



ACTIVITY REPORT 2019



FONDATION
D'ENTREPRISE
HERMÈS

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 the **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. Its **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 Annick de Chaunac under the presidency of Olivier Fournier.

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



Click to discover
in video



Click to know more
about it

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FOREWORD



Manufacto 2019-2020: plasterwork session with pupils aged 10-11.
École Pierre Brossolette, Le Pré Saint-Gervais (France) © Benoît Teillet

To dream of utopian ideals, but to understand the world in which our actions take place. To reject dogma, and to trust in human reason. To embrace the principle of solidarity with others in order to further the life of the community. To harness your freedom to consciousness of the gesture you make. These are the values guiding the committed, humanist stance that underpins our foundation. We apply them to the projects we support, alongside dedicated players in the fields of art and creativity, artisan know-how, education, solidarity, and the protection of biodiversity. Every creative gesture is a source of energy, for the betterment of humanity: our gestures define us, show who we truly are, and transform us.

In this broad context, we believe that education and the transmission of skills and knowledge are foundational, defining forces in contemporary society. In the words of John Rawls: “Equally if not more important is the role of education in enabling a person to enjoy the culture of his society, and to take part in its affairs, and in this way to provide for each individual a secure sense of his own worth.” This is precisely what we have practised in concrete terms since 2016 with our programme Manufacto, the Skills Factory. And, because we believe that in every sector of society people with comparable motivation, skills or talents should enjoy essentially equal prospects for cultural access and the fulfilment of potential, we launched a new initiative in 2019, through our programme Artists in the Community, to award bursaries for students on degree courses in theatre and dance in France.

We are also convinced of the primordial importance of biodiversity for the ecological equilibrium. Caring for our environment promotes and balances the natural lifecycle. Helping men and women who study and preserve our environment for future generations is thus a mission of primary importance for the Foundation. We will extend our support in this area with our existing partners such as WWF France and the Muséum National d'Histoire Naturelle, but also together with new actors such as L'Atelier Paysan, which develops and deploys agroecological techniques across rural France.

Because *living together means acting together*, we set our aim of committed service to men and women active in the creative and solidarity sectors ever higher. This is what drives every member of the team at the Fondation d'entreprise Hermès in this, our third five-year mandate.

Olivier Fournier,
President of the Fondation
d'entreprise Hermès +

ON THE MOVE: DREAMS AND PROJECTS



Skills Academy "Textiles": masterclass on January 19, 2019,
visiting Porcher Industries, Écluse-Badinières, Isère (France) © Tadzio

The many events held throughout 2019 reflect the innovative, dynamic approach of the Fondation d'entreprise Hermès, and our belief – to borrow a phrase from Edgar Allan Poe – that “all motion, of whatever nature, creates...”. From deep roots and a solid core, our many branches reach for the sky, holding aloft the Foundation's nine programmes, in four key areas: promoting skills and know-how, support for new work in the visual and performing arts, transmitting gestures to future generations, and the preservation of our planet's biodiversity.

For the latter, an issue of ever-increasing urgency and importance, we have committed this year to practical action through two original, concrete initiatives as part of our Biodiversity & Ecosystems programme: Vigie-Nature École and L'Atelier Paysan. Elsewhere, we have enhanced our support and pursued our active commitment to communities and players in the arts, artisanship and solidarity. All our programmes – each well-established in its field – have furthered and/or expanded their actions. Mindful never to take the easy option, we recognise the importance of continuing to acknowledge that the world can sometimes be harsh, in order to show our many stakeholders all its facets.

I should like to take this opportunity to express my gratitude to all our committed partners and collaborators. I should also like to give special thanks to all those who have received our support: you carry the Foundation's message, and its work, far and wide. Lastly, I salute the dedication of our in-house team throughout the year. The Foundation works hard every day to keep the dreams and projects of all those whom we accompany on the move.

We are delighted to share their many achievements with you in these pages.

Annick de Chaunac,
Director of the Fondation
d'entreprise Hermès

Since 2016, the Foundation's programme **Manufacto, the Skills Factory +** has introduced pupils at French primary, middle and high schools to artisan skills in classroom workshops held throughout the school year. Twelve weekly sessions are led by a craftworker and an assistant in the presence of the teacher, enabling schoolchildren to familiarise themselves with artisan skills as they make stylish, contemporary objects in fine natural materials.

The children's initiation into the world of artisanship is not merely technical. The workshops begin with sessions exploring often age-old gestures and specialist tools. There is a wealth of associated knowledge to be shared too: concepts of physics and geometry, and each craft's very specific vocabulary. The encounter with fine raw materials helps pupils to grasp essential artisan values such as precision, rigorous attention to detail and high standards, sensitivity to the value of fine workmanship, and more. Manufacto sets pupils "on the move" as they navigate a new learning experience that encourages confidence and self-esteem.

Each session immerses participants in the daily life of a contemporary artisan, sharpens their aesthetic judgement and demonstrates the concrete, real-life applications of subjects studied at school. The finished object is a tremendous source of individual pride! By promoting artisan trades in the classroom, Manufacto encourages pupils to see the learning experience from a different perspective: children acquire new self-confidence, and some will go on to consider exciting career options within the sector.

ON THE MOVE by Clément Le Duc, Head of Solidarity Projects

"A Manufacto session keeps everyone on the move! Unlike a conventional French class, children are allowed to move around, and they certainly make the most of their newfound freedom. Pupils come to the project with a completely open mind. Guided by their teacher, each makes his or her own object, redrawing the traditional lines of separation between knowledge and know-how."

NEW IN 2019

2019-2020 school year +

Key figures

43 participating classes
1,075 pupils aged 9 to 16
40 schools
5 boards of education across France

- 43 teachers hosting 29 artisans:
 - 7 joiners
 - 9 leatherworkers
 - 9 saddlers/upholsterers
 - 4 plasterers

- 13 objects designed by Studio BrichetZiegler:

Leatherwork

- Leather lamp
- Coin purse
- Pencil case
- Document wallet

Joinery

- Wooden lamp
- Stool
- Toolbox
- Bedside shelf unit

Saddlery/upholstery

- Ottoman pouffe
- Speaker cushion
- Desk alcove

Plasterwork

- Plaster lamp
- Wall tidy

Partners

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

BECOMING AN ARTISAN

Interview by
Marylène Malbert

Manufacto continues to broaden its scope, incorporating new classes and reaching more than 1,000 pupils across France. In this context, the programme has reviewed its development model: schools wishing to take part are now invited to submit an application. This new approach aims to favour teaching bodies with a particular interest in and motivation for the programme. This year, plasterwork joined the existing line-up of joinery, leatherwork and saddlery/upholstery. Traditional plasterwork is a disappearing skill that is nonetheless in high demand, offering multiple career opportunities. Manufacto opens a gateway to artisan careers for a younger generation. For a fresh perspective on professional artisanship today, the Foundation talked to joiner and cabinetmaker Quentin Rolland, one of Manufacto’s workshop leaders who, over three years at the École du Faubourg Saint-Denis in central Paris, has introduced pupils aged 9 and 10 to his expert skills. Rolland is also a member of the programme’s organisational team, and worked on its prototypes for objects in wood, ahead of their implementation in the classroom. Since September 2019, he has also taught pupils aged 12 and 13 at the Collège Jean-Jacques Rousseau in Le Pré Saint-Gervais, north-east Paris. In this interview, he shares his vision of the artisan sector, its public perception and his experience with Manufacto.

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Tell us about how
you became an artisan?

