



ACTIVITY REPORT 2018



FONDATION
D'ENTREPRISE
HERMÈS

“SETTING IN MOTION”

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

The Foundation operates nine major programmes with a combined focus on skills, creativity and transmission: **New Settings** and **Artists in the Community** 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.

Created in 2008, the Fondation d'entreprise Hermès is directed by Catherine Tsekenis under the presidency of Olivier Fournier, who succeeded Pierre-Alexis Dumas in February 2016. The Foundation's diverse activities are governed by a single, over-arching belief: *our gestures define us.*

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FOREWORD

Anne Teresa De Keersmaeker, *Fase, Four Movements to the Music of Steve Reich*, The Tanks, London, 2012 © Anne Van Aerschot



As the Fondation d'entreprise Hermès celebrates its first ten years and embarks on its third five-year mandate, I wish to take this opportunity to salute the people who are our *raison d'être*: artists, artisans, engineers, designers, teachers, scientists, volunteers and professionals in the solidarity sector. Our Foundation delivers committed, whole-hearted support as you work to encourage and transmit the creative gestures that enable us all to flourish and fulfil our potential. I should like to express my heartfelt thanks, too, to our loyal partners, whose excellence and vision make such a vital contribution to our programmes. Lastly, my thanks are due to the Foundation team, who work with Catherine Tsekenis to forge close ties of understanding, respect and exchange with our many beneficiaries.

Hermès is a house with a profoundly humanist culture: we share a deep belief in the combined, augmented power of human creativity and expertise as a source of happiness and fulfilment, both for those who make or act, and those who receive.

This core concept drives everything we do at the Foundation: to foster the best possible conditions in which individuals and organisations may pursue their aims for the advancement of a more balanced and just society. In these uncertain times, beset by the tyranny of speed, accelerated innovation and paradigmatic change, the Fondation d'entreprise Hermès – through the programmes we initiate and support – advocates a return to a more human scale and pace, supporting individual creativity, handiwork and gestures as vectors for cohesion and progress in our communities.

The Foundation acts to shape our world, reveal its humanity, and help those we support to flourish, evolve and achieve their fullest potential.

So many good reasons to augment what we started in 2008 and sow the seeds of future growth, with an enhanced focus on education and biodiversity. We will continue our work to make real the dream of open, inclusive action for the common good, on a genuinely human scale.

Olivier Fournier
President of the Fondation
d'entreprise Hermès

MANUFACTO, THE SKILLS FACTORY

Manufacto classroom session, assembling a wooden lamp,
CM2 class (ages 10-11), 2017-2018 school year, École La Motte-Picquet, Paris © Benoît Teillet



Since 2016, schoolchildren of all ages have experienced artisan expertise in the classroom: over the course of twelve sessions, a professional craftsman works with an assistant to reach out to pupils and present their trade (joinery, fine leatherwork or saddlery/upholstery). **Manufacto, the Skills Factory +** encourages young participants to observe, understand and perform skilled artisan gestures.

Established and operated by the Fondation d'entreprise Hermès, the programme takes the form of weekly workshops during the school term, giving children the opportunity to work in new ways with quality raw materials. Each session introduces children to key stages in the making of a crafted contemporary object using fine leather or wood. The resulting piece is a source of great pride: a testimony to each participant's learning curve and the practical pleasure of "making".

By promoting artisan trades at school, Manufacto helps pupils to find new confidence, and perhaps even discover a rewarding future vocation.

NEW IN 2018

**Manufacto,
2018-2019 school year +**

In figures

34 classes for ages
9 to 15, across 28 schools,
involving 850 pupils

- 44 teachers hosting
27 artisans (8 joiners,
11 leatherworkers,
8 saddlers/upholsterers)

- 9 objects designed
by Studio BrichetZiegler:

Leatherwork

- leather lamp
- coin purse
- pencil case
- folder

Joinery

- wooden lamp
- stool
- tool box

Saddlery/upholstery

- ottoman pouffe
- speaker cushion

Partners

- Compagnons du Devoir
et du Tour de France
- École Camondo, Paris
- Villa Noailles, Hyères
- Educational boards of Paris,
Créteil, Lyon and Nice

"SETTING IN MOTION"

- **FRÉDÉRIC MOUCHONNAT,**
HEADMASTER,
ÉCOLE
PIERRE BROSOLETTTE,
LE PRÉ SAINT-GERVAIS

"Setting Manufacto in motion, for the pupils it's being part of a team in the classroom and engaging with the demands of making a fine, hand-crafted object. It's also discovering unimagined skills and finding new confidence in themselves and their work. For the teachers it's meeting artisans who are passionate about their work and eager to pass on their know-how. For the schools, last but not least, it's opening up to the world of artisan trades and little-known career paths for their pupils."

DISCOVERING ARTISAN TRADES

Manufacto, the Skills Factory continues its expansion in the 2018-2019 school year, with a roll-out to a new educational board – that of Lyon. Four school boards across France are now hosting the programme, which is dedicated to promoting artisanship in the classroom through a series of twelve weekly sessions. The sessions are steered by the host teacher, the artisan and his or her assistant, working with a class of around twenty pupils, each of whom will gradually discover new skills as they make a fine leather or wooden object. A journey that begins with a gentle immersion into the little-known world of fine artisanship...



1 • 2 • CM1 class
(ages 9-10),
École Pierre Brossolette,
Le Pré Saint-Gervais

3 • Assembling
a wooden lamp,
CM2 class (ages 10-11),
École La Motte-Picquet,
Paris

Manufacto sessions
2017-2018 school year
© Benoît Teillet



MANUFACTO: THE FIRST SESSION

Class CM2 (ages 10-11) at École Pierre Brossolette in Pré Saint-Gervais experience their first Manu

*The introductions are soon over, and Clémence begins a game of “Chinese portraits”, to help everyone get to know one another: “If I were an object, a tool, a plant...” The children volunteer the names of some tools – hammer, screwdriver, and for one bright spark “nails”. Next, Clémence asks **what they know and think about fine craftsmanship**, with examples. The class mentions blown glass, couture fashion, tapestry-making and pâtisserie: they already know several artisan trades, without realising it! The field broadens as more unusual or technical trades are mentioned: *plumasserie* (working with fine feathers) or plumbing. The children discover the artisan sector’s remarkable diversity. Clémence describes how artisan trades have evolved over time: saddlery was once concerned exclusively with making comfortable seats for riders on horseback, but today’s saddlers make upholstery for cars, boats and planes. Clémence presents her area of expertise – fine leatherwork – with a selection of handmade objects: a card-holder, a bag, a box and a coin purse. She shows how the tanning and stitching processes affect the object’s colour and shape. Pupils examine the familiar items with interest, through touch and smell: they discover the pride that comes from using an everyday object you have made yourself. Next, the class divides into small groups for a **game designed to familiarise them with the programme’s raw materials**. Pupils examine samples and answer questions about the density and strength of foam, the absorbent or water-resistant properties of specialist textiles, the differences between real and artificial leather, and finally between a treated cloth and woven or non-woven fabrics. The children realise they already have some knowledge of craft skills and techniques, and reflect on their less familiar aspects and characteristics. The session ends with an introduction to the tools they will use throughout the rest of the programme: the mallet and shape-cutter or hole punch, the bone folder (or rub-stick, or “eleventh finger”!), clamp, straight or curved needle, clasp, etc.*



1 • Tools used during a Manufacto session

2 • Pupils learn to sew, CM2 class (ages 10-11), École Henri Wallon, Pantin

Manufacto sessions
2017-2018 school year
© Benoît Teillet


Relive
the Manufacto
sessions



2 •



3 •

3 • A pupil puts the finishing touches to an ottoman pouffe, CM2 class (ages 10-11), École La Motte-Picquet, Paris

4 • A pupil sewing, CM2 class (ages 10-11), École Paul Baudry, Paris

Manufacto sessions
2017-2018 school year
© Benoît Teillet



4 •



5 •

5 • Tracing lines for the tool box, CM1 class (ages 9-10), École Pierre Brossolette, Le Pré Saint-Gervais

Manufacto session
2017-2018 school year
© Benoît Teillet

ALTERNATIVE TEACHING
TECHNIQUES AND
TRANSMISSION OF SKILLS

Pupils play an active part in the two-hour sessions: they can work standing up, and each is invited to talk and move around freely, in a break with traditional classroom dynamics. For children in the last years of primary school through to the *lycée* (senior school, ages 15 to 18) the sessions offer new ways of working in class while **learning about artisan trades and their associated vocabulary**. New, technical skills are acquired from the second session onwards. This practical training develops pupils' powers of concentration and precision, their manual dexterity, aesthetic judgement and sense of effort. Children work towards a common goal, helping one another and developing a natural sense of solidarity and cohesion by assisting classmates whose progress may be slower – often the same pupils who sail through in more conventional academic subjects.

Each host teacher is at liberty to expand on the Manufacto sessions with ad hoc exercises. For maths teachers, the applications are endless: the calculation of area, coefficients, scaling up or down, geometry... Examples of lessons inspired by the programme include poetry exercises based on the artisan tools and natural materials used, or project work on wood – whose harvesting is a potent symbol of globalisation – prepared by a geography teacher to complement the programme's joinery classes for pupils aged 13 to 14. Manufacto has been warmly received by teachers, who welcome its potential to refresh their approach to specific subjects, especially with pupils who have flourished in response to the programme.

A FRESH APPROACH
TO TEACHING PRACTICE

Participating teachers are delighted to discover a little-known world, and to make their own object step-by-step over the twelve sessions. Often, teachers find themselves in the same position as their pupils; sometimes, roles are reversed as a pupil explains part of the process... The initiative also gives teachers a rare opportunity to work as part of a team of three (the teacher, artisan and assistant), week by week, in their own classroom. Each trio receives a dedicated training session at the beginning of the school year, preparing them



1 •



2 •



3 •

1 • Assembling a wooden lamp, CM2 class (ages 10-11), 2017-2018 school year, École La Motte-Picquet, Paris

2 • A pupil shows off the wooden lamp he has made, CM1 class (ages 9-10), 2016-2017 school year, École La Motte-Picquet, Paris

3 • Coin purse, one of the objects made during the Manufacto programme

Manufacto sessions
© Benoît Teillet

to work with pupils over the programme's twelve sessions. **Each learns the other's job:** the teacher discovers the world of artisanship while the artisans and their assistants discover the challenges of teaching and transmission. Manufacto is a meaningful experience for artisans and their assistants, whatever their background and profile: design students come into contact with a network of artisans and gain hands-on experience designing and making their own objects. For trainee teachers, a Manufacto assistantship delivers immersive, practical time in the classroom, fundamental to a profound understanding of their future profession. Last, but not least, the participating artisans are strongly supportive of Manufacto's emphasis on skills transmission, and delighted to share their professional know-how in ways they may not have encountered during their own schooldays.

YEAR
IN PROGRESS

The school year 2018-2019 involves thirty-four classes for pupils aged 9 to 15, across twenty-eight state schools in the Île-de-France, Provence-Alpes-Côte d'Azur and Auvergne-Rhône-Alpes regions, and the participation of the relevant educational boards (respectively Paris, Créteil, Nice and Lyon). Eleven primary schools, fifteen middle schools (ages 11 to 14) and two *lycées* (ages 15 to 18) are hosting twenty-seven artisans (joiners, leatherworkers, saddlers/upholsterers) and their assistants (design students or trainee teachers). Class participation is wholly voluntary.

At the end of the twelve sessions, each pupil will keep the object they have made, as a souvenir of **a unique, unprecedented learning experience**, and a testimony to the skills they have discovered and acquired. Each child's pride in hand-making fuels confidence in their ability to succeed in other areas and to pursue previously unimagined career goals.



LOOKING AHEAD

By 2023, five educational boards will be hosting Manufacto, the Skills Factory programme, which will be rolled out in sixty-five schools. Devised and steered by the Fondation d'entreprise Hermès, the programme will gradually expand to include new academic and institutional partners.

First Manufacto session,
5^e class (ages 12-13),
2018-2019 school year,
Collège Louis Pasteur,
Villemomble
© Benoît Teillet



SUPPORTED PROJECTS

Since 2015, the Fondation d'entreprise Hermès has accompanied L'Union des associations L'Outil en Main, a French network of not-for-profit associations focused on the transmission of artisan expertise from one generation to the next: children aged 9 to 14 learn a wide range of techniques, working with retired artisans in real workshop settings. L'Outil en Main continues to lead workshops across France, with a view to a major 25th anniversary congress in 2019.

In the context of support for the discovery and promotion of artisan trades, the Fondation d'entreprise Hermès also partners "Create!" at the Victoria and Albert Museum, London (UK), and, in France, Les Petits Dégourdis de Sèvres and Union Rempart.

Jewellery workshop,
L'Outil en Main du Loc'h,
Morbihan, France, 2018
© L'Outil en Main du Loc'h

SKILLS ACADEMY

"Textiles", the 2019 theme © Thomas Duval



Designers, engineers and artisans: with their different creative gestures, all share a commitment to bring to life new objects combining technical know-how and artistry. With this in mind, the Fondation d'entreprise Hermès brings together all three for the **Skills Academy +**, a specially devised programme held every two years. Professionals from a broad range of backgrounds enjoy a unique opportunity to meet, exchange views and explore innovative ways forward. Each Academy's programme concentrates on a specific material and is devised and overseen by a guest designer.

During the first semester, Academy participants are invited to attend Saturday morning lectures held once a month (open to the public). This is followed by a dedicated master class and the programme ends with an extended residential workshop working with the Academy's chosen material, combining knowledge sharing, experimental practice and innovation across their respective disciplines.

Launched in 2014, the Skills Academy is a unique programme dedicated to innovation and research based on shared intelligence. Each edition of the Academy gives rise to a published summary and encyclopaedic work of reference on the material studied: existing titles focus on the first three topics, namely Wood, Clay, and Metal.

NEW IN 2018

Call for applications,
Skills Academy 2019

Theme: "Textiles" +
Programme Director:
matali crasset, guest designer

• Applications open:
April 3 – July 5, 2018

• Successful
candidates notified:
November 2018

Publication: *Le Métal*

• "Savoir & Faire" collection
Co-published by Actes Sud/
Fondation d'entreprise Hermès

• Editorial Director:
Hugues Jacquet,
sociologist specialising
in know-hows and expertise,
External Project Manager
for the Skills Academy

• Hardback, 496 pages
First edition
of 3,500 copies

"SETTING IN MOTION"

• MATALI CRASSET
DESIGNER,
PROGRAMME DIRECTOR,
SKILLS ACADEMY 2019

"Setting in motion: the essence of what we do as designers. Through the projects I lead, I see my practice as akin to that of a midwife. It is less and less concerned with aesthetics and the shaping of raw materials and more about bringing something new into the world through collaboration, organisation and the federation of skills, forging connections and networks around shared values – exactly like the synergies that drive the Skills Academy. This collective and collaborative aspect is at the heart of the final group workshop."



