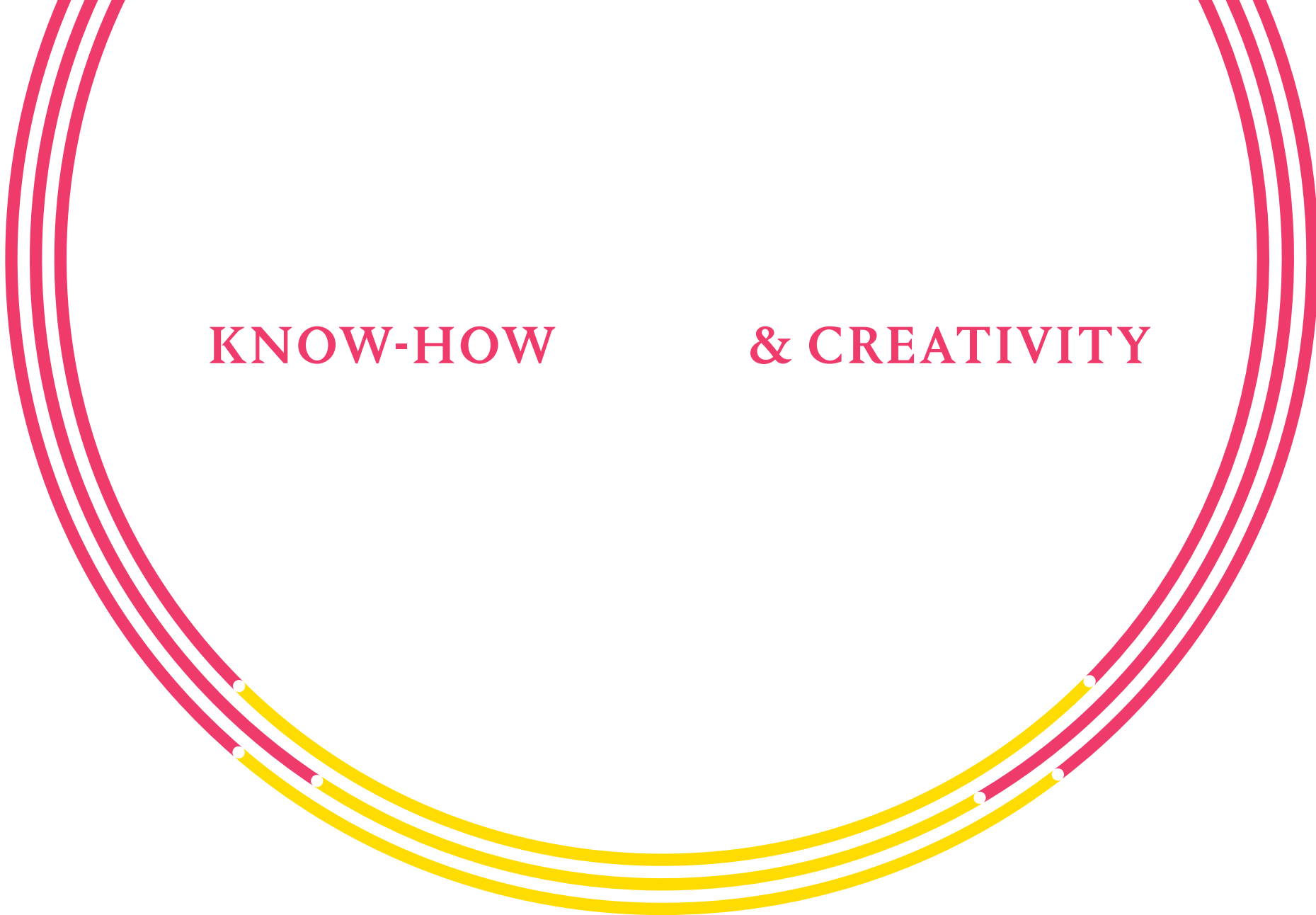
Artistic risk-taking – on stage or in the Hermès workshops across France – contributes to the emergence of new expressive forms. For ten years, the Foundation's support has enabled creative talents to venture into uncharted artistic or geographical territory, with striking success. Audiences and visitors have been moved, stimulated, even shaken by works of extraordinary intensity. The Foundation is delighted to support not only the emergence of some of the boldest new works of recent years, but also their presentation to an ever-wider public.

One of the great strengths of a Foundation such as ours is that it is anchored in a living enterprise. Our shared culture allows us to engage the support and participation of staff at the house of Hermès. Our programme **H³ – Heart, Head, Hand** has accelerated the awareness and understanding of our public-interest mission through exchanges with our Hermès colleagues. To date, two editions of H³ have enabled us to support a range of exceptional projects devoted to the transmission of skills, the promotion of cultural access, and the preservation of biodiversity. Our support for the World Wildlife Fund consolidates our commitment to **Biodiversity & Ecosystems**, as an extension of our activities in partnership with IDDRI (the Paris-based Institute for Sustainable Development and International Relations) since the Foundation's inception.

Working for the common good induces respect for otherness – a commitment that is more important

than ever in today's complex world. All of our stakeholders – artisans, artists, volunteers, and leaders of organisations in the public interest – share a sense of duty to take action for peace and equality. Their exemplary 'creative gestures' are what drive us forward.

Catherine Tsekenis
Director of the Fondation
d'entreprise Hermès



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CORE ISSUES & OVERVIEW

by Catherine Tsekenis

Director of the Fondation d'entreprise Hermès



New Settings #7: Fous de Danse at Centquatre-Paris, France, 2017 © Martin Argyroglo

Stepping into an artist's studio, or the rehearsal space of a company of actors or dancers, is always a fascinating experience. Watching artists at work helps us to realise how far each new creation is the result of experiment, decisions and chance 'finds'; the fruit of technical mastery and creative intuition, which together give birth to the artistic forms of today, both poetic and political. Practising artists are linked to the tradition of homo faber, and it is this ancestral proximity that connects us to them today. A profound awareness of the importance of time in the creative process has shaped our approach to support and patronage since 2008.

In France, the performing arts account for the major portion of our support for artistic creation – a reflection of our growing awareness of the sector's extraordinary dynamism, and the need for funding to complement the existing State support. Currently, funding for the performing arts is disproportionately low when compared to their impact and creativity. In 2011, we launched the programme **New Settings** to support the makers of experimental theatrical forms at the crossroads of existing artistic disciplines, from inception to staging. This forward-looking programme has grown steadily ever since. Four new projects were premiered at its first edition; in 2017, sixteen productions were produced and staged in Paris, and some toured subsequently to New York.

Since 2008, the Foundation has overseen the seasonal programming at six **exhibition** spaces worldwide. The network's artistic topography has evolved over the past decade. La Verrière (Brussels), Le Forum (Tokyo), Atelier Hermès (Seoul) and Aloft at Hermès (Singapore) continue to present exhibitions, unlike the Berne and New York spaces. At the same time, we have begun working with the Musée du Cristal Saint-Louis, in eastern France, on a programme of temporary shows. In 2017, the Foundation produced thirteen exhibitions devised by the curators of these five spaces, all of whom are established figures in their respective cultural arenas. Each space promotes emerging and established artists whose work reflects the diversity of approach on the contemporary scene.

In 2010, we launched our **Artists' Residencies** – a bold programme supporting the creation of new works by artists in situ at the Hermès workshops across France. In November 2017, the exhibition Les Mains sans sommeil at the Palais de Tokyo in Paris presented the work of the nine most recent artists-in-residence (2014-2016). Curator Gaël Charbau conceived a unified presentation of these disparate works, while at the same time respecting the unique quality of each artist's approach. To our delight and satisfaction, the event attracted a sizeable audience, fulfilling our mission to promote the emergence of new talent.

In 2015, conscious of the lack of funding for new work in photography, we created the programme **Immersion, a French-American Photography Commission**, designed to enable photographers to explore new territories and pursue personal projects reflecting their centres of interest. The result is a corpus of work taking a fresh look at contemporary France and the United States – a venture made possible thanks to our alliance with the internationally renowned Aperture Foundation in New York. In May 2017, Alessandra Sanguinetti's exhibition Le Gendarme sur la Colline presented the American photographer's vision of contemporary France, following a touring residency undertaken in 2016. At the same time, Taysir Batniji completed an immersive residency, documenting the 'American way of life' as lived by his emigré Palestinian family in Florida and California. The Foundation's commitment to contemporary photography also encompasses its support for the Prix Henri Cartier-Bresson.

Giving artists the means and opportunity to express their creativity is just one of the comprehensive range of objectives shaping the Foundation's activities in the sphere of artistic practice. In particular, our support for training in artistic métiers targets young people from socially disadvantaged backgrounds, with little or no access to culture. We are delighted to report that many of the young people reached by Redes in Rio de Janeiro's Maré favela are now university

graduates or performing arts professionals. We are equally thrilled by the success of the 'school of equal opportunities' programme led by MC93 (the Maison de la Culture in Seine-Saint-Denis, a northern suburb of Paris), designed to open the doors of higher education in the world of theatre to local young people. 'Camping', at Pantin and Lyon's Centre National de la Danse, encourages dance students from all over the world to come together and discover their full potential in a spirit of dialogue and exchange.

Now, more than ever, the Foundation's support is shaped and directed by our consideration of the conditions affecting the practice of careers in the creative sector. Our keen awareness of the challenges posed to the making of new work, training and public access strengthens our resolve and defines our approach.

NEW SETTINGS

One of the most dynamic creative spheres, the performing arts are also, at times, one of the most fragile due to the costs of mounting a production. Since 2011, with the launch of the **New Settings** programme, the Fondation d'entreprise Hermès has accompanied the development of projects for the stage. Intervening upstream in the creative process allows the Foundation to offer tailored support for new expressive forms at the intersection of the performing and visual arts.

Each year since 2011, an international call for projects has invited artists to devise projects at the crossroads of creative disciplines. Ever attentive to new forms, the Foundation aims to encourage and respond to the needs of projects that venture off the beaten track. In this way, we enable quintessentially innovative productions to flourish in the best possible conditions.

Beyond this support for the production process, the Foundation's mission also extends to the presentation of these works to the widest possible audience. The Théâtre de la Cité Internationale in Paris remains our principal partner for this flagship event, as it has been since the beginning. In addition, since 2016, audiences across the wider Paris region of Île-de-France have been able to discover productions supported in collaboration with other performing arts venues.

'Our collaboration with the Fondation d'entreprise Hermès allowed us not only to solidify our approach, but to turn a dream into reality. The dream, above all, of inventing on stage a common expressive vocabulary for diverse disciplines. This is how we evolved an approach drawing on artistry and artisanship in equal measure, in which olfactory, culinary and floral creativity enjoy equal status with digital art, theatre and film, all coming together around the table to share moments of experimentation and conviviality that led, through complementarity, to the forging of a distinctive artistic gesture.'

Cyril Teste
Theatre director, supported as part
of New Settings #1 and #7

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Since 2011
456 applications received,
52 artists supported.
82,657 spectators in total.

PERFORMING ARTS

NEW SETTINGS #7

Now in its seventh year, **New Settings** has established itself as an unmissable theatrical highlight of Paris's autumn season. Sixteen bold new productions are presented each year, thanks to the programme's commitment to support artists upstream in the creation of original new pieces for the theatre. Their hybrid forms push ever further at the boundaries between disciplines, transcending the divisions between the visual arts and dance, theatre and cinema, even music and science. These constantly evolving artistic practices reach beyond conventional performer-viewer relationships, too. The resulting works engage directly with society as a whole and invite us to see the world around us through different eyes.

NEW SETTINGS #7
Greater Paris, France
September 13 – December 21, 2017

Gaëlle Bourges, *Conjurer la peur*
Tania Bruguera, *Endgame*
Alain Buffard, *Les Inconsolés*
Boris Charmatz, *Fous de danse*
Clédât & Petitpierre, *Ermitologie*
Annie Dorsen, *The Great Outdoors*
Mohamed El Khatib, *Stadium*
Emmanuelle Huynh & Nicolas Floc'h, *Formation*
Euripides Laskaridis, *Titans*
Théo Mercier, *La Fille du collectionneur*
Puce Moment (Nicolas Devos & Pénélope Michel), *Crumbling Land*
Liz Santoro & Pierre Godard, *Maps*
SMITH & Matthieu Barbin, *TRAUM (Le Paradoxe de V.)*
Noé Soulier, *Performing Art*
Cyril Teste, *Festen*
Kris Verdonck, *Conversations (at the End of the World)*

In 2017
New Settings received 175 applications and supported 16 productions.
41,560 spectators in total.
Partnership with the art monthly *Art Press* for the publication and distribution of a supplement including critical texts (45,200 copies).
The supplement was also offered as a programme at performance venues.

PARTNER INSTITUTIONS FOR NEW SETTINGS #7

Théâtre de la Cité Internationale, Paris
Festival d'Automne à Paris
Théâtre Nanterre-Amandiers, Nanterre
Théâtre de la Ville, Paris
Centre Pompidou, Paris



Clédât & Petitpierre, *Ermitologie*, 2017 © Yvan Clédât

¹ **THÉO MERCIER**
LA FILLE DU COLLECTIONNEUR
Théâtre Nanterre-Amandiers
Centre Dramatique National
Concept: Théo Mercier
Scenography, production of sculptures and paintings: Théo Mercier, Arthur Hoffner
With François Chaignaud, Jonathan Drillet, Angela Laurier, Marlène Saldana
Executive production Nanterre-Amandiers
Centre Dramatique National

² **TANIA BRUGUERA**
ENDGAME
Théâtre Nanterre-Amandiers
Centre Dramatique National, with the Festival d'Automne à Paris
Concept and staging: Tania Bruguera
Text: Samuel Beckett
With Brian Mendes, Jess Barbagallo and alternate appearances by Miora Dumay, Margaux Guillou, Saralei Klaine, Joseph le Disez, Flavia Lesur, Anton Morisset
Architects: Dotan Gertler Studio
Voices: Jacob Roberts, Chloe Brooks
Production BoCA Biennial (Lisbon/Porto)
French premiere.

³ **CLÉDAT & PETITPIERRE**
ERMITOLOGIE
Théâtre Nanterre-Amandiers
Centre Dramatique National
Concept, staging, sculptures: Yvan Clédât, Coco Petitpierre
With Sylvain Riéjou, Erwan Ha Kyoony Larcher, Coco Petitpierre and the voice of Jean-Charles Dumay (*La Tentation de saint Antoine*, Gustave Flaubert)
Production Lebeau & Associés
French premiere and major tour.



Tania Bruguera, *Endgame*, 2017 © Ricardo Castelo

Hybrid forms

New Settings is founded on the encounter between the visual and living arts, across all disciplines. The seventh edition reinforces this unique approach, with a programme of quintessentially hybrid, profoundly innovative productions. In particular, **New Settings** allows personalities from the visual arts to embrace the stage, leading to new forms that boldly re-write the vocabulary of theatrical performance.

Following two initial, experimental works for the stage, French artist **Théo Mercier**¹ gathers a superb cast of actors, dancers, and one circus performer, to create ***La Fille du collectionneur*** ('The collector's daughter'). On stage, the eponymous heroine deploys a vast repertoire of games in the shadow of a paternal ghost who roams the stage throughout. Like a series of tableaux, this dream-like piece – with occasional forays into the realm of cabaret – draws on a rich array of resources, and humour, to transport the viewer to a world full of visual references. Through this unclassifiable project, Théo Mercier explores questions of transmission, inheritance and the status of the work of art.

Cuban artist and activist **Tania Bruguera**² has a long experience of political actions in the public arena. Here, she takes a classic of twentieth-century literature as the basis for her first encounter with the stage. If her production of ***Endgame*** follows Samuel Beckett's directions to the letter, she places her stage at the end of a huge cylinder, forcing spectators to poke their heads through holes in order to watch the show. The apparatus quite deliberately puts the audience in the role of voyeur, and evokes questions of power, its potential for transgression, and its arbitrary manifestations.

Always at the intersection of the visual and performing arts, French duo **Clédât & Petitpierre**³ maintains a deliberately vague interpretation of the neologism that gives their production its title. The ***Ermitologie*** is the echo of a mysterious paradise: a pavement and small grotto taken from Renaissance paintings, a paleolithic Venus, Alberto Giacometti's *Walking Man*, a robot-monster inspired by a painting by Max Ernst, and a vegetable ball. A strange narrative establishes itself, through mysterious clashes between characters whose sophisticated costumes contribute to the prevailing, dream-like atmosphere.

⁴ **EMMANUELLE HUYNH & NICOLAS FLOC'H**
FORMATION
Théâtre de la Cité Internationale, Paris
Concept: Emmanuelle Huynh
Scenography: Nicolas Floc'h
Performers: Imane Alguimaret, Kate Giquel, Joaquim Pavy, Nuno Bizarro
Production Compagnie MUA

⁵ **KRIS VERDONCK**
CONVERSATIONS
(AT THE END OF THE WORLD)
Théâtre de la Cité Internationale, Paris
After the film *Town Bloody Hall*
by Chris Hegedus & D.A. Pennebaker
Concept and direction: Kris Verdonck
Performers: Jan Steen, Johan Leysen, Jeroen Van Der Ven, Marino Formenti, José Kuijpers
Production A Two Dogs Company, Het Zuidelijk Toneel
French premiere and major tour.

⁶ **SMITH & MATTHIEU BARBIN**
TRAUM (LE PARADOXE DE V.)
Théâtre de la Cité Internationale, Paris
Concept and staging:
SMITH & Matthieu Barbin
Production Khasma
Multi-disciplinary project initially developed as a photography exhibition, a series of original objects, a work of engineering, films and a stage performance.

⁷ **NOÉ SOULIER**
PERFORMING ART
Centre Pompidou, Paris,
with the Festival d'Automne à Paris
A new work by Noé Soulier
Curatorial adviser: Marcella Lista
Lighting and scenography: Victor Burel, Noé Soulier
With Caroline Camus Caplain and Aurélie Gavelle of the Centre Pompidou, Théo Duporté, Simon Lepeut, Malak Maatoug, Todd Narbey, Vincent Robert, Heiner Scheel de Globart/ Monin and Saber Lakhdari from Arôm Paris
Production ND Productions (Paris), Alma Office/Anne-Lise Gobin
First time the reserve collection of the Centre Pompidou has been used for a theatrical work.