I always wanted to make things, since I was a child. In a rural environment in my home region of Brittany, the joiners were the people who made things. Thanks to them, I discovered cabinetmaking and chose that as my career. I began my professional training at age 16. It extended over seven years, from the CAP (Certificate of Professional Aptitude), to the BMA (Certificate in Applied Arts), then a DMA (degree-level Diploma in Applied Arts) and finally a DMA3 (post-graduate qualification) in chair-making – before taking my first job. Little by little, I realised that what I liked best of all was “making” in the widest sense: I enjoyed working with materials of all kinds, including metal or polymers, and I began to incorporate electrical components, too. Today, I’m still very attached to wood, but I feel a growing affinity with all the other available materials.

How would you describe
the qualities and aptitudes needed
to become a cabinetmaker?

Patience and humility above all: when you work with a material, you can’t negotiate – you can’t make things happen by force, it will always have the last word! You need to be meticulous, too, dextrous, careful, well-organised, rigorous. You need very good cultural and general knowledge, and you must be observant. Woodworking is highly technical, but has several other aspects, too: a good command of maths, geometry, physics, the applied arts and art history. All of this comes gradually over the course of your training. Artisan traineeships were looked down on at school for many years, but that’s a mistake because, contrary to popular opinion, artisan trades involve a comprehensive skill set and complex know-how – things that may not be within everyone’s grasp.

What are the new skills required
of young artisans today?

The profession is evolving fast – with the tools that we use, and of course through computer-assisted practice. In just a decade, computer skills have become essential, and they’ve really speeded things up. Today, hardly anyone draws up plans and designs by hand! It’s all done on the computer using digital CAD technology: it’s precise, simple, intuitive and inexpensive. And it makes communicating and archiving your plans much simpler. It seems to me that the public perception of our sector has changed, very much for the better. Artisans are becoming a rare breed, and so we are valued more highly, like all rare things. With regard to cabinetmaking in particular, there are large

Pages 10 to 16: Manufacto sessions © Benoît Teillet
1 – Quentin Rolland, joiner and cabinetmaker, session with pupils aged 9-10, École du Faubourg Saint-Denis, Paris
2 – Plasterwork session with pupils aged 10-11, École Pierre Brossolette, Le Pré Saint-Gervais



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numbers of adults signing up to train – both for a complete change of profession, or as a complementary activity. More and more designers and architects are training in the craft professions, for example: before, they were focused on their own practice and weren't interested in cabinetmaking. Now, they fully recognise our skills and want to learn for themselves. The same is true of people from a whole range of other backgrounds (banking, finance, engineers, etc.) who are open to new experiences and looking for a fresh direction in life.

**From a practical standpoint,
what does being a Manufacto
artisan mean for you?**

Personally, I think that when you are passionately committed to what you do, you want to share it, and to encourage people to find their own vocation. We love the things we make – we can make absolutely whatever we want – and we want to highlight that aspect of the job. We are educated in the culture of the object. My first aim is to explain to the public what we do as artisans, and to encourage them to respect artisan know-how and output. Perhaps, even, to change the way people think and talk about us: for me, artisan trades are not “manual” trades – your hands are just one of the tools that you learn to use, over time, like any other. Artisans observe, analyse, learn about art and culture, and reflect on how best to organise their work in a coherent, elegant way. Their hands are the extension of their thought process: they manipulate tools and materials. That's it.

Manufacto brings us into the classroom, and it's true to say that's not always easy. I've always found it enriching to try out new things, like communicating with the public, or organising classes that aim, in this case, to give people an insight into a particular profession. In the end, promoting a spirit of mutual help and encouragement, and organising the different stages of work for a class, helps me to keep moving, keep learning.

1 – Leatherwork session with pupils aged 15-16, Lycée François Rabelais, Paris
2 – Threading during a leatherwork session with pupils aged 13-14, Collège Jean Moulin, Aubervilliers

**How do you raise pupils' awareness
of artisan professions?**

First, I tell them my own story. I'm dyslexic: I found it hard to follow classes at school, take notes, etc. Back then, it made some subjects especially difficult or impossible. Now, I find strength in my dyslexia – it can pose difficulties in some contexts but offers real advantages in others. In the French school system, it taught me resilience. If children lack encouragement and have the tendency to give up in the face of difficulties, it's important to let them know that it's not necessarily going to be like that wherever they go. And just because something is complicated, that's no reason not to try. Today, I earn a good living as an artisan and I enjoy what I do. To give a real sense of what that means I show pupils the things I've made, as well as talking to them. It can make a big impression.

**Is it important to pass on your
know-how to future generations?**

Yes, it's essential! It should almost be obligatory. So many people taught me things. If we don't share our expertise, it will disappear. That's how things move forward in life. We show children what we do, and they take that on board and do with it as they will. Teaching should be compulsory, especially because it helps us to progress in our own discipline. Sometimes we just work on instinct, or by applying long-established principles, so it's important to take a step back and theorise what we do, in order to explain it.

**What are the messages you get
from your discussions with parents?
And the class teachers?**

The parents are often even happier than the children! Their feedback is very positive: they take time to come and thank us. Their children tell them about Manufacto, they hear them talking about artisanship: it's a sign for us that the programme is working. The participating teachers committed to the project so, naturally, they are highly motivated, and satisfied with the outcomes. That comes as no surprise. Working alongside them is truly enjoyable.

Finally, I should say that two or three children have told me they want to become artisans. The programme has directly influenced them! And the teachers tell us that some pupils have gone on to artisan training. Teachers say they see their pupils change: some really do “find themselves”, and we see children helping one another in class. I remember in particular a very young pupil who found it hard to put things into words – he spoke a language other than French at home – but he showed terrific dexterity during the course, and I had no trouble explaining anything to him. He had difficulties with written work, but on this programme he stood out as the very best, streets ahead of his classmates.

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How has Manufacto changed
your own practice?

Not only my practice – the experience in general has given me so much in terms of new cultural knowledge and exchange. It brings me into contact with people, and I have to speak in public, which was something new for me. It has also been great to go back to school and see it from a new perspective. I found my involvement in the organisational side of the programme very interesting. Teaching the correct, very specific gestures to children is more difficult than when you're working with adults: they have a smaller vocabulary, you have to explain everything very carefully... but when it works with children, it's tremendous!

Do you feel the children's perception
of artisanship changes over
the course of the sessions?

Yes, a little. Many children expect it to be easy, and then difficulties arise. If this is the case, we explain to them how we work and we remind them that as we have only a certain number of sessions we've simplified some stages for them. They realise that things aren't as straightforward as they thought: the material can put up resistance, there are particular ways to cut wood, and you have to be very organised. Their perception changes when they understand that these gestures aren't innate, that the work is not effortless, and that this makes it all the more rewarding when they succeed. At the end of the programme, they have an object they've made themselves. We hear them say: "I'm going to put my lamp in my bedroom!" They picture themselves using the object over the course of the year, so it acquires greater value with each session, and, of course, because they've made it themselves. When it's all over, they're delighted to hold the object in their hands, even if making it wasn't always easy!

You've been a teacher with
Manufacto for three years:
what are you looking
forward to in 2019-2020?

I'm excited on a technical level. We will be trying out a new object this year: a little bedside table, using small wooden supports and a leather panel. So we'll be following a new production process in class, and it's the children who will be testing its feasibility, in a very concrete way.

People don't realise how complicated it is to design an object that won't be too cumbersome, nor too expensive, that serves a purpose, is beautiful, and can be made in the time available. It's a real challenge for the people who plan Manufacto! I'm very happy to continue this work in the classroom, and to meet new classes and accompany new pupils throughout this adventure. It's a very meaningful experience for me.

1 – Saddlery/upholstery session with pupils aged 13-14, Collège Madame de Staël, Paris
2 – Joinery session with pupils aged 10-11, École Gabriel Péri, Romainville
3 – Desk alcove, a new object for Manufacto 2019-2020



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Relive
the Manufacto
sessions

-2-



-3-





Saddlery/upholstery session with pupils aged 13-14, Collège Madame de Staël, Paris

LOOKING AHEAD

Manufacto aims to develop further over the years ahead, reaching sixty-five classes by 2023, across the different participating boards of education. The programme will also introduce a new trade, bringing the total to five skilled disciplines, and will increase the number of different objects made by the pupils – to between fifteen and twenty. Schools wishing to participate are invited to respond to [the call for applicants](#), which goes up each spring on the Foundation's website.