PUBLICATION

Le Métal "Savoir & Faire" collection

Based on the Skills Academy 2017, *Le Métal* (published in 2018) is a co-edition with Actes Sud, in the "Savoir & Faire" collection.

- Conceived as a richly illustrated reference work, the book offers an encyclopaedic overview of the Academy's theme for 2017, combining in-depth articles and interviews with experts, creative designers, entrepreneurs, researchers and academics. The book features all the contributions to the Academy's public, Saturday morning sessions on the topic of metal, together with further perspectives on the material's rich complexity and wide-ranging applications.

EXPLORING TEXTILES

The Fondation d'entreprise Hermès has chosen a cross-disciplinary topic for the **Skills Academy 2019**: textiles, in the plural, as an incitement for the Academy to embrace this protean topic in all its rich complexity. Experts from a broad range of fields – chemistry, physics, economics, sociology, ecology and the culture sector – will explore the many facets of the world of textiles.

Essential to any in-depth examination of the field is a thorough investigation of the materials and resources involved in textile production and used around the world: from raw cotton to intelligent fabrics, new environmental and societal issues are constantly emerging in a context of continuous innovation. Taking a cross-disciplinary approach, the Academy analyses the issues at stake in a sphere dominated by new applications and innovative materials, and in an economic context with inevitable consequences for our planet.

Noted for her vision of design as research, French designer matali crasset is the programme director for this fourth edition of the Skills Academy.



1 • Skeins of yarn, ready to be woven
© Tadzio

2 • French designer matali crasset, Programme Director for the Skills Academy 2019
© Julien Jouanjus

Together, the team has developed a demanding programme featuring top experts, creative designers, academics, entrepreneurs and decision-makers, encompassing a broad range of perspectives, experience and analyses in the field of textiles. The team has also partnered with Paris institutions to host the Academy's activities and public events.

THE SELECTION PROCESS

Following the call for applications in spring 2018, the Fondation d'entreprise Hermès received 185 entries – more than double the numbers received in previous years. After a two-stage selection process (paper selection and interviews), the Foundation accepted the following twenty-three participants:

10 artisans • Morgane Baroghel-Crucq, Germain Benoît, Béatrice Blanck, Clémentine Brandibas, Aboubakar Fofana, Myriam Joly, Charlotte Kaufmann, Laurentine Périlhou, Julien Tuffery, Juliette Vergne

9 designers • Marie-Sarah Adenis, Cathy Amouroux, Capucine Bonneterre, Axel Heilenkötter, Tony Jouanneau, Miguel Mesa Posada, Adeline Sapin, Aurore Thibout, Céline Vahsen

4 engineers • Gaëlle Allamigeon, Élisabeth Cherrier, Karine Crane, Lilia Zemni

PROGRAMME DEVELOPMENT FOR THE SKILLS ACADEMY 2019

While the selection process for participants was ongoing, matali crasset worked on the planning of the fourth Skills Academy in collaboration with the Foundation and Hugues Jacquet, the Academy's external project manager (a sociologist specialising in know-how and expertise).

Over an eleven-month period, roundtables, lectures and visits will enable Academy participants to explore every aspect of this wide-ranging field and amass resources in preparation for their **group workshop**, on a specific topic defined in advance by matali crasset.



LOOKING AHEAD

The fourth Skills Academy offers a packed programme for the public and Academy participants alike. As always, the opening session, on January 2019, will explore the fundamentals of the topic for the year. At the end of the first semester, an additional morning session will address the material's core economic issues; the Academy participants' group workshop is also extended, from one to almost three weeks. The workshop topic will be announced in advance, enabling the Academy participants to consider the content of the morning lectures and master classes in the light of their final, group project. This new edition of the Skills Academy will also feature complementary events (performances, screenings), open to the public.



The audience and
Academy participants
at a morning lecture,
Skills Academy 2017
© Tadzio



SUPPORTED PROJECTS

CLUB DES PARTENAIRES DU MAD, PARIS (FRANCE)

Gio Ponti dinner service
for Ceramica
Franco Pozzi, 1967
© courtesy of Wright

Sōri Yanagi,
"Butterfly Stool"
made by Tendo Mokko,
Tokyo, for Steph Simon,
1956, Musée des
Arts Décoratifs
© MAD Paris/
Jean Tholance

The Fondation d'entreprise Hermès has been a supporter of the **Club des Partenaires du MAD** (the Partners' Club at Paris's Museum of Decorative Arts) since its creation in 2008. As a founding member of the Club, the Foundation's patronage reflects its close, long-standing association with this distinguished institution, founded in the 19th century, whose collections present the iconic works, skills and expertise that together form France's exceptional heritage in the industrial and applied arts. Over the past decade, the Club des Partenaires has worked to showcase this important national collection and support the museum's programme of temporary exhibitions and events. The Foundation's membership and patronage of MAD is rooted in shared values and a commitment to artistic education and training, and the broadening of cultural access.

As part of its work to encourage young people to discover the world of artisanship and design, the Fondation d'entreprise Hermès also supports the Villa Noailles in Hyères (in the South of France) – home to the Design Parade festival and Les Pitchouns children's festival – as well as the French design event Agora.

BIODIVERSITY & ECOSYSTEMS

Mount Cameroon, an active volcano in the national park of the same name, a site of exceptional biodiversity © Stéphane Ringuet



Engaged with issues that affect society as a whole, the Fondation d'entreprise Hermès accompanies people and organisations working to preserve our ecological heritage for future generations. Our action aims at ensuring a sustainable planet by upholding the rich diversity of its **ecosystems +**.

Our world's precious and fragile **biodiversity +** is increasingly threatened by controversial models of intensive production. Since its creation in 2008, the Foundation has tackled this issue through support for projects based on the development of traditional skills and practices for the non-wasteful, intelligent exploitation of natural resources.

Intervening on a resolutely human scale, the Foundation favours eco-friendly approaches that seek to raise awareness, offer training and communicate on sustainable, best economic and ecological practice.

WWF (World Wildlife Fund) shares the values and aims of the Foundation, which has supported it since 2016. As the world wakes up to a growing, global emergency, we lean on the NGO's world-renowned expertise to develop targeted, concrete action.

NEW IN 2018

Biodiversity & Ecosystems projects with WWF France

Preparation of the Mont Blanc massif's candidature for UNESCO World Natural Heritage status (since 2017) +

• Pursuance and development of Africa-TWIX (since 2016) +

"SETTING IN MOTION"

• **GILLES BOEUF**
PROFESSOR, SORBONNE
UNIVERSITY & PRESIDENT
OF THE SCIENTIFIC COUNCIL,
AGENCE FRANÇAISE
POUR LA BIODIVERSITÉ

"The Foundation commits to major projects in support of biodiversity. In partnership with WWF France, Africa-TWIX works to combat wildlife poaching in Africa – a serious threat to the continent's biodiversity. Support for World Heritage listing for the Mont Blanc massif is crucial, too, in efforts to save the biodiversity of this site, unmatched anywhere else in Europe."

SAFEGUARDING OUR PLANET WITH WWF FRANCE

Reflecting our commitment to targeted, precisely defined projects, the Fondation d'entreprise Hermès offers practical support for the preservation of biodiversity through two initiatives steered by WWF France: the fight against the illegal trade in endangered African species through the online platform Africa-TWIX (Trade in Wildlife Information eXchange), and the preparation of the Mont Blanc massif's candidature for UNESCO World Natural Heritage status.

A NATURAL SANCTUARY IN THE MONT BLANC MASSIF

At the intersection of three countries (France, Switzerland and Italy), the Mont Blanc massif has undergone significant change, affecting its exceptional biodiversity: growing numbers of visitors, the inevitable encroachment of infrastructure, and pollution, but also climate change, the impact of which is intensified and increasingly apparent in mountainous areas. The situation is especially alarming for the Mont Blanc massif, as the world's third most visited natural site, home to a unique range of fauna and flora (over 30,000 animal species and 13,000 plant species have been recorded here to date).

Action is essential to preserve the massif's rich biodiversity and ecosystems: which is why the Foundation is supporting WWF France in the preparation of the **Mont Blanc massif's candidature for UNESCO World Natural Heritage certification**. The application, which is highly complex due to the site's transnational status, will involve several years of work prior to submission. Ultimately, World Natural Heritage certification will ensure legal protection for the massif, and sustainable, eco-friendly management of this exceptional site. WWF France is highly qualified to steer the application process: long active in the region, the NGO draws on the resources of its local offices in each of the three countries involved, together with its networks and influence worldwide. In 2018, a number of events marked significant progress towards completing the application.



1 • Crocuses
on the Truc plateau,
Mont Blanc massif
© Wilfried Santer

2 • Mont Blanc massif
© Basile Gentil

On April 11, 2018, the CTMB (*Conférence Transfrontalière du Mont-Blanc*) – the organisation with responsibility for the massif, incorporating the Swiss, Italian and French authorities, and on which WWF holds a seat – agreed to carry out a study to identify the terms of the Mont Blanc's candidature for World Natural Heritage status. A team of international WWF experts was identified to work on the dossier. On June 13, 2018, an evening debate at Sustainable Summits in Chamonix drew over 250 participants to discuss the topic "Mont Blanc and UNESCO: building the massif's future, together".

In autumn 2018, WWF France supported UNESCO experts in the preparation of their summary report, culminating on December 11, 2018 – World Mountain Day – in the CTMB's announcement of its support for the Mont Blanc massif's candidature for UNESCO Cultural Landscape status. This category aims to ensure the protection of an area characterised by a **harmonious relationship between man and nature**. At the close of 2018, it marks a significant step towards the region's candidature.

PROTECTING AFRICAN FAUNA AND FLORA

Launched in 2016, the secure digital platform **Africa-TWIX** is an initiative steered by WWF France in the fight against the illegal trafficking of wild species that has ravaged the African continent's fauna and flora. Information sharing and cooperation between key actors in the field is essential to contain the menace and preserve threatened biodiversity. To this end, Africa-TWIX is a practical platform comprising a database, mailing list and technical and legal resources for enforcers of CITES (the Convention on International Trade in Endangered Species of Wild Fauna and Flora). Africa-TWIX also incorporates a training platform to support the increased professionalisation of the fight against this illicit trade.

In 2018, Africa-TWIX facilitated the exchange of over 900 communications between the project's partners, and the recording of 228 pieces of data. **The cross-border platform** is operational in Cameroon, Congo, Gabon, the Central African Republic and the Democratic Republic of Congo, and **has attracted interest from a number of other countries**. In central Africa, successful missions visited Chad and Rwanda in 2018 with the aim of integrating these countries into the project in the near future. In southern Africa, assessment missions were carried out in Lesotho, Swaziland, South Africa, Malawi and Angola: all of the agencies visited were enthusiastic and eager to join the network.

In addition, WWF France was invited to take part in workshops and conferences in other countries with an interest in Africa-TWIX, including member states of the ECOWAS (Economic Community of West African States), the EAC (East African Community) and Ethiopia. Lastly, conscious of China's role as a destination for illegal merchandise obtained through the poach-ing of protected African flora and fauna, WWF France participated in preparations for the Forum on China-Africa Cooperation, which resulted in a joint commitment to tackle the illegal wildlife trade.



1 • A harnessed bushbuck at the Limbe Wildlife Centre near Douala, Cameroon
© Stéphane Ringuet

2 • In the field with Africa-TWIX
© Stéphane Ringuet

3 • Safeguarding our planet
© Gabriel Jimenez



LOOKING AHEAD

Projects steered by WWF France with the support of the Fondation d'entreprise Hermès will continue over the years ahead: in 2019 work on the Mont Banc massif's candidature for UNESCO World Natural Heritage status will solidify, with the creation of an operational steering committee, and a committee of expert advisers. Based on the positive feedback from investigative missions carried out in 2018, new countries in central, eastern and southern Africa are likely to join Africa-TWIX in the cross-border fight to combat the illegal wildlife trade. In France, the Foundation will support the growth of agro-ecological initiatives, and programmes to raise awareness of biodiversity among young people.

H³ – HEART, HEAD, HAND

H³, “Launching a scheme of hands-on music workshops” project,
in partnership with Musiques pour Tous, Pantin, France © Musiques pour Tous



The voluntary sector turns gestures into concrete action, creating new synergies, transmitting best practice and delivering appropriate, effective support for people in difficulty. Solidarity, commitment over the long term, and the sharing of knowledge and skills: these are the gestures that define the Foundation's philanthropic programme **Heart, Head, Hand**, united under the title **H³+**.

Launched in 2013 to recognise and extend the social engagement of many Hermès staff members in their private lives, the H³ programme has evolved to incorporate new approaches and methodologies. Henceforth, the programme is conceived as a tool kit available to groups within the house of Hermès for collective action in their localities.

In this new approach favouring local, grass-roots initiatives, projects are selected in concertation with every team member of a specific entity within the Hermès Group – a workshop, store or subsidiary – which itself becomes an active player in the process. A group of ambassadors steers the project on behalf of all their colleagues at a given Hermès site to further the work of a local, not-for-profit association. Through H³, the Fondation d'entreprise Hermès commits to support the philanthropic action of a group of Hermès staff, working with a local charity over a period of three years.

NEW IN 2018

New-look H³ programme +

In the new-look programme's pilot year, four Hermès entities were identified to steer the following projects:

Maroquinerie de Sayat
Puy-de-Dôme, France

Project:

“Raising awareness of Dys-disorders”

In partnership with the not-for-profit association RECITAL 63

Hermès Services Group
Pantin, Seine-Saint-Denis, France

Project:

“Launching a scheme of hands-on music workshops”

In partnership with the not-for-profit association Musiques pour Tous

Hermès Hong Kong
Hong Kong

Project:

“Preserving the traditional oyster-farming ecosystem”

In partnership with The Nature Conservancy

Hermès Great Britain
London, United Kingdom

Project:

“Scholarship programme”

In partnership with the social enterprise Goldfinger Factory

“SETTING IN MOTION”

• **BERNARD DALMAS**
DIRECTOR,
MAROQUINERIE DE SAYAT

“A workshop is a place for sharing and the transmission of skills, a place where each person can train, develop, and expand their knowledge. In this context, H³ is a fabulous link between the Fondation d'entreprise Hermès and the Maroquinerie de Sayat, enabling us to set new projects in motion that will take us into unexplored territories. A programme like this catalyses the power of shared intelligence and individual responsibility, driving us forward and helping us cross those lines.”