Emmanuelle Huynh & Nicolas Floc'h, *Formation*, 2017
© Marc Domage

Formation proceeds from interactions that are equally sincere and shrouded in mystery. This many-layered work thrives at the intersection of diverse intentions that come together on stage: to hear Pierre Guyotat's texts in an installation devised by French artist **Nicolas Floc'h** (the setting for a choreographic work by **Emmanuelle Huynh**⁴, enacted by figures representing the several ages of life), and to explore the question of the formation and transformation of the individual, and transmission.

Kris Verdonck's⁵ *Conversations (at the End of the World)* touches on other existential questions, in the face of imminent death: what do we do when the end is near? Five characters gathered for a 'last evening' react to the extremity of the situation with ennui, apathy, madness, panic, and reason. The visually powerful set conceived by the Flemish artist and director – simple, endless, dark snow – is tinged with absurdist humour, establishing a unique and striking register.

In *TRAUM (Le Paradoxe de V.)*, a character named Vlad exists in a similarly undefined space that we may associate with death and the void. Following an accident, his body is pulverised in space. **SMITH and Matthieu Barbin**⁶ have created a retro-futuristic fable combining dance, installation and a light creation. The piece continues the artist's cross-disciplinary project TRAUM – the German word for 'dream', but with inevitable connotations of 'trauma' – in which choreographer Matthieu Barbin plays the cosmic hero in a continuum of space, time and identity.

Back down to earth: **Noé Soulier**⁷ ventured into the reserve collection at the Centre Pompidou, Paris, to 'impose the temporality of stage performance on an art exhibition'. With *Performing Art*, the French choreographer has devised a piece centred on the movement of artworks, executed on stage by exhibition fitters and museum conservation officers. Hence, 'the presentation of works of art becomes an ephemeral event'. Noé Soulier's piece turns our relationship to works of art on its head. *Performing Art* plays with the modes and conventions of exhibition display, revealing to the public the unexpected richness of the collections of our French national museum of modern and contemporary art.



Kris Verdonck, *Conversations (at the End of the World)*, 2017 © Kristof Vrancken

¹ **THOMAS VINTERBERG, MOGENS RUKOV, CYRIL TESTE**
FESTEN
Odéon – Théâtre de l'Europe, Paris
Text: Thomas Vinterberg, Mogens Rukov
Adaptation: Bo Hr. Hansen
French adaptation: Daniel Benoin
Staging: Cyril Teste
With Estelle André, Vincent Berger, Hervé Blanc, Sandy Boizard or Marion Pellissier, Sophie Cattani, Bénédicte Guilbert, Mathias Labelle, Danièle Léon, Xavier Maly, Lou Martin-Fernet, Ludovic Molière, Catherine Morlot, Anthony Paliotti, Pierre Timaître, Gérald Weingand and the participation of Laureline Le Bris-Cep
Group production MxM
Executive production Bonlieu Scène Nationale, Annecy
Critical and popular acclaim.
Major tour.

² **LIZ SANTORO & PIERRE GODARD**
MAPS
Théâtre de la Cité Internationale, Paris
Concept: Liz Santoro, Pierre Godard
With Matthieu Barbin, Lucas Bassereau, Jacquelyn Elder, Maya Masse, Cynthia Koppe, Charlotte Siepiora
Production Le Principe d'Incertitude



Thomas Vinterberg / Mogens Rukov / Cyril Teste, *Festen*, 2017
© Simon Gosselin

Making time for making

When theatrical projects explore completely new territory, an extensive production period is required upstream. Such complex gestation requires time for reflection, research, trial, experiment and rehearsal: a long process – and a long period of support – that allows the project to mature, evolve, 'find itself'. At a time when artists are under constant pressure to accelerate the making and presentation of new works, the Fondation d'entreprise Hermès gives them the freedom to create in the best possible conditions.

Some atypical productions need time to establish their own complex, ad hoc technology, like *Festen*. The eponymous film is a *huis clos* that reveals the lowest depths of human nature in a domestic, family setting. **Cyril Teste**¹ did not want to relinquish the close-ups, the chance to show action 'out of the frame' nor the physical presence of ghosts. Thanks to sophisticated video equipment, he offers multiple viewpoints and expands the possibilities of theatre. This 'total' staging offers the spectator an intense experience, compounded by subtle olfactory sequences designed to immerse us still further in the narrative.

As we discover the high-precision trajectories of the six performers in *Maps*, we may imagine the time taken to construct this visual and choreographic work, guided by carefully developed algorithms. Based on their research into the cartography of the brain, **Liz Santoro and Pierre Godard**² have evolved a choreography synchronised into a line whose movement unfurls onstage. While each performer follows their particular path in their own, unique way, the beauty of the piece lies in the attention shown to the other – imperceptible, but essential to the effective functioning of the whole.



Liz Santoro & Pierre Godard, *Maps*, 2017 © Patrick Berger

³ **ANNIE DORSEN**
THE GREAT OUTDOORS
Théâtre de la Cité Internationale, Paris
Concept/director: Annie Dorsen
Scenography: Ryan Holsopple, Annie Dorsen
Original score and soundtrack: Sébastien Roux
Video concept: Ryan Holsopple
Developers: Miles Thompson, Marcel Schwittlick
Performer: Kaija Matiss
Production Rosie Management (Alexandra Rosenberg)
French premiere.

⁴ **PUCE MOMENT (NICOLAS DEVOS & PÉNÉLOPE MICHEL)**
CRUMBLING LAND
Théâtre de la Cité Internationale, Paris
Concept and production: Puce Moment (Nicolas Devos & Pénélope Michel)
Original score and scenography: Puce Moment
Video: Antoine Schmitt
Flux in real time: SGO (Sodankylä Geophysic Observatory)
Vocal composition and performance: Camille Merckx, Elise Dabrowski
Libretto: Youness Anzane
Production and staging RCH PROD
Technological challenge (a real-time link with the Sodankylä observatory in Finland).

⁵ **EURIPIDES LASKARIDIS**
TITANS
Théâtre des Abbesses, Paris, with Théâtre de la Ville
Stage direction, choreography & scenography: Euripides Laskaridis
Performers: Euripides Laskaridis, Dimitris Matsoukas
Production Osmosis, Athens
French premiere and major international tour.

⁶ **ALAIN BUFFARD**
LES INCONSOLÉS (2017)
Centre Pompidou, Paris
Concept: Alain Buffard
Making: Alain Buffard, Matthieu Doze, Christophe Ives
Assistants: Claire Servant, Christophe Wavelet
2017 revival: Matthieu Doze, Christophe Ives
Artistic support: Fanny de Chaillé
Performers: Bryan Campbell, Mark Lorimer, Miguel Pereira
Production Association PI:ES Alain Buffard
The project was part of the event 'Alain Buffard, spectacles, colloque, exposition' produced by the CN D – Centre National de la Danse and the Association PI:ES Alain Buffard (see also page 24).

In a parallel exploration of the harnessing of chance, American director **Annie Dorsen's**³ project ***The Great Outdoors*** is based on an algorithm that reinstates images, texts and sounds sampled daily from the internet. Each evening's sequence is different; each evening, the performer offers a new version of the journey into cyberspace. Installed in the darkness of a planetarium, the audience is immersed in the virtual flux of a 'hive mind' that exists out of time, saturating habitual references and raising the question of how far we control the digital world.

Crumbling Land also relies on technology: the mysterious, audio and visual installation by duo **Puce Moment**⁴ responds in real time to the movements of solar winds recorded by Finland's Sodankylä observatory. This magnetic presence, in the form of a monumental disc, dominates the encounter between two worlds as captured by the vocal score: a representative figure of global capitalism, and a magical emanation of the Sami people. Conjuring forces over which we have no control helps to raise our awareness of the unique fragility of our human condition, and of the world around us.

Far from the domain of hi-tech, the fantastical world of ***Titans*** by **Euripides Laskaridis**⁵ is shaped by playful, formal inventiveness. The Greek choreographer presents a burlesque take on ancient mythology, with a duo of deities who find themselves in an everyday world of humble materials that stimulate creativity – and spark comedy! Two complementary personalities – one solar, exuberant, and seemingly pregnant, the other dark, secretive, and masked – throw themselves into a game of hide-and-seek in a strange, bric-a-brac setting.

Last but not least, New Settings #7 has supported the revival of ***Les Inconsolés***, a play by **Alain Buffard**⁶, who died in December 2013. Here, the time required for the 'making' of the work is the time taken to hand it on to a new team of performers: an incompressible period inextricably linked to the need to recreate a certain intimacy, but also to re-write a script based on memories of the piece's premiere. Time to faithfully revive these *Inconsolés* ('the disconsolate') in whom – in Alain Buffard's words – we see mingled 'disparate mirror-play, games of alliance and misalliance'.



Euripides Laskaridis, *Titans*, 2017 © Julian Mommert

¹ **BORIS CHARMATZ**
FOUS DE DANSE
Centquatre-Paris
with the Festival d'Automne à Paris
and the CN D – Centre national de la danse, Pantin
Concept: Boris Charmatz
A project by the Musée de la Danse/ Boris Charmatz
Production Musée de la Danse/Centre Chorégraphique National de Rennes et de Bretagne
Two editions were staged in Rennes, then one in Brest and one in Berlin. 11,000 participants in Paris.

² **MOHAMED EL KHATIB**
STADIUM
La Colline – Théâtre National, in collaboration with the Théâtre de la Ville in Paris, Théâtre Alexandre Dumas in Saint-Germain-en-Laye, Théâtre de Chelles, Théâtre Louis Aragon in Tremblay-en-France, L'Avant-scène/Théâtre de Colombes, Théâtre du Beauvaisis in Beauvais, with the Festival d'Automne à Paris
Concept/production: Mohamed El Khatib, Fred Hocké
Text: Mohamed El Khatib
With fifty-three supporters of Racing Club de Lens
Production Collectif Zirlib
Major tour.
Publication of the text of the piece, *Stadium* (texts by Mohamed El Khatib, photographs by Yohanne Lamoulère), éditions Les Solitaires Intempestifs, Besançon, 2017, with the support of the Fondation d'entreprise Hermès.

Publicly engaged artists

The compulsion to come together to create new art can be an urgent necessity; the artist may feel the need to speak out in society, or in the public space. But what form does that speaking out take? How can the artist take action as part of the body politic? How can he or she relate to their public? How can the artist's voice forge a sense of community with his or her audience?

Watching others dance, learning to dance, dancing in your turn... Admiring the performers' virtuoso displays when dance – every kind of dance – presents itself in public. Then taking your turn to experience a unique moment with a group dedicated to a single aim: to let yourself be possessed by movement, work together, feel the pleasure of collective endeavour. Choreographer **Boris Charmatz's**¹ project ***Fous de danse*** continues to create a dance community, open to every practice, and to all. For an entire day, the public is invited to nourish the creative act, to step out of their status as spectators to dance with others and share in the sheer pleasure of movement.

Stadium shares the same determination to break down barriers and share. **Mohamed El Khatib's**² unusual project brings the 'best audience in France' – supporters of RC Lens football club – face to face with the theatre-going public, for a match, including the half-time entertainment. The result of a bold gesture of shared creativity, *Stadium* draws directly, with humour and benevolence, on the personal trajectories of fifty-three supporters from the northern French town of Lens, each contributing their own story, verbatim. The director engages directly with the real world, boldly overturning clichés and subverting the expectations of theatre-goers who may never normally venture into football stadiums, in order to forge links – in the after-match.



Boris Charmatz, *Fous de Danse* at Centquatre-Paris, 2017 © Richard Louvet

³ **GAËLLE BOURGES**
CONJURER LA PEUR
Théâtre des Abbesses, Paris,
with Théâtre de la Ville
Concept: Gaëlle Bourges
Danced and choreographed by
Matthias Bardoula, Gaëlle Bourges,
Agnès Butet, Marianne Chargois,
Camille Gerbeau, Guillaume Marie,
Phlaurian Pettier, Alice Roland, Marco Villari
Executive production: Association Os
Major tour.

Finally, *Conjurer la peur* invites us to re-learn how to look and develop a critical mindset. On the barest of stages, **Gaëlle Bourges**³ and her dancers pull off an exceptional feat: the cast succeeds in recreating Ambrogio Lorenzetti's fresco the *Allegory of the Effects of Good and Bad Government* (painted in 1338-1339 in the Palazzo Pubblico in Siena, Italy). Part guided tour, part deciphering of symbols, part contemporary re-reading, the unclassifiable performance takes its title (and its rich, analytical approach) from the eponymous essay by French art historian Patrick Boucheron. Through this detached gaze, *Conjurer la peur* seeks to liberate the body and awaken the consciousness so that we may all dance together, *senza paura* – without fear.



Gaëlle Bourges, *Conjurer la peur*, 2017 © Danielle Voirin



Mohamed El Khatib, *Stadium*, 2017 © Yohanne Lamoulère

SUPPORT FOR THE PERFORMING ARTS

¹ **CROSSING THE LINE: 11th EDITION**
New York, NY, USA
September 6 – October 15, 2017
crossingthelinefestival.org
New Settings in New York:
Alessandro Sciarroni,
UNTITLED_I will be there when you die
Bouchra Ouizguen, *Corbeaux*
Annie Dorsen, *The Great Outdoors*
New Settings productions drew over 1,300 spectators from a total of 10,300 attending the festival as a whole.

² **DANSE ÉLARGIE**
Paris, France
danse-elargie.com
Supported since 2010
• Performances of the winning projects at the Théâtre des Abbesses, Paris, drew 1,820 spectators.
• Syrian actor Mithkal Alzghair, winner of Danse élargie #4, received a travel bursary to perform at Dublin Dance Festival 2017.
Since 2010
4 editions, including a satellite event in Seoul, Korea.
4 seasons of shows at the Théâtre des Abbesses, Paris, featuring various Danse élargie winners.
1,459 submissions received from around the world.
94 productions staged in public.
15 winning projects supported by the Foundation.

³ **PLASTIQUE DANSE FLORE, 11th EDITION**
Potager du Roi, Versailles, France
September 23-24, 2017
plastiquedanseflore.com
Supported since 2008

For the fifth consecutive year, **New Settings** crossed the Atlantic. Each year since 2013, productions supported by the Foundation as part of New Settings have featured at the international multi-arts festival **Crossing the Line**¹, founded in 2007 by the French Institute Alliance Française (FIAF) in New York. In 2017, **Alessandro Sciarroni** (New Settings #5), **Bouchra Ouizguen** (New Settings #6) and **Annie Dorsen** (New Settings #7) staged productions for the American public, consolidating this partnership.

Since 2010 – echoing New Settings' commitment to break down barriers between artistic disciplines, promote emerging talent and encourage new work at the intersection of the arts – the Foundation has supported the international, cross-disciplinary, biennial dance competition **Danse élargie**², devised by the French Musée de la Danse in Rennes and the Théâtre de la Ville in Paris. Productions with a minimum of three performers (working with any mode of artistic expression) and lasting no more than ten minutes are performed before an international jury – and audiences that have grown year-on-year since the event was created. The winners are supported through the subsequent development of their project, culminating in performances at the Théâtre de la Ville as part of its seasonal programme. A genuine, alternative springboard, Danse élargie has launched talents such as Noé Soulier, Simon Tanguy, La Horde, Mithkal Alzghair and more. Artistic practice across disciplines is also a central feature of **Plastique Danse Flore**³, a festival directed by Frédéric Seguet that brings work by young creative artists to a wider audience in an unconventional setting.



Mithkal Alzghair (surrounded by two performers of his piece), winner of Danse Élargie #4, Paris, 2016 © Laurent Philippe

⁴ **FONDATION ROYAUMONT**
Asnières-sur-Oise, France
royaumont.com
Supported since 2008
Eleven French and international choreographers attended Prototype IV; three French and one Greek choreographer attended Dialogues II.

⁵ **CENTRE NATIONAL DE LA DANSE**
Pantin, France
cnd.fr
Supported since 2009,
member of Club CN D-Entreprises

⁶ **Camping**, 4th edition, Pantin and Lyon
June 18-30, 2017
4,800 amateur, student and professional dancers, activity leaders and spectators took part in Camping in Pantin; 700 attended the sister event in Lyon.

⁷ **‘Alain Buffard, colloque, spectacles, exposition, concert’**, CN D, Pantin and Centre Pompidou, Paris
October 4 – December 15, 2017
A total of 3,219 people took part in this multi-faceted event.

⁸ **REDES DE DESENVOLVIMENTO DA MARÉ/ELDM**
Rio de Janeiro, Brazil
liarodrigues.com
or redesdamare.org.br/eldm/
Supported since 2011
Two trainee dancers from the programme have joined the Rosas school, founded by Anne Teresa De Keersmaeker in Brussels.
Since 2011
Over 450 pupils of all ages, from the neighbourhood's 16 communities.
Launch of Núcleo 2, a professional technical and artistic training scheme.

Upstream of live performance, the Foundation funds a number of initiatives dedicated to professional artistic training. At the **Fondation Royaumont** ⁴ it partners two programmes directed by Hervé Robbe, aimed at young choreographers seeking to develop and reflect on their practice (Prototype IV and Dialogues II). Among a wealth of projects at France's **CN D – Centre National de la Danse** ⁵, the Foundation supported the latest edition of **Camping** ⁶ – an international platform of workshops, courses, performances and studio sessions, open to the public and offering significant training opportunities for schools from around the world. The Foundation also accompanied a one-off project at the **CN D**, directed by Mathilde Monnier: **‘Alain Buffard, colloque, spectacles, exposition, concert’** ⁷ presented a conference, exhibition, concert and performances to mark the transfer of the French choreographer's archive to the Centre, following his death in 2013.*

As part of its commitment to professional training, the Foundation has supported the **Escola Livre de Dança da Maré** ⁸ over several years. Founded by Lia Rodrigues (with the not-for-profit association Redes de Desenvolvimento da Maré), the school trains young dancers from the favelas of Rio de Janeiro. In 2017, the Foundation naturally supported the transmission to her students of *May B*, a major work by Maguy Marin in whose 1981 premiere Rodrigues had performed. From one generation to another, one continent to another, this shared act of witness between two artists is a key component of the Brazilian choreographer's teaching programme: ten dancers from the Nucleo 2 group at the Maré school will perform *May B* in France, and subsequently in South America. For Lia Rodrigues, introducing young performers to this pivotal work in the history of dance opens up 'new possibilities for sharing, dialogue and collaboration'. A crowning achievement for these young dancers from some of Rio's most underprivileged neighbourhoods.