The call for applicants is open to all schools on the French mainland, with the aim of reaching more rural areas and promoting artisan skills to an ever-wider public. As partners in the programme's development, the boards of education will work at the local level to organise workshop visits and connect artisans with participating schools. Pilot projects will also be undertaken in French schools around the world.



Complementing Manufacto, the Fondation d'entreprise Hermès supports initiatives designed to introduce artisan trades to a wide public. Since 2008, the Foundation has accompanied [Create!](#) at London's [Victoria and Albert Museum](#), sponsoring themed days exploring careers in the creative industries, for young people aged 13 to 24. Informal talks and hands-on workshops with creative practitioners offer real insights into little-known or misunderstood creative professions. In 2019, the V&A wanted to measure the success of Create! It partnered with Loughborough University London for a study that profiles beneficiaries of the programme, their preferred information sources and the professional sectors that interest them most. Already, the programme is reaching out to a more diverse audience with CreateFutures. This new, extra-mural initiative targeting young people aged 16 to 24 who are not in education, employment or training begins in Stratford and Sheffield. In 2019, more than 4,000 young people took part in activities organised through Create!

As part of its work to promote artisan know-how and skills, the Fondation d'entreprise Hermès also supports four not-for-profit organisations in France: [L'Union des Associations L'Outil en Main](#), [Les Petits Dégourdis de Sèvres](#), [Les Compagnons du Devoir](#) et du Tour de France, and [Union Rempart](#).

SUPPORTED PROJECTS

Fashion design workshop, part of the Create! programme at the V&A, London (United Kingdom)
© Victoria and Albert Museum

ACADEMY

Shared intelligence is the core and driver of the Foundation's **Skills Academy +**. Every two years, artisans, engineers and designers are invited by the Fondation d'entreprise Hermès to mobilise their practice, share know-how and expertise, and explore innovative ways forward. Dedicated to a universal raw material, and with a programme devised by a guest designer, each Skills Academy is aimed at professionals seeking to enrich and develop their engagement with their material of choice.

The Skills Academy's cross-disciplinary approach is embodied from the outset in monthly morning sessions, open to the public, that explore the chosen theme from a range of perspectives. Complementing these, a series of masterclasses – talks and visits – are reserved for the Academy participants only. After a stimulating first semester, participants attend a retreat conceived as a forum for shared work and reflection, drawing on knowledge acquired throughout the Academy, to explore innovative visions and future scenarios. This closing workshop is the high point of each programme – a space for practical experimentation, open to any and all possibilities, and often a springboard for new working partnerships.

Each Academy leads to the publication of an encyclopedic volume of contributions from academics, artists, artisans, experts, engineers and designers, exploring the chosen raw material in all its richness and complexity.

NEW IN 2019

4th edition +

Theme: "Textiles"

- Programme director:
matali crasset,
guest designer
- 22 Academy participants:
– 10 artisans
– 9 designers
– 3 engineers
- 7 morning sessions
open to the public
- 5 masterclasses for
Academy participants only
- 1 workshop in 4 sessions

ON THE MOVE

by Julie Arnaud, Visual Arts & Craftsmanship Projects Manager

"At the Skills Academy, everyone carries their practice forward! Knowledge-sharing and discovery are the keywords for this programme, taking the Academy participants and the guest designer alike into new, unexplored terrain. It's a dynamic movement that involves everyone – not least the public, through the monthly morning sessions – in the drive to forge a shared body of intelligence, from the opening lectures to the closing workshop."

2019 EDITION

“TEXTILES”:

MORNING

SESSIONS

SATURDAY, JANUARY 19 THE BASICS

Conservatoire National
des Arts et Métiers (CNAM),
Salle des Textiles,
Paris, 3rd arrondissement

Introduction
Olivier Fournier
President,
Fondation d'entreprise Hermès
matali crasset
Guest designer

- **A history of textiles**
Sophie Desrosiers
Anthropologist,
École des Hautes Études
en Sciences Sociales
(EHESS) – Centre
de Recherches
Historiques (CRH), Paris

- **The language of fabrics**
Anne Corbière
Textile designer, teacher,
Institut Français
de la Mode (IFM), Paris

SATURDAY, FEBRUARY 9 DYEING AND PRINTING

Institut National
d'Histoire de l'Art (INHA),
Paris, 2nd arrondissement

**Textile dyeing in
the Middle Ages: colours,
and the textile dyers' guilds**
Michel Pastoureau
Medieval Historian,
Director of Studies,
École Pratique des
Hautes Études (EPHE), Paris

- **Plant-based dyes today:
what's at stake?**
**Panel discussion,
moderated by**
Pascal Gautrand
Fashion and textiles
expert, founder,
Made in Town, Paris
Jérémie Blache
CEO,
PILI, Toulouse
Dominique Cardon
Emeritus Research Director,
Centre National de
la Recherche Scientifique
(CNRS), Paris
Éric Carlier
Weaver,
Le Passe-Trame,
Payrin-Augmontel

- **Textile printing from
its beginnings to
the present day through
the collections of
the Musée des Tissus
et des Arts Décoratifs, Lyon**
Esclarmonde Monteil
General
and Scientific Director,
Musée des Tissus
et des Arts Décoratifs, Lyon

SATURDAY, MARCH 16 R&D: TECHNICAL TEXTILES AND THEIR APPLICATIONS

École Nationale Supérieure
d'Arts et Métiers (ENSAM),
Paris, 13th arrondissement

**Overview of research
and applications**
Corinne Farace
Managing Director,
Techtera (European
innovation cluster
for textiles and
flexible materials), Lyon
Bruno Mougin
Project Manager,
Techtera, Lyon

- **Here, there and
everywhere! Technical
textiles today**
**Panel discussion,
moderated
by Corinne Farace
and Bruno Mougin**
Techtera, Lyon
Cédric Brochier
CEO,
Brochier Technologies,
Villeurbanne
Jacques Porcheret
CEO,
DS+M Porcheret,
Veyssillieu
Olivier Verrière
CEO,
Société Choletaise
de Fabrication (SCF),
Andrézé
Yves Bayon
Senior Specialist,
Medtronic, Lyon

SATURDAY, APRIL 6 POINTS OF VIEW: FOUR LEADING DESIGNERS

Théâtre Paris-Villette,
Paris, 19th arrondissement

Introduction
matali crasset
Guest designer

- **Caroline Achaintre**
Artist
- **Éric Chevalier
& Anne Masson**
Designers
- **Introduction**
Catherine Tsekenis
Director,
Fondation d'entreprise Hermès
- **Véronique Nihanian**
Artistic Director,
Hermès Men's Universe,
Paris
- **Introduction**
Hugues Jacquet
Sociologist
- **Alexandre Leu**
Textile Finisher,
Atelier Dynale, Vanves

SATURDAY, MAY 18 TOWARDS A SUSTAINABLE TEXTILE SECTOR

Théâtre L'Européen,
Paris, 17th arrondissement

Introduction
Hugues Jacquet
Sociologist

- **The world of cotton**
Bruno Bachelier
PhD (biology and
agronomy), Geneticist,
Correspondent
(cotton sector),
Centre de Coopération
Internationale en
Recherche Agronomique
pour le Développement
(CIRAD), Paris
Jean-Paul Gourlot
Research Director,
material sciences
and cotton technology,
CIRAD, Paris
- **Re-use, recycle**
**Panel discussion,
moderated
by Hugues Jacquet**
Sociologist
Alain Claudot
CEO,
Eco TLC
(eco-organisation
for textiles, household
linens & shoes), Paris
Jeanne Meillier
Project Manager –
circular economy,
recycled fibres and
biopolymers,
UpTex innovation cluster,
Tourcoing
Caroline Portes
Executive Director,
not-for-profit association
Tissons la Solidarité, Paris
- **Four musical interludes
presented by**
Madeleine Leclair
Head of Ethnomusicology
and Curator of the
Archives Internationales
de Musique
Populaire (AIMP),
Musée d'Ethnographie
de Genève,
Geneva (Switzerland)