GESTURES OF SOLIDARITY AT THE MAROQUINERIE DE SAYAT

- 1 • Education is at the heart of RECITAL 63's work © Pan Xiaozhen
- 2 • Maroquinerie de Sayat leather workshops, France © Rémi Horiot



IDENTIFYING NEW TARGETS FOR SUPPORT

The Foundation's reconfigured H³ programme focuses on grass-roots issues identified by people who live and work in a specific locality. At the Hermès Maroquinerie de Sayat, near Volvic in the Puy-de-Dôme, a group workshop was organised for all team members to define issues in their day-to-day lives towards which they wished to direct targeted support.

Four possible areas for action emerged from the discussion: the environment, with a focus on promoting sustainability in everyday life; solidarity at the local level, especially support for families in need; professional training, in particular for young people not currently in education or apprenticeships; and, lastly, cultural activities, including traditional Auvergnat music and dance.

A vote by all team members at the workshop identified **solidarity at the local level** as the favoured option, and especially support for parents of children with cognitive and learning difficulties, an issue affecting numerous families in the region.

OVERVIEW OF THE PROJECT

Dyslexia, dysorthographia, dyscalculia, dyspraxia, dysphasia: reliable diagnosis of these troubling conditions is a delicate matter, but their early detection is vital for the delivery of the best possible support. Once a diagnosis has been obtained, training is essential for health professionals, teachers and (not least) parents, to help them understand and assist those involved in the most suitable way. Responding to this twofold challenge, the project **ambassadors** at the Maroquinerie elected to support a local charity, RECITAL 63 (*Réseau de Communication et d'Information sur les Troubles d'Apprentissages et du Langage*), to develop an ad hoc project.

RECITAL 63 aims to create a new, unique facility for families affected by the conditions known collectively as Dys-disorders. The project will create a day centre, a website and a hotline where parents in difficulty will be listened to and offered help and information. A mobile "dys-truck" will visit locations throughout the Puy-de-Dôme, informing

communities over the widest possible area about the initiative, and reaching isolated families in need of support.

The project's initial stages were defined and implemented during the pilot year in 2018, setting in motion a new methodology that could be adapted to fit all the initiatives selected for H³. The Fondation d'entreprise Hermès offers support over a three-year period (2018-2020), steered by the scheme's ambassadors at the Maroquinerie de Sayat and RECITAL 63, the charity in receipt of funding from H³.

THE PROJECT IN PRACTICE

The not-for-profit association RECITAL 63 was founded by local family organisations and health and social services with the aim of developing an information and training resource based on shared knowledge and expertise. As part of its support for affected families, the charity aims to **implement a network across the French department of Puy-de-Dôme**, to reach all affected families, including those living in often very isolated circumstances. Lastly, the association seeks to encourage new partnerships between medical and education professionals, and the health and social services, to foster a more joined-up, synchronised and consistent approach on the ground – aims that perfectly match those identified by staff at the Maroquinerie de Sayat.

A group of Hermès staff members worked with RECITAL 63 to produce a document: "Raising Awareness of Dys-disorders"; the group will offer their time and skills to the association in its work throughout the Puy-de-Dôme department over the three-year period of support. As project ambassadors, they share information about the programme's development with staff at the leather workshops and the Fondation d'entreprise Hermès (progress reports, statistics on numbers of beneficiaries, "dys-truck" itineraries, public events, etc.). The Foundation supports **the gestures of solidarity** by Hermès staff members steering this group project as part of its commitment to partner with initiatives at the local level.



LOOKING AHEAD

Working with Hermès entities around the world, the new-look H³ programme will enable the Fondation d'entreprise Hermès to identify a total of twenty-five projects over the course of its third mandate (April 2018 – April 2023). Each project will receive the Foundation's support for a period of three years.



Discover the different projects supported through H³ since 2014

- 1 • Fighting against dyscalculia © Chris Liverani
- 2 • H³, "Preserving the traditional oyster-farming ecosystem" project, in partnership with The Nature Conservancy, Hong Kong © Kyle Obermann

ARTISTS IN THE COMMUNITY

Camping 2018, yoga class with Mathilde Monnier, Director of the Centre National de la Danse, CN D, Pantin, France © Marc Damage



Revealing talents, transmitting creative gestures, supporting training... and helping tomorrow's artists to emerge. For several years, the Fondation d'entreprise Hermès has extended its activities in the field of the performing arts – operated through the New Settings programme – by supporting a range of initiatives focused on transmission and outreach.

Some projects offer a springboard for young emerging artists through mentoring from established practitioners in their field. Others help young people in challenging social and economic circumstances to realise their dreams by preparing them for a career in the performing arts. Finally, there are projects that support those artists whose work forges connections and opens up new ways of thinking.

In 2018, the Foundation recognised the need for a specific programme dedicated to these core principles. Now, creative projects that engage with social issues have been brought together as **Artists in the Community+**, a programme of sustained support for performing artists who bring their work and skills to the heart of local communities.

NEW IN 2018

Artists in the Community, supported projects

Camping, 4th edition +
CN D, Pantin & Lyon, France
June 18-29, 2018

La Fabrique, Anne Teresa De Keersmaecker
CN D, Pantin, France
Oct. 6-7, 2018

Fondation Royaumont +
Asnières-sur-Oise, France
Training courses
in choreographic research
and composition:
– Prototype V/Prototype VI
– Dialogues III

Danse Élargie, 5th edition +
Espace Cardin, Paris, France
June 16-17, 2018

Escola Livre de Dança da Maré +
Rio de Janeiro, Brazil
Núcleo 2: performances
of *May B*, by Maguy Marin
Centquatre-Paris, France
April 10-14, 2018

Master Class 93 +
MC93, Bobigny, France
Sept. 2018:
launch of the 4th intake

Rencontres Chorégraphiques Internationales de Seine-Saint-Denis +
Seine-Saint-Denis, France
May 16 – June 16, 2018

Franchir la nuit Rachid Ouramdane +
Chaillot – Théâtre National
de la Danse, Paris, France
Dec. 15-21, 2018

Radio Live Aurélie Charon, Caroline Gillet & Amélie Bonnin +
MC93, Bobigny, France
Dec. 12, 2018 – April 16, 2019

"SETTING IN MOTION"

HORTENSE ARCHAMBAULT
DIRECTOR,
MC93 – MAISON
DE LA CULTURE
DE SEINE-SAINT-DENIS,
BOBIGNY

"Conceiving a project and setting it in motion are inseparable: every creative process unfolds in the progression from one to the other. The thing exists because you set it in motion, and once it's under way the original concept can be revisited and refined. At MC93, setting projects in motion means uniting the talent, skills and energy of a very diverse group of people, all working towards a common goal: the discovery of new and broader horizons..."

SIDE-BY-SIDE WITH ARTISTS



1 • Camping 2018,
ballet class
with Aurélie Dupont,
CN D, Pantin, France
© Antoine Cormier

2 • Rachid Ouramdane,
Franchir la nuit, 2018
© Patrick Imbert



PARTNERING YOUNG TALENTS

Artists in the Community aims first and foremost to accompany young artists as they take their first steps on the contemporary scene, explore career opportunities in the performing arts and find their place in today's society.

The Fondation d'entreprise Hermès has been a loyal supporter of France's **CN D (Centre National de la Danse)** since 2009, with a particular focus on **Camping**, an exceptional platform for dance students from a broad range of backgrounds. Camping offers a rich programme of workshops, lectures and performances. For the project's fourth year, in 2018, Camping welcomed almost 700 artists, including 300 students from twenty-seven dance schools around the world, making it a vital learning space for tomorrow's practitioners. Also at CN D, the Foundation supports **La Fabrique**, dedicated in 2018 to Belgian choreographer Anne Teresa De Keersmaecker, as a pendant to her "Portrait" at the Paris Festival d'Automne (see page 63). A packed weekend programme transformed the CN D into a veritable hive of dance events, led principally by students from De Keersmaecker's school, P.A.R.T.S. (Performing Arts Research and Training Studios), founded in 1995. Conceived as an open and participative event, La Fabrique introduced a sizeable audience (1,500 people) to De Keersmaecker's practice, with examples from her work.

Several artists featured on the CN D programme were discovered at **Danse Élargie**. Devised by the Théâtre de la Ville in Paris and the Musée de la Danse in Rennes (Brittany region), this unique international competition is held every two years and is open to dancers of all disciplines. The rules are simple: productions must be staged in public, involve no fewer than three performers, and last no more than ten minutes. Since 2010, each new edition of Danse Élargie has revealed emerging talents, some of whom have subsequently been invited to stage the new season's opening production at the Théâtre des Abbesses. British artist Kwame Asafo-Adjei won the top jury prize in 2018, joining past winners Noé Soulier (2010), Pauline Simon (2012), Paula Rosolen (2014) and Mithkal Alzghair (2016).

Professional dancers often need to step outside their working lives to explore their practice with other artists and train in the art

of choreography. At the **Fondation Royaumont**, north of Paris, the Choreographic Research and Composition programme offers two training courses directed by choreographer Hervé Robbe: Prototype and Dialogues. Since 2008, the Fondation d'entreprise Hermès has supported this precious opportunity for dancers, enabling young artists to find new creative inspiration and make their mark as contemporary choreographers.

TRAINING
AND CULTURAL
ACTIVISM

Artists in the Community also involves young people from communities often marginalised by artistic culture, giving them the practical means to overcome their economic and symbolic barriers and engage with professional training in the arts.

How can a prospective student hope to be accepted at one of France's top theatre schools if they have no access to the private preparatory courses operated in Paris, and little knowledge of the professional world of theatre? Since 2015, **Master Class 93**, a preparatory class dedicated to equal opportunities ("*égalité des chances*"), has helped young people from diverse social and cultural backgrounds prepare for the competitive selection process to enter France's national theatre schools. Twelve students are accepted onto the programme each year, based on social criteria and an audition. Offered free of charge by the MC93 in Bobigny, the demanding course combines master classes led by renowned professional actors with intensive preparation for the obligatory scènes (classic monologues and dialogues from the theatrical canon). Overall, a third of Master Class 93 students have obtained places at prestigious schools. The Fondation d'entreprise Hermès has supported the programme since 2016, helping overturn the odds stacked against would-be actors from less privileged backgrounds.

In Rio de Janeiro, a utopian project has taken shape at the heart of the sprawling Maré favela. Since 2011, the Foundation has partnered the **Escola Livre de Dança da Maré**, founded by choreographer Lia Rodrigues. In collaboration with the not-for-profit association Redes da Maré, the school offers dance classes to local people, and professional training for fifteen young participants (the Núcleo project) centred around



1 • Maguy Marin's *May B*, rehearsals by Núcleo 2 from Escola Livre de Dança da Maré, Rio de Janeiro, Brazil, 2018
© David Mambouch

2 • Maguy Marin's *May B*, performed by Núcleo 2 at RAMDAM, Sainte-Foy-lès-Lyon, France, 2018
© Sammi Landweer



2 •

a combination of theory and intensive practice. In 2018, Núcleo 2 produced its own version of Maguy Marin's major work *May B* and toured the show in France. Four dancers from the group subsequently performed in *Fúria*, a stage work supported by New Settings (see page 61).

The Foundation also supports the transmission of artistic skills to a broader public in order to promote access to culture in areas where it is lacking. The **Rencontres Chorégraphiques Internationales de Seine-Saint-Denis** proposes a range of courses, introductory sessions and workshops. Led by the festival's guest choreographers, the activities aim to give an overview of contemporary choreographic forms, forge connections and offer participants an opportunity for creative self-fulfilment. The Foundation has supported the Rencontres since 2010, and in 2018 gave targeted support to five projects over the course of the year aimed at people from immigrant backgrounds.

Go backstage
at the Escola Livre
de Dança da Maré

ARTISTIC
CITIZENSHIP

As its name suggests, Artists in the Community embraces the exceptional commitment, solidarity and citizenship of individuals who go to the heart of groups or communities where their work can really make a difference.

French choreographer **Rachid Ouramdane**'s production **Franchir la nuit**, presented at the Théâtre National de Chaillot in central Paris, turned the spotlight (quite literally) on sixty immigrant and migrant children who – guided by professional dancers – took part in a metaphorical exploration of their own journeys. By addressing migration through the prism of childhood, Ouramdane stages an uncompromising account of the contemporary tragedy being played out in the Mediterranean, symbolised on stage by a huge “mirror” of water. The poetic performances of the young cast-in-exile transcend reality in an experience of rare emotional power.

Lastly, the Fondation d'entreprise Hermès supported **Radio Live**, a radio project presented by journalists **Aurélie Charon** and **Caroline Gillet**. Drawing on the personal stories of young people from around the world, the presenters conduct live interviews with guests of the same generation, comparing and contrasting their narratives. Connections are forged with the audience at MC93, and a spontaneous, worldwide community of socially engaged young people is born. Each *Radio Live* is unique, interspersed with music, and with drawings by **Amélie Bonnin** executed live on stage. The project was presented in Bobigny, on the Paris rim, throughout winter 2018-2019, and the presenters are currently collecting further testimonies from young people in the community.



1 • *Radio Live* © DR

2 • Master Class 93,
promotion for
the 2018-2019 intake
© Alain Richard



LOOKING AHEAD

Over the course of its third mandate, the Fondation d'entreprise Hermès will seek to strengthen this programme by building up a solid structure around professional training in theatre and dance to enable young people encountering financial difficulties to pursue their career goals. This will be developed in the Paris region, and more widely across France, to promote diversity of access to creative careers, and to democratise the skills involved.

INTERVIEW



Catherine Tsekenis,
Director of the
Fondation d'entreprise Hermès

© Benoît Teillet

“Ideas in action”

In 2018, the Fondation d'entreprise Hermès embarked on a new five-year mandate: a vote of confidence from the house of Hermès, and a key challenge as the Foundation expands its activities. Director Catherine Tsekenis reflects on the themes shaping the Foundation's third mandate, and the importance of creating the ideal conditions to set each of our projects in motion.

The Fondation d'entreprise Hermès is guided by an overarching belief: our gestures define us. How do you understand this, in the Foundation's day-to-day work?

Our gestures define us has multiple meanings for us. First, and most importantly, it refers to the wealth of creative gestures that we support in everything we do. It also means that our own gestures nourish us in turn, and carry us forward. There's a sense of responsibility, too, which is fundamental.