Redes / Escola Livre de Dança da Maré, Rio de Janeiro, Brazil, 2017 © Elisangela Leite

⁹ **MC93 – MAISON DE LA CULTURE DE SEINE-SAINT-DENIS**
Bobigny, France
mc93.com
Supported since 2016
• Support for the 2nd (2016-2017) and 3rd (2017-2018) iterations of Master Classe 93.
Six pupils out of twelve in 2017-2018 were successful in competitive admissions to national theatre schools in France.
• Support for renovations to the hall at MC93.

¹⁰ **COMPAGNIE LOUIS BROUILLARD**
Maison Centrale, Arles, France
Supported in 2017
After 18 months of work, Pagnol's play *Marius* was performed five times to families, fellow inmates, prison staff and partners of the project.

¹¹ **RENCONTRES CHORÉGRAPHIQUES INTERNATIONALES DE SEINE-SAINT-DENIS**
Seine-Saint-Denis, France
May 12 – June 17, 2017
rencontreschoregraphiques.com
Supported since 2010
• In 2017, 492 hours of workshops were offered to 686 participants (school pupils, students, amateurs, senior citizens and pre-school children).
• Targeted support for the premiere of *Tremor and More* by Herman Diephuis, via a travel bursary for Brazilian dancer Jorge Ferreira. At CN D, 294 people attended the first performance, prior to an extended Brazilian tour.

¹² **LE GRAND BAL (DU 14 JUILLET)**
Grand Palais, Paris, France
July 13, 2017
grandpalais.fr
Supported in 2017
A total of 3,700 people attended the Bal, together with 260 'dance ambassadors'.
140 dancers performed Béjart's *Messe pour un temps présent*.

Similarly, in France, the Foundation supports Master Classe 93, preparing young actors from Seine-Saint-Denis, in Paris's northern suburbs, for competitive admission to France's national theatre schools. Steered by **MC93** ⁹ following the appointment of Hortense Archambault as its director, this demanding training programme allows emerging talents to confront and overcome the impact of social determinism on their career prospects.

Overcoming social exclusion through access to culture and creativity is a key objective for the Foundation, underpinning its support – in particular – for the work of Joël Pommerat and the **Compagnie Louis Brouillard** ¹⁰ at Arles high-security prison in south-eastern France. The French author and director worked with a group of inmates to re-write and stage Marcel Pagnol's play *Marius*. Participants gained experience of theatrical practice, and were invited to freely adapt the play's themes, characters and situations, modernising them to reflect their own lives. 'Due to the ambitious artistic nature of this theatrical work the prisoners were also faced with the notion of commitment,' says Joël Pommerat. The Foundation is strongly engaged in enabling artists to work on contemporary texts in unprecedented settings. This unusual production – the product of many weeks working together – was performed in the prison in the winter of 2017.

Initiation into the world of artistic creativity should not exclude demanding creative works – a conviction that underpins the Foundation's support for the **Rencontres chorégraphiques internationales de Seine-Saint-Denis** ¹¹, under director Anita Mathieu, offering workshops designed to raise public awareness of the arts in the department of Seine-Saint-Denis. Similarly, the Foundation supported the **Grand Bal du 14 juillet** ¹², a free event open to all, under the artistic direction of José Montalvo. A new version of Maurice Béjart's ballet *Messe pour un temps présent* formed the centrepiece of a large, public dance party based on the transmission of movement, attitudes and choreographic culture to a diverse public: a highly unifying event that brought people together in celebration of the shared freedom and joy of dance.



Compagnie Louis Brouillard, *Marius*, Maison Centrale Arles, France, 2017
© Christophe Loiseau

* The Foundation also supported a revival of *Les Inconsolés* by Alain Buffard at the Centre Pompidou, as part of *New Settings* #7 (see p. 20).

EXHIBITIONS

Exhibitions produced by the Foundation at its five contemporary art spaces in Asia and Europe fulfil a two-fold mission: to enable artists to create new work, and to present the results to the public at large.

Under the artistic directorship of independent curators – each an established figure on their respective contemporary scenes, in Seoul, Tokyo, Singapore, Brussels and Saint-Louis in France – the gallery spaces host new projects by French and international artists, most often in the form of solo exhibitions giving visitors in-depth insights into their work.

Devised and produced specifically for each space, the artworks remain the property of the artists. Each show is accompanied by a publication or interpretive materials for a variety of audiences, including school groups. The exhibitions enjoy a high profile in their regional and cultural arenas and have achieved widespread recognition in the international art world.

'I had the opportunity to create new work, and really appreciated the strong support I received from the Foundation. Promoting the production of site-specific pieces, the Foundation gives artists the chance to collaborate closely with a curator who is receptive and ready to listen. Experienced technical back-up and a publication accompany each project. La Verrière in Brussels is a tremendous laboratory for new, experimental art: open and engaged, and very popular with artists and art-lovers alike. It has established itself as a pivotal centre for contemporary art in Belgium and around the world.'

Ann Veronica Janssens
Visual artist, exhibited at La Verrière in 2015, mentor for the Foundation's second cycle of Artists' Residencies.

- 28 – ATELIER HERMÈS, SEOUL
- 30 – ALOFT AT HERMÈS, SINGAPORE
- 32 – LE FORUM, TOKYO
- 34 – LA VERRIÈRE, BRUSSELS
- 36 – LA GRANDE PLACE, SAINT-LOUIS

In 2017
Thirteen exhibitions,
twenty-four artists supported.

Since 2008
5 exhibition spaces (6 until 2014).
140 exhibitions.
46 French artists exhibited internationally.
Over 400,000 visitors.

VISUAL ARTS

ATELIER HERMÈS SEOUL

Atelier Hermès began the year in a celebratory mood as it marked its 11th anniversary in 2017. Inspired by this occasion, the theme ‘Revisit the past’ was explored on three levels – an art institution and its evolution (Atelier Hermès), a society and its modernisation (in Korea), and an artist (Frida Kahlo) – through the yearly exhibition programme.

For the first exhibition, **O philoi, oudeis philos**, six Korean artists in their thirties – **Kim Minae, Kim Yunha, Kim Heecheon, Park Kiljong, Baek Kyungho** and **Yoon Hyangro** – brought Atelier Hermès’ past into the present (or each of the artists’ present), and then reflected this again into the future (or the art and artists to come). Thus, Atelier Hermès’ past decade was approached in a prospective rather than a retrospective way.

For the exhibition **When Two Galaxies Merge**, Korean artist **Yangachi** built a stage in the futur antérieur (the future past): a stage for manifestations such as ‘the Continental Drift Club’, ‘5G’, ‘insomnia’, ‘Seoul’, ‘hypnosis’ and ‘love’. It was a stage of uncertainty, where the order of the modern era, based on the visible and the audible, is confused by the invisible and the inaudible. This exercise furthered Yangachi’s longstanding efforts to develop a language of art based on senses other than that favoured by contemporary art: visual perception.

On the Corner of Londres and Allende Streets (1938-1954) was an exhibition based on **Rosa Maria Unda Souki**’s comprehensive research on Frida Kahlo’s former house, La Casa Azul (The Blue House). Based on iconographical and historical research of the house, the Venezuelan artist carefully traced every corner of this place where Frida Kahlo lived (1907-1954), and then recalled the memories and stories of the space on her canvas. These intricate works, merged with facts and fantasies, were the result of Unda Souki’s memory practice: to retain past time in the eternal present time of ‘painting’.

Last but not least, **Oh Min** was announced as the 17th laureate of the **Hermès Foundation Missulsang** in March, 2017.

Kim Yunkyoung
Curator, Atelier Hermès
Seoul, Korea

KIM MINAE, KIM YUNHA, KIM HEECHEON, PARK KILJONG, BAEK KYUNGHO, YOON HYANGRO

O PHILOI, OUDEIS PHILOS

May 20 – July 23, 2017

Almost 7,000 visitors.

A public round table with the curator and participating artists.

Lecture visits for students.



Exhibition *O philoi, oudeis philos*, Atelier Hermès, Seoul, 2017 © Kiyong Nam



Yangachi, exhibition *When Two Galaxies Merge*, Atelier Hermès, Seoul, 2017 © Kiyong Nam

YANGACHI

WHEN TWO GALAXIES MERGE

September 8 – November 22, 2017

3,531 visitors.

Two performances.

Lecture visits for students.

MEMBERS OF THE JURY FOR THE 17th HERMÈS FOUNDATION MISSULSANG

Sungwon Kim
Professor, Seoultech;
Former Atelier Hermès Curator

Inhwan Oh
Professor, Seoul National University;
Artist of the Year 2015 – MMCA

Catherine Tsekenis
Director, Fondation d'entreprise Hermès

Gaël Charbau
Curator



Rosa Maria Unda Souki, exhibition *On the Corner of Londres and Allende Streets (1938-1954)*, Atelier Hermès, Seoul, 2017 © Kiyong Nam

ROSA MARIA UNDA SOUKI

ON THE CORNER OF LONDRES AND ALLENDE STREETS (1938-1954)

December 8, 2017 – February 4, 2018

Almost 5,500 visitors.

Lecture by the artist to a student group.

Lecture visits for students.

In March 2017, Korean artist **Oh Min** was awarded the **17th Hermès Foundation Missulsang**. Following a four-month residency in Paris, mentored by curator Gaël Charbau, Oh Min will present a solo exhibition at Atelier Hermès in autumn 2018.

In 2017
Publication of a catalogue for each exhibition.
Good press coverage.

ALOFT AT HERMÈS SINGAPORE

Aloft celebrated its 10th anniversary in 2017. The year's theme of Reflection was particularly fitting for this milestone as we took a moment to reflect on where we are, and where we are going.

Oneness by the Korean artist **Minjung Kim** showcased undulating mountain vistas inspired by the Japanese tradition of painting in Indian ink, which can itself be traced back to the black ink painting of the Chinese literati. Kim's works express and emanate the deeply spiritual and metaphysical ethos of Asian philosophy and heritage. Oneness encourages visitors to leave their hectic, technology-engulfed lives behind to encounter and reconnect with ancient wisdom and teachings.

(Un)filtered Reflections by the Japanese artist **Noriko Ambe** presents creative portraits of high-school students from Japan and Singapore. This project is a pivotal turning point in Ambe's artistic practice: in her very first collaboration with students she made them the central subject and used their creative responses as a crucial ingredient in the art-making process. The resulting works provoke empathy for the pressures faced by young people. They invite viewers to reflect on the emotional health of our youth, the current state of our social fabric, and the paths of future generations.

Both shows have been an insightful quest into the human condition in modern times. As we look ahead to 2018, we anticipate fresh perspectives through the theme of Materiality.

Emi Eu
Programme Director, Aloft at Hermès
Singapore



Noriko Ambe, exhibition (Un)filtered Reflections, Aloft at Hermès, Singapore, 2017 © Noriko Ambe



Minjung Kim, exhibition Oneness, Aloft at Hermès, Singapore, 2017 © C I&A Photography

MINJUNG KIM

ONENESS

April 27 – July 30, 2017

1,230 visitors.

Public talks and Q&As with the artist.
Lectures on Minjung Kim's work.



Minjung Kim, exhibition Oneness, Aloft at Hermès, Singapore, 2017 © C I&A Photography



Noriko Ambe, exhibition (Un)filtered Reflections, Aloft at Hermès, Singapore, 2017 © C I&A Photography

NORIKO AMBE

(UN)FILTERED REFLECTIONS

November 22, 2017 – February 11, 2018

1,187 visitors.

Four workshops for Japanese and Singaporean schoolchildren aged 12-15 who contributed to the project.
Guided visits.

In 2017
Publication of a chapbook for each exhibition.
Good press coverage.

LE FORUM TOKYO

Sculpture as states of matter

Contemporary art, which reflects its times, has become a space for discussion and action in direct contact with society and the environment. By widening its field of expression, it assumes a critical function and offers an alternative interpretation of reality. Over the course of three exhibitions presented at Le Forum in 2017, artists revealed different 'states of matter' through the very practice of sculpture. A phrase taken from one of **Abraham Cruzvillegas's** pieces, 'states of matter' refers to the changing states of particles in physics: solid, liquid, gas and plasma.

In **The Water Trilogy** exhibits series, the Mexican artist considers the resources and forms of energy that are most fundamental to us. They are the focus for ever-shifting topics such as environmental pollution, natural disasters, industry, politics, economics, culture, biology, history and sociology. Cruzvillegas brings nothing to his exhibition site, but fashions and produces the work with the local people and materials. He accepts all their chaos and plurality without organising them into hierarchies, bringing out the spontaneous gestures and thoughts of the people involved.

ATM tempo I / II / III by French sculptor **Emmanuel Saulnier** is inspired by the performances of jazz pianist **Thelonious Monk** in Japan. Like a musical composition, tempo I dances around an improvised solo, tempo II evokes a session between friends who share the same philosophy, and tempo III offers a close reading of his own prior work, as if it were a jazz standard. A part of the exhibition brings together different pieces by Saulnier's friends to compose a multilayered portrait of him, enlightened by a quote from **Alberto Giacometti**: 'My entire lifework for one conversation.' The collision of different worlds suggests openness and fragility, with premonitions of fraught relationships that sometimes strain to the point of cracking.

'Fog, which changes according to the environment, is both a phenomenon and a concrete entity.' Since 1970, Japanese media artist **Fujiko Nakaya** has manifested invisible atmospheres and incorporated them into art as a form of sculpture. **Greenland** is dedicated to her father, **Ukichiro**, a glaciologist, who conducted research there at the end of his life. Installed in an indoor environment, it places a focus on the essence of natural science – experiment and observation – a great heritage from her father and a great experience for visitors to Le Forum.

Reiko Setsuda

Culture & Window Senior Manager, Hermès
Curator, Le Forum
Tokyo, Japan



Emmanuel Saulnier, exhibition *ATM Tempo I / II / III*, Le Forum, Tokyo, 2017 © Nacása & Partners Inc.



Abraham Cruzvillegas, exhibition *The Water Trilogy 2: Autodefensión Microtonal Obrera Campesina Estudiantil Metabolista Descalza*, Le Forum, Tokyo, 2017 © Nacása & Partners Inc.

ABRAHAM CRUZVILLEGAS

*THE WATER TRILOGY 2: AUTODEFENSIÓN
MICROTONAL OBRERA CAMPESINA
ESTUDIANTIL METABOLISTA DESCALZA*

April 21 – July 2, 2017

10,361 visitors.

EMMANUEL SAULNIER

ATM TEMPO I / II / III

July 14 – October 31, 2017

11,152 visitors.

FUJIKO & UKICHIRO NAKAYA

GREENLAND

December 22, 2017 – March 4, 2018

21,324 visitors.

In 2017
For each exhibition:
Publication of a chapbook.
Filmed interviews with the artists
published on social medias.
Guided visits with
the exhibition curator.
Good press coverage.



Fujiko & Ukichiro Nakaya, exhibition *Greenland*, Le Forum, Tokyo, 2017 © Nacása & Partners Inc.

LA VERRIÈRE BRUSSELS

In 2017, La Verrière presented three new exhibitions in the 'Ballistic Poetry' series. The season's overall title is deliberately mysterious: the aim is to 'make poetry resonate through rigorous, rational art forms' and to show how conceptual art – a programmatic art or art of ideas – retains an obscure element that cannot be put into words, which is the basis of its affective power.

The first show featured a British-French art duo formed for the occasion: **Douglas Eynon & Erwan Mahéo** divided the space at La Verrière to create an intriguing experience, part functional office and part romantic landscape, or the reverse: a romantic office space and a functional landscape. With its notably 'corporate' title, **NOVELTY Ltd.** was produced wholly for and within the exhibition space: a burst of imaginative fantasy in ordinary, everyday surroundings, with leanings to fairy tales and the world of film.



Douglas Eynon & Erwan Mahéo, portrait of both artists at the exhibition *NOVELTY Ltd.*, La Verrière, Brussels, 2017 © Isabelle Arthuis

The second show walked a similar line between functionality and fiction. British artist **Tris Vonna-Michell** devised a vast installation conceived as a deceptively disparate landscape composed of projected films, photographs, audio elements and aquariums containing photographic lenses immersed in water. Shrouded in darkness, they functioned like mental images, or a dream unfolding in space.

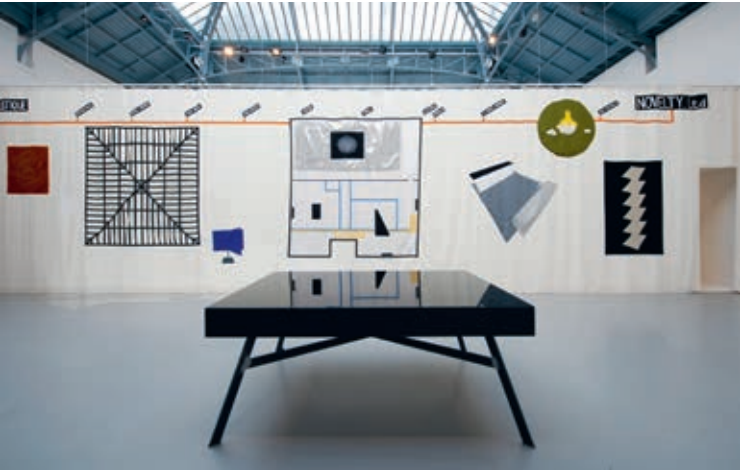
Lastly, the erudite, exacting Spanish artist **Dora García** generously offered to work specifically with the material of poetry itself, taking as her starting-point a text by the philosopher Martin Heidegger, entitled *Aus der Erfahrung des Denkens* (The Thinker as Poet). The radical installation proposed a virtually empty space with a symbol drawn on the floor, diagrammatic drawings on the walls, and the permanent presence of four virtually motionless performers, each absorbed in an activity from which the visitor was partly excluded.

All three projects looked beyond the concept of the exhibition as an arrangement of works to offer a sensitive experience drawing on thought and intelligence to confuse and disconcert, rather than to explain: one definition of poetry itself, perhaps.

Guillaume Désanges
Curator, La Verrière
Brussels, Belgium



Dora García, exhibition *Somewhere, Two Planets Have Been Colliding for Thousands of Years (The Thinker as Poet)*, La Verrière, Brussels, 2017 © Isabelle Arthuis



Douglas Eynon & Erwan Mahéo, exhibition *NOVELTY Ltd.*, La Verrière, Brussels, 2017 © Isabelle Arthuis

DOUGLAS EYNON & ERWAN MAHÉO

NOVELTY LTD.

January 18 – March 25, 2017

2,251 visitors.