SATURDAY, JUNE 8 THE TEXTILE ECONOMY

Sciences Po,
Jacques Chapsal amphitheatre,
Paris, 7th arrondissement

**Globalisation in the textile
sector: a user's guide**
Emmanuelle Butaud-Stubbs
General Secretary,
Union des Industries
Textiles (UIT), Clichy

- **Fashion and
creative materials:
economic and social trends**
Gilles Lasbordes
General Manager,
Première Vision Paris, Paris

- **Enterprise!**
**Panel discussion,
moderated
by matali crasset**
Guest designer
Aurelyen
Founder and designer,
Misericordia clothing, Paris
Françoise Seince
Director,
Ateliers de Paris
Judith Bourdin
Founder and designer,
denovembre creative
studio and accessories, Paris
Camille & Alexis Ménager
Agronomy engineers,
founders and designers,
Embrin linens,
Ambrumesnil

SATURDAY, JUNE 29 FINE ARTISANSHIP: NEW PERSPECTIVES

Théâtre Ouvert,
Paris, 18th arrondissement

Introduction
by matali crasset
Guest designer

- **Silk**
Isabelle Moulin
Artistic Director
specialised in industrial
textiles and heritage,
not-for-profit association
Silk Me Back, Lyon
- **Lace**
Julien Payen
President, co-founder,
Lattice Medical, Loos
- **Embroidery**
Mathieu Bassée
Development Director,
Studio MTX, Paris
- **Tapestry**
Bruno Ythier
Curator,
Cité Internationale
de la Tapisserie, Aubusson
Valérie Maltaverne
Studio Ymer&Malta, Paris

- **Concluding remarks**
Olivier Fournier
President,
Fondation d'entreprise Hermès
matali crasset
Guest designer

RELATED EVENTS

SATURDAY, FEBRUARY 9

Institut National d'Histoire
de l'Art (INHA),
Paris, 2nd arrondissement

Performance
**LOIE FULLER: Research
by Ola Maciejewska**

FRIDAY, APRIL 5

Cinéma Le Louxor,
Paris, 10th arrondissement

Screening
**Au fil du monde,
documentary series
by Jill Coulon and
Isabelle Dupuy-Chavanat**
Production:
Arturo Mio, Arte GEIE
Screening of three episodes:
Laos, India, Tibet



Catch up on
the Skills Academy
conferences

LOIE FULLER: Research, a performance by Ola Maciejewska,
Institut National d'Histoire de l'Art (INHA), Paris, February 9, 2019 © Tadzio

MORNING SESSIONS

Knowledge-sharing across disciplines is central to the Academy's morning sessions. Over a six-month period, in Paris, Academy participants and the public attend lectures and panel discussions that bring together academics, experts, entrepreneurs, artists, engineers, designers and artisans to explore the many aspects of each Academy's chosen raw material.

The 2019 series began with a historical, linguistic and formal panorama of the world of textiles, followed by the core disciplines of dyeing and printing. As for each Academy, one morning session focused on research and development, with a panel discussion exploring technical textiles through the shared vision of four creative designers, each active in a different textile sector. At the third session, several speakers took an in-depth look at the key issue of sustainability, while the fourth event addressed the outlook for fine, artisan-made textiles, in particular silk, lace, embroidery and tapestry. An additional, final session for 2019 looked at the economic perspective, setting a precedent for future editions.

Complementing the programme, the Fondation d'entreprise Hermès organised two events offering an alternative, creative counterpoint: a public screening of the documentary series *Au fil du monde* by Jill Coulon and Isabelle Dupuy-Chavanat and, at the close of one morning session, a spectacular tribute to Loie Fuller (1862-1928) – vibrant and loud with undulating, rustling fabrics – performed by Polish choreographer Ola Maciejewska, part of the latter's ongoing research into the American dancer's work.



- 1 -

1 - Morning session on "R&D: technical textiles and their applications",
École Nationale Supérieure d'Arts et Métiers (ENSAM), Paris, March 16, 2019 © Tadzio
2 - Masterclass: visit to Passementerie Verrier, Paris, May 18, 2019 © Tadzio



- 2 -

As a natural extension of the morning sessions programme, Academy participants are invited to continue their reflection with a programme of masterclasses not open to the public. Visits to centres of production, research and conservation offered them an immersive insight into France's textiles ecosystem.

In January, the first of these involved travelling to the Auvergne-Rhône-Alpes region for a series of visits: to Porcher Industries (specialists in technical textiles used in aeronautics, in particular), Lyon's Musée des Tissus et des Arts Décoratifs, and three sites operated by Holding Textile Hermès (archives, the engraving and assembly workshops, and finally the print workshop). The trip was a highlight of the 2019 Academy. In February, the participants discovered the dye workshops and costume department of the Opéra Comique in Paris. In March the group headed north for an intensive programme centred on conservation and research.

They visited the Cité Internationale de la Dentelle et de la Mode in Calais (an international centre for lace-making and fashion), followed by a museum – La Piscine (Roubaix) and its *tissuthèque* (fabric library) – and, lastly, a series of practical demonstrations at the research laboratory of France's École Nationale Supérieure des Arts et Industries Textiles (ENSAIT), known as GEMTEX, also in Roubaix. Here, they explored "smart fabrics", composite materials and the use of digital weaving technology. The programme ended with a visit to UTTI in Tourcoing, a specialist in spinning and dyeing. In April, Les Compagnons du Devoir et du Tour de France took the Academy participants on a tour of their Centre of Excellence in Supply Materials, at Pantin on Paris's northern rim.

The final two masterclasses were held in Paris. In May, the group visited Passementerie Verrier – the last remaining tassel-maker in the city –, followed by visits to three workshops (Gobelins, Beauvais and Savonnerie) that service France's national furniture collection, the Mobilier National. The rich programme of masterclasses covered historical and future perspectives, immersed participants in a range of production sites and introduced them to new areas of expertise, in preparation for the Academy's closing workshop.

WORKSHOP



- 1 -

For the fourth Skills Academy, the Fondation d'entreprise Hermès chose to further knowledge-sharing and reflection among the twenty-two Academy participants with an extended final workshop, organised over several sessions as a prolonged, collaborative experience.

FERME DE MISSÈCLE,
BURLATS, TARN,
AUGUST 25 TO SEPTEMBER 1

The Academy participants convened at the end of the summer for the first session, at the Ferme de Missècle in south-west France. Launching the workshop, programme director matali crasset outlined her proposal for group work around a vision or concept, rather than a problem-solving exercise. She encouraged the participants to be receptive, listen, and move beyond their familiar habits and patterns of thought to create a “community” and develop an ecosystem for their “territory”. During this first week, she invited them to come together to develop a viewpoint or aspiration that might be ritualised, and which would ultimately achieve concrete expression as an installation. Four interdisciplinary groups were formed (each comprising a mix of artisans, engineers and designers) for the duration of the workshop. At the end of the first week, their ideas explored four very different themes: shared dream experiences, connecting with nature, the perception of community as an evolving cosmogony, and ritualising the experience of integrating into a new community.