In the context of our support for artists, and for not-for-profit associations in the solidarity sector, “gestures” and “action” are inseparable. The actions of a skilled artisan transform his or her raw materials; the creative arts revolve around the expressive gestures of musicians, dancers, actors; and the gestures of grass-roots, community associations have the power to transform lives and worlds. The house of Hermès is built on a profound respect for skilled know-how and artisanship, practices that are rooted in our essential humanity: they represent a kind of physical intelligence, thought in motion. “Acting on a human scale” is an expression we often use at the Foundation to describe what we do. Like the house of Hermès, our foundation is based on humanist values, by which we mean that our shared humanity, our gifts and abilities as human beings, are centrally important. You might even say it's a holistic vision. People act, first and foremost, to achieve a goal, accomplish a project, and that ability to look ahead, to envisage our own future, is what makes us human. We want the Foundation to be a forward-looking organisation, and that's why this concept of the transformative power of gesture – in the widest sense, not only in relation to the artisan's raw materials – is so important for us.

You touched on the notion of “responsibility”: what are the Foundation's responsibilities as a patron and donor?

We have several different areas of responsibility. First, the Foundation itself has a responsibility to the house of Hermès: to make choices and commit to actions that are relevant and have genuine impact. We're not here to dispense condescending gestures, still less so

to assuage our own consciences. We're backed by a business, hence I think in terms of investment: we invest in projects that we believe in, not in order to get a return. The benefits accrue to the people we support: we provide the means to enable projects to be devised and launched. We look for projects that go beyond maintaining the status quo. On the contrary, it's vital that our actions facilitate real progress in specific

areas, such as creativity, innovation, solidarity. Second, as corporate citizens, Hermès and the Foundation have a responsibility to participate in society, in the wider world. More than ever in the current climate, we must look beyond our own activities, our responsibilities to our stake-holders and employees. This means positioning our organisation in relation to society as a whole. We have a responsibility to do the right thing and to show solidarity with the world around us. As a house that has built itself on values handed down from one generation to the next, Hermès is eager to help others grow and develop around a central, defining ethic. As an independent house, Hermès recognises the importance of signalling a clear ethical stance in the choices we make.

How does the Foundation's stance reflect the core values of the house of Hermès?

The Foundation's work is rooted in gestures, artisan gestures. Our core themes are defined by the essential identity of the house of Hermès: skills and know-how, because Hermès is an artisan house; creativity, because Hermès is a creative house; and solidarity, because this is something to which Hermès is particularly attentive. The environment, too, because Hermès is profoundly concerned with this issue today, through its policy of robust, sustainable development. These are the points of reference that form the culture of the house as a business; the Foundation emanates from it.

What are the central themes shaping the activities of the Fondation d'entreprise Hermès?

It's very exciting to base our actions, and especially our engagement with the wider world, on values that constitute the DNA of the house of Hermès – responsibility, authenticity, respect for our human and natural resources – while at the same time avoiding the pitfalls of an overly literal interpretation. This brings us back to the concept of “acting on a human scale”, which shapes the way we work. From this starting point, each of our primary axes – creativity, know-how, transmission – is developed on a case-by-case basis, often with the Foundation quite deliberately taking a back seat. First, creativity is not limited to contemporary art. As an artisan house, Hermès frequently connects to the world of contemporary art through the making of objects, but we embrace live performance, too: expressive forms with no physical end product as such. Our support for photography clearly springs from

the long-standing connection between Hermès and the photographic arts, with their strong narrative bias. Support for emerging artists is also very important to us. Hermès and the Foundation are both strongly committed to helping people “make their own luck”! When you look at the mechanics of the creative sector, it's clear that getting started is always a complex process. We also pay close attention to the in-between periods in an artistic career. In 2018, for example, our artists-in-residence were all in their forties, an age when people often reach significant turning points in their careers, and when outside support can offer a vital boost. Transmission is ubiquitous. Hermès is a house that has been handed down from generation to generation, and this notion is essential. Memory is central to the Hermès culture. The house loves to explore and communicate its history. And, of course, we are firmly anchored in artisanship, training and apprenticeship. We transmit our skills and know-how, with an emphasis on professional training. And training brings us back to the notion of the “métier”, of the value of a vocation, which runs throughout the work of the Foundation: every individual should have the opportunity to take action, and to learn how to take action. Training is a stepping stone into work, but it can offer vital opportunities for personal growth and development, too.

How does the Fondation d'entreprise Hermès position itself in relation to other leading patronage players in France?

We operate in a fairly traditional way (support for not-for-profit associations, etc.) but we also run or co-run a number of our own programmes. The Skills Academy is an example of the latter: it's a distinctive, signature programme for us, serving the interests of others. Manufacto is a second example of this. In the case of programmes where we are the co-organiser, we don't intervene in the field, but upstream, defining precise coordinates and areas of action in response to a specific aim. This is true of New Settings, Artists in the Community and H³, which extend beyond processing applications. We disburse funds in response to very tightly defined calls for projects, and this marks the beginning of a process of collaboration. Over the past ten years, we have achieved growing recognition in France for our patronage in a number of fields: artisanship, the performing arts, photography, biodiversity, and more...

How are the Foundation's activities structured, in 2018?

In 2018, we look back over ten years of activity. Over the past decade, we have been able to launch nine programmes in which we are closely involved, across

multiple areas of intervention: New Settings and Artists in the Community for the performing arts; Immersion, a French-American Photography Commission of the Hermès Foundation for photography; the Artists' Residencies and our programme of Exhibitions for the visual arts; Manufacto, the Skills Factory and the Skills Academy for the promotion of artisanship; H³ – Heart, Head, Hand in the sphere of social solidarity; and, lastly, our Biodiversity & Ecosystems programme. Ten years, thanks to which we can step back, consider the bigger picture and make some strategic choices, redoubling the impact of specific programmes. Naturally, we will be maintaining our strong involvement in the arts: we remain attentive to art as a force in society today, and we will continue to support bold new work, often challenging conventional approaches to the perception and nature of art itself. What matters to us is not breaking new ground, but listening attentively to what artists are saying. In formal terms, this can take us in unexpected directions: we must keep a close eye on emerging factors such as the influence of the digital revolution on how works of art are conceived and made, for example. We must stand ready to accompany artists in their work, especially in situations of fragility. We must give them a voice, and a platform. I'm thinking in particular of Artists in the Community: this programme, still at the development stage, is one of the projects targeted for expansion over the course of our third mandate. We aim to help young people seeking careers in the arts – chiefly the performing arts – but who do not have the financial means or socio-cultural support networks that can help them secure traineeships, in milieux about which they know very little, and from which they may feel excluded. Our decision to expand this area of activity is rooted especially in our experience of support for two projects: the Escola Livre de Dança in the Maré favela of Rio de Janeiro, and Master Class 93, in Bobigny on Paris's northern rim, which offers “equal opportunity” preparatory classes for competing to enter France's national theatre schools. Both have delivered really concrete results: when their training is completed, the young participants move on to professional careers, and above all grow as individuals through pursuing their dreams. They overcome the odds that are stacked against them thanks to their commitment, enjoyment and their own inner drive. They are artists.

You talk about giving artists a voice and a platform: are you thinking of New Settings, for example?

Yes, it certainly applies to New Settings, but also to our exhibitions and galleries worldwide. And to Immersion, a French-American Photography Commission of the Hermès Foundation: in our third mandate,

the programme will take an exciting new direction. In the context of our partnership with the Aperture Foundation in New York, the laureates' concluding exhibitions were all staged in New York, and we felt it was important to present their work in France, too. From now on, thanks to our close links with the Fondation Henri Cartier-Bresson, the laureate will stage an exhibition in France at the Fondation HCB's new space, following an American show in San Francisco in the spring. Indeed, we're beginning a new collaboration with SFMOMA (San Francisco Museum of Modern Art), a leading institution on the international art scene. It's interesting for us at the Foundation to see how this partnership, and this museum-based project, will take shape. This is a highly important step and, crucially, it offers tremendous visibility for the winning photographers. It's vital we remember that the programme as a whole is based on complicity between like-minded people, with whom we share the same convictions in our support for artists. It's a fluid, flexible relationship – I'm thinking, of course, of Clément Chéroux, Agnès Sire and François Hébel, three eminently qualified and acclaimed figures in the world of photography, each of whom is partnering us in this project.

With regard to the Foundation's positioning, we should mention one very important, structural factor: your activities are not sited in a single specific, public venue...

That's true: aside from the exhibition spaces around the world, the Fondation d'entreprise Hermès doesn't have its own specific venue. It's something we've given a great deal of thought to in the past, and we've chosen quite deliberately not to have one. First, we want our funds to be devoted chiefly, in fact almost exclusively, to our projects.

Second, it means we are able to cooperate with external organisations in the field, which is wonderful. And it ensures greater diversity for our programmes, targeting clearly defined areas and groups of people – though they sometimes overlap. Not operating a venue gives us exceptional freedom to intervene in a broad range of spheres, and to reach out to a variety of different audiences. That's a very real strength. To take a concrete example from the performing arts, which are a significant area of commitment for us: if we had our own theatre, we would be confined to specific types of productions, dictated by the venue size, the type of stage, and so on. Currently, each project we support is part of a specific partnership. It might be a performance in the form of an exhibition, one requiring an intimate space or – quite the opposite – a major stage, and we can even accommodate travelling productions. We support a wide range of formats, and we strive to find sites

that are best adapted to the particular nature of each artistic project. Not operating a venue leads to fruitful partnerships for all involved. I'm thinking here of the Théâtre de la Cité Internationale in Paris, with whom we present work by companies taking part in New Settings. Our patronage gives the TCI greater freedom to plan the rest of its programme. Everyone gains from this way of working: the artists, the theatre and the Foundation. This decision also encourages us to take a more “nomadic” approach, intervening in specific territories and reaching out to new audiences. Lastly, each of our partner spaces involves us in close collaboration with people who are acknowledged experts and leaders in their field. These are mutually enriching relationships, for the Foundation and for the people steering the projects we support.

The Foundation’s support for the making of new artistic work is another distinguishing factor...

Absolutely. And it’s something we engage with across all disciplines. Most of the work presented at our exhibition spaces in Brussels, Saint-Louis (in the Lorraine region of eastern France), Tokyo, Singapore and Seoul is conceived in situ. This offers a chance for artists to produce new works, which remain their personal property at the close of each show. In this way, we achieve a vital, two-fold aim: support for the making of new works of art, and their presentation. Our programme of Artists’ Residencies has another distinguishing feature: as patrons, we accompany our artists out of the studio to work alongside artisans in the context of Hermès workshops. We firmly believe that helping an artist to discover new raw materials or practices is a powerful creative stimulant.

The Artists’ Residencies and the Skills Academy both facilitate encounters across different disciplines and areas of know-how...

They do, but the Skills Academy doesn’t support the making of new work – it’s about celebrating and promoting artisan skills and expertise. The Academy brings together artisans, designers and engineers. It’s been shaped from the start by the belief that when you bring together people with a broad range of skills, the result is a highly enriching experience that invariably sets new ideas in action – new gestures! This cross-disciplinary approach is a feature in the majority of our programmes. In the performing arts we have supported numerous projects that have grown out of encounters between visual artists and stage performers, or proposed by directors and choreographers keen to experiment with “double skill-sets” in their work.

The Skills Academy promotes artisan professions. Is this something you also take into schools?

One of our most recent programmes, Manufacto, was launched in 2016 and has been a great success in its first two years. When we thought about working in the field of artisanship, we felt it was important to do something that wasn’t already being done, whether by the public authorities or other foundations. We wanted to complement existing work in the area, rather than duplicate it. To promote greater recognition of artisan professions, we felt it was necessary to start with young people: to help them discover a sector in which, if they so wish, they can build their future career. It was also vital to raise the public profile of the artisan sector. There have been a number of encouraging initiatives in this direction recently. It’s a subject of growing importance in today’s world, and we are seeing a clear return to the values of authenticity that underpin artisan production and professions in the applied arts. We felt it was important to give children the opportunity to discover raw materials (wood, leather, textile, etc.) to which they might not otherwise have access, and skills and processes that can seem somewhat abstract in a consumerist society focused on finished products. All the objects children use and handle in their everyday lives are the product of industry, yet they have no direct experience of how raw materials are made into things. In the programme’s first year, the teachers involved all praised its educational value – and this was confirmed in its second year. Pupils develop enhanced concentration, practical awareness of working towards a specific goal, and experience of project-focused teamwork. The programme’s success has been measured by our partners – the Compagnons du Devoir et du Tour de France and the educational boards, with whom we have worked hand-in-hand – and by the enthusiastic feedback we have received from teachers.

Tell us about the Foundation’s work in the field of biodiversity in 2018?

Our activities this year have been centred chiefly on a technical programme steered by the WWF: Africa-TWIX (Trade in Wildlife Information eXchange). Crucially, the scheme seeks to end the illegal trade in endangered wild species. This is something that can only be done on the ground, in collaboration with the various organisations working to enforce CITES (the Convention on International Trade in Endangered Species of Wild Fauna and Flora): border officers, local police forces, etc. The programme identifies poachers and their associated intermediaries to fight

the trafficking out of Africa of products derived from protected species. Currently, it covers five African countries. We support this aspect of the programme in particular, but it also encompasses a wide range of other activities.

What about the Foundation's programme H³, which has undergone a significant transformation in 2018?

In 2018, we defined our objectives for our third mandate, including the development of H³, having completed two rounds of the programme up to that point. H3 was designed to allow Hermès staff who volunteer with not-for-profit organisations in the social solidarity sector to apply for the Foundation's support. This year, we are evolving the programme to bring in a more collective approach. H3 is a great way to encourage patronage within the different entities that make up the house of Hermès. Engaging with social issues is part of our culture at Hermès. 2018 is a pilot year for the new-look programme: a chance to evaluate the new procedures so that our staff can interact more closely with the organisations we support. We tested the methodology with four entities. Most importantly, we reflected on how to involve all team members within an entity from the outset, so that there would be more than one person driving the project. And on how to ensure the project's relevance to the local community. Within each entity (whether it's a workshop, an overseas subsidiary or the Hermès Services Group, which plays key role in the Hermès operation), our aim is to ensure that everyone is informed about the project and can follow its progress, even if not everyone is directly involved. Thanks to adjustments in the way the programme is conducted, each project can be identified and steered collectively by each entity, and not as a result of a decision taken by the Foundation alone. This is a genuine partnership. Our role is to make sure the conditions are in place to set each project in motion.

Could we call this type of action made-to-measure? The Foundation seems very keen to set in motion projects that are closely adapted to specific circumstances...