DORA GARCÍA

SOMEWHERE, TWO PLANETS HAVE BEEN COLLIDING FOR THOUSANDS OF YEARS (THE THINKER AS POET)

October 6 – December 9, 2017

1,351 visitors.

TRIS VONNA-MICHELL

PUNCTUATIONS & PERFORATIONS

April 22 – July 1, 2017

2,010 visitors.

In 2017
For each exhibition:
Publication of a new edition
of the *Journal de La Verrière*.
Closing events of readings
and performances.
Creative workshops for children.
Guided visits by the exhibition curator
and/or artists.
Guided visits every Saturday
with a mediator.
Filmed interviews with the artists
and curator on social media.



Tris Vonna-Michell, exhibition *Punctuations & Perforations*, La Verrière, Brussels, 2017 © Isabelle Arthuis

LA GRANDE PLACE SAINT-LOUIS

In 2016, the 49 Nord 6 Est – FRAC Lorraine (the Lorraine regional fund for contemporary art) proposed three projects for La Grande Place, Musée du Cristal Saint-Louis, focusing on the dreamlike potential of the countryside around Saint-Louis-lès-Bitche, the land of glass and crystal.

In 2016, the first exhibition in the series, **Dark Dreaming: In the Land of Earthly Stars**, explored the theme of celestial bodies, taking inspiration from the eponymous regional network of art institutions*. The second exhibition, **Over the Rainbow**, continued the celestial theme, with observations of meteorological phenomena including cumulus congestus clouds, light halos, red moons, exceptional rainstorms, tornados, marine cyclones, columns of light, and atmospheric electricity. Devised in collaboration with ten schools, not-for-profit associations, regional partners and artists, the project brought together objects produced by artisans, artists and scientists alike. The show took an irreverent, demystified approach to art, drawing on contrasting perspectives, to gaze above and beyond the clouds.

* Étoiles terrestres is a regional network of cultural institutions, comprising La Grande Place, Musée du Cristal Saint-Louis, the Site Verrier de Meisenthal and the Musée Lalique in Wingen-sur-Moder, in France.

Arweider, the last of the three shows, came back down to earth, taking its title from the name given to glass-workers and artisans in the Lorraine regional dialect. It seemed essential, at the Musée du Cristal, to showcase the skills and tastes of the men and women who work in the glass and crystal workshops – not only to display objects they have made, but also to work with them on a genuinely collaborative, participative project. To this end, 49 Nord 6 Est – FRAC Lorraine invited Metz-based artists **Julie Luzoir and Anne Delrez** to meet several arweider in their own homes. Their discussions centred on treasured family photographs, designs and objects carefully removed from their glass display cabinets for the occasion. Together, artists and artisans cast a subtle, sensitive light on the personal tastes and stories at the heart of the glass and crystal workshops.

Margot Delalande
Collections and Outreach Officer,
49 Nord 6 Est – FRAC Lorraine
Metz, France



Exhibition Arweider, La Grande Place, Saint-Louis, 2017 © Camille Roux

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 and Lingjie Wang

Partners
Archives Météo-France
Centre International d'Art Verrier, Meisenthal
Musée de l'Image, Épinal

4,955 visitors (joint museum ticket).

ARWEIDER

July 6, 2017 – January 8, 2018

Curator
Béatrice Josse

With
Guest artists Anne Delrez and Julie Luzoir

- 7,688 visitors (joint museum ticket). Publication of a journal to accompany the exhibition *Arweider*.
- The exhibition was incorporated into the programme for a range of cultural events, including the European Heritage Days 2017.



Exhibition *Over the Rainbow*, La Grande Place, Saint-Louis, 2016-2017
© Camille Roux



Exhibition *Arweider*, La Grande Place, Saint-Louis, 2017 © Camille Roux



Exhibition *Arweider*, La Grande Place, Saint-Louis, 2017 © Camille Roux

In 2017
Presence of fellow artists from France's Grand Est region.
Good local coverage in regional tourist information offices.
Guided visits.

ARTISTS’ RESIDENCIES

Our **Artists' Residencies** programme invites visual artists to pursue their practice in different settings, to work with new materials, and to engage with artisan know-how. The Fondation d'entreprise Hermès launched the programme in 2010 to offer contemporary artists this unprecedented opportunity, in collaboration with house of Hermès workshops across France.

Mentored by established artists, each appointed for a three-year term, the participants are invited to explore a specific material (silk, crystal, silver or leather), working with artisans at one of the house of Hermès workshops. After a period of immersion, the artist is invited to create a new, original piece of work *in situ*. Each of them produces two editions of the work: one remains their property while the other enters the Foundation's collection, to be displayed at the workshops, or in exhibitions. Each residency is documented in a publication – *Les Cahiers de résidence* – retracing this personal and artistic adventure, during which artisans and artists alike take a fresh look at their respective practices.

Following an initial exhibition – *Condensation* – which presented works produced during the first cycle of Artists' Residencies, a second exhibition, ***Les Mains sans sommeil***, features pieces created during the second, recently completed cycle.

‘The Artists’ Residencies are an encounter between two worlds, an opportunity for each to know the other better, in a spirit of mutual learning and discovery. Art and artisanship rise to this shared challenge, bringing out the best in one another. This is how objects and shapes are created at Saint-Louis. We enhance the natural properties of crystal, which is both our subject and our tool. The process is a true adventure, the coming together of people and materials, a marriage of dexterity and creativity.’

Jérôme Fougeras de Lavergnolle
Treasurer, Fondation d'entreprise Hermès
Chief Executive Officer and Chairman,
Cristallerie Saint-Louis

Since 2010
2 cycles of residencies.
7 mentors.
25 artists in residence.
25 *Cahiers de résidences* co-published
with Actes Sud.
35 works produced.
13 house of Hermès workshops participating.
267 artisans involved.
1 touring exhibition for each cycle
of residencies.

40 – ***LES MAINS SANS SOMMEIL***, EXHIBITION
44 – **SUPPORT FOR THE VISUAL ARTS**

VISUAL ARTS

THE EXHIBITION

LES MAINS SANS SOMMEIL

Presented at the Palais de Tokyo, in Paris, the exhibition *Les Mains sans sommeil* concluded the second cycle of the Foundation's programme of Artists' Residencies at Hermès workshops across France (2014-2016). The show was a major highlight for the Foundation, and for the programme's participating artists: an opportunity to share with the public works created over the preceding three years. Each piece – in silk, crystal, leather or silver, representing the workshops in which they were conceived and made – was accompanied by selected pieces from the nine artists' body of work, demonstrating the relationship to its maker's corpus as a whole. Embracing a wide range of materials and disciplines, the exhibition was brilliantly devised by art critic and curator Gaël Charbau, who sought to understand each new work through the creative gestures that are inseparable from its genesis and production in the workshop setting. The exhibition was complemented by a programme of performances *in situ*.

In 2013, the exhibition Condensation¹ celebrated alchemy and the world of dreams in its exploration of the transformation of raw materials in art. For Les Mains sans sommeil, it seemed interesting to shift focus to the panoply of movements that we can observe in the workshops: a veritable choreography of gestures that accompany the metamorphosis of the raw materials being worked. Not only conscious gestures, dictated by the mind to the body and hands, but the automatic gestures acquired by the hand, in particular, and which often seem 'detached' from the mind's conscious control.

These are neither unconscious actions related to our balance or everyday movement, nor reflexes provoked by external prompts, but a kind of choreographic equilibrium between the body and the material it handles.

To explore the intimate connection developed by artists and artisans with their raw materials, we chose to exhibit recent pieces by each artist, alongside the work produced during their residency, with the aim of heightening the parallels between their own studio practice and the day-to-day activities of the workshop. Artists and artisans share a great deal: artisans are the custodians and teachers of gestures guided by know-how, while artists are the inventors of forms shaped by an essential spirit of laissez-faire.

*It seemed important to allow viewers to discover the works through the prism of the autonomous gestures themselves, whether stretching a spoon into a long, silver thread (**Clarissa Baumann**), presenting a frieze of abstract motifs over almost forty metres of silk (**Célia Gondol**), breaking down the forms and colours of a particular motif (**Bianca Argimon**), capturing a kinetic motif in a block of crystal (**DH McNabb**), pouring cement into a crystal mould (**Lucia Bru**), taking the 'footprints' of machines perceived as living creatures (**Anastasia Douka**), or – taking a more metaphorical approach – creating tools whose uses we must invent for ourselves (**Io Burgard**), stitching textile off-cuts to create a fantastical bestiary (**Jennifer Vinegar Avery**), or representing a symbol of infinity and the regeneration of the soul on a vast expanse of leather (**Lucie Picandet**).*

Gaël Charbau

Curator of the exhibition *Les Mains sans sommeil*



Exhibition *Les Mains sans sommeil*, Palais de Tokyo, Paris, France, 2017 (foreground: work by Anastasia Douka; on the wall: works by Lucie Picandet) © Tadzio

DETAILS OF THE SECOND CYCLE OF ARTISTS' RESIDENCIES (artist / workshop / mentor)

2016
Bianca Argimon / Holding Textile Hermès / Jean-Michel Alberola
Lucia Bru / Cristallerie Saint-Louis / Ann-Veronica Janssens
Anastasia Douka / John Lobb / Richard Fishman

2015
Io Burgard / Maroquinerie de Seloncourt / Jean-Michel Alberola
Célia Gondol / Holding Textile Hermès / Ann Veronica Janssens
DH McNabb / Cristallerie Saint-Louis / Richard Fishman

2014
Jennifer Vinegar Avery / Holding Textile Hermès / Richard Fishman
Clarissa Baumann / Puiforcat / Ann Veronica Janssens
Lucie Picandet / Ateliers Hermès / Jean-Michel Alberola

LES MAINS SANS SOMMEIL

ARTISTS' RESIDENCIES OF THE FONDATION D'ENTREPRISE HERMÈS

Palais de Tokyo, Paris, France
 November 24, 2017 – January 7, 2018
 palaisdetokyo.com

With

Bianca Argimon
 Jennifer Vinegar Avery
 Clarissa Baumann
 Lucia Bru
 Io Burgard
 Anastasia Douka
 Célia Gondol
 DH McNabb
 Lucie Picandet

Curator

Gaël Charbau



Work by Lucia Bru, *Les Mains sans sommeil*, exhibition, Palais de Tokyo, Paris, France, 2017 © Tadzio

¹ *Condensation*, at the Palais de Tokyo in 2013, unveiled the work of the sixteen artists selected for the first cycle of residencies at Hermès workshops across France.

'You've asked me so many times, where is this project going, where is the art? What if the art was the brilliant conversations that we've had? What if the art was the transmission of your savoir-faire from artisan to artist, and vice-versa?'

Jennifer Vinegar Avery,
talking to artisans
at Holding Textile Hermès (HTH)



Installation by Io Burgard, exhibition *Les Mains sans sommeil*, Palais de Tokyo, Paris, France, 2017 © Tadzio



Performance by Jennifer Vinegar Avery, exhibition *Les Mains sans sommeil*, Palais de Tokyo, Paris, France, 2017 © Tadzio

ARTISTS' PERFORMANCES DURING THE EXHIBITION

Dessin
performance by Clarissa Baumann

Pupa, Poubelle et les Bêtes
performance by Jennifer Vinegar Avery, with Ky Why

Réciter les langues
performance by Célia Gondol and Lynda Rahal, with Julien Deransy

Cuillère
performance by Clarissa Baumann,
with Louise Leverd and Olavo Vianna

Ô Universo nu, Canção Nordestina
performance by Célia Gondol, with Olivier Normand

Jennifer Vinegar Avery also enacted her works daily at the exhibition.



Exhibition *Les Mains sans sommeil*, Palais de Tokyo, Paris, France, 2017 (on the floor: piece by Lucia Bru; background: installation by Clarissa Bauman) © Tadzio

'I love this framework that we share, which is offered to us by the Fondation d'entreprise Hermès: not to set out with a prototype in mind, but to commit to experimenting with the material and questioning it, to see what answers we get, in order to develop an axis for the work.'

Lucia Bru

13,498 visitors.
Six performances.
Filmed interviews with the curator
and artists on social media.
Forthcoming tour
to Le Forum in Tokyo.



Les Mains sans sommeil, exhibition, Palais de Tokyo, Paris, France, 2017 (foreground: works by DH McNabb; background: works by Anastasia Douka) © Tadzio



Work by Bianca Argimon, *Les Mains sans sommeil*, exhibition, Palais de Tokyo, Paris, France, 2017 © Tadzio



Exhibition *Les Mains sans sommeil*, Palais de Tokyo, Paris, France, 2017 (centre: project by Célia Gondol; on the wall: works by DH McNabb) © Tadzio

SUPPORT FOR THE VISUAL ARTS

- ¹ **OLIVIER SÈVÈRE**
DE RIEN NE SE CRÉE RIEN
Musée de Cluny, Musée National
du Moyen Âge, Paris, France
October 11, 2017 – January 15, 2018
musee-moyenage.fr
oliviersevere.com
73,319 visitors to the Musée de Cluny
during the exhibition of works
by Olivier Sèvre.
- ² **DH MCNABB**
*TRANSATLANTIC CREATIVE
EXCHANGE 2017*
WantedDesign Brooklyn, New York, NY, USA
May 17-23, 2017
wanteddesignnyc.com
dhmcnabb.com
- ³ **MARCOS AVILA FORERO**
LES CHOSSES QUI VIBRENT
October 14, 2017 – February 4, 2018
Le Grand Café, Centre d'art contemporain,
Saint-Nazaire, France
grandcafe-saintnazaire.fr
- ⁴ **PRIX MARCEL DUCHAMP**
Paris, France
adiaf.com
Supported since 2008
Prior to the award, the four artists
(or art entities) shortlisted for the prize
are exhibited in a group show at the Centre
Pompidou, Paris, accompanied
by a catalogue published by ADIAF.
Since 2008
10 editions of the Prix Marcel Duchamp
supported by the Fondation
d'entreprise Hermès.

The Fondation d'entreprise Hermès offers attentive, long-term support for the beneficiaries of its programme of Artists' Residencies in Hermès workshops, notably when it comes to the public exhibition of pieces produced during their residency. As required, the Foundation will often lend its own version of the work (see p.39).

In 2017, crystal works created by **Olivier Sèvre**¹ in 2011, during the first cycle of the Artists' Residencies, were shown in public in an ad hoc presentation accompanying the exhibition *Le Verre, un Moyen Âge inventif*, organised at the Musée de Cluny, the national museum of the Middle Ages in Paris. In the delicate chapel of the former mansion of the Abbés de Cluny, the installation *De rien ne se crée rien* ('Nothing will come of nothing') presented the nine multiform ensembles – pebbles, cobblestones, rocks etc. – produced by Sèvre during his residency at the Cristallerie Saint-Louis in eastern France. The Foundation supported the public display of this body of work, offering a contemporary counterpoint to the exhibition of medieval glass at the Musée de Cluny.

In New York, the Foundation supported the public exhibition of another ensemble of pieces created at Saint-Louis, by American artist **DH McNabb**² during his 2015 residency. The pure, geometric forms of his *Crystal Prisms*, *Spherical Horizons*, *Bubble Rings* were a natural choice for inclusion in the exhibition *Transatlantic Creative Exchange 2017*. Presented at WantedDesign Brooklyn, the event (launched in 2016) is dedicated to exchanges of expertise between artisans and designers from both sides of the Atlantic.

Lastly, the Foundation loaned the set of five leather drums made by **Marcos Avila Forero**³ for his solo exhibition *Les Choses qui vibrent*, presented in 2017 at Le Grand Café, Centre d'Art Contemporain, in Saint-Nazaire at the mouth of the Loire. Entitled *Palenqueros, cinq tambours transformés par leur interprétation en un voyage* ('Palenqueros: five drums transformed by their interpretation into a journey'), the pieces were produced during the artist's residency at the Maroquinerie Nontronnaise leather works in 2013.

In the visual arts, the Foundation is a long-term supporter of ADIAF (Association pour la Diffusion Internationale de l'Art Français), a not-for-profit association dedicated to promoting French art around the world. ADIAF administers and awards the annual **Prix Marcel Duchamp**⁴ for a French contemporary artist, or an artist living and working in France. Established in 2000, the prize enjoys widespread international recognition. Paris-based Lebanese art duo Joana Hadjithomas and Khalil Joreige were the winners of the 2017 Prix Marcel Duchamp.



Olivier Sèvre, exhibition *De rien ne se crée rien*, Musée de Cluny, Paris, France, 2017 © Sébastien Randé/Studio Cui Cui



DH McNabb, exhibition *Transatlantic Creative Exchange*, WantedDesign, New York, USA, 2017 © Ikonproductions



Prix Marcel Duchamp 2017: Joana Hadjithomas and Khalil Joreige, view of their project *Unconformities* at the Centre Pompidou, Paris, France, 2017 © Centre Pompidou, 2017, Audrey Laurans

PHOTOGRAPHY

IMMERSION, A FRENCH-AMERICAN PHOTOGRAPHY COMMISSION

Reflecting our desire to intervene upstream in the creative process, the Fondation d'entreprise Hermès offers photographers the chance to discover and work in new territories, whether artistic, geographical or political. With this in mind, **Immersion, a French-American Photography Commission** was launched in 2015.

The programme operates on both sides of the Atlantic in the form of an immersive residency. This is followed in the second year by the production of a body of photographic work, publication of an accompanying book, and an exhibition at the Aperture Foundation, New York, in alliance with the Fondation d'entreprise Hermès.

Conceived as a cultural bridge between France and the United States, the programme centres on transatlantic residencies for French and American photographers in turn, in the 'opposite' country. Each winner is mentored by a professional from the world of photography, as they complete their project.

'From documentary images to clever photo-montages, posed studio sessions or chance street portraits, and from the rigour of the view camera to the spontaneity of Polaroid, the Fondation d'entreprise Hermès has supported the rich diversity of photography from the outset. In a world ruled by images, photographers offer us their own, distinctive vision. Support for these artists and their creative paths is vital if we are to continue to see the world in all its true complexity and beauty, now and in the future.'

Pierre-Alexis Dumas
Member of the Board, Fondation d'entreprise Hermès
General Artistic Director, Hermès International

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ALESSANDRA SANGUINETTI (EXHIBITION)
- 49 – IMMERSION #3 IN THE USA
TAYSIR BATNIJI (RESIDENCY)
- 50 – SUPPORT FOR PHOTOGRAPHY

Since 2015
3 artists in residence.
2 exhibitions presented, 1 to open.
2 books published, 1 to be printed.