FONDATION DE COUBERTIN,
SAINT-RÉMY-LÈS-CHEVREUSE, YVELINES,
SEPTEMBER 21 & 22

For the second session, the four working groups expanded the themes and concepts developed during the first week by focusing on how their “community” might express its relationship to the world through food and cooking. After a work session in the natural setting of the Fondation de Coubertin’s park, each group enacted their findings by preparing a dish representing the values of their “community”. Their shared meal marked the close of this second session, during which each group presented its “vision in food” to the participants as a whole.

LA RÉSERVE DES ARTS,
PANTIN, SEINE-SAINT-DENIS,
OCTOBER 12 & 13

At La Réserve des Arts – a site that makes repurposed materials available to culture-sector professionals seeking to apply eco-production techniques – matali crasset invited the participants to reflect on the likely contents of each community’s “library of materials”. The four groups drew on the site’s extensive resources, including but not limited to textiles. At the end of the weekend, each of the four had assembled an inventory of the resources available to their respective “territories”.

L’ATELIER DU HAUT-ANJOU,
DAON, MAYENNE,
OCTOBER 27 TO NOVEMBER 3

Having considered their relationship with the wider world from a range of different perspectives, the final session invited the groups to refocus specifically on textiles as the material expression of their defining concept. Designer matali crasset invited the participants to reflect on their community’s “habitat”, by working closely on one of its constituent elements. Each group was also invited to develop a characteristic garment for their community. At the close of a week of work and exploration, based on the findings of the preceding workshop sessions, each group identified a particular way of experiencing the body and the world that resonated with its existential approach. At the end of this experimental phase, the resulting prototypes were a powerful response to a variety of issues underpinning contemporary life and society: the body’s means of expression, its place in the world, the communicative power of an item of clothing, and how the latter can embody a community’s, or the world’s, value set... Outcomes that are certain to enrich, even revolutionise, each participant’s practice, at the outcome of this collective adventure.

- 2 -



1 – Workshop at the Ferme de Missècle, Burlats, August 2019 © Tadzio
2 – Workshop at La Réserve des Arts, Pantin, October 2019 © Tadzio



LOOKING AHEAD

The fourth Skills Academy will be extended and contextualised in 2020 by the publication of an encyclopedic work co-edited by the Fondation d'entreprise Hermès and Actes Sud. The forthcoming volume, on textiles, will join the existing titles in the "Savoir & Faire" collection: *Wood*, *Clay* and *Meta* (published in French only).

Preparations are now under way for the fifth Skills Academy, with the launch of a call for applications from potential participants in spring 2020. Focusing on glass and crystal, the fifth Academy will be held in 2021, with French designer Noé Duchaufour-Lawrance as programme director.



From the outset, the Fondation d'entreprise Hermès has combined its interest in design and its prospecting role through targeted support for young creative practitioners. Since 2008, the Foundation has supported the international festival **Design Parade**, whose fourteenth edition was held in early summer, 2019, at the modernist *Villa Noailles* in Hyères. A highlight of the design calendar, the event features a competition open to emerging designers, accompanied by an exhibition. In 2019, the Grand Prix du Jury Design Parade Hyères was awarded to Gregory Granados for his project *Step*, a site-specific, musical and choreographic installation. Visitors are invited to work with the tool to create their own musical or choreographic compositions, to investigate rhythm, or as a support for group work (in a therapeutic context, for example). Design Parade is noted for the visibility afforded to exhibiting artists: the Villa Noailles attracted 1,000 visitors over the three days of the festival, and the exhibitions remained open to the public over the summer, drawing more than 21,000 visitors.

The Fondation d'entreprise Hermès also continues to support creative designers as a member of the *Club des Partenaires du MAD* (the Partners' Club at Paris's Musée des Arts Décoratifs), and as a sponsor of the *Agora du Design* in France.

SUPPORTED PROJECTS

BIODIVERSITY



ECOSYSTEMS

Since its creation, the Fondation d'entreprise Hermès has mobilised to preserve **biodiversity +** and **ecosystems +**. Today, more than ever, that commitment offers vital support to men and women working to maintain fragile ecological systems worldwide and to hand down a sustainable planet to future generations.

Following its support over a number of years for research projects focused on local knowledge and expertise, the Foundation sought to develop its activities on the ground through a partnership with the French branch of the World Wildlife Fund (WWF), which now manages two large-scale, long-term programmes with the Foundation's support. In 2019, the Foundation chose to partner new beneficiaries with the potential to drive significant action on two fronts: agroecology, and citizen science programmes for the observation of biodiversity. This twofold commitment shows the Foundation's determination to respond to precisely defined needs, and its faith in the capacity of communities to spread good practices. In this context, citizen science and the transmission of traditional farming and husbandry techniques reflect the Foundation's close focus – from the outset – on the promotion of sustainability and training, and the importance of raising awareness.

The range of initiatives currently supported enables the Foundation to operate on a variety of different levels and scales, in complementary spheres. Confronting the challenges brought by significant climate change, these solutions are targeted, concrete and effective.

ON THE MOVE by Clément Le Duc, Head of Solidarity Projects

"Our partners favour positive action over dead-end alarmism. They work to transform the industrial exploitation of our planet's natural resources. With them, we see how patience, determination and shared intelligence can frame an alternative relationship with the world around us – a vision that motivates us to move forward, at their side."

NEW IN 2019

Supported projects

WWF France/Africa-TWIX (Trade in Wildlife Information eXchange) +
Continuation and development of this project to fight the illegal trafficking of protected wild species (Central Africa)
Since 2016

• **WWF France/Mont Blanc +**
Preparation of the Mont Blanc massif's candidature for UNESCO Cultural Landscape status (France, Italy & Switzerland)
Since 2017

• **Vigie-Nature École +**
Citizen science programme (France)
Since 2019

• **L'Atelier Paysan +**
Support for agroecology (France)
Since 2019

• **Association Biodiversité Échanges et Diffusion d'Expériences (BEDE)**
Production and distribution of a film, *Éloge des mils, céréales du futur* (West Africa & Europe)
Support in 2019

• **Centre National de la Recherche Scientifique (CNRS) – study: "Caimans in French Guiana"**
Assessment of the impact of heavy-metal contamination on the environment and caiman populations (French Guiana)
Support in 2019-2020

BEING AN “OBSERV-ACTOR” OF BIODIVERSITY

In a context of extreme ecological change, the observation of biodiversity is essential if we are to grasp the extent of the erosion or destruction of our ecosystems. Beyond the retreating primal forests and irreversible damage to coral reefs, global overheating affects our “everyday” biodiversity, too. Around us, in the countryside, towns and cities, the living world – plants and animals on land and in our seas – is a precious, accessible barometer of these fundamental shifts. In France, experts estimate that 23% of the 6,500 species assessed since 2007 are currently under threat*. How is the situation evolving? How can we obtain a broad panorama of biodiversity in France? Addressing this need, the Muséum National d’Histoire Naturelle (MNHN) in Paris launched an easy-access citizen science project that allows people of all ages and expertise to play a part in the collection of targeted data: Vigie-Nature (“Nature Watch”).

Now anyone can become an “observ-actor” for biodiversity! Drawing on the many observations of volunteer “citizen scientists”, researchers seek to significantly boost the collection of data on the natural world around us. This bold scheme, launched twenty-five years ago by the MNHN, has forged a network of volunteers working for the advancement of science: ordinary people with an interest in nature, amateur naturalists and confirmed enthusiasts can collect data alongside the professionals, applying methodologies drawn up by the lead researchers and available as downloads or printed guides.



- 1 -



- 2 -

The scheme has also been adapted for schoolchildren, as Vigie-Nature École (“Nature Watch at School”), with specific support from the Fondation d’entreprise Hermès. Pupils of all ages can participate, guided by their teacher. Classes choose from seven different “observatories” – counting and identifying snails, pollinating insects, earthworms, bats, garden birds, brown seaweed and seashells, or wild flora in urban environments –, each with its own rigorous protocol to ensure that the data collected is reliable and can be used by researchers.