Yes, we adjust our contribution and approach to the precise nature of each project. First, we intervene where there is a genuine need – and especially when that need is not being addressed by anyone else, as with Manufacto and the Skills Academy. Next, we try to place our intervention at the right moment in each process, and to establish the most appropriate conditions for each roject. We hope to dismiss doubts and identify areas of weakness,

to give each project the impulse it needs to move from being an idea, a plan, to a practical reality. We seek to accompany each project in the true sense of the word, to help it flourish, in a spirit of humanism.

What lies ahead for the Foundation's third mandate?

This is the first year of our third mandate – which runs from 2018 to 2023 – and we have been making choices for the future. First, we have the roll-out of Manufacto, which is a vital project for us, and the expansion of the Skills Academy. Based on the feedback we've received from our professionals and the public, we have designed a new, highly interesting format for the Skills Academy with which to explore the expertise related to a specific raw material. In 2018, we made plans for the 2019 edition, on the theme of textiles, including the expansion of the morning lecture programme to incorporate a session on the economy of the sector concerned – a topic that was absent from previous editions. We'll be offering more activities for our loyal morning lecture audience, too: screenings, and a visit to an exhibition closely related to the 2019 theme. Lastly, and most importantly, we have listened to our Academy participants from previous years, and we'll be extending the workshop to three times its previous length, which will be particularly stimulating for the participants. In 2018 we recruited the twenty-three participants from among an incredible selection of profiles, raising the bar for the 2019 edition. So we look forward to a fascinating fourth Skills Academy. We'll also be working over the course of our new mandate to develop Artists in the Community, an offshoot of New Settings dedicated to training in the performing arts. The implementation of our new methodology for H³, reinforcing our support (both monetary and in kind) for not-for-profit associations, has been another important development in 2018. Lastly, we have begun researching new areas and targets for support in the sphere of biodiversity: these will become effective in 2019 following extensive work in 2018.

How do house of Hermès staff perceive and engage with the Foundation?

This is a key issue for us. We are a *fondation d'entreprise* under French law – in other words, we are the Hermès staff members' own foundation. Obviously, in a house that employs some 14,000 people, we can't expect that every individual will take a close interest, become involved or keep themselves informed in detail about our activities. But it's important to us to

engage closely with the house. And so we work hard to share what we do, through online articles and by inviting Hermès staff to our events (performances, lectures, exhibitions, etc.). An open, curious outlook is very much part of the Hermès culture. We love bringing new artists, works and projects to the house staff. They see us and our programmes as a source of new discoveries. That's very important to us. We appreciate and cherish feedback from Hermès staff: they encourage us to pursue our outreach to the public, of which they are naturally a part. At the Palais de Tokyo in Paris, some of them visited the exhibition *Les Mains sans sommeil* [showing work created during the second cycle of Artists' Residencies, which came to an end in early January 2018]. For Hermès teams with a keen awareness of artisan skills and know-how, this was a highly interesting experience – they saw how the skills and raw materials they know so well in their professional lives can be applied to the creation of works of art.

Some Hermès staff are fully implicated in the Foundation's activities, as with the Artists' Residencies, for example... What happens at the workshops during a residency is quite wonderful. Its success really depends on the artist's interaction with the workshop teams – not only the artisans, but everyone who works on site. The artists become part of a community, often quite a small group of people, because the Hermès workshops still operate on a human scale. This can be a new experience – artists aren't always used to working within an organisation with very precise rules and regulations. But I think, for example, of Vassilis Salpistis, who told me that his residency at the Maroquinerie de Normandie leatherworks in Val-de-Reuil would change his whole way of working, his routine and pace, the way he organised his days. This made me very happy!

To conclude, how does the Foundation engage with the big challenges facing today's world? We can only intervene at our own level, but I believe we must aim to act for the greater good. Sometimes, our work is driven by a genuine sense of urgency, and I think that's a key concern for our partners, too – in the sphere of biodiversity, for example. The launch of Manufacto in a what is reputedly a "difficult" neighbourhood was a response to an urgent challenge, too. And the same applies to Artists in the Community, which works with young people who don't have easy access to cultural activities, to help them achieve their

dream of a career in the arts. Fundamentally, I feel we must keep an optimistic outlook. So many people stay positive, with the energy to keep moving forward: they should be our guide. We meet exceptional people in our work at the Foundation, and we want to support them, stand with them, share their outlook and their commitment. We are at their service. We're not the people taking action, they are.

What are your hopes for the Foundation in the years ahead? Across the board, our involvement and initiatives continue to grow. We hope that what we've established, and the people we accompany, will go from strength to strength. We hope, too, that the projects we support will continue to widen and deepen in scope. I think "intelligence" is central to what we do – in the sense of *intellegere*: to apprehend, to understand. Naturally, this doesn't mean setting everything in stone: it's important that we remain flexible in our response to the world around us. We are recognised for what we do today, but we must continue to set new aims and objectives in motion.

**Interview
by Marylène Malbert
in Paris,
December 3, 2018**

NEW SETTINGS

Promotional photo for New Settings 2018, by Clédât & Petitpierre © Yvan Clédât



Each **New Settings +** production is an intense experience, driven by creative gestures: a space for absolute freedom of expression. Artists are supported through a period of research and experimentation, before venturing into unexplored territory to devise theatrical works away from the mainstream.

New Settings projects take a bold, ambitious approach: participating artists are invited to push their own boundaries and explore new questions, new practices, often in collaboration with practitioners from other horizons, at the crossroads of creative disciplines. Numerous projects attest to the stimulus of cross-fertilisation between the performing and visual arts, and other expressive forms.

Since 2011, the New Settings programme from the Fondation d'entreprise Hermès has enabled artists to create new productions and stage them at public venues in France and the United States, in association with our institutional partners. Each production tours extensively in France and around the world.

"SETTING IN MOTION"

• **MARC LE GLATIN**
DIRECTOR,
THÉÂTRE DE LA CITÉ
INTERNATIONALE, PARIS

"New Settings aims to extend the time available to teams of artists for research – that choice and increasingly rare morsel. In our role as the programme's producers, the partner theatres offer each project our spaces, and the services of skilled technical teams. In this way, over many years, the TCI has contributed to the making and staging of original works, which, in the spirit of New Settings, are situated the crossroads of several artistic disciplines."

NEW IN 2018

New Settings, 8th edition +

14 performances

Paris region, France +
& New York, United States +
Sept. 19 – Dec. 18, 2018

• **Anagoor**
Orestea/Agamennone,
Schiavi, Conversio
Jeanne Candel
Demi-Véronique +
Boris Charmatz
10000 gestes
Nora Chipaumire
100% POP +
Ola Maciejewska
Dance Concert
Vera Mantero
As Práticas Propiciatórias dos
Acontecimentos Futuros
Ali Moini
Gaugemancy +
Christos Papadopoulos
ION
Philippe Quesne
Crash Park, la vie d'une île +
Lia Rodrigues
Fúria
Émilie Rousset
Rencontre avec Pierre Pica
Émilie Rousset
& **Louise Hémon**
Rituel 4: Le Grand Débat +
Hiroshi Sugimoto
Sambasô, danse divine
Virginie Yassef
The Veldt [La Savane] +

Partners

– Théâtre de la Cité
Internationale, Paris
– Festival d'Automne à Paris
– Nanterre-Amandiers,
Centre Dramatique National,
Nanterre
– Théâtre de la Ville-Paris
– Centre Pompidou, Paris
– FIAF/Crossing the Line
Festival, New York

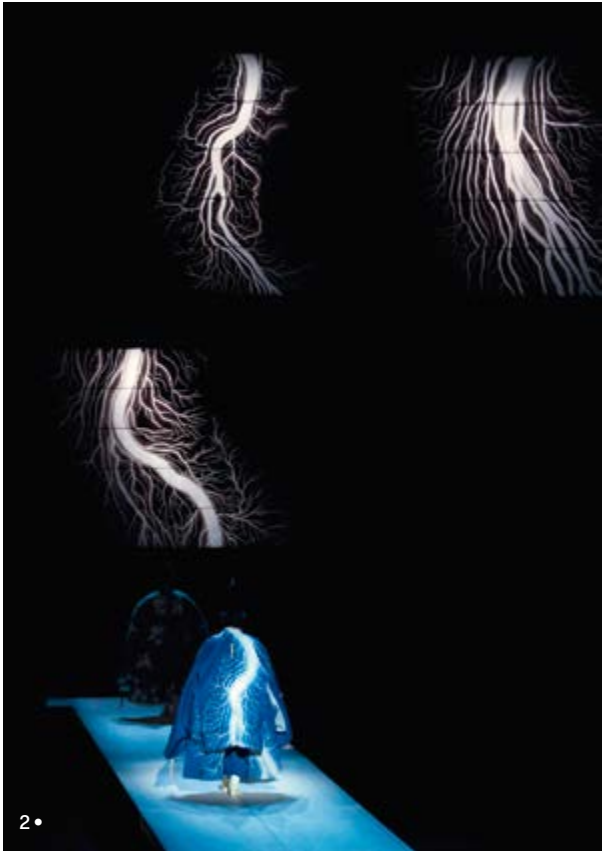
LIBERATING NEW, UNTRIED FORMS



1 • Vera Mantero,
*As Práticas Propiciatórias
dos Acontecimentos Futuros*
© Vitorino Coragem

2 • Hiroshi Sugimoto,
Sambasô, danse divine
© Odawara Art Foundation

3 • Philippe Quesne,
Crash Park, la vie d'une île
© Francois-Xavier Rouyer



The audience passes through a curtain of poems and arrives onstage, responding to an invitation to keep as close as possible to the performance as it unfolds. ***As Práticas Propiciatórias dos Acontecimentos Futuros*** is a protean theatrical piece dedicated to the Portuguese artist, film director and theorist Ernesto de Sousa (1921-1988). Sequence by sequence, Portuguese choreographer **Vera Mantero** presents facets of his little-known œuvre: a poetic duel, a collective performance of “biscuit 0”, projected images, an intimate, hands-on engagement, complemented by archive material. The dense presentation echoes a rich meditation on the hybridisation of popular and high-brow culture.

Sambasô, danse divine is a centuries-old Japanese tradition performed on stage by three generations of actors from the Nomura family – a ceremony connected to agrarian rites, taking the form of sacred dances in which time, space and the leading role are “invested by a divine spirit” (in the words of Japanese artist **Hiroshi Sugimoto**). Taking the ritual as his starting point, Sugimoto offers a minimalist staging punctuated by flashes of lightning inspired by his work *Lightning Fields* – a setting designed to underscore the fascinating, timeless spirituality of this highly codified performance.

Director **Philippe Quesne** shares Sugimoto's visual arts background. His new, utopian work, ***Crash Park, la vie d'une île***, begins with a film: we are on board a plane in flight with no one to save us but ourselves. A crash occurs, and the curtain opens on its aftermath: how a band of survivors are forced back to nature and form a community. From the outset, the cheery, imaginative group learns to live together and celebrate life... For Philippe Quesne, the salvation of the human race lies hidden in humour and sharing.



Comedy also underpins *Le Grand Débat* from director **Émilie Rousset** and producer **Louise Hémon**, but with a more ambivalent tone. The hybrid project holds a mirror to France's political history and the nation's collective memory as TV spectators. The meticulously staged performance centres on two political figures clashing in a dizzy montage of statements drawn from second-round TV debates, which have formed part of French presidential elections since 1974. Inevitably, the politicians' words seem empty of meaning – an effect heightened by the use of texts spoken into the actors' earpieces (a favourite technique of author Émilie Rousset). While the future of a nation hangs in the balance, the ritualised verbal jousting – a tally of direct hits scored in soundbites – provokes incredulity in the audience and questions the growing phenomenon of politics as entertainment.

Émilie Rousset is the author of a second, unusual work: *Rencontre avec Pierre Pica*. It is constructed from the raw material of conversations conducted over a lengthy period between herself and Pica, a French linguist and former pupil and colleague of Noam Chomsky. By turns funny and disconcerting, the dialogues are transmitted via the actors' earpieces (as in *Le Grand Débat*), sparking a play on the lapse of time between the reception and comprehension of the highly complex statements they exchange. In particular, Pica discusses the unique linguistic characteristics of the Amazonian Mundurucu people, whom he has long studied, and whose number system stops at five, beyond which all quantities are approximate. This remote tribal community encourages us to challenge our own references in a joyous exploration of language, for actors and audience alike.



1 • Émilie Rousset
& Louise Hémon,
Rituel 4 : Le Grand Débat
© Philippe Lebruman

2 • Émilie Rousset,
*Rencontre
avec Pierre Pica*
© Philippe Lebruman

3 • Anagoor
company in costume
© Giulio Favotto

4 • Nora Chipaumire,
#PUNK
© Ian Douglas

5 • Virginie Yassef,
The Veldt [La Savane]
© Martin Argyroglo

SUPPORT AT KEY STAGES IN CREATIVE CAREERS

New Settings has enabled artists like Vera Mantero or Émilie Rousset to embark on new phases in their careers by facilitating the production of important new projects. The Fondation d'entreprise Hermès offers dedicated support to set their creations in motion.

With *Oresteia/Agamennone*, *Schiavi*, *Converso*, the Italian collective **Anagoor** offers a lively reworking of the celebrated trilogy by Aeschylus (525-456 BCE). Their superlative adaptation is defined by the infinitely suggestive power and beauty of its minimalist staging: hieratic tableaux, texts, video, song, dance and costumes all play their part in a total artwork that transports the audience to the core of the ancient epic. Anagoor's superb production of this never-ending tragedy, with sobering resonance for our own time, was awarded a Silver Lion at the Venice Biennale Teatro in 2018.

Acclaimed New York-based choreographer **Nora Chipaumire** sets out to conquer Europe with a new work, *100% POP* – a fast-paced, high-octane performance of recitation and song that combines her teenage memories of Zimbabwe with a heartfelt tribute to pop icon and champion of the black body, Grace Jones. Standing all around the performance space, the audience becomes a single, moving entity, caught up in the performance's infectious energy.

The Veldt [La Savane] is another tale of conquest: one visual/installation artist's successful bid to present a new work for the stage, and the cruel narrative of an ostensibly playful space that ultimately consumes its owners. French artist **Virginie Yassef**'s adaptation of the original text by Ray Bradbury (1920-2012) summons the outlandish, supernatural elements of his work and incorporates them into a delicate, sophisticated exploration of the spatialisation of sound. There is (virtually) nothing to be seen: everything is left to the imagination as we respond to auditory stimuli. A radical, at times hair-raising experience of savagery.