IMMERSION #2

ALESSANDRA SANGUINETTI

LE GENDARME SUR LA COLLINE

As the winner of the second edition of the programme **Immersion, a French-American Photography Commission**, in 2016, American photographer **Alessandra Sanguinetti** presented a selection of photographs from her travels through France, at New York's Aperture Gallery. Sanguinetti opted for an itinerant residency, making several trips to France, focusing on encounters sparked, in her words, 'by a certain dose of randomness'.

Sanguinetti's immersion in the contemporary French context began on the fringes of a refugee camp in Calais, where she encountered the 'policeman on the hill' for whom the series is named, in the manner of a children's story. An ambivalent figure representing reassurance and security for local residents, but fear for the refugees, the police officer embodies the 'subtle tensions between the old and the new' experienced by Alessandra Sanguinetti in the course of her travels. A foreign *flâneuse*, Sanguinetti brings her photographer's eye to evolving traditions, the unexpected poetry of everyday life, and the timeless quality of certain French archetypes.

Guided by intuition, Sanguinetti travelled throughout France by bus, train and car, from Calais to the Mediterranean coast, exploring remote rural areas and cities before finally reaching Paris. Her pictures bear witness to the diverse contexts discovered along the way, from aristocratic residences to squatter camps. Each portrait is the product of an authentic encounter, however fleeting, with children, women, jockeys, actors – people about whom the viewer, or readers of the eponymous book, will never know more. Together, the exhibition and book record an eminently personal quest to define the France of today.



Alessandra Sanguinetti, exhibition *Le Gendarme sur la Colline*, Aperture Gallery, New York, USA, 2017 © Thomas Bollier

Exhibition

Aperture Foundation, New York
April 27 – June 29, 2017
2,450 visitors, including 17 groups.

Book

Published by Aperture
for the Fondation d'entreprise Hermès, 2017
96 pages, English/French
Limited edition of 2,000 copies.

aperture.org
alessandrasanguinetti.com

Mentor: Susan Bright, exhibition curator and author
Project supported in 2016-2017

'As I moved along the countryside, towns and the cities, the feeling was a bit like that of being in a carousel, or a moving theatre, with glimpses into the mystery that is everyone we meet or pass by. Small revelations, slight unveilings followed by the curtain coming down as the next act begins.'

Alessandra Sanguinetti



Alessandra Sanguinetti, *Eidel*, Marseille, 2016
© Aperture Foundation – Courtesy of the artist

IMMERSION #3

TAYSIR BATNIJI

HOME AWAY FROM HOME

As the 2017 winner of the third edition of **Immersion, a French-American Photography Commission**, Franco-Palestinian photographer **Taysir Batniji** spent six months in the United States, staying with cousins long since settled in California and Florida.

From his immersive residency in the homes of his cousins, he got to know these 'familiar strangers'. His observational work vacillates between a quest for shared Palestinian roots and the discovery of an everyday existence that conforms to the 'American way of life'. Conscious of a lack of 'distance' because of the intimate nature of his research, Taysir Batniji nevertheless becomes the 'receptacle of [his] family history'. He photographs (draws, even films) his cousins' faces, their environment, their interiors, their immediate circle. He harvests the stories of their collective migration, too: the departure from Palestine, their new life in the United States, their relationship to the land of their youth. He measures the extent of their integration into American society and is surprised to discover their carefully preserved links to Palestine and its culture.

When Batniji asked his cousin Khadra whether she felt at home in America, she described it as a 'home away from home'. This became the title of the project. Beyond an intimate portrait of his own family's diaspora, Taysir Batniji offers a delicate exploration of universal questions of exile, the weight of roots, and the construction of identity.

Forthcoming presentation at the Aperture Gallery in New York, March 15 to May 10, 2018.
Publication of the book *Home Away from Home* based on the residency.
Forthcoming presentation of the exhibition at the Rencontres d'Arles 2018.



Portrait of Taysir Batniji
© Sophie Jaulmes Batniji

In residence in the United States
taysirbatniji.com

Mentor: Sam Stourdzé, Director, Les Rencontres d'Arles
Supported in 2017 – 2018

'In line with Palestinian customs, on my visit to the United States I stayed at my cousins' homes. My project was thus one of total immersion: first with Ahmed in Florida, then with Sobhi and Khadra and finally Samir and Kamal in California. (...) All my cousins have jobs, and spend their days at their respective workplaces. (...) Apart from a few strolls around their private neighbourhoods, I spent my days alone in their homes. I photographed the houses' exteriors, their façades, and then their interiors (...). In this way I attempted (...) to sketch their portraits, to reveal who they are through the places where they live and the objects that they possess: to find a glimpse of their presence without their appearing in the photograph.'

Taysir Batniji



Taysir Batniji, *Home Away from Home*, 2017
© Aperture Foundation – Courtesy of the artist

SUPPORT FOR PHOTOGRAPHY

¹ **APERTURE FOUNDATION**

New York, USA
aperture.org
Alliance since 2014

² **PRIX HENRI CARTIER-BRESSON**

Paris, France
henricartierbresson.org
Exclusive patronage since 2013
Since 2013
3 winners of the Prix HCB supported
by the Fondation d'entreprise Hermès.
3 exhibitions of the winning projects in Paris
and then in New York.

³ **CLAUDE IVERNÉ**

BILAD ES SUDAN
Fondation Henri Cartier-Bresson, Paris, France
May 11 – July 30, 2017
and
Aperture Gallery, New York, USA
September 15 – November 9, 2017

⁴ **CHARLES FRÉGER**

CIMARRON
charlesfreger.com
Support for new production series, 2017

The **Aperture Foundation**¹ is one of the United States' foremost photographic institutions, and the exclusive partner of the Fondation d'entreprise Hermès for the programme Immersion, a French-American Photography Commission. In the context of Aperture's alliance with the Fondation d'entreprise Hermès, the New York gallery hosts an annual exhibition by the winner of the Immersion programme, and a biennial exhibition by the winner of the **Prix Henri Cartier-Bresson**². The Fondation d'entreprise Hermès is the patron of this international photography prize, awarded by the Fondation Henri Cartier-Bresson to an established photographer, for a project that could not be completed otherwise.

In 2017, French photographer **Claude Iverné**, winner of the **Prix HCB 2015**³, presented his resulting series *Bilad es Sudan* in Paris and, subsequently, New York. Having photographed northern Sudan in black and white, Iverné set out to document South Sudan, planet Earth's 193rd nation state, this time in colour. This choice enhances the impact of portraits and images of uniformed schoolchildren, walls, objects from everyday life, etc. Faced with an increasingly chaotic political situation, he extended the project to France, photographing Sudanese refugees from the 'Country of the Blacks' (the exhibition's title, in Arabic). In France and New York, the exhibition featured over 100 prints, documents and objects retracing Iverné's long association with this complex region, from his first images of desert landscapes, to the recent portraits of refugees in France.

Following *Wilder Mann* (2010-2011) and *Yôkainoshima* (2013-2015), French photographer **Charles Fréger**⁴ continues his investigation of popular rites and traditions around the world, in the Caribbean, Latin America and the southern United States. The Fondation d'entreprise Hermès supported the making of this latest series, entitled *Cimarron*, the name given to the fugitive slaves who established communities in remote, inaccessible places. Fréger's latest project explores hybrid identities and diversity in Afro-American and Afro-Caribbean culture.

5,000 visitors at the Fondation Henri Cartier-Bresson,
2,500 at the Aperture Gallery for the exhibition
Bilad es Sudan by Claude Iverné,
winner of the Prix HCB in 2015.

South African photographer Guy Tillim
is the 2017 winner of the Prix HCB.
Forthcoming exhibition of his work
at the Fondation Henri Cartier-Bresson in 2019.



Claude Iverné, *Groupe folklorique, cérémonie de remise de diplômes d'apprentis, centre de formation Saint-Vincent-de-Paul – Sœur Emmanuelle, quartier Lologo, Juba, décembre 2015* © Claude Iverné – Elnour

Since 2008
41 exhibitions supported by the Foundation
at photography galleries and festivals.



Claude Iverné, exhibition *Bilad es Sudan*, Aperture Gallery, New York, USA, 2017 © Thomas Bollier

KNOW-HOW & TRANSMISSION OF SKILLS

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OF BIODIVERSITY

CORE ISSUES & OVERVIEW

by Catherine Tsekenis

Director of the Fondation d'entreprise Hermès

The house of Hermès is founded on the values of artisanship: the transmission of skills from one generation to the next, high standards, pride in fine workmanship, and respect for materials. Artisan know-how has forged a culture that finds further expression in the philanthropic work of the Fondation d'entreprise Hermès: the projects we support, and the programmes we have developed in-house over the past ten years.

The house of Hermès transmits and develops its own unique expertise. In the same spirit, the Foundation supports artisan métiers in all their diversity, as vectors for personal fulfilment and development. We aim to work effectively for the greatest good, identifying needs as yet unaddressed, or only partially addressed, in the artisan sector: an approach that allows us to adapt our particular competencies to each case.

*First and foremost, noting that the world of craftsmanship is unsung or even sometimes misrepresented, we developed our programme **Manufacto, the Skills Factory** to promote awareness among children and teenagers. The programme was launched in October 2016, thanks to the support of the Paris school authority. Working with experienced practitioners, participants learnt the fundamental gestures of a specific métier, discovering the 'joys of making' while at the same time expanding and testing their individual skills. Tried across a full school year, the successful pilot led to the roll-out of the fully fledged Manufacto programme*

in September 2017. We are delighted by the positive feedback from the first workshops, and by the enthusiasm shown by our partners in the State education sector, the Compagnons du Devoir apprenticeship scheme, the École Camondo and, most recently, the Villa Noailles in Hyères.

*In 2012, we co-organised a workshop entitled Savoir-faire et modernité ('Know-how and modernity') with Sèvres – Cité de la Céramique, involving students from Sciences-Po and ENSCI in Paris. The aim was to foster new thinking on the adaptability of artisan know-how to today's world, and to examine ways to take these skills forward into the future. The project eventually matured into our **Skills Academy**, established in 2014. In 2017, we organised the third edition of the Academy, with a focus on metal (after wood and clay for the 2014 and 2015 editions). The Academy is conceived as a platform for the sharing of expertise and savoir-faire, allowing professionals – including twenty Academy participants –, students and expert amateurs to share their knowledge and technical skills, but also to nourish debate on the future of artisanship. This forum for collective intelligence is accessible via the Foundation's website, and the accompanying volumes co-published with Actes Sud ('Savoir & Faire' collection).*

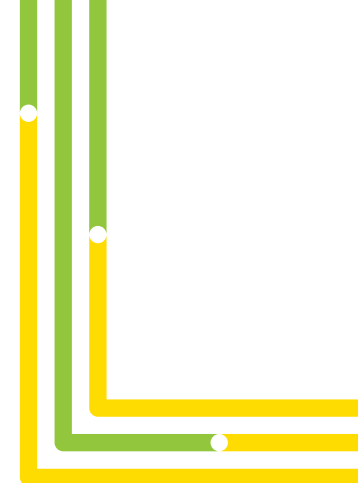
Complementing these two flagship programmes, we continue to work closely with other actors in the field, such as the not-for-profit association Rempart

and the union of associations L'Outil en Main.

*The Foundation does not, indeed cannot, develop 'in-house' programmes addressing every aspect of transmission and solidarity. Hence, over the past ten years, we have partnered other organisations offering training and work experience to enable young people to discover artisan trades and professions. Our activities in this area extend to environmental issues in the field of **biodiversity**, with support for not-for-profit associations working to promote local, indigenous know-how as a factor for the safeguarding of ecosystems worldwide – an approach complemented most recently by our support for WWF.*

*It seemed natural for the Foundation to reach out to its Hermès colleagues, especially those already working as volunteers with a range of philanthropic organisations. With this in mind, we launched **H³ – Heart, Head, Hand** in 2013. Through this programme Hermès staff are invited to apply for the Foundation's support on behalf of charitable associations with which they are involved. In 2017, the second edition of H³ supported a total of twenty-three projects. Gradually, H³ is expanding to become the Foundation's principal vector for solidarity-based support, alongside the programmes we are equipped to develop and oversee in-house.*

Mindful of the world we will hand down to future generations, the Foundation's work to promote skills sharing and solidarity is more important than ever, as the bedrock for a more just and peaceful society.



Manufacto: pupils aged 13-14 select leather swatches to personalise loudspeakers made during the programme, Collège Germaine Tillon, Paris, France © Benoît Teillet

MANUFACTO, THE SKILLS FACTORY

Launched in 2016, **Manufacto, the Skills Factory** is a programme for schools, reflecting the Foundation's belief in the vital importance of raising young people's awareness of artisan skills and careers.

The annual programme offers practical workshops for children aged 6 to 18, during normal school hours, led by a trio of experts: a professional artisan, an assistant, and a teacher. Pupils discover artisan expertise and engage with the world of forms and objects.

Working to the highest standards, participants produce their own finely crafted objects and discover a sense of pride in the act of making. Learning technical skills gives pupils alternative ways to engage with education, discover new competencies and alter their perception of artisan careers, and may even inspire previously unimagined vocations in the long term.

'Manufacto embodies the essential spirit of the Foundation. We observe and respond to our changing world; we engage wholeheartedly with society and culture; we reflect and commit to build a better world; we give each project the time it needs to get started; we develop relationships of trust; we bring people together to promote the sharing and transmission of hopes, knowledge and skills. Manufacto is a project that sets its sights on the future, filling the hearts of our young participants with dreams, plans and pride.'

Martine Tridde-Mazloum
Member of the Board,
Fondation d'entreprise Hermès
Member of the steering committee,
Manufacto, the Skills Factory programme

ARTISANSHIP

58 – MANUFACTO,
THE SKILLS FACTORY
62 – SUPPORT FOR THE DISCOVERY
OF ARTISAN TRADES

Since 2016
26 classes taking part.
3 local school authorities.
650 pupils.
650 objects produced
or in production.
33 teachers.
24 artisans.
27 assistants.

MANUFACTO THE SKILLS FACTORY

In autumn 2016, the Fondation d'entreprise Hermès launched its programme **Manufacto, the Skills Factory**, for a pilot year in Paris schools. Throughout the year artisans and their assistants passed their skills on to pupils, helping them to make their own high-quality objects. Manufacto celebrates hand-making – as its name suggests – and aims to rekindle an awareness of, and enthusiasm for, artisan trades among school pupils of all ages. Building on the success of the initial experiment, the programme was extended to other schools in September 2017. Feedback from the pilot year has helped shape the new iteration of Manufacto, beginning in autumn 2017 in France.

PARTICIPATION FOR THE SCHOOL YEAR 2017-2018

Artisans
8 joiners, 6 leather-workers, 4 saddlers

Students
8 students from Paris's École Camondo (applied arts),
10 teacher-interns from the École Supérieure du Professorat
et de l'éducation in Paris, 3 students from the École Supérieure d'Art
et Design – Toulon Provence Méditerranée

Teachers
7 primary school teachers (for children aged 6-11), 17 middle school
teachers (for children aged 12 to 15), 3 high school teachers
(for children aged 16 to 18)

Pupils
12 classes from the Paris school authority, 6 classes from the Créteil
school authority, and 2 classes from the Nice school authority
(c. 500 pupils in total).

One year with Manufacto

Manufacto takes place throughout the school year. Participating classes (all voluntary) involve children aged 6 to 18 in twelve weekly, two-hour sessions fully integrated into the pupils' curriculum. All take place at school, apart from one workshop visit designed to give children an insight into the practicalities and context of real artisan practice. Throughout the project, pupils are accompanied by a trio of experts – an artisan, an assistant and a teacher – and work with professional tools to make objects using a range of techniques.

Each year-group works on a specific object, specially conceived by a designer duo in response to a strictly-defined specification; the making of each piece is planned as part of a detailed educational programme extending over several sessions. Children are introduced to the artisan's trade and raw materials, and explore the question of aesthetic appeal, before embarking on the production of their own object, learning the gestures and techniques essential to each trade (joiner, saddler or leather-worker). Pupils work to demanding standards, applying themselves to their task in classroom conditions designed to replicate the artisan's workshop setting.

From the first outlines to the finishing touches, an artisan trade is passed on, step by step. As a final intervention, pupils are invited to personalise their work, making the initial model their own, and giving free rein to their creative imaginations.

When the object is finished, the final session takes the form of a presentation of their work – sometimes in the presence of parents – spotlighting each pupil's accomplishment and the work of the class as a whole. Each child proudly keeps the object he or she has made, together with the informal, personal 'log-book' that accompanies them throughout this novel experience.

'What was really surprising was all the things you can make with a piece of leather, some thread and two needles.'

Fatou
Pupil, aged 11

OBJECTS FOR THE SCHOOL YEAR 2017-2018

Designed by French Studio BrichetZiegler, the objects made by the children are contemporary, beautiful, and show genuinely high standards of design and making. Intended as a support for the teaching of the gestures involved in leather-working, joinery and saddlery, each is of course adapted to a specific age group, and to the technical resources available in each classroom.

- Leather objects**
- Leather lamp
 - Animal-shaped coin purse
 - Pencil case
 - Document pouch

- Joinery objects**
- Wooden lamp
 - Mobile-phone speaker
 - Stool
 - Toolbox

- Saddlery objects**
- Ottoman pouffe
 - Boom-box cushion



Workshop session: assembling stools, pupils aged 13-14,
Collège Georges Rouault, Paris, France, 2017 © Benoît Teillet



Workshop session: assembling wooden lamp bases, pupils aged 9-10,
École élémentaire de La Motte-Picquet, Paris, France, 2017 © Benoît Teillet



Threading pieces for a leather pencil case, pupils aged 16-17,
Lycée Henri Bergson, Paris, France, 2017 © Benoît Teillet

Manufacto addresses a range of issues

- Encouraging pupils to discover the gestures of skilled artisan trades.
- Introducing pupils to the frequently overlooked raw materials that are a part of their everyday lives.
- Spotlighting skilled manual trades for pupils and their teachers.
- Giving pupils an aesthetic sensibility by leading them to question the role of the objects that surround them, their forms and materials.
- Enabling pupils to discover new aptitudes through so-called 'non-academic' teaching.
- Promoting the values of artisanship: transmission, mutual support and rigorous standards.
- Experiencing the pleasure of making, and pride in a task completed to a high standard.