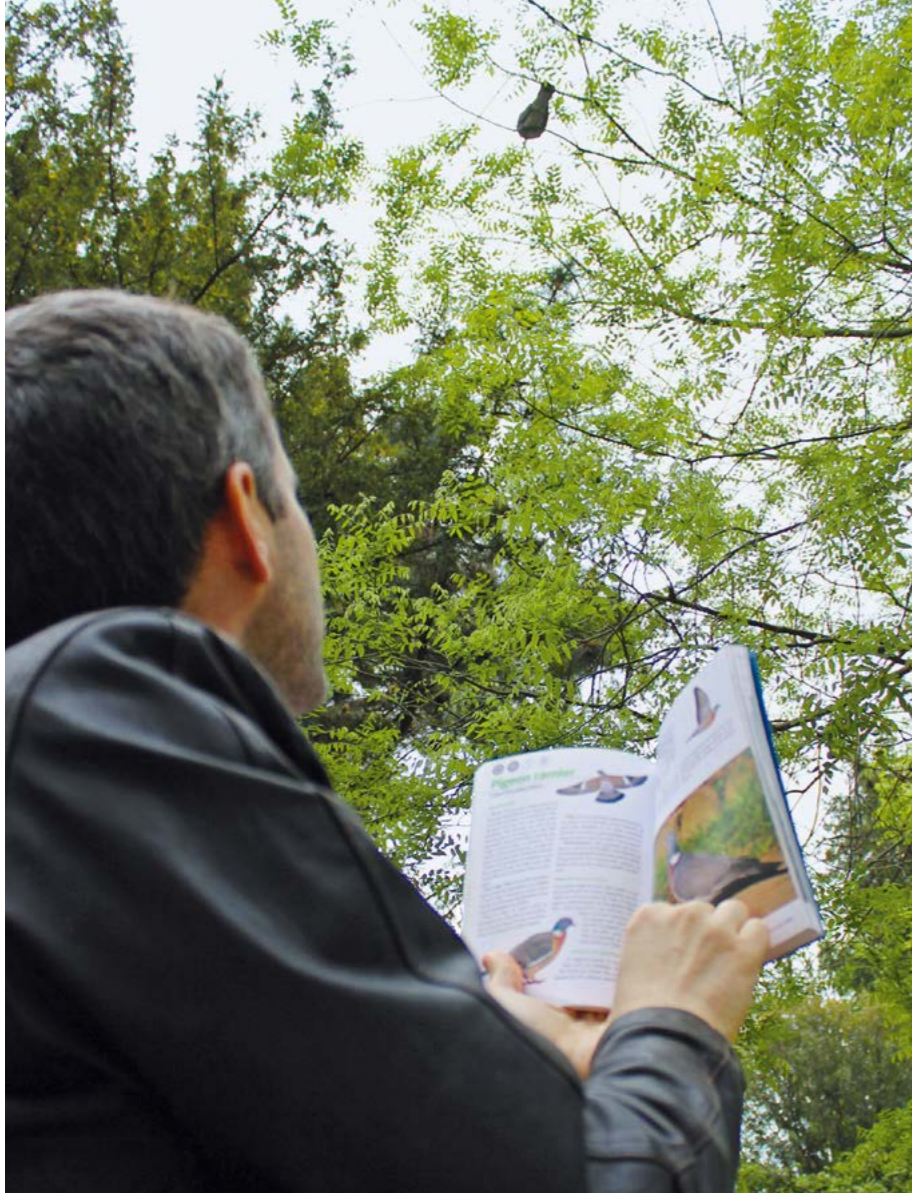
Over the course of the school year 2018-19, 347 classes across France – some 8,800 pupils – transmitted data to researchers at the museum, through their teachers. Growing participation in this initiative by schools across France testifies to a constant increase in awareness of the importance of environmental issues.

Taking part in this project is a richly rewarding educational experience for schoolchildren, as they make a genuine contribution to a scientific scheme that promotes ownership and responsibility. The project is a fun way to experience working to a strict protocol that encourages children to observe, recognise species and photograph them. Vigie-Nature École gives them the opportunity to spend time in contact with nature, in their school grounds or neighbourhood. By familiarising themselves with nature in their everyday environment, they discover the very real consequences of our overheating climate.

Teachers transmit the data collected and can use it to support further activities in the classroom. The information amassed enables scientists to draw up statistics that evaluate the health of a select list of representative species. The study focuses chiefly on numbers, diversity, and the make-up of specific populations – parameters that allow them to measure the erosion of biodiversity. In exchange, researchers transmit the scientists’ findings back to contributing classes.

Analysis of the mechanisms underpinning changes in our biodiversity, made possible by Vigie-Nature, facilitates concrete assessment of the effectiveness of policies designed to contain potentially problematic human activity. Built on the territorial mobilisation of citizen scientists – and especially young people, through Vigie-Nature École – this project lays the foundations for initiatives to preserve our ecosystems, for society as a whole.

* Statistics from the booklet *La biodiversité en France*, 2018, published by the International Union for the Conservation of Nature.
1 – Middle-school pupils discover new roles as “observ-actors” © Ophélie Ricci/Natureparif
2 – Taking part in the “urban wildflowers” observatory © Magali Evanno/MNHN



LOOKING AHEAD

Taking part in the "garden birds" observatory © Magali Evanno/MNHN

The observation methodologies available from the MNHN can be implemented by participants of all ages: with this in mind, and on the Foundation's initiative, the house of Hermès communicated details of Vigie-Nature to its workshops as part of European Sustainable Development Week, from May 30 to June 5, 2019. Two thousand booklets detailing observation protocols for insect pollinators were distributed; team members were free to collect data individually, with their families or with their colleagues, and to introduce the initiative to their circle. By promoting Vigie-Nature at the Hermès workshops, the Foundation helped spread awareness of this project steered by researchers at the MNHN in Paris to rural areas and those far from the major cities. The initiative mobilised new citizen scientists in the drive to preserve our environment, and delivered fresh scientific data on ecosystems specific to the regions involved.



SUPPORTED PROJECTS

Since 2019, the Fondation d'entreprise Hermès has supported **L'Atelier Paysan** ("Rural Skills Workshop"), a cooperative that accompanies farmers in the design and production of equipment and buildings adapted for artisan agroecology. The project aims to promote sustainable agricultural practice: soil revitalisation, an end to the use of phytosanitary products, natural fertilisation, sustainable land use, the revival of traditional methods, etc. The latter lies at the heart of L'Atelier Paysan's mission to promote artisanship in agriculture, the reappropriation of technical know-how, and the reintroduction of animal-powered vehicles or machines. As an example, in December 2019 teams of farmers and technicians collaborated to engineer tools adapted to specific tasks involved in working the land. Among their colourfully named inventions, the *chitit'bine* was developed by farmers in northern France: a machine that facilitated more ergonomic manual weeding. In all cases, the focus was on animal or electrically assisted traction, or pedal power, as eco-friendly means to accomplish a range of agricultural tasks and encourage their gradual adoption in the sector. Supporting these aims, the Foundation has committed to partner L'Atelier Paysan over a four-year period – in particular, for the establishment of a rural technology hub for the making and exchange of tools, experimentation, and training in their use.

The Fondation d'entreprise Hermès also supports WWF France through the **Africa-TWIX** project and **Mont Blanc massif's** candidature for UNESCO Cultural Landscape status, together with the not-for-profit association BEDE in the making of the film *Éloge des mils, céréales du futur*, and the CNRS for its field study "Caimans in French Guiana".