SUPPORT FOR AMBITIOUS PROJECTS

Lastly, New Settings gives artists time for research and experimentation: a rare and precious commodity for the creation of ambitious, demanding and ground-breaking new forms.

A case in point: French director **Jeanne Candel**'s wildly imaginative new work for theatre, based on Gustav Mahler (1860-1911)'s *Fifth Symphony*. ***Demi-Véronique*** begins in entertainment mode, with a warm-up from an ebullient "one-man orchestra". To the swelling strains of Mahler's music, bodies replace the spoken word: a burlesque duo takes on a burnt-out world littered with pitfalls and traps, while a contrastingly desperate silhouette traverses the stage in pursuit of a dying breath. The piece combines laughter and melancholy in a simple bid to save one woman's heart.

Considerable time was required upstream in the making of **Christos Papadopoulos**'s work *ION*, to fine-tune the piece's micro-movements, impeccable synchronicity and minutely calibrated oscillations. The Greek choreographer's piece relies on the perfect execution of a single gesture by a group of ten bare-torsoed male and female dancers – a troupe in unison, yet different and unique. Together they form a single, moving body lit in sharp relief by a similarly mobile halo of light. The demanding, spare choreography shapes a kinetic performance that sublimates the collective body, to the point of obsession.



1 • Jeanne Candel,
Demi-Véronique
© Jean-Louis Fernandez

2 • Lia Rodrigues, *Fúria*
© Sammi Landweer

3 • Christos
Papadopoulos, *ION*
© Elina Giounanli

4 • Ola Maciejewska,
Dance Concert
© Martin Argyroglo

5 • Ali Moini,
Gaugemancy
© Yann Guibert

6 • Boris Charmatz,
10000 gestes
© Ursula Kaufmann



Fúria is accompanied on stage by an obsessive, penetrating musical loop based on the rhythms of the Kanak people of New Caledonia – an integral part of the powerful, collective, uncompromising performance enacted with feverish energy by the cast. Together, they recount the chaos of this world, its oppressive, spreading fury, to which dance will never submit. Brazilian artist, activist and choreographer **Lia Rodrigues** presents a new work on otherness and violence in contemporary society. A dark vision, but suffused with humanity, and superbly embodied by nine dancers with a radiant presence and tireless dedication to the work.

How can movement generate sound? Polish choreographer **Ola Maciejewska** addressed this question in her earlier, astonishing project *Bombyx Mori* (New Settings 2016), performed to the rhythmic rustle of fabrics slicing the air. Here, Maciejewska takes her exploration to new depths, centred on an unprecedented encounter: performers dance around theremins – electronic musical instruments that generate sound without physical contact. In this ultra-sensitive setting, the dancers' non-tactile engagement with the devices produces spatialised sound. ***Dance Concert*** is the resulting, experimental piece; as its title suggests, music and choreography become one.

Iranian choreographer **Ali Moini**, another New Settings habitué, has also explored the spatialisation of sound in his work, using an experimental, mathematical method. On stage, four performers, each with a distinctive personality, engage in a highly physical, tensile encounter from which the dance is born. ***Gaugemancy*** (a neologism that combines the gauge – an instrument of measure – with a belief system) is a collective work that unfolds around a suspended audio device with which the dancers interact, dictated by its pendulum swing: an embodiment of resistance and the extension of the self.

French choreographer **Boris Charmatz** (whose work *danse de nuit* was supported by New Settings in 2016) was partnered in 2018 for the staging and New York production of ***10000 gestes*** – a "dance utopia" – as part of the city's Crossing the Line Festival, organised by the French Institute Alliance Française (FI AF).


Relive the
previous editions
of New Settings



LOOKING AHEAD

The programming of New Settings 2019 was well under way as 2018 drew to an end. Fourteen projects have been selected by the Fondation d'entreprise Hermès to be staged over the autumn season 2019 in association with our established institutional partners.

La Coupole auditorium,
Théâtre de la
Cité Internationale,
Paris, France
© Mario Pignata Monti



SUPPORTED PROJECTS

In autumn 2018, the Fondation d'entreprise Hermès was the patron of **"Portrait: Anne Teresa De Keersmaeker"**, presented at the Festival d'Automne in Paris. A portrait of exceptional scope – eleven productions and fifty-five performances across the Paris region – it encompassed a career spanning almost four decades. This rich programme of events allowed audiences to (re)discover major works from the Belgian choreographer's oeuvre (*Rosas danst Rosas*, *Rain*, *Verklärte Nacht...*), and to witness the transmission of *Fase* (1982) – a foundational work danced exclusively by De Keersmaeker herself to date – to two new performers. This "Portrait" of one of the figureheads of contemporary dance also included an open-air *Slow Walk* in central Paris, attracting some 700 amateur participants who braved the bad weather, and *La Fabrique* – a rich programme of events at the CN D with former and current students of P.A.R.T.S., De Keersmaeker's school in Brussels (see page 39).

Since 2008, the Foundation has also supported the cross-disciplinary festival *Plastique Danse Flore*, held each year at the Potager du Roi in Versailles, France.


Discover Anne Teresa
De Keersmaeker's
interview

Anne Teresa
De Keersmaeker,
Rain (Live),
La Grande Halle
de La Villette,
Paris, France
© Anne Van Aerschot

ARTISTS' RESIDENCIES

Vassilis Salpistis in residence at the Maroquinerie de Normandie, Val-de-Reuil, 2018 © Tadzio



Creative gestures are shared, handed down, transfigured. This fascinating experience lies at the heart of the programme of **Artists' Residencies +** administered by the Fondation d'entreprise Hermès. Each year, three visual artists – each mentored by an established figure – are offered carte blanche to create new work in residence at one of the Hermès workshops across France.

Guided by the workshop artisans, with whom they engage throughout the residency, each artist explores the core know-how and expertise required for work in silk, leather, crystal or silver. Technical skills and gestures are appropriated and applied to the making of new works of art. Each artist's practice evolves in contact with the world of artisanship: after a period of immersion in the life of the host workshop, and a feasibility study for the proposed project, the result is an original artwork using the finest raw materials. The work is subsequently exhibited in the workshop space, as the culmination of its atypical genesis. Based on a unique experiment in dialogue and understanding between artists and expert craftspeople over the course of each residency, this adventure in creative collaboration takes its participants into unfamiliar territory, with a central focus on personal and professional enrichment.

Each work is produced in a limited edition of two: one remains the property of the artist while the other enters the Foundation's collection, for display at the workshops and in exhibitions. Each residency is documented in the *Cahiers de résidences*, a chapbook series co-published with Actes Sud.

NEW IN 2018

Artists' Residencies, launch of the 3rd cycle +

Sébastien Gouju
(France, b. 1978)
In residence at the Ganterie-Marroquinerie de Saint-Junien (glove and leather workshop) in the French department of Haute-Vienne
October to December 2018
Mentor: Françoise Péetrovitch

Emmanuel Régent
(France, b. 1973)
In residence at the Cristallerie Saint-Louis in Saint-Louis-lès-Bitche, in the French department of Moselle
October to December 2018
Mentor: Michel Blazy

Vassilis Salpistis
(Greece, b. 1975)
In residence at the Maroquinerie de Normandie (leather workshop), in Val-de-Reuil in the French department of Eure
June to August 2018
Mentor: Isabelle Cornaro

"SETTING IN MOTION"

• **FRANÇOISE PÉTROVITCH**
VISUAL ARTIST,
MENTOR FOR
THE THIRD CYCLE OF
THE FOUNDATION'S
ARTISTS' RESIDENCIES

"As a mentor, I like to stand back, to maintain a comfortable distance from the creative process, which is a new standpoint for me. My mentoring consisted chiefly of watching and listening to Sébastien Gouju at each stage of his research. Setting things in motion can be as simple as a brief, frank statement, coupled with wordless, acquiescent looks that give the artist permission to run with their idea. For all its fragility, this impetus is essential to set any project in motion."

ENCOUNTERS WITH RAW MATERIALS

Autumn 2018 saw the launch of the third season of Artists' Residencies from the Fondation d'entreprise Hermès. The Cristallerie Saint-Louis welcomed its seventh artist-in-residence – **Emmanuel Régent**, mentored by Michel Blazy – while two other Hermès production sites hosted artists for the very first time: **Sébastien Gouju** was mentored by Françoise Pétrovitch at the Ganterie-Maroquinerie de Saint-Junien in the Limousin region, on the banks of the Vienne river, while the Maroquinerie de Normandie in Val-de-Reuil gave artist **Vassilis Salpistis** an unprecedented opportunity to work with fine leather, mentored by Isabelle Cornaro.

Each residency springs from an encounter with a new raw material, opening up a world of possibilities for the artist. Vassilis Salpistis spoke of discovering “a richly complex, living material, beneath a surface [that had seemed] so familiar”. Sébastien Gouju felt an ease of approach to the same material – “its connotations, its visual and material characteristics” – and found inspiration in the lambskin used in glove-making. For Emmanuel Régent, crystal – at once fragile and dangerously sharp – exerted an “attraction” and “fascination” all its own. Leather and crystal afforded unrivalled opportunities for the participating artists to step out of their comfort zones.

Emmanuel Régent's immersive experience at the **Cristallerie Saint-Louis** took him to the heart of a “world apart, like a universe contained within a crystal globe paperweight”. Régent sought to recreate in crystal a painting by German artist Caspar David Friedrich (1823-1824), *The Sea of Ice* (“*Das Eismeer*”). Initially, he called on a graphic artist to do the 3D modelling of the motifs in the painting. Next, conscious of the impossibility of crafting the material unaided, Régent had to enlist the help of the artisans as custodians of the foundry's traditional expertise, drawing on their mastery of the firing times required. An entirely new process was developed in close collaboration with the artisans, and with the involvement



1 • Vassilis Salpistis in residence at the Maroquinerie de Normandie, Val-de-Reuil

2 • Working with molten crystal: Emmanuel Régent in residence at the Cristallerie Saint-Louis

2018 © Tadzio

At the end of his immersion in the life of the **Ganterie-Maroquinerie de Saint-Junien**, Sébastien Gouju defined an operating principle for the creation of a new work: he would draw on forms already available at the workshop, with no further intervention. The residency was first and foremost an encounter with a specific raw material. The workshop's large, dark lambskins reminded Gouju of banana leaves, inspiring the creation of a large, indoor tree sculpture using workshop offcuts to complete the effect. Double fringes represent the leaves of a yucca plant, while exotic skins capture the texture of its trunk, and leather strips recreate palm foliage. The making of this domestic leather garden – “a decorative feature, modest in its representation of plants, but grandiose in its materiality and its scale, that of the human body” – is rooted in close collaboration with the workshop artisans, for the selection of the leathers and their assembly. Sébastien Gouju relished the opportunity to “emerge from the solitude of the studio and work as a team leader”.



of Saint-Louis's head designer, artist Patrick Neu: silicon moulds were made, into which wax was poured to produce casts for the plaster moulds that would in turn receive the molten crystal. The characteristic deep blue of Saint-Louis crystal heightened the tragic allure of the shipwreck depicted in the original painting. Parallel to this innovative project, a second work emerged during Régent's period in residence: a series of cloud “watercolours” contained within crystal bricks, as a kind of logbook evoking the skyscapes of the Lorraine region. Artisans work-ing with the molten crystal – the makers of the workshop's iconic paperweights – agreed to take part in this daily experiment. The clouds – a result of the random spread of coloured material during firing – provoked “astonishment each time they emerged from the furnace”, a new experience for the artisans and a source of delight for the artist.

Vassilis Salpistis's project *Bérénice Box* was the product of an “encounter with a raw material, and a working community”, namely the teams at the **Maroquinerie de Normandie**. Salpistis began with a rectangle of black box calfskin, the largest that could be cut from a single skin, whose underside or “flesh” he chose to paint, developing a special technique for this new process, which he aims to take further after the end of the residency. Paint is applied patiently, hair by hair, on the



1 •



2 •

1 • Emmanuel Régent's
crystal watercolours in progress

2 • Emmanuel Régent (right)
in residence at the
Cristallerie Saint-Louis,
Saint-Louis-lès-Bitche

2018 © Tadzio



3 •

3 • 4 • Sébastien Gouju
in residence at
the Ganterie-Marquinerie
de Saint-Junien

2018 © Tadzio



Follow the residencies of
Vassilis Salpistis, Emmanuel Régent
and Sébastien Gouju



4 •

prepared surface, creating a textured effect which the artist builds up or diminishes by scraping. This minutely detailed, painstaking process culminates in the polishing – “a moment of teamwork, shared with the artisans” – to achieve the finish so characteristic of leather pieces produced at the workshop. This large work is designed to be hung on the wall, with its natural grain hidden and the painted “flesh” outermost – a kind of ultimate reversal of the original animal’s skin. The leather’s weight and soft texture give it its distinctive “hang”, a subtle tribute to the magnificent hair of Queen Berenice II of Egypt, for which the northern constellation Coma Berenices is named.

All three artists stress the “exceptional context” of the residencies which, Sébastien Gouju says, allow participants to “set in motion a new project on an unprecedented scale”. In the words of Emmanuel Régent, the experience is “a gift”. The engagement with each workshop’s artisans also proved constructive for the artists’ approach to their own working practices, helping to them “look at things from a fresh perspective”, according to Vassilis Salpistis. For his second project, Emmanuel Régent introduced an element of chance into the work of artisans accustomed to “mastering each gesture, every outcome, and to controlling the material absolutely”. In this way, the workshops are a source of mutual enrichment and concrete exchange rooted in a shared engagement with the creative act.

Each residency culminates in the presentation of the artwork at the host workshop – a highlight for the teams involved. Each artist’s work becomes a part of their personal corpus, but with a status all its own. “I could never have imagined working with crystal, so it was stimulating... and magical,” says Emmanuel Régent. For Vassilis Salpistis, “*Bérénice Box* is quite unique within my work as a whole, definitely my most abstract piece, with its own, rather paradoxical presence, both powerful and subtle.” Sébastien Gouju stresses the completely free, creative hand he was given throughout the residency, and the “close contact and understanding” that marked his stay at the Saint-Junien workshop.

Vassilis Salpistis,
Bérénice Box, 2018
© Tadzio



1 • Chloé Quenum
© Patricia Khan



2 • 3 • Yuhsein U Chang
& Guillaume Poulain
© courtesy of the artists

Artists-in-residence
for 2019

LOOKING AHEAD

As in previous years, the Foundation’s Artists’ Residencies of 2018 will be the subject of a dedicated publication in autumn 2019. Under the title *Cahiers de résidences*, the lavishly illustrated chapbooks feature one volume per artist, co-published by Actes Sud/Fondation d’entreprise Hermès.