'Thanks to Manufacto I saw children who had been having difficulties at school enjoying the experience of success.'

Catherine
Primary school teacher (pupils aged 10)



Sanding the components for a stool, pupils aged 14-15, Collège Georges Rouault, Paris, France, 2017 © Benoît Teillet

Outcomes at the end of the pilot year (2016-2017)

For pupils: In the first instance, Manufacto enables pupils to commit to a personal project from start to finish, emphasising the value of working towards long-term goals. Children feel a great sense of pride, because they are aware of the difficulties overcome at each stage. They experience the value of patience, application and precision, and mutual help between members of their class. They also develop their critical faculties, and their aesthetic sensibility. The experience raises their awareness of the artisan sector and encourages some to consider pursuing a future career in artisanship.

For artisans: Manufacto enables artisans to step outside their comfort zone and tackle new situations. They feel a sense of pleasure in transmitting their skills to a new audience, outside their professional milieu. Some experience great satisfaction as they offer the expert guidance they may not have received when they were young. They enjoy raising the profile of the artisan sector and its many facets, and demonstrating its relevance to today's world.

For teachers: Above all, Manufacto encourages teachers to see their pupils through new eyes and to experience new and different ways of interacting in a less hierarchical situation, even learning alongside them. Manufacto mobilises the entire class in a spirit of solidarity, in which the roles of the explainer and the person struggling to understand (in a more academic setting) are often reversed. Teachers also stress that Manufacto forges multiple links with the raw material being taught. With an increased awareness of the artisan sector, teachers may feel more inclined to guide the more gifted pupils towards artisan careers.

For assistants (design students and trainee school teachers): Manufacto gives them a chance to experience their future professional environments: the classroom, in the case of trainee teachers, and working in dialogue with an artisan maker for design students. The latter also experience invaluable contact with a younger public.



Klemmsia clamp demonstration, pupils aged 9-10, École Élémentaire Pierre Brossolette, Le Pré Saint-Gervais, school year 2017-2018 © Benoît Teillet



Manufacto is eligible as an oral presentation topic for France's national school examinations for children aged 15. Filmed overview of the programme presented on social media.

Working model for an ottoman pouffe, made under the supervision of a saddler, school year 2017-2018 © Benoît Teillet

'For me as a teacher, Manufacto was a chance to combine theory and practice, and to bring my classes to life.'

Gertrude
High school teacher (pupils aged 16)

'I found I really enjoyed making things with my hands.'

Ahmed
Pupil, aged 11



STEERING COMMITTEE
(SCHOOL YEAR 2017-2018)

- Representatives from the Fondation d'entreprise Hermès
- Representatives from the Compagnons du Devoir et du Tour de France apprenticeship scheme
- Representatives from the École Camondo, Paris
- Representatives from the Villa Noailles, Hyères
- Representatives from the Paris school authority
- Representatives from the Créteil school authority
- Representatives from the Nice school authority
- Representatives from Hermès Maroquinerie Sellerie
- One head teacher (rotating position)
- Martine Tridde-Mazloun, member of the Board of the Fondation d'entreprise Hermès

PROGRAMME
PARTNERS

Compagnons du Devoir et du Tour de France
Paris school authority
Créteil school authority
Nice school authority
École Camondo, Paris
Villa Noailles, Hyères

SUPPORT FOR THE DISCOVERY OF ARTISAN TRADES

¹ **LES PETITS DÉGOURDIS**
Sèvres – Cité de la Céramique, Sèvres, France
sevresciteceramique.fr
Sèvres – Cité de la Céramique supported since 2008
Founding member of the Cercle des Mécènes since 2011
Specific support to the Petits Dégourdis since 2011
For the school year 2016-2017, Les Petits Dégourdis de Sèvres worked with fashion designer Gustavo Lins. Fourteen classes (aged 6 to 12) took part from seven schools, including pupils with a range of special needs.
Since 2011
1,799 pupils have become ‘Petits dégourdis’ – 90 school classes.
7 artists led activities for the project.

² **LES PITCHOUNS, 7th CHILDREN’S FESTIVAL**
Villa Noailles, Hyères, France
December 20, 2017 – January 14, 2018
villanoailles-hyeres.com
Support since 2013
3,436 visitors for one exposition, four three-day workshops, six artistic performances.

³ **L’UNION DES ASSOCIATIONS L’OUTIL EN MAIN**
France
loutilenmain.fr
Supported since 2015
The network comprises 170 not-for-profit associations. In 2017, 2,800 children took part in projects steered by 3,600 volunteers in fifty-four departments across France.

⁴ **UNION REMPART**
France
rempart.com
Supported since 2012
Union Rempart comprises 180 not-for-profit associations in France. 250 young people attended the Union’s workshops aimed at raising awareness of heritage skills and trades.

Parallel to the programme Manufacto, the Skills Factory, the Fondation d’entreprise Hermès supports projects working to promote artisan know-how to a variety of audiences. From outreach in schools through to professional training, each project centres on the transmission of gestures and techniques.

It is never too early to discover creative skills and artisan expertise.
At Sèvres – Cité de la Céramique, pupils from the French department of Hauts-de-Seine take part in a programme of workshops throughout the school year, introducing them to the art of ceramics. Working with an artist mediator, the **Petits Dégourdis de Sèvres**¹ learn about ceramics and experiment with clay before progressing – with pride and joy – to make their own creations inspired by the techniques observed in the workshops.
In the exceptional setting of the Villa Noailles in Hyères, the youngest age groups take part in their own multi-disciplinary festival – **Les Pitchouns**² – discovering a wide range of skills at workshops led by designers, photographers, architects and fashion designers. Their work subsequently features in a group exhibition and a runway show, just like their grown-up counterparts!

Throughout France, not-for-profit associations work with **L’Outil en Main**³, a network enabling children aged 9 to 14 to familiarise themselves with artisan techniques and tools at discovery workshops led chiefly by retired practitioners. The transmission of artisan skills becomes an opportunity for exchange and dialogue across the generations and may even, over the long term, lead to the emergence of new vocations.

Union Rempart⁴ works with young people aged 17 to 25 seeking professional guidance, who may also be socially vulnerable and/or early leavers from education. The organisation offers discovery days for heritage trades, and volunteering opportunities on restoration projects – a chance to learn traditional techniques in a new setting. Often, the projects give participants a genuinely fresh start; some have progressed to artisan careers.

Professional orientation is a central aim of the ‘Create!’ project at London’s **Victoria and Albert Museum**⁵, for young people aged 13 to 24. Workshops and festivals throughout the year include themed days with established experts, allowing participants to gain practical in-depth insights into the skills required for specific métiers, and to obtain professional guidance for their integration into the creative industries.

⁵ **CREATE!**
Victoria and Albert Museum, London, UK
vam.ac.uk
Supported since 2008
• Over 3,000 young people took part in workshops offered throughout the year at the V&A.
• Aimed at 16- to 24-year-olds, the day-long session ‘*Making it: Careers in Fashion*’, drew 2,516 bookings. The ‘*CreateFutures: Makers*’ programme enabled fifty young people with no educational or vocational qualifications to learn new, specialist skills from artists and designers.

⁶ **CENTRE NATIONAL DU COSTUME DE SCÈNE**
Moulins, France
cncs.fr
Supported in 2017
By December 31, 2017, the exhibition *Artisans de la scène* had attracted 12,045 visitors. The CNCS organised four training workshops for a total of eighty students.

⁷ **LA SOIE DES HELLÈNES**
Soufli, Greece
Supported since 2014
Silk production doubled from 2016 to 2017.

In the city of Moulins, the **Centre National du Costume de Scène**⁶ (France’s national centre for theatrical costumery) devoted a temporary exhibition to the skilled professionals who contribute behind the scenes to theatre, opera or ballet productions. *Artisans de la scène* featured two- and four-day workshops for students at professional high schools. Expert artisans introduced participants to techniques showcased in the exhibition: patinas, dyeing, leather-work, and design for masks and feathered accessories. A number of sessions were held within the exhibition space, introducing the public to these expert artisan skills.

Lastly, the Fondation d’entreprise Hermès chose to support a project aimed at not only preserving an ancestral skill – silk production – but also at establishing the activity over the long term, to supply the contemporary silk market. Based in Soufli, in Greece, the not-for-profit association **La Soie des Hellènes**⁷ is developing its own silk production, respecting biodiversity and expanding into the production of organic cosmetics using silk proteins.

In 2017, the Foundation also supported the Fondation Gol de Letra in Brazil and the Mission Locale de la Lyr in Pantin, north of Paris, together with the Congrès des Métiers des Matériaux Souples des Compagnons du Devoir in La Rochelle, France.



Wood-carving session, L’Outil en Main, Montfort-sur-Meu, France, 2017 © DR



7th edition of the Pitchouns children’s festival, Villa Noailles, Hyères, France, 2017 © Lothaire Hucki



‘*Making It: Careers in Fashion*’ project at the Victoria and Albert Museum, London, United Kingdom, 2017 © Victoria and Albert Museum, London

SKILLS ACADEMY

Launched in 2014, the **Skills Academy** is a biennial programme from the Fondation d'entreprise Hermès, dedicated to the transmission of the skills and practices associated with a universal raw material, in a context of innovation for emerging and future applications.

Every two years, the Academy convenes professional artisans, engineers and designers, for a season of talks and workshops devised by a guest programme director from the world of design. The Academy participants are invited to expand their expertise in the chosen raw material, and to work together to explore its emerging applications across their respective disciplines, in a spirit of shared intelligence for innovation.

Each Skills Academy offers a programme of six morning sessions, held monthly, in public. Experts from a broad range of fields explore every aspect of the chosen raw material. The Academy participants also attend a separate series of in-depth master classes in vocational settings. Each Academy culminates in a workshop led by the programme director, during which the Academy participants work together to explore their respective practices in light of the new competencies acquired collectively throughout the course of the programme.

Each Skills Academy is accompanied by an encyclopaedic publication presenting the collected expertise on the material studied. The resulting volumes are co-published by Actes Sud ('Savoir & Faire' collection).

'Roots for growth, wings to fly.'

'The Skills Academy delivers learning and understanding. A unique project rooted in transmission, sharing, knowledge and exceptional encounters, for self-nurture, growth, and the love of a particular métier or material.'

An incubator designed to help participants energise and discover their full potential: a forum for information, questioning, explanation, exploration and research, a celebration of manual expertise embracing artisanship, design, engineering and the métiers of tomorrow.

A programme that creates the best possible conditions for its participants as they expand their knowledge and take flight.'

Pascale Mussard
Vice-President, Fondation d'entreprise Hermès
Artistic Director, petit h

Since 2014
3 editions under the direction of 4 guest designers.
3 materials: wood, clay, metal.
63 Academy participants.
18 morning sessions with 61 speakers.
2,361 people have attended the morning sessions.
26,909 views for the morning sessions on the Foundation's Youtube channel.
17 master classes.
3 workshops.
2 publications in the collection 'Savoir & Faire', co-published with Actes Sud.

2011 – 2016 / Prix Émile Hermès
3 editions, presented to the public.
10 winners.

66 – SKILLS ACADEMY #3: METAL 70 – SUPPORT FOR THE DISCOVERY OF ARTISANSHIP AND DESIGN

ARTISANSHIP & DESIGN

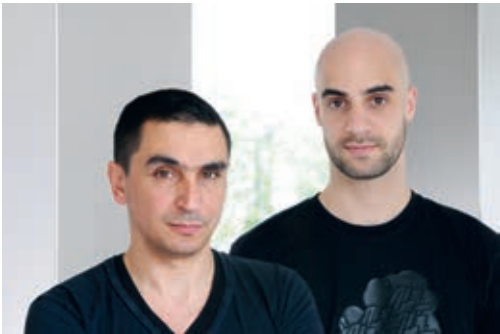
SKILLS ACADEMY #3

Metal

Programme directors for Skills Academy #3
Normal Studio, alias Jean-François Dingjian and Eloi Chafaï
Creative industrial design agency founded in 2006
normalstudio.fr

Theme: Metal

After wood and clay, the Skills Academy devoted its latest edition to the third major raw material, and one that has always been synonymous with technical progress: **metal**. Metalwork covers a broad range of expertise, and its various forms and alloys are the focus of significant research and development. This third edition of the Academy offered an exploration of the many facets of metal, with the emphasis on future developments, experimentation and sustainability.



Normal Studio, alias Jean-François Dingjian and Eloi Chafaï
© Morgane Le Gall



Morning session IV – ‘Architectures’, lecture by Frédéric Seitz, architect and academic, BNF – Bibliothèque Nationale de France, Paris, France, 2017 © Tadzio

Morning sessions

The six-month season of morning lectures is the opening highlight of the Foundation's annual Skills Academy. Attended by all Academy participants – designers, artisans and engineers selected for the latest edition, on metal – the talks and debates are also open to the general public.

Six morning sessions, open to all, featured a series of themed lectures by professionals in the sector, delivering an overview of current expertise on usage, know-how and innovation in the field of metals and their associated materials.

Following a historical and technical introduction, the creative possibilities of metal were considered, together with its role in basic and applied research. Metal's multiple architectural applications were the object of one morning session, together with its uses in art, and connected skills and trades: goldsmithery, lock-making, bronze casting. The history of metal in armaments was also discussed, followed by a closing session on music – to the sound of the organ – and, prior to that, an examination of metal's place in instrument-making.

Very good, wide-ranging public attendance at the morning sessions, with an average of 200 people at each lecture. Lectures available on the Foundation's YouTube channel and on the France Culture website at franceculture.fr/conferences/fondation-dentreprise-hermes

STEERING COMMITTEE

SKILLS ACADEMY #3

Pascale Mussard
Vice-President, Fondation d'entreprise Hermès
Artistic Director, petit h

Catherine Tsekenis
Director, Fondation d'entreprise Hermès

Clémence Fraysse
Project Manager, Fondation d'entreprise Hermès

Hugues Jacquet
Sociologist specialising in know-how and expertise
External Project Manager for the Skills Academy

ACADEMY PARTICIPANTS

11 artisans
Étienne Conrad
Jean-Pierre Cottet-Dubreuil
Michel Delarasse
Léa Grillère
Ulysse Lacoste
Céline Lebaleur
François Leprince
Christophe Manican
Mylinh Nguyen
Marie-Hélène Soyer
Cédric Suire

6 designers
Guillaume Bloget
Mathilde Bretillot
Johan Brunel
Flavien Delbergue
Manon Leblanc
Benoît Malta

4 engineers
David Bourgarit
Michel Bouvier
Patrick Ganster
Clément Rémy

<p>Les Fondamentaux Samedi 28 janvier 2017</p> <p>Maison des métaux 94, rue Jean-Pierre Timbaud, Paris 11^e</p>  <p>9 h INTRODUCTION DE LA TROISIÈME ACADEMIE DES SAVOIR-FAIRE Catherine Tsekenis, directrice de la Fondation d'entreprise Hermès Normal Studio, Jean-François Dingjian et Eloi Chafaï, designers invités</p> <p>9 h 30 TECHNIQUES DE PRODUCTION, D'AFFINAGE ET D'USINAGE DES MÉTAUX – DE L'ANTIQUITÉ AU SEUIL DE LA TROISIÈME RÉVOLUTION INDUSTRIELLE Robert Halleux, membre de l'Institut de France, membre de l'Académie royale de Belgique, président du CHST - Centre d'histoire des sciences et techniques (université de Liège)</p> <p>10 h 45 PAUSE</p> <p>11 h 15 LE MÉTAL DANS LES ARTS APPLIQUÉS Catherine Arminjon-Roesch, conservateur général du patrimoine</p>	<p>Matière à création Samedi 25 février 2017</p> <p>Théâtre des Bouffes du Nord 37bis, boulevard de la Chapelle, Paris 10^e</p>  <p>9 h LE REGARD DE... Stefan Diez, designer</p> <p>10 h 15 LE REGARD DE... Vladimir Skoda, artiste</p> <p>11 h 15 PAUSE</p> <p>11 h 45 LE REGARD DE... Jean-Noël Bustois, coutelier</p>	<p>Les Métaux: R&D Samedi 18 mars 2017</p> <p>UIC – Union internationale des chemins de fer 16, rue Jean Rey, Paris 15^e</p>  <p>9 h NOUVELLES TECHNOLOGIES DE TRANSFORMATION DU MÉTAL, NOUVEAUX ALLIAGES: UN PANORAMA Krzysztof Wódko, directeur de recherches à TERSE-Ecole des mines de Saint-Étienne, directeur du Centre sciences des matériaux et des structures</p> <p>10 h LES TRANSFERTS INDUSTRIELS DANS LE DOMAINE DES MATÉRIAUX MÉTALLIQUES ET DES PROCÉDÉS DE FABRICATION Dominique Ghiglione, Responsable R&D – domaine des matériaux métalliques et procédés de fabrication, Direction de la recherche et des programmes CETIM – Centre technique des industries mécaniques</p> <p>11 h PAUSE</p> <p>11 h 30 LES MÉTAUX STRATÉGIQUES AUJOURD'HUI: L'IMPÊTE DES RESSOURCES ET RECYCLAGE Patrice Christmann, expert en matières premières minérales, membre de l'UNEP-IPP International Resources Panel (Nations-Unies)</p>	<p>Architectures Samedi 22 avril 2017</p> <p>Bibliothèque nationale de France Quai François Mauriac, entrée Est, Paris 13^e</p>  <p>9 h GRANDE CONFÉRENCE Marc Mimram, architecte DPLG-ingénieur ENPC</p> <p>10 h 30 PAUSE</p> <p>11 h ARCHITECTURE ET MÉTAL: XIX^e ET XX^e SIÈCLES Frédéric Seitz, architecte honoraire, professeur des Universités honoraire</p>	<p>Couvrir, finir, fermer Samedi 20 mai 2017</p> <p>ENSAM – École nationale supérieure des arts et métiers 151, boulevard de l'Hôpital, Paris 13^e</p>  <p>9 h 30 AU FIL DES SAVOIR-FAIRE DE PUIFORCAT: DU BRUT À L'ÉCLAT Éric Rogneux, chef d'atelier et planeur en orfèvrerie et Guillaume Lorieux, orfèvre chez Puiforcat</p> <p>NOUVEAUX TRAITEMENTS DE SURFACE SUR MÉTAUX Jenny Faucheu, enseignant-chercheur, Ecole des mines de Saint-Étienne</p> <p>10 h 45 PAUSE</p> <p>11 h 15 LA SERRURERIE Pascal Remy, directeur, Ateliers Saint-Jacques, Fondation de Coubertin</p> <p>LA BRONZIERIE D'ART Michael Wagner, directeur, Charles – Bronzier d'art</p>	<p>Séparer, (r)assembler Samedi 24 juin 2017</p> <p>Église Notre-Dame du travail 36, rue Guilleminot, Paris 14^e</p>  <p>9 h 30 ACCUEIL CAFÉ</p> <p>10 h HISTOIRE DU MÉTAL DANS L'ARMEMENT: R&D ET GÉNIE MILITAIRE Stéphane Rivoire, régisseur de la collection d'armes du musée d'Art et d'Industrie de Saint-Étienne</p> <p>11 h 15 LE MÉTAL DANS LA FACTURE INSTRUMENTALE Stéphane Vaindelich, responsable du Laboratoire de recherche et de restauration du musée de la Musique, Philharmonie de Paris</p> <p>Thierry Maniquet, conservateur, musée de la Musique, Philharmonie de Paris</p> <p>12 h 30 PARLER EN MUSIQUE (RASSEMBLER) – UN PETIT CONCERT D'ORGUE</p> <p>12 h 45 CONCLUSION Olivier Fournier, président de la Fondation d'entreprise Hermès et Normal Studio, Jean-François Dingjian et Eloi Chafaï, designers invités</p>
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Master classes

For Academy participants only, the master classes included visits to production plants in France and beyond, from artisan workshops to industrial sites and selected exhibitions and museums.