L'Atelier Paysan: work in progress to fit agricultural machinery with triangular tow bars for animal traction, Moirans © Xavier Remongin/Ministère de l'Agriculture et de l'Alimentation

H³ – HEART, HEAD, HAND

Since 2013, the Foundation's internal programme **H³ – Heart, Head, Hand +** has mobilised gestures of solidarity on the part of Hermès staff. Following the programme's first two editions, the Fondation d'entreprise Hermès has opted to promote collective action within the Hermès Group entities, encouraging workplace connections and raising the profile of this shared solidarity initiative.

All house of Hermès directors are invited to apply to the programme on behalf of their staff. The chosen entities then issue a call for volunteers to form a group of H³ ambassadors who, in concert with all their colleagues, define a sector or cause for support. Projects must respond to needs or issues specific to the entity's location, and reflect the Foundation's spheres of action: biodiversity, skills and know-how, culture, artisanship, solidarity. The ambassadors subsequently choose a local not-for-profit organisation with which to work, under the aegis of the H³ programme.

Together, the group of ambassadors and their chosen organisation define a targeted project in response to the issues identified. The Foundation supports the development and effective implementation of each project for a three-year period, during which the ambassadors work closely with their partner association and report back regularly to their entity colleagues on its progress. At the conclusion of the three-year period of support, the ambassadors and organisations should be able to continue their collaboration, independent of H³, thus assuring their collective, local action over the long term.

ON THE MOVE by Clément Le Duc, Head of Solidarity Projects

"For Hermès staff volunteers and their not-for-profit partners, putting together a project for H³ means stepping out of their respective comfort zones. The key to success? A careful, collective targeting of the radical, social or environmental issues to support. The chosen causes are approached with sensitivity and empathy, reaching out to connect often very different worlds."

NEW IN 2019

2019-2021 supported projects +

• **Hermès Femme**
Seine-Saint-Denis (France)
Project: "Combating social and professional exclusion through encounters and exchange" in partnership with not-for-profit association SINGA

• **Pôle Façonnier**
Seine-Saint-Denis (France)
Project: "Sup de Sub – autodidact university" in partnership with the collective LFKs/LA FABRIKS

• **Holding Textile Hermès** (France)
Hermès of Paris (USA)
Hermès China (China)
Project selection in progress

2018-2020 supported 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**
Seine-Saint-Denis (France)
Project: "Launching a scheme of hands-on music workshops" in partnership with the not-for-profit association Musique pour Tous

• **Hermès Hong Kong**
Hong Kong
Project: "Preserving a 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

HERMÈS FEMME AND SINGA: UNITING TO HELP OTHERS



- 1 -

In spring 2019, Hermès Femme learned that the entity's application to the newly configured programme **H³ – Heart, Head, Hand** had been successful. The team at the Pantin site, located in the French department of Seine-Saint-Denis, came together for a new type of production: the beginning of a story of joint action and solidarity.

SPRING 2019

A monthly, Friday afternoon meeting in Pantin. A group of volunteers takes part in a brainstorming session led by the Fondation d'entreprise Hermès – the first step in the new-look **H³** programme. Together, they begin by identifying the issues or causes they would like to support, within the broad framework of the Foundation's core themes. A vote results in six ideas to be explored by smaller, break-out groups: curtailing the current, massive use of plastic; the creation of an urban farm; introducing young people not currently in education or training to skilled artisan trades; promoting equal opportunities for young people across Seine-Saint-Denis; promoting literacy for the most underprivileged in society; supporting refugees to overcome social exclusion through work. Twenty days later, a spokesperson for each project presents it to the entity's workforce as a whole, and the six ideas are put to the vote.

One month later, the Foundation announces the initiative that has attracted the most votes: a scheme to promote access to work through encounters and exchange between "newcomers" – meaning people recently arrived in France who are unfamiliar with their new home country's socio-cultural norms – and local residents in Seine-Saint-Denis.

In recent years, the world has witnessed the often tragic journeys of growing numbers of people seeking refuge in Europe. Members of the Pantin team have encountered affected families and individuals near their place of work. Even with their status officialised and paperwork in order, newcomers still face daunting challenges as they seek to enter the workforce, irrespective of their existing skills or training. Administrative and language barriers are often the most difficult to overcome. A small group of dedicated volunteers has therefore come together at Hermès Femme to accompany the professional and social integration of newcomers. With the Foundation's support, they set about defining and shaping their project.

SUMMER 2019

The team of ambassadors meets with a number of not-for-profit associations active throughout Seine-Saint-Denis, working to support social solidarity and access to training and jobs. SINGA is chosen for its experience in bringing together local volunteers and newcomers. In particular, SINGA operates on two levels corresponding to specific issues identified by the project's steering group: shared leisure activities, and support for newcomers seeking to set up their own businesses.

AUTUMN 2019

The group of colleagues works on a number of initiatives. To promote inclusivity for refugees, it seems vital to raise awareness among key actors and businesses at the local level in Seine-Saint-Denis, and SINGA agrees to work with Hermès to formulate a plan. Drawing on the association's expertise, a range of potential initiatives are submitted to Human Resources at Hermès Femme as the basis for ad hoc training sessions. These are aimed at encouraging employers to embrace an alternative approach to recruitment, with greater emphasis on diversity and an enhanced focus on candidates' original, home-country skills. The training programme will be tested internally at Hermès, before its recommendations are circulated to other employers in Seine-Saint-Denis.

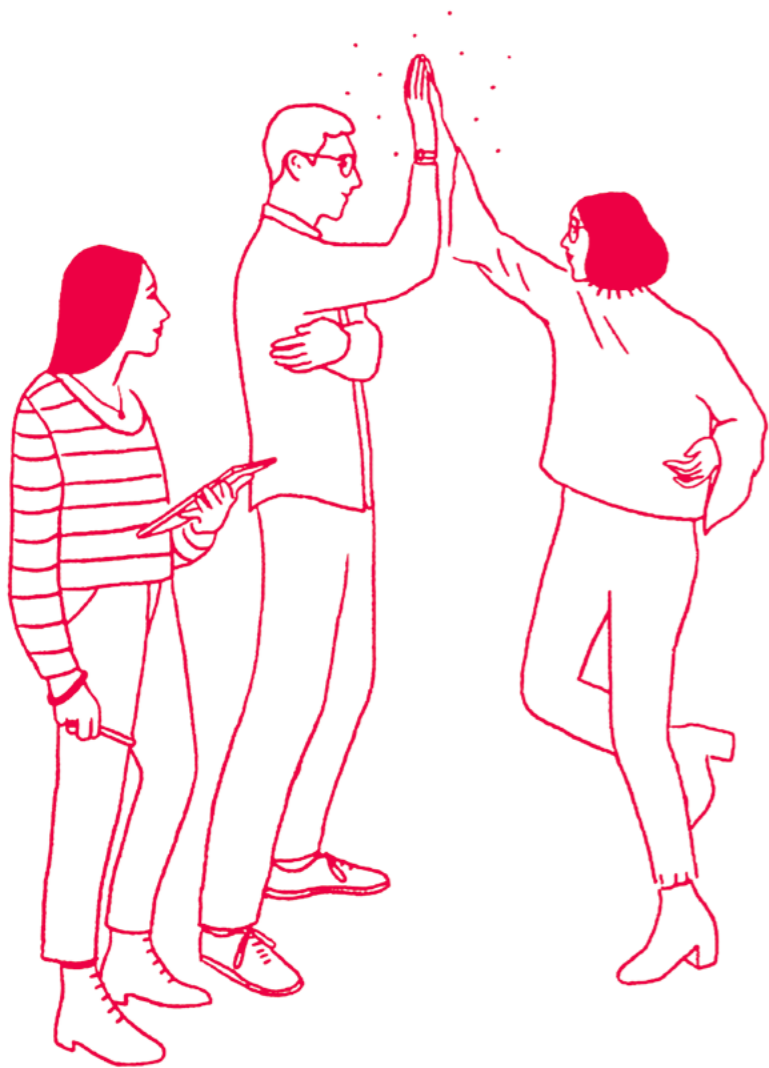
In tandem with these practical measures, the team wants to promote encounters and exchange – the starting point for every journey! The aim is to forge a community of local residents and newcomers, centred on shared leisure activities.