Autumn 2019 also sees the start of three new Residencies in France: **Guillaume Poulain**, **Chloé Quenum** and **Yuhsein U Chang**, mentored by the same visual artists (respectively, Françoise Pérovitch, Isabelle Cornaro and Michel Blazy).

IMMERSION, A FRENCH- AMERICAN PHOTOGRAPHY COMMISSION

Taysir Batniji, *Home Away from Home* (detail), 2017 © Fondation d'entreprise Hermès



For the Fondation d'entreprise Hermès, the art of photography is also one of journeying and displacement: hence the invitation to two photographers for the programme **Immersion, a French-American Photography Commission** + to venture into unexplored territory and produce an original body of work. The ambitious, creative – and boldly immersive – gesture fosters the making of new works that testify to the rich diversity of the contemporary photographic scene.

In 2015, the Foundation chose to support this important artistic discipline through a programme of exchange and residencies between France the United States. The residencies are offered to American and French photographers in turn, mentored by a professional at the forefront of art photography in each country. Each winning artist completes a project during an immersive transatlantic residency. At the end of the residency, the work created in situ is documented in a published work and exhibited at the Aperture Foundation in New York.

NEW IN 2018

Immersion, 3rd edition

Taysir Batniji +

Home Away from Home
Aperture Foundation,
New York, United States
March 15 – May 10, 2018

Taysir Batniji

Gaza to America,
Home Away from Home
Rencontres d'Arles, France
July 2 – Sept. 23, 2018

Partner

Aperture Foundation,
New York, United States +

"SETTING IN MOTION"

• SAM STOURDZÉ
MENTOR
TO TAYSIR BATNIJI
& DIRECTOR,
RENCONTRES D'ARLES

"For Taysir Batniji, setting his photographic project in motion meant embarking on a long journey, an immersion: his goal, to witness the history of one family impacted by world events and, based on that experience, create an ambitious series that combines the intimate and the universal in one. For the Rencontres d'Arles, setting this same project in motion meant partnering the photographer in the making of a rich, cross-disciplinary exhibition in order to share his personal quest – and the resulting, highly moving photographic series – with the public."

SHARING THE POWER OF IMAGES



“The state of in-betweenness – both cultural and geographical – has preoccupied me since I first arrived in France, in 1995. Exile, journeying and mobility are themes that have animated my work for many years,” explains Taysir Batniji. His immersive, touring residency in Florida and California is showcased in two public exhibitions, developing and extending this personal reflection as he gets to know his Palestinian cousins, long-established migrants in the United States.

Home Away from Home was seen first in New York, at the **Aperture Foundation** gallery (Aperture has partnered the first three editions of Immersion). The solo show presented an ensemble of photographs taken during Batniji's residency in the United States, documents from his family archive and a selection of videos, drawings and writings. The event – Taysir Batniji's first New York exhibition – enjoyed widespread public acclaim.

The same was true in Arles, in the South of France, where the Foundation supported the exhibition's presence at the **Rencontres d'Arles 2018** as part of the “America Great Again!” theme (invited by Sam Stourd  , the festival's director and Taysir Batniji's mentor for the Immersion residency). Under the title *Gaza to America, Home Away from Home*, work produced during the American residency was the highlight of an extended retrospective of Taysir Batniji's career. In Arles's M  jan chapel, photographs, videos and drawings introduced the photographer's cousins, who emigrated or were born in the United States: their respective journeys, their relationship to Palestine (the land they left behind), their questioning of their own identities, and the many ambiguities encountered in daily life by United States citizens of Palestinian origin. On the upper floor, a survey of Batniji's work from 1999 and 2010 allowed visitors to situate the residency in the context of the artist's wider political and humanist   uvre and its inevitable connection to the tide of history.

1 • Taysir Batniji,
Home Away from Home
exhibition,
Aperture Foundation,
New York, 2018
   Aperture Foundation

2 • Taysir Batniji,
Home Away from Home,
2017
   Fondation
d'entreprise Herm  s



Taysir Batniji,
Home Away from Home, 2017
© Fondation
d'entreprise Hermès





LOOKING AHEAD

For its fourth edition, Immersion, a French-American Photography Commission has evolved to become a three-way partnership between the Fondation d'entreprise Hermès, the **SFMOMA (San Francisco Museum of Modern Art)** in the United States, and the **Fondation Henri Cartier-Bresson** in France. The latter institutions will now each host the winner's show, for enhanced visibility on both sides of the Atlantic.

Immersion #4 is mentored by Clément Chéroux, Chief Photography Curator at SFMOMA. The 2018 winner is American photographer **Gregory Halpern**, whose own immersive residency will take place in Guadeloupe, France, in 2019. The resulting work will be shown in San Francisco and Paris in 2020.

Gregory Halpern,
Untitled, 2016
© courtesy of the artist



SUPPORT FOR PHOTOGRAPHY

PRIX HENRI CARTIER-BRESSON



View all of
the photography
supported projects
since 2008

Guy Tillim,
*Union Avenue, Harare,
Zimbabwe*, 2016
© Guy Tillim, courtesy
of Stevenson Gallery,
Cape Town
and Johannesburg

The Fondation d'entreprise Hermès has been a close associate of the Fondation Henri Cartier-Bresson since 2013, united in a deep, shared commitment to artistic excellence rooted in technical know-how and creativity combined. Thus, the Fondation d'entreprise Hermès was a natural choice to become the exclusive patron of the **Prix Henri Cartier-Bresson**. Awarded biennially by an international jury, the distinction is presented to a photography project with a documentary sensibility, which would otherwise be impossible to complete.

The Prix HCB 2017 was awarded to South African photographer **Guy Tillim** for his project "Museum of the Revolution". Following a tour of numerous African cities, the artist pursued his documentary exploration of the urban landscape in 2018, visiting capitals around the continent for an exhibition to be staged at the Fondation Henri Cartier-Bresson in 2019. From country to country, city to city, Tillim's quest lays bare the inescapable traces of a shared history: Africa's colonial past.

EXHIBITIONS

Installation by Célia Gondol, exhibition *Les Mains sans sommeil*, Le Forum, Tokyo, 2018 © Nacása & Partners Inc.



To offer artists the best possible conditions for the free expression of bold, even startling creative gestures: this central aim, essential for the vitality of contemporary art, takes concrete form in the **Exhibitions +** programme set in motion by the Fondation d'entreprise Hermès. At each of the Foundation's five art spaces worldwide (in Brussels, Tokyo, Seoul, Singapore and Saint-Louis-lès-Bitche, France) artists are invited to devise a "bespoke" project as part of an international programme of exhibitions devoted to contemporary art. Works created under the programme's auspices remain the property of the artist.

Directed by curators in close contact with the contemporary scene in their respective regions – Guillaume Désanges, Reiko Setsuda, Kim Yunkyoung, Emi Eu and Marie Cozette (for the Contemporary Art Centre – La Synagogue de Delme, the Foundation's guest cultural institution for 2018-2019 in the Lorraine region of eastern France) – each space hosts new exhibitions featuring work specially commissioned by the Fondation d'entreprise Hermès. Most are solo shows, and particular attention is paid to the presence of French artists within the annual programme as a whole.

Visitors to the exhibitions enjoy a wide range of interpretative resources: lectures, performances, group visits, publications (catalogues, journals, chapbooks), and workshops for schools. Each space strives to offer the best possible conditions for artists and their emotionally impactful, elevating works – each an invitation to visitors to consider the world around us in a completely new light.

NEW IN 2018

**La Verrière,
Brussels, Belgium +**

Jean-Luc Moulène
In the Blind Spot
Jan. 19 – Mar. 31, 2018
Marie Cool Fabio Balducci
Apr. 18 – July 7, 2018
Ismail Bahri
Light Gestures
in an Agitated Landscape
Sep. 21 – Dec. 1, 2018

**Le Forum,
Tokyo, Japan +**

Mircea Cantor
Adjective to Your Presence
April 25 – July 22, 2018
Les Mains sans sommeil +
Sep. 13, 2018 – Jan. 13, 2019

**Atelier Hermès,
Seoul, Korea +**

Kim Minae
GIROGI
Mar. 16 – May 13, 2018
Lili Reynaud-Dewar
Beyond the Land
of Minimal Possessions
June 1 – July 29, 2018
**Oh Min (laureate Hermès
Foundation Missulsang)**
Étude
Sep. 6 – Nov. 4, 2018

**Aloft at Hermès,
Singapore +**

Jeremy Sharma
fidelity
May 17 – Aug. 19, 2018
Xavier Antin
Vanishing Workflows
Dec. 14, 2018 – Mar. 10, 2019

**La Grande Place,
Saint-Louis, France +**

Hippolyte Hentgen
Overlay
Feb. 7 – June 18, 2018
Thu-Van Tran
A Place in the Sun
July 12, 2018 – Feb. 4, 2019

"SETTING IN MOTION"

• **XAVIER ANTIN**
GUEST ARTIST
AT ALOFT AT HERMÈS,
2018

"On my first trip to Singapore to set in motion *Vanishing Workflows*, I observed the city-state's financial sector – which inspired a sculpture – but also its parks and vegetation. I filmed hundreds of flowers and extracted their motifs, printing them on large textile supports in my Paris studio. When I installed the exhibition, I tried to recreate Singapore's urban gardens, structuring the space as an invitation to the visitor to wander at will, perhaps even lose themselves."

LA VERRIÈRE, BRUSSELS



Dive into the
La Verrière exhibitions



1 •

1 • Marie Cool Fabio Balducci,
Untitled, 2008
© courtesy of the artist

2 • Ismaïl Bahri, *Ligne* (detail), 2011
© courtesy of the artist

3 • Jean-Luc Moulène,
exhibition *In the Blind Spot*
La Verrière, Brussels, 2018
© Isabelle Arthuis



2 •



3 •

By Guillaume Désanges,
Curator,
La Verrière

Admittedly, 2018 was a particularly trenchant year at La Verrière. First, the important French artist **Jean-Luc Moulène** carved the space with a resolute installation of mobile, rectilinear mirrors that moved furtively, almost imperceptibly, continually reshaping the gallery and reorganising our perceptions. On the walls, natural 'decompositions' of fungi on paper resembled impacts from hurled projectiles. Magnificent abstract canvases of tar and oil were displayed alongside a machine-gun bullet placed on a utility-knife blade. An ensemble that made no attempt to 'make sense' but fiercely resisted interpretation.

Lastly, French-Tunisian artist **Ismaïl Bahri** made delicate incisions in a monumental inverted light well designed to capture and contain La Verrière's brilliant natural light – the better to direct, frame and concentrate its dazzling power. Bahri's subtle, powerful exhibition also included previously unseen drawings and videos: revelatory moments of grace or surprise at the eye of the storm, each one a manifestation of underlying chaos, the latter perceptible to us only in infinitely tiny shocks and upheavals.

All of these artists produced some of their very best work in response to the theme, creating expressive forms that appeal to our senses and intellect alike, privileging neither, and precise and palpable in equal measure."

LE FORUM, TOKYO

“The symbolic glass edifice designed by Renzo Piano to host Le Forum is conducive to the circulation of positive energy, making this original space a real resource for each creation – which, in other words, defines this year's theme of 'Setting in motion'.

This year was memorable for strengthening the links with the Foundation's activities in France. Les Mains sans sommeil, a group show that presented work from the Foundation's programme of Artists' Residencies in France, marked a second collaboration with curator Gaël Charbau after the 2014 exhibition *Condensation*. Through a continuous dialogue with him, the exhibition, originally presented at the Palais de Tokyo in Paris, received an entirely new staging at Le Forum, where it was presented in two parts, articulating different natures of expression according to the materials. Gaël's observation of unconscious movements of the hands led us to question the autonomy of art work and skills, thought and gesture. Highlights included numerous performances and talks by the participating artists visiting Japan from France, the United States, Greece and Belgium, in which they illuminated the dynamism of the exhibition and their artistic convictions.

The most ambitious of 2018 was **Mircea Cantor's** first solo exhibition in Japan. It had the theme of transparency as a symbol of democracy, and was also inspired by the notion of invisible presences in Japanese culture. For the Romanian-born artist based in France, winner of the Prix Marcel Duchamp in 2011, transparency has a critical meaning connected to the rules, customs, authority, pressure and so forth that unconsciously regulate, circumscribe and shadow our existence. But, more than that, transparency also protects us and evokes the aesthetic beauty of reflections and layers. The video work *Adjective to Your Presence* (also the title of the exhibition) was filmed at sixteen different locations in Tokyo with a cast of forty-nine people holding up transparent placards. The video features what appears to be a group of demonstrators marching in a public place. In *Are You the Wind?*, the viewer opens a door and acts as the wind, causing chimes to ring,



1 • Exhibition
Les Mains sans sommeil

2 • 3 • Mircea Cantor,
exhibition *Adjective to Your Presence*

Le Forum, Tokyo, 2018
© Nacása & Partners Inc.



while *Breath separator* is a glass folding screen with a painting executed in the artist's finger-prints representing barbed wire. In these three works the viewer ('you') is a central presence and shapes the experience with his or her gestures. Through these works, Cantor inquired into 'you' rather than 'me', by means of asking rather than telling the viewers how we as individuals and groups can establish our presence in society.

As art emerges in situ at Le Forum, similarly to in a laboratory, each site-specific reflection is documented in a small publication as well as in a video interview with the artist. These materials are distributed in the gallery space to complement the viewer's understanding, and are also offered on the website as an alternative way to visit from a distance. This is another example of 'Setting in motion' within our contemporary art practice."

By Reiko Setsuda,
Curator,
Le Forum



ATELIER HERMÈS, SEOUL

“Art discloses hidden truths through the highly refined mechanism of metaphor – grasping, and revealing in a single glimpse, all the minutiae of the world that the language of reality cannot capture. This is a genuine function of art, and we therefore expect artists to reveal these truths through various layers of metaphor expressed via their keen eyes and sentiments. The 2018 exhibition programme at Atelier Hermès set in motion a process for unfolding this power of metaphor in close collation with Kim Minae, Lili Reynaud-Dewar and Oh Min.

On the walls of the gallery, the pale shapes of a sparrow, a pigeon, a seagull, a chicken, a mallard, a duck, a goose, a Canada goose and a swan (but not a GIROGI) are represented in bas-relief, but in the blindingly bright light all we see is white. With the exhibition **GIROGI** (GIROGI is a phonetic transcription of a Korean word meaning a wild goose, through which the artist implied that the title has no meaning and so is semantically empty), Korean artist **Kim Minae** challenged perceptions with this ‘nearly empty’ gallery, raising questions: what is ‘art’, and how does art prove itself to be ‘art’? In the (seemingly) logical and rational process of answering these questions, what is illogical, irrational, unreasonable or absurd is suppressed, pushed to its limits, or often radically removed. Thus Kim Minae plausibly transforms what is illogical, irrational, unreasonable and absurd into ‘art’, cleaving the multilayered frames or systems that she has experienced and recognised in society.