Metalworking, and its tradition of technical excellence, was the focus of a number of sessions. Established on Quai de Conti beside the Seine in 1775, the Monnaie de Paris welcomed Academy participants to its museum, foundry, coin striking, engraving and enamelling workshops. Once used for minting France’s coinage, they are now given over to artisanship and the applied arts. Participants also visited the Domaine de Coubertin in Saint-Rémy-lès-Chevreuse for an immersive tour of the foundry and metal workshops (lock-making, smithery, cold metalworking). The group travelled to Pantin and the workshops of Maison Puiforcat, to discover the house’s exceptional expertise in fine metalwork. Lastly, the Carpenters Workshop Gallery in Mitry-Mory hosted Academy participants for a tour of its specialist facilities producing one-offs and limited-edition pieces.

Trips to the heart of France shed further light on the Academy’s theme. In Saint-Étienne, Academy participants explored the Musée d’Art et d’Industrie, and its collections of arms and cycles in particular, before visiting the 10th International Design Biennale. The question of recycled metal was addressed at the ArcelorMittal plant in Rive-de-Gier, after which the group visited Thiers, the capital of France’s traditional knife-making industry. The manufacture of blades on an industrial scale was investigated at Arno SAS – specialists in the design and manufacture of industrial blades and cutting equipment. By contrast, the upscale Perceval cutlery workshops are the custodians of the Thiers basin’s long tradition in the field, offering an exclusive, artisan perspective.

Lastly, in Italy, Academy participants immersed themselves in a region characterised by an industrial ecosystem dedicated to design and furniture, where manufacturers and suppliers are all established within close proximity. North of Milan, Alessi keeps all its production on one site, and has opened a museum (visited by the Academy participants) dedicated to its collections. Near Bergamo, at the headquarters of Alias, participants met designer Alberto Meda, the creator of the brand’s iconic metal chairs.

The series of visits afforded opportunities for the exchange of ideas *in situ* with metal-sector professionals – artisans, workshop directors, curators, designers – while at the same time carrying forward the Academy participants’ collective exploration of the material.

‘The architecture of the lectures and master classes plays a catalysing role, allowing us to break down the barriers between disciplines and bring about encounters that would be very difficult to achieve otherwise.’

Normal Studio

The workshop

In late August and early September, Academy participants and their programme directors attended France’s ESADSE (École Supérieure d’Art et Design de Saint-Étienne) design school for a week-long group workshop. Jean-François Dingjian and Eloi Chafaï (Normal Studio) invited them to address the theme of hand-making in the face of new technology, in particular additive manufacturing (or 3D printing). A number of themes were proposed as starting points for the creation of a metal object or form, to be made using solely additive manufacturing processes.

The duo invited participants to tackle a disconcerting challenge: discard the use of tools and rethink the role of handiwork in the design of a metal object. Their aim was to encourage each individual to ‘question his or her way of thinking about things’. Participants were divided into five groups of four for the week, and explored a variety of avenues, drawing on their respective competencies in the field of metal. Together they created objects that no participant could have envisaged alone in their respective field of expertise, but in which each person found something of themselves.

One group explored form, and variations of forms, another focused on the mathematical potential of 3D printing technology. A third group took inspiration from the crystal structure of diamonds to create a chain mail that was both rigid and elastic, and whose properties and qualities varied depending on its density. Lastly, two groups worked on the concept of networks and tubes. Illustrated by scenarios, models and 3D modelling, the resulting forms referenced light, and lightness, together with the concept of whole forms and voids.

SUGGESTED THEMES

- | | | |
|------------------|-----------------|-----------|
| Hollowed/ing out | Articulated/ing | Minimum |
| Structured/ing | Modulable | Random |
| Textured/ing | Multiple | Lightness |

‘The mix of perspectives is extremely interesting – one person will try to take you in one direction, another won’t really understand, so you have to shift your language, use diagrams, tell a story, make an analogy, so that in the end everyone understands everyone else, and we can find a connecting thread for our research.’

Mathilde Bretillot
Academy participant, designer

‘A chance to share our competencies, our sensibilities, our expertise, but also our weaknesses. It was really interesting to work with people who could fill in the gaps in one’s own savoir-faire, one’s own ideas of what is possible.’

Mylinh Nguyen
Academy participant, artisan

Focusing on metal, the reference work published at the conclusion of this Academy will appear in autumn 2018, in the collection ‘Savoir & Faire’, co-published by Actes Sud and the Fondation d’entreprise Hermès.



Workshop at ESADSE – École Supérieure d’Art et Design, Saint-Étienne, France, 2017 © Tadzio



Master class at the Monnaie de Paris, engraving workshop, France, 2017 © Tadzio

SUPPORT FOR THE DISCOVERY OF ARTISANSHIP AND DESIGN

¹ **LES ARTS DÉCORATIFS**

Paris, France
madparis.fr
Supported since 2008
Member of the Club des Partenaires des Arts Décoratifs since 2008.
Since 2008
3 major exhibitions supported:
• *Animal* in 2009
• *Typorama* by Philippe Apeloig, in 2013
• *L'Esprit du Bauhaus*, in 2016-2017
(co-produced by the Fondation d'entreprise Hermès)

² **DESIGN PARADE 12**

Villa Noailles, Hyères, France
June 30 – September 24, 2017
villanoailles-hyeres.com
Supported since 2008
Following the industry days that mark the opening of the festival, Design Parade exhibitions are open to the public throughout the summer. More than 25,000 visitors attended the shows over seventy-three days in 2017.

³ **D'DAYS, 17th EDITION**

Paris and Pantin, France
May 2–14, 2017
designfestivalddays.paris
Supported since 2013
Thirteen schools of applied arts were invited to take part in D'Days' *Écoles* programme.

⁴ **BOURSE AGORA DESIGN AWARD**

France
bourseagora.fr
Supported since 2008
'Alga' is a research project focusing on the applications of seaweed and algae in industrial design. At the frontiers of science and design, the project of Samuel Tomatis forges links across a range disciplines. In the long term, it aims to establish a circular economy of local and industrial players.

Parallel to our Skills Academy, the Foundation supports a number of organisations and events promoting artisanship and design to professional and amateur audiences, and to young people.

The **Arts Décoratifs**¹ comprises museums, a school, a library and training workshops at sites including one wing of the Louvre palace in Paris. Established in 1882, it describes itself as a 'conservatory for artistic and artisan excellence', dedicated to the design and manufacture of objects. The Fondation d'entreprise Hermès has partnered the institution since 2008. Its pluralist, cross-disciplinary approach – evidenced in the museum collections and exhibitions, and the school's teaching programmes – resonates closely with the philosophy underpinning the Foundation's own Skills Academy.

Elsewhere, the Fondation d'entreprise Hermès supports two annual events promoting contemporary design to professionals and the public at large. In Hyères, at the Villa Noailles, the Foundation partners the international **Design Parade**² festival, celebrating its 12th year in 2017 – the occasion for an international competition open to young designers, and a programme of exhibitions and talks celebrating the emerging creative design scene. In Paris and Pantin (on the city's northern rim) the **D'Days design festival**³ took 'play' as the theme for its 17th edition, with a programme of exhibitions and events open to all. The Fondation d'entreprise Hermès supported D'Days' programme for schools: ten schools of applied arts from across France presented their students' work and projects, and workshop outcomes, in a series of themed exhibitions highlighting the creativity of tomorrow's designers.

Reflecting its commitment to promote the emergence of new talents, and to support innovative design for the future, the Foundation has partnered the **Bourse Agora**⁴ design award (supported by the French Ministry of Culture) since 2008. The award is presented every two years to a professional designer under 40, for the completion of a personal project. The 2017 winner was Samuel Tomatis for his project 'Alga'.



Musée des Arts Décoratifs, Paris, France © Philippe Chancel



Visual for the D'Days festival, 17th edition, Paris, France © Undo Redo



Samuel Tomatis, winner of the Bourse Agora in 2017 © DR



12th edition of Design Parade: Pernelle Poyet, exhibition *Figurés*, Villa Noailles, Hyères, France, 2017 © Lothaire Hucki

H³ – HEART, HEAD, HAND

H³ – Heart, Head, Hand springs from our recognition of the fact that Hermès and its staff worldwide share the same humanist values. In 2013, the Fondation d'entreprise Hermès launched its first internal, international call for projects, inviting Hermès staff to tell us about organisations in the public interest with which they are personally involved.

Through the biennial call for projects, the Foundation identifies projects around the world promoting solidarity, access to culture, professional training, and the preservation of biodiversity. For each edition of H³, the Foundation selects twenty or so organisations to receive support over a two-year period, with the active involvement of the staff member who submitted the original proposal.

The latter serve as 'programme ambassadors', ensuring close and continuing contact between the Foundation and the not-for-profit associations in the field. The high standards and diversity of Hermès team members' individual commitments are the bedrock of H³ – Heart, Head, Hand. By involving Hermès staff, the programme forges unprecedented links in-house, and enriches the Foundation's support for organisations in the solidarity sector that may not otherwise have come to our attention.

'Helping people to find meaning in their everyday lives, as actors in the public space, hitching our wagon to the stars, working for the common good: finding a work-life balance, dreaming, taking action, making a contribution. This is the reality of H³ as experienced by our teams. The wealth of projects supported by the Foundation through H³ is a splendid tribute to the rich diversity of the house of Hermès, and to our eclectic, talented, committed staff around the world. Long live H³!'

Bertrand Michaud
H³ ambassador
Managing Director,
Hermès Great Britain

- 74 – SUPPORT FOR PROFESSIONAL TRAINING
- 76 – PROMOTING ACCESS TO CULTURE AND CREATIVITY
- 77 – SUPPORT FOR ENHANCED SOCIAL SOLIDARITY
- 78 – PROMOTING BIODIVERSITY AND THE PRESERVATION OF ECOSYSTEMS

Since 2014
2 editions.
42 projects supported.
55 ambassadors.
14,000 beneficiaries.

SOLIDARITY

H³ projects supported in 2016-2017

- 1

ARCA DO SABER
São Paulo, Brazil
Arca do Crescer
arcadosaber.org
New buildings at the training centre to open in October. From the intake of twelve young people, eleven were awarded their diploma at the end of their programme. The 12th participant found work before completing his training.
- 2

MAISON FAMILIALE RURALE – LE VILLAGE
Saint-André-le-Gaz, France
Construction of a new hall: *Réussir autrement* ('Alternative routes to success')
mfr-village-saintandre.org
Around eighty young people aged 14-15 were introduced to ten artisan trades during construction work on the hall. Each pupil acquired 640 hours of professional practice over the course of the project.
- 3

MINI-RACING CHAMBÉRIEN
Chambéry, France
Des bolides et des gosses
(‘Kids and racing cars’)
miniracing-chamberien.com
Fifteen children aged 12 to 18 worked on the club's vehicles, guided by five adult professionals.
- 4

LES AMIS DU SITE DU CHÂTEAU DE LAVAUGUYON
Maisonnais-sur-Tardoire, France
Le bâti médiéval, support d'éducation au patrimoine et d'insertion professionnelle
(‘Building skills of the Middle Ages as a means to educate young people about the heritage sector and prepare them for the world of work’)
amischatlavauguyon.wixsite.com
The site hosted a summer programme with twelve young participants, run by Rempart International, devoted to restoring the fortified castle's outer bailey wall.
- 5

GOLDFINGER FACTORY
London, United Kingdom
goldfingerfactory.com
Jason began his two-year apprenticeship in 2016. In 2017, he learned the rudiments of joinery and wrought-iron work. After completing 1,660 hours of training, he will be qualified to lead workshops and teach beginners in his own right.
- 6

IBABA DÉVELOPPEMENT
Rutongo, Rwanda
Developing and communicating expertise in embroidery
ibabarwanda.com
Six girls have been trained as cooperative managers in association with the not-for-profit

Support for professional training

There is no doubt that a sense of pride and enjoyment in one's choice of work is important for personal fulfilment. Among the projects proposed by Hermès staff for H³, several initiatives concern the transmission of expertise and vocational training to help young people and practising professionals achieve their potential in the sphere of their choice, and to find their place in the world.

These are the core aims of a number of organisations devoted to helping young people in challenging circumstances to find their path and receive quality professional training. In the Vila Prudente favela in São Paulo, the not-for-profit association **Arca do Saber**¹ helps young people from disadvantaged backgrounds to access the world of work and develop their careers. In 2017, the association launched a professional training centre, Arca do Crescer: young people aged 15 to 28 learn baking skills and receive additional training in English and computer literacy. In France, the **Maison Familiale Rurale – Le Village**² offers a range of options for early school leavers. Located in the French department of Isère, the professional training centre offers day release programmes designed to introduce participants to the demands of working life, and to help them discover their vocation. Prior to entering the programme, targeted work experience helps teenagers to choose the career path that suits them.

A number of organisations offer genuinely immersive experiences for young people, working alongside professionals and learning new skills. **Mini-Racing Chambérien**³ is a project introducing young people to mechanics and bodywork. Participants work together to build replicas of Formula 1 racing cars, guided by expert professionals. The transmission of skills across generations culminates in an opportunity to drive the finished car at demonstration events. In the French former region of Limousin, the **Amis du Site du Château de Lavauguyon**⁴ are working to preserve their local heritage by organising information campaigns and restoration projects open to all. Guided by a professional stone-cutter and a specialist civil engineer, young volunteers acquire artisan skills through work on-site as part of a restoration project, before committing, in some cases, to professional training and careers in the sector. In London, the **Goldfinger Factory**⁵ is based on a similar commitment to the transmission of skills. The cooperative workshop offers a two-year apprenticeship enabling a young person with no experience or chosen métier to discover joinery, cabinet-making, wrought ironwork and painting, guided by skilled artisans. Goldfinger Factory offers comprehensive training, equipping apprentices with the skills they need to embark on a career in the artisan sector.

In India and Rwanda, not-for-profit associations are working to encourage women to train for more qualified jobs. In a village that was once home to a flourishing embroidery industry, **Ibaba Développement**⁶ is relaunching the activity, following its devastation in the 1994 genocide. The project aims to build a school and workshop to train new embroiderers to work together as a cooperative and pass on their expertise in turn. Professional training

organisation Indigo Africa. Two new instructors (graduates of previous training programmes) trained five novice embroiderers.

- 7

ENTREPRENEURS DU MONDE
Kolkata, India
Professionalising embroidery skills for women from the Kolkata slums
entrepreneursdumonde.org
500 women received training, all from severely disadvantaged backgrounds in squatter camps around Kolkata.
- 8

ASSOCIATION NATIONALE DES ÉLEVEURS DE CHÈVRES CACHEMIRE
Rhône, France
Purchase and incorporation of a pulling machine
The project is still underway and contributing to the establishment of a more structured framework for the region's cashmere production.

enables women artisans to access education, acquire autonomy and perfect their sewing skills in order to diversify their activities and sources of revenue. The same aims are being implemented in Kolkata, where the NGO **Entrepreneurs du Monde**⁷ has established seventy-five training centres enabling women from severely disadvantaged backgrounds to learn sewing, embroidery and henna techniques. Access to training helps broaden their horizons: by perfecting their skills and progressing to higher-quality work, the participants gain confidence in their own abilities, and achieve greater autonomy and influence within their family circle.

Lastly, in the French department of Rhône, the **Association Française des Éleveurs de Chèvres Cachemire**⁸ has acquired a pulling machine to support the preservation of the professional group's luxury textile expertise and reinvigorate the local tradition of cashmere production.



Ibaba Développement: embroiderers, Rutongo, Rwanda, 2017
© Olivier Weidemann



Entrepreneurs du Monde: STEP microfinance programme in squatter settlements, Kolkata, India, 2017 © Entrepreneurs du Monde



Goldfinger Factory: apprentice carpenter, joiner and metal-worker, London, United Kingdom, 2017 © Victoria and Albert Museum, London

H³ projects supported in 2016-2017

¹ **MÜNCHNER KAMMERSPIELE**
Munich, Germany
Kammerklicke
muenchner-kammerspiele.de
Twenty young people aged 14 to 21, from ten different countries, staged *Cowboys*, based on a text by Sandrine Roche, directed by Karnik Gregorian. First performance at the Kammerspiele: July 1, 2017.

² **SYDNEY DANCE COMPANY**
Sydney, Australia
Sydney Dance Company Education Ensemble
sydneydancecompany.com
Crazy Times toured to twenty-one schools in the Western Sydney area, reaching over 3,900 pupils, of whom 1,255 took part in practical workshops.

³ **FONDATION MAÎTRE LÉONARD FOJITA**
Paris, France
L'expérience artistique pour sublimer les formations professionnelles ('The experience of art to enhance professional training').
fondation-foujita.org
Fourteen students aged 16-17 studying for their professional *baccalauréat* in cookery and catering explored the aesthetic presentation of dishes in a practical photography workshop, leading to an exhibition in their high school refectory.

⁴ **LOWER EASTSIDE GIRLS CLUB**
New York, NY, USA
girlsclub.org
In spring/early summer 2017, the Club offered three introductory sessions in fine leather-work. Twenty-three girls took part, making a variety of objects guided by professional artisans.

Promoting access to culture and creativity

Art and creativity in all their forms are a vital source of personal fulfilment, even self-determination. Four H³ projects have helped children and teenagers to expand their horizons through the practice of art.

In Munich, young refugees with no family, and young people in fragile social situations, have formed a cosmopolitan company of actors, led by professionals at the prestigious **Münchner Kammerspiele**¹. Transcending their own experiences and existential questions, the group adapted a text – part fiction, part documentary – and created a new stage work, which they performed in a public theatre.

Australia's oldest dance company, the **Sydney Dance Company**², presented its first show for children at the Sydney Opera House in 2017. *Crazy Times*, a piece for eight dancers, also toured to schools around Western Sydney: children from often severely disadvantaged backgrounds discovered contemporary dance through choreography designed to be accessible and stimulating. A host of practical workshops enabled children to broaden their outlook by experimenting with dance.

Conveying a sense of the importance of art in a professional setting, and in the context of life in general, is also one of the primary objectives of the **Fondation Maître Léonard Foujita**³. Under the auspices of this leading figure of the École de Paris, pupils aged 15 to 18 attending vocational high schools are introduced to the contemporary creative arts and encouraged to develop their aesthetic sensibility and artistic flair, as a valuable complement to their future professional competencies.

Lastly, in New York, on the city's densely populated Lower East Side, the **Lower Eastside Girls Club**⁴ enhances the prospects for girls aged 11 to 18 living on the poverty line, largely from the area's Hispanic and African-American communities. Club members took part, free of charge, in sessions introducing them to a range of artisan skills. The workshops also introduced girls to the theory and ethics of artisanship. The scheme helps participants achieve a wider outlook and discover new prospects.

H³ projects supported in 2016-2017

¹ **ASSOCIATION JEUNESSE TIZGUI POUR LE DÉVELOPPEMENT ET LA SOLIDARITÉ**
Association Jeunesse Tizgui pour le Développement et la Solidarité
Villiers-le-Bel, France
Le levain de demain ('Sourdough for tomorrow')
After a frustrating round of administrative difficulties, planning permission for the new bakery was granted in November 2017. The opening is scheduled for June 2018.

² **CEREBRAL PALSY GREECE**
Cerebral Palsy Greece
Athens, Grece
Respite home
eps-ath.gr
In 2017, 378 week-long visits were offered at the respite home, for families and children.

³ **THE FRENCH CHAMBER FOUNDATION**
Hong Kong
The Lunch Club
fcf.hk
Ninety-five people found new jobs in 2017 thanks to the Lunch Club's recruitment service.

⁴ **SOKOAGE**
Kesennuma, Minamisanriku and Sendai, Japan
sokoage.org
452 pupils took part in workshops organised by school pupils aged 12-18. Fourteen extra-curricular programmes were offered for schools, attracting 117 participants.

Support for enhanced social solidarity

In a context of multiple inequalities, men and women are working to support the most vulnerable in society, and to limit the negative impact of social isolation. Four H³ projects operating in widely differing circumstances embody these gestures of solidarity – the bedrock of modern philanthropy – each in its own way.

In Morocco, the not-for-profit association **Jeunesse Tizgui pour le Développement et la Solidarité**¹ has established a cooperative bakery in a rural village, enabling local women to achieve autonomy through employment, and enhancing everyday life in the community. The participating villagers receive vital support as they work to pool their competencies and resources to improve conditions for this isolated population.

In Athens, the Foundation supports the day-to-day running of **Cerebral Palsy Greece**², a respite home for children and adults that offers short- and long-term care for families affected by the disease. In addition to psychological support, the centre offers workshops designed to introduce participants to artisan and artistic practices, together with management courses and excursions, helping young people with motor difficulties to recover their self-confidence.

In Hong Kong, the **French Chamber Foundation's**³ Lunch Club was created as a centre for people in fragile circumstances, open for five days each week. Balanced lunch menus are served at minimal cost, and the centre also offers professional counselling and support from social workers, to help individuals move on to better-quality jobs. The Lunch Club is a precious 'social oasis', in the words of one member – a place to make new connections and learn how to reconnect with society.

In Miyagi prefecture, in Japan, the not-for-profit association **Sokoage**⁴ targets young people in a region devastated by the tsunami of 2011. Steered by a group of five young people, the association offers workshops, visits and talks to rekindle a sense of hope for the area's high school pupils and students. These younger generations are reappropriating and bringing new life to the destroyed areas, creating the conditions for their own future success and happiness. The association's Japanese name is an invitation, quite literally, to 'rise up'.



Lower Eastside Girls Club: introductory leather workshop, New York, USA, 2017
© Courtesy of The Lower Eastside Girls Club of New York



Sokoage: a group of young people reflect on a new, post-tsunami future, Kesennuma, Japan, 2017 © Sokoage

H³ projects supported in 2016-2017

- ¹ **CORAL OKINAWA**
Okinawa, Japan
Save the coral!
beokinawa.jp/coral/
300 people took part in information workshops, and fifty divers helped the association re-plant the coral.
- ² **MERCY RELIEF**
Manila, Philippines
A Resilient Baseco
mercyrelief.org
1,660 specimens from four different species were planted. 1,319 have become established and are now maintained by local communities.
- ³ **SERVICE D'ENTRAIDE ET DE LIAISON**
Konkoos-Raogo, Burkina Faso
Creation of wooded boundary zones
selfrance.org
Thirty-two fields have been cultivated, and nineteen families are now able to work the resulting plots. Work is scheduled for completion in 2018.
- ⁴ **LYCÉE WINSTON CHURCHILL**
London, United Kingdom
Memorial Garden
lyceeinternational.london
241 students, from primary school to high school, actively involved in green educational projects around the garden.
- ⁵ **J'ART D'AIN PARTAGÉ**
Belley, France
Living gardens for young and old
jartdainpartage.org
Over 400 pre-school and primary pupils took part in the workshops. Regular themed events attracted forty members of the association, and their families.
- ⁶ **PARTAGE**
Madagascar
Participative environmental education
partage.org
Sixty-two study trips have been organised, involving 3,077 children from thirty-four schools.
- ⁷ **ARCENCIEL**
Beirut, Lebanon
Preserving Lebanon's forests through the involvement of younger generations.
arcenciel.org
More than 200 young Lebanese Conservation Volunteers have been trained over a two-year period. Following the success of this initial project, arcenciel plans to replicate it in other countries.

Promoting biodiversity and the preservation of ecosystems

Around the world, men and women are committed to maintaining unique ecosystems and raising awareness of this shared heritage among younger generations. With the support of house of Hermès staff, the projects selected for the H³ programme are a natural complement to the Foundation's work for the preservation of biodiversity.

Off the Japanese coast, the fight against global warming is focused on the re-planting of coral on reefs around the island of Okinawa. The coral colonies play a key role in the safeguarding of ocean resources, the prevention of natural catastrophes, water purification and the absorption of carbon dioxide. The not-for-profit association **Coral Okinawa**¹ offers divers the chance to take part in planting campaigns and fun activities open to the general public, designed to raise awareness of this unique submarine ecosystem. Similarly, in the Bay of Manila, volunteers with **Mercy Relief**² lead groups in a scheme to replant an area of mangrove. In a region severely exposed to cyclone damage, this reforestation project offers local populations vital protection against the elements. Volunteers are involved at every stage of the process, from planting to maintenance. The presence of water hyacinths in this unique, biodiverse habitat has also supported the revival of local artisan skills, and the founding of a number of workers' cooperatives. In Burkina Faso, the **Service d'Entraide et de Liaison**³ works to support the installation of wooded boundary areas to halt the deterioration of the rural environment due to agriculture, excess pasturing and climate. Local communities are involved throughout, from the initial concept to implementation, and receive training in sustainable and eco-friendly agricultural techniques. As the soil recovers, families will reap the long-term benefits of improved productivity and yields.

Back to the city: in London, green spaces surrounding the **Lycée International Winston Churchill**⁴ form a commemorative garden honouring peace and freedom, planted with memorial trees. Long neglected, the garden is now the object of an ecological, educational project involving pupils at the school. Indigenous, wild plants are encouraged, contributing to the preservation of urban biodiversity, a topic studied by pupils *in situ* as part of their curriculum. In the French department of Ain, pupils have access to activities and workshops in a series of communal gardens, created and managed on the initiative of the not-for-profit association **J'Art d'Ain Partagé**⁵. Volunteers work to enhance biodiversity at each site, and to install creative garden spaces in a spirit of alternative experimentation, with an emphasis on agro-ecological techniques. The association leads practical workshops in local schools, aimed at raising awareness of the importance of urban biodiversity and the multiple conservation issues at stake, among pupils of all ages. In Madagascar, the not-for-profit association **Partage**⁶ pursues similar objectives on a different scale: school pupils are partnered through multiple activities designed to raise awareness of the richness and fragility of their island's environment. Madagascar's exceptional biodiversity is significantly altered: pupils take part in extra-mural classes to discover *in situ* the issues central to the maintenance of unique



Coral Okinawa: coral planting by professional divers, Okinawa, Japan, 2017 © DR



J'Art d'Ain Partagé: 'Incroyables comestibles/Incredible edibles', pupils aged 3-11, Ceyzérieu, France, 2017 © Marnia Chelepin



Partage: extra-mural classes introduce children to biodiversity, Madagascar, 2017 © DR

BIODIVERSITY & ECOSYSTEMS

Conscious of our planet's fragile biodiversity, we have a duty to commit to action for the preservation of the rich ecosystems we hope to pass on to future generations. This is a key challenge to which the Fondation d'entreprise Hermès seeks to respond in its own way, with the means at its disposal. Our activities in this sphere are aimed at supporting local populations as they work to preserve their traditional relationships to their **biodiversity and ecosystems**, and to develop them viably and sustainably over the long term.

For this reason, the Foundation pays particular attention to populations in sensitive natural habitats, who are applying traditional expertise to the use of raw materials and resources in an environmentally friendly and sustainable way. Their extraordinary example encourages the Foundation to promote sustainable practice through information and training programmes in horticulture, livestock husbandry and building.

In this way, the Fondation d'entreprise Hermès accompanies a variety of programmes and activities in the field, each of which demonstrates the same commitment to the preservation of biological diversity. Since 2016, we have worked closely with the WWF, to expand its activities in the face of core ecological issues affecting society as a whole.

'IDDRI is very proud of its partnership with the Fondation d'entreprise Hermès, which has lasted for almost ten years. In our shared work for the preservation of biodiversity the Foundation has shown a rare, pioneering commitment to research upstream for a better understanding of the causes of the loss of biodiversity, and to transform this expertise into action and projects on the ground that promote local, indigenous knowledge, backed by a real concern to communicate this work to the public.'

Teresa Ribera
Director, IDDRI (Institute for Sustainable Development and International Relations), Paris

82 – WWF
84 – SUPPORT
FOR THE PRESERVATION
OF BIODIVERSITY

Since 2010
2 calls for projects on the theme of 'Biodiversity and local knowledge'.
5 field research programmes supported.
10 conferences on biodiversity co-organised with IDDRI.
c.900 people have attended the conferences.

BIODIVERSITY

WORLD WILDLIFE FUND (WWF)

Africa-TWIX

The trafficking of wild animals is the world's fourth biggest transnational criminal activity, with a devastating impact on biodiversity. In 2016, a secure digital platform was launched under the title **Africa-TWIX** (for **Trade in Wildlife Information eXchange**) in four African countries – Cameroon, Congo, Gabon and the Democratic Republic of Congo – joined in 2017 by the Central African Republic. Coordinated by WWF, the initiative aims to promote information-sharing and collaboration between organisations charged with implementing CITES (the Convention on International Trade in Endangered Species), for the diminution of the illegal trade in wild fauna and flora.

In concrete terms, the Africa-TWIX digital platform comprises a database, a mailing list, and technical and judicial resources. Agents in the field are able to exchange information, speedily identify products derived from illegally traded wild flora and fauna, and enhance cross-border cooperation. Seven categories in particular are currently being documented and targeted by Africa-TWIX users: elephants, great apes, pangolins, African grey parrots, lions, leopards and tropical hardwoods. The platform promotes shared expertise between organisms fighting fraud – customs officials, the police and the criminal justice system, for example.

The project also comprises a significant training element, focusing on information exchange, investigative techniques and the consolidation of legal frameworks. Training aims to professionalise the fight against this illicit trade, and encourages participants to take ownership of Africa-TWIX: the platform is increasingly recognised as a tool of reference by the relevant administrations in the sub-region covered.

The Fondation d'entreprise Hermès supports this cross-border, cross-disciplinary project as part of its work to promote the rational, respectful use of natural resources.



WWF, Africa-TWIX: pangolin scales, programme to fight the illegal trade in protected species © Andrew Calmley/Traffic

Mont Blanc Protected status for a natural treasure

The Mont Blanc massif is the world's third most visited natural site: a major ecological crossroads for the Alps, with some 43,000 recorded species of flora and fauna. The site's high visitor numbers exert multiple pressures: the omnipresent infrastructure and growing levels of air pollution are compounded by the impacts of climate change. Confronting this challenge, WWF aims to develop an effective system of protection for the site, and is currently campaigning for the Mont Blanc massif to obtain UNESCO Natural World Heritage status.

Given the unique character of the proposal (the site is shared between three countries: France, Italy and Switzerland), WWF is legitimately placed to support the UNESCO application, thanks to its long-standing

commitment to the preservation of Alpine biodiversity and the protection of the region's natural heritage. WWF is also able to draw on its international network to create a shared dynamic by rallying key political and economic players to the project, and by federating existing initiatives in each of the three countries.

The Foundation supports WWF in the preparation of the **application for UNESCO Natural World Heritage status for the Mont Blanc massif**, as part of its commitment to work for the preservation of biodiversity. Natural World Heritage status would establish a legal framework for the protection of the site, raise awareness of this exceptional heritage and promote consultation on the sustainable development of the region's economy, teaching and outreach, and ecological activities, by acknowledging and incorporating the cultural specificities and customs of local populations.

WWF – AFRICA-TWIX

Cameroon, Democratic Republic of Congo, Congo, Gabon, Central African Republic.
wwf.fr
africa-twix.org
Supported since 2016
112 accredited officers have access to the platform.
150 agents were trained in 2017.
Launch of an operational website.
The Central African Republic joined the project in 2017.
Five international criminal investigations have been opened since the project's launch.

WWF – MONT BLANC PROJECT

Paris, France
wwf.fr
Supported since 2017
Backed by WWF, the application federates initiatives in the three countries sharing the Mont Blanc massif: France, Italy and Switzerland.



WWF: the peaks of Chamonix and Mont Blanc, candidate for UNESCO World Natural Heritage status © Wild Wonders of Europe/Frank Krahmer/WWF

SUPPORT FOR THE PRESERVATION OF BIODIVERSITY

¹ **IDDRI**
Paris, France
iddri.org
Supported since 2009
Organisation of two conferences:
• ‘Tuna fisheries: how to ensure sustainable fishing?’
June 13, 2017, Paris
• ‘Reducing imported deforestation: what impacts on consumption and policy choices in Europe and France?’
November 16, 2017, Paris
The two conferences attracted a total of 170 participants.

² **BRAINSEEDERS**
Ouezzane and Taounate regions, Morocco
Supported since 2015
• Over a five-year period, 300 training days have been offered to people in the surrounding villages, covering building techniques, permaculture and soil rehabilitation.
• The ecological garden is now run by former trainees. The first school visits on-site are planned for spring 2018.

Parallel to its work with the WWF, the Fondation d'entreprise Hermès supports two organisations dedicated, each in its own way, to the preservation of fragile ecosystems.

The independent research institute **IDDRI (the Institute for Sustainable Development and International Relations)**¹ aims to support the transition to a sustainable development paradigm, and its appropriation by all concerned players. IDDRI identifies the requisite conditions for the integration of sustainable development into public policy and offers tools to facilitate their establishment at all levels, from the international, national and municipal to that of individual businesses. The partnership between the Fondation d'entreprise Hermès and IDDRI has prompted original analyses of the relationship between the globalised economy and the preservation of natural heritage, the results of which have been presented at conferences co-organised by the two organisations. In 2017, two day-long symposia explored first the advantages and limitations of certifications in tuna fishing, and second the question of ‘imported deforestation’. Upstream of legislation in these areas by public authorities, the conferences support dynamic action and exchange between key environmental players.

In Morocco's Ouezzane province, the not-for-profit association **Brainseeders**² is piloting the planting of an ecological garden at the Dar Lil Kul (literally ‘house for all’) education centre in Faraha, with the ultimate aim of supporting simple, educational and participative agriculture in harmony with society and its environment. The site plans to adopt an agro-ecological model, and to become a ‘show’ garden for soil rehabilitation, professional horticulture and the use of water cisterns. Accessible to all, the garden will gradually establish itself as a pedagogical attraction capable of generating real interest among the public. Ultimately, it will help communicate these techniques to a wide audience, encouraging people to adopt lifestyles more in tune with their immediate environment, in order to limit negative impacts on biodiversity.



Lecture on ‘imported deforestation’ with Teresa Ribera (IDDRI), Daniel Calleja y Crespo (European Commission) and Laurence Monnoyer-Smith (General Commission on Sustainable Development), IEP, Paris, France, 2017 © Elise Coudane



The Dar Lil Kul centre in Faraha, and its teaching garden, Ouezzane region, Morocco, 2017 © Brainseeders

THE FONDATION
D’ENTREPRISE
HERMÈS

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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, fiscal ruling n°112 of July 13, 2004, as well as by law n°2014-856 of July 31, 2014.

BUDGET

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

HEADQUARTERS

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

BOARD 2017

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H51

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Instagram, and on its dedicated YouTube channel!



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 and the Hermès Foundation Missulsang jury, 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.

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Hugues Jacquet, External Project Manager, Skills Academy
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Marylène Malbert, Author
Leonardo Marcos, Video Director
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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 eight 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**, a **French-American Photography Commission** for photography, **Manufacto**, the **Skills Factory** and our **Skills Academy** for the discovery and perfection of artisan trades. **H³ – Heart, Head, Hand** is the Foundation's worldwide programme of support for organisations whose work reflects these central aims. Our **Biodiversity & Ecosystems** programme enacts a core commitment to protect fragile ecosystems for future generations.

The Foundation's diverse activities are governed by a single, over-arching belief: *our gestures define us*.

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