Minimalism and its de facto leader Donald Judd were revisited by French artist **Lili Reynaud-Dewar** in her exhibition **Beyond the Land of Minimal Possessions**. In her film with the same title, the discussion on art in Marfa – a small town in the desert in west Texas and now a mecca of minimalism – is expanded to cover a broad scope, ranging from the commercialisation and privatisation of art to the changes in the social and natural environments wrought by gentrification and the influx of outsiders. Significantly, the still vivid artistic legacy left by minimalism is a reminder of the robust wall of the establishment, which artists of any era struggle to scale or demolish.



1 • Kim Minae,
exhibition *GIROGI*

2 • Lili Reynaud-Dewar,
exhibition *Beyond the Land of Minimal Possessions*

3 • Oh Min,
exhibition *Étude*

Atelier Hermès,
Seoul, 2018
© Nam Kiyong



Korean artist **Oh Min** offers a step-by-step ‘technique of awareness’ in her exhibition **Étude**, composed of three videos and a performance. *Étude A* shows performers practising the technique of observing and perceiving the current physical space; *Étude B* comprises their written and visual recollections of this space; based on this ‘score’, *Étude C* shows a performer recollecting the past image, or imagining, planning and estimating the future image in a space of thought. *Étude D* is a live performance using the technique of making decisions while concurrently seeing the physical space and the space of thought. Oh Min is the 17th laureate of the **Hermès Foundation Missulsang** and the exhibition resulted from her four-month residency in Paris with the Foundation’s support for new production.”

By Kim Yunkyoung,
Curator,
Atelier Hermès

Aloft at Hermès, Singapore

"Aloft provides a unique opportunity and platform for promising contemporary artists. Our vision is to present original works in situ, fully supported by the Fondation d'entreprise Hermès. This makes Aloft invaluable as an art space."

Aloft has presented two exhibitions a year since 2008, and the annual theme helps to give a clear direction and focus to the programme. The theme for 2018 was '**Materiality**', embodying both the physical quality of matter and the intangible concept of relevance. The two artists featured – Jeremy Sharma (Singapore) and Xavier Antin (France) – explored and interpreted this theme in their own compelling ways.



1•



2•

Jeremy Sharma's *fidelity* explored the first meaning of materiality. He created an exceptional installation in which sound and the human voice figure as material, an integral, inevitable part of our experience and existence. In this, the first sound-based project at Aloft, the artist created an aural tapestry of atmospheres and sensations through a bridge of songs. The listening experience took place through an intimate, soundproof chamber, where visitors were invited to sit on a circular wooden bench specially crafted for the installation. Standing speakers, precisely positioned by a sound engineer, flanked the audience to create an immersive surrounding which echoed a live performance, transporting them to the rural communities where the artist travelled. A documentation room was set up next to the chamber, welcoming audiences to study more about the cultures and peoples presented in the work.

In contrast, *Vanishing Workflows* by Xavier Antin delved into the latter definition of the theme. Making observations on the current age of digitisation, he merged the traditional medium of painting with industrialisation to present a show that was an uncanny reflection of our tech-driven world, prompting the audience to examine the impact of each rapid advancement on their lives. The show encouraged audiences to meander through a series of printed fabric landscapes draped throughout the space, creating the impression of a stroll through an abstract garden which had been recomposed through a hybrid digital and handcrafted production process. As visitors made their way through the exhibition, they eventually came to the element of surprise – a Bitcoin machine encased in a sculptural iron frame. This machine ordered a bouquet of flowers to be delivered to Aloft whenever the required amount had been earned. Audiences could therefore witness the state of freshness and decay of the flowers as a reflection of market fluctuations.

At the close of its 10th year in existence, Aloft has become socially engaging, significant and relevant – a vehicle that has assumed the role of a conduit and connector."

1• Xavier Antin,
exhibition
Vanishing Workflows

2• Jeremy Sharma,
exhibition *fidelity*
(detail)

Aloft at Hermès,
Singapore, 2018
© Edward Hendricks

By Emi Eu,
Programme Director,
Aloft at Hermès

LA GRANDE PLACE, SAINT-LOUIS

“Built in the ruins of a spent furnace, La Grande Place, Le Musée du Cristal Saint-Louis in Lorraine, eastern France – presents its displays in a unique setting. A gantry circles the walls of the central atrium, allowing visitors to view hundreds of objects from the history of this centuries-old crystal foundry. The old furnace, a spectre of the working past, contributes its share of mystery, hinting at ancient, closely guarded secrets. The continual dialogue, back and forth, between the centre and the periphery, darkness and light, simple and fine materials, are the key to the spirit of this exceptional space.

For the exhibition series ‘**Legacy of Secrets**’, artists were invited to intervene in the museum space according to a pre-defined scenario: the carafes, vases and paperweights displayed in the museum’s vitrines should be treated as seductive objects of desire, the products of magic, divination or witchcraft. Perhaps they are vestiges of past rituals, whose origins and secrets we must discover – riddles to which the space offers its own, poetic answer, invoking deeper mysteries in turn.



1•

- 1 • Hippolyte Hentgen,
Les Souffleurs
(detail)
© O.H. Dancy
 - 2 • Hippolyte Hentgen,
exhibition *Overlay*
© Camille Roux
 - 3 • Thu-Van Tran,
exhibition
A Place in the Sun
© O.H. Dancy
- La Grande Place,
Musée du Cristal
Saint-Louis, 2018



2•

For the second show, *A Place in the Sun*, Vietnamese-born French artist **Thu-Van Tran** produced

French art duo **Hippolyte Hentgen** opened the series with the exhibition *Overlay*. The two artists (Lina Hentgen and Gaëlle Hippolyte) presented a vibrant tribute to the gestures, expertise and techniques that govern the design and conception of objects at the crystal foundry. The duo’s intervention cleverly bridged sophisticated and popular culture, technical mastery and abject failure, in a context of continuous reversal conveying a delightful dialogue of good and bad taste.

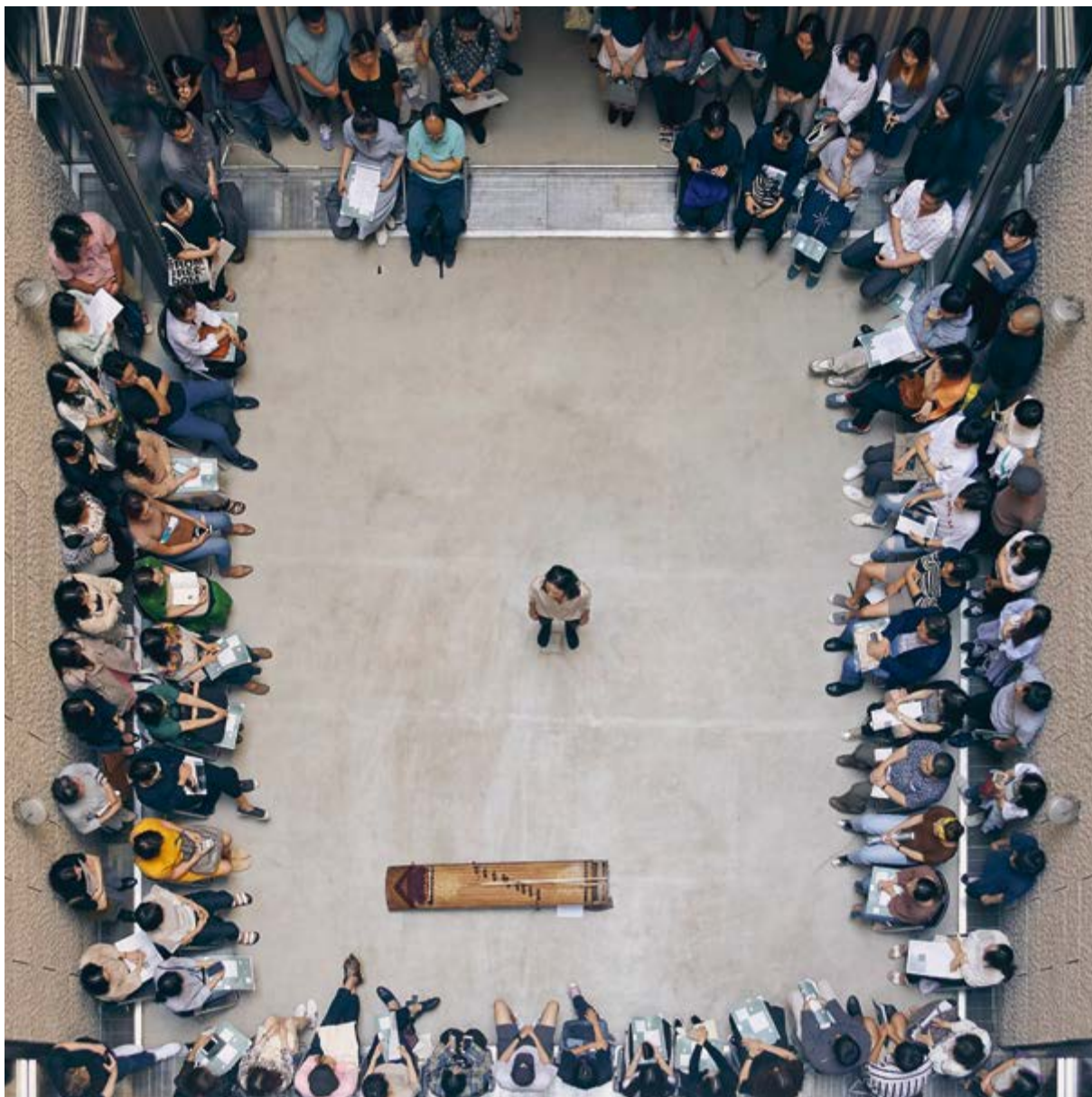
In Saint-Louis, the duo worked with rejects from the workshops, giving faulty objects a new life by combining them with worthless trinkets, similarly rescued from oblivion. Hippolyte Hentgen found new uses for these curious, part-recycled, part-hybridised objects, and created a panorama unfolding within the museum’s vitrines: as on the surface of a magic lantern, bodies waver through a fantastical landscape of plant forms or the silhouettes of tools used at the foundry.

a series of rubberwood sculptures inside which she placed faulty crystal objects initially destined to be smashed. Two raw materials come together, each with their own unique history. Imported to France from Indochina in the 1920s, rubberwood is a by-product of intensive cultivation for the rubber industry. To grow, the sapling must invade a host plant, while at the same time adapting to its environment. This “reciprocal contamination” is central to Thu-Van Tran’s work: materials are stained, ooze, or leave traces of their passing, as in the large-scale photograms produced for the exhibition. The imprint of objects and bodies placed on the light-sensitive paper becomes a figurative art form in its own right, a kind of representation in reverse, in which absence becomes a matrix for other, unimagined stories.”



3•

By Marie Cozette
Director,
Contemporary Art
Centre – La Synagogue
de Delme
(until August 1, 2018)



LOOKING AHEAD

After “*Gestures, and thought*” and “*Ballistic Poetry*”, La Verrière will present a new series of exhibitions by resident curator Guillaume Désanges: “**Matters of Concern | Matière à panser**”. Désanges has also been invited by his Tokyo counterpart, Reiko Setsuda, to curate an exhibition at the Foundation’s Japanese art space, Le Forum, in 2019. The collaboration reflects the artistic affinities underpinning the Foundation’s worldwide network of exhibition spaces.

In a comparable spirit of bilateral artistic collaboration, Korean artist **Jun Sojung** – the recipient of the **18th Hermès Foundation Missulsang** on December 18, 2018 – will undertake a four-month residency in Paris, mentored by curator and friend of the Foundation Gaël Charbau.

Talk by artist Oh Min,
Atelier Hermès,
Seoul, 2018
© Nam Kiyong



SUPPORT

PRIX MARCEL DUCHAMP

Artists
Clément Cogitore,
Marie Voignier,
Mohamed Bourouissa
and Thu-Van Tran,
nominated
for the Prix Marcel
Duchamp 2018
© Manuel Braun

Parallel to its programme of exhibitions, the Fondation d’entreprise Hermès is committed to supporting artists at work, and especially to promoting the visibility of French artists on the international scene. In this context, since 2008, the Foundation has supported the ADIAF (Association for the International Display of French Art), organisers of the **Prix Marcel Duchamp**, presented annually since 2000 to a French or French-resident artist chosen from a shortlist of four, each of whom takes part in a group exhibition at the Centre Pompidou, Paris. Clément Cogitore was the 2018 winner of this prestigious award, now firmly established as a calendar highlight in the world of contemporary art. Past laureates include Laurent Grasso (2008), Saâdane Afif (2009) and Mircea Cantor (2011), each of whom has been invited to stage an exhibition at the Foundation’s art spaces outside France.

In 2018, the Fondation d’entreprise Hermès also supported the publication of a monograph entitled *LL – Laura Lamiel* by French artist Laura Lamiel, whose work was shown at La Verrière, Brussels, in 2015.

THE FONDATION D'ENTREPRISE HERMÈS

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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 and law n°2014-856 of July 31, 2014.

BUDGET

Third mandate
April 2018 – April 2023 :
35,8 M€ (excluding
skill-based patronage)

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The Foundation would also like to thank the departments of the house of Hermès (Head Office, Artistic Direction, the Pôle Amont et Participations, Legal, Human Resources, Digital, Media and Publicity, Press Relations, Documentation, Accounts, etc.), together with the house's métiers and subsidiaries (French workshops and international subsidiaries) for their dedication and partnership in our activities around the world.

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- Benoît Teillet, Photographer
- the UZIK agency team
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PUBLICATION

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On the cover
Maguy Marin's *May B*, rehearsals by Núcleo 2 from Escola Livre de Dança da Maré, Rio de Janeiro, Brazil, 2018
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"SETTING IN MOTION"

- Supporting creative gestures across all sectors
- Creating the optimal conditions for each project
- Mobilising together the resources needed to turn good ideas into reality
- Developing programmes to respond to specific needs
- Accompanying artists and project leaders throughout the production phase
- Stepping up when challenges arise to help overcome them
- Allowing projects to take shape and flourish
- Partnering without taking over, enabling not steering
- Engaging alongside those who work at the local level
- Acting on a human scale