The group of ambassadors chooses to offer a monthly "workshop" involving refugees and staff members at Hermès Femme, brought together with the support of SINGA. The project ambassadors will update everyone at Hermès Femme on the project's progress at the regular monthly meetings.



The ambassadors organise a presentation led by SINGA, to raise the project's profile among their Hermès Femme colleagues. New volunteers are recruited to the project team, ensuring its long-term viability in partnership with the not-for-profit association. In January 2020, the project's first cookery workshop takes place, at a restaurant in Pantin. Organised by SINGA, ten Hermès Femme staff members and eight newcomers cook together under the guidance of a local chef from Côte d'Ivoire, and share the resulting meal. This friendly get-together proves an excellent opportunity to exchange, make connections and encourage refugees seeking to contribute their skills and integrate into French society. The workshop is the first in an extended series aimed at promoting organic solidarity initiatives, centred around shared experiences. Volunteers offer networking opportunities and help with writing a CV or preparing for interviews: concrete support that can change lives as refugees enter the world of work.

The Fondation d'entreprise Hermès will accompany the partnership for three years. The learning and experience acquired with the Foundation's support should equip the project's volunteers to carry it forward beyond the three-year period.



The project ambassadors and their chosen not-for-profit association work together to structure the project © Estine Coquerelle/UZIK



Since 2018, the Fondation d'entreprise Hermès has accompanied the **Maroquinerie de Sayat** as part of H³, in partnership with the not-for-profit association RECITAL 63 and its project to raise awareness of “dys-disorders” (dyslexia, dyspraxia, dyscalculia, dysorthographia, dysphasia). On October 12, 2019, “Dys Day 2019” at the regional government headquarters in Clermont-Ferrand was an opportunity for the public to become better informed about this family of learning difficulties. Through stands, talks and activities, medical specialists from a variety of disciplines, teachers, entrepreneurs and not-for-profit associations were able to share their expertise and answer visitors' questions. The RECITAL 63 website was launched at the event, with the support of the project ambassadors from the Maroquinerie de Sayat: a valuable tool that will promote communication with a wider audience. Going forward, the project team will continue to disseminate information to affected families and medical practitioners through the website and in print. A premises has been identified for a permanent information point; the team will explore how to lay out and equip the space, and how best to open it to the public. Plans are still under way for a mobile unit, the “Dys-truck”. An information board at the Maroquinerie de Sayat keeps all colleagues at the site updated on the progress of these projects.

Following the latest call for applications, five new entities within the Hermès Group have been selected by the Fondation d'entreprise Hermès to join H³ – Heart, Head, Hand in 2020.

LOOKING AHEAD

Not-for-profit association RECITAL 63 takes part in “Dys Day 2019” at the regional government headquarters in Clermont-Ferrand, October 12, 2019 © Benjamin Cognet/All rights reserved

By definition, performing artists are always “on the move”. Their free expression, in the best possible conditions, benefits society as a whole. Through **Artists in the Community +**, a programme created in 2018, the Fondation d'entreprise Hermès aims to give voice to the community at large and support the training and emergence of new talent, enabling young artists to overcome social and financial constraints and reach their full potential in creative careers.

To this end, the programme has launched a dedicated bursary scheme, while continuing to support practical training for students preparing to apply for courses at leading performing arts schools across France. Mindful of the challenges facing early-career artists and sector professionals, the programme also supports initiatives to help them as they start out or complete their training. Lastly, Artists in the Community is committed to accompanying artists working with local groups: by reaching out to audiences distanced from the contemporary arts, they forge connections through the transmission of cultural practice. In this context, the work they make broadens horizons and encourages participants to think “outside the box”.

In parallel with its sister programme, New Settings, Artists in the Community enables the Foundation to partner women and men working to open up new prospects and opportunities through the performing arts at a grassroots level.

ON THE MOVE by Quentin Guisgand, Performing Arts Projects Manager

“The tenacity shown by some students enrolled on degree courses at France’s schools of dance or theatre, who will stop at nothing to continue their studies despite financial constraints, highlights their determination to move ahead in their chosen careers. Rising above social factors and often difficult individual circumstances, their example invites us to walk with them, partnering their first steps towards new lives as creative professionals.”

NEW IN 2019

Supported projects

Study bursaries +

16 performing arts schools (France)

Launch of the scheme, inaugural class
Oct. 2019 – Jun. 2020

Camping, 5th edition +

Centre National de la Danse (CN D), Pantin & Lyon (France)
Jun. 17-28, 2019

Danse Élargie Suite +

Théâtre de la Ville – Théâtre des Abbesses, Paris (France)
Sept. 14-25, 2019
Sadler’s Wells, London (United Kingdom)
Oct. 11-12, 2019

Prépa’Théâtre 93 +

MC93, Bobigny (France)
Sept. 2019: launch of the 5th annual preparatory class

Studio workshops

led by Régine Chopinot
MC93, Bobigny (France)
3 sessions

Rencontres Chorégraphiques de Seine-Saint-Denis +

Seine-Saint-Denis (France)
2 pieces by Alice Ripoll:
CRIA and *aCORdo*
Support for school workshops

Escola Livre de Dança da Maré +

Rio de Janeiro (Brazil)
Training for a new *Núcleo* of young dancers

Fondation Royaumont +

Asnières-sur-Oise (France)
Creative choreographic residencies

PROMOTING ACCESS TO CAREERS IN THE PERFORMING ARTS



- 1 -

- 2 -



1 - Conservatoire National Supérieur d'Art Dramatique (CNSAD), Paris: rehearsal for the play *Oui mais de toute façon...*, directed by Rose Martine, 2019 © Christophe Raynaud de Lage
2 - Conservatoire National Supérieur d'Art Dramatique (CNSAD), Paris: rehearsal workshop for third-year students, led by Caroline Marcadé, 2019 © Christophe Raynaud de Lage
* Complete list page 45.

Through its programme Artists in the Community, the Fondation d'entreprise Hermès focuses on the need to promote equal opportunities for all. Whether encouraging access to careers in the performing arts, supporting emerging talents or reaching out to localities distanced from the cultural sphere to give them a voice, the motivation remains the same: creative participation and expression should be within everyone's grasp. Mindful of the challenges facing many dance and theatre students throughout their training, the Foundation established a bursary scheme in 2019, with the aim of improving the material circumstances of students seeking a creative or technical career in the performing arts, but whose financial vulnerability hinders the expression of their full potential.

Students admitted to France's sixteen state-run degree-level dance or theatre schools* are among the most talented emerging artists of their generation, selected from thousands of hopeful candidates. As such, it is vital they enjoy the means to get the most out of their studies and complete their course. Inevitably, some face financial hardship (inadequate grants, lack of parental support, etc.) that can affect the quality of their student experience. They may live a long way from their school or need to take part-time work; some may find it hard to pay for adequate or healthy food, which can negatively impact their wellbeing.

The Foundation's new bursary scheme applies social criteria to minimise the effect of these very concrete difficulties. Participating schools of performing arts invite individual students to apply. The bursaries are awarded at the beginning of the academic year, by a selection committee of qualified persons from the worlds of theatre and dance, together with house of Hermès staff. The amount varies according to individual needs, to a maximum of €1,000 per month, received from October to June, for up to three academic years.

Thirty-two bursary recipients were chosen for the academic year 2019-2020, of whom twenty-three are studying theatre, and nine dance. Most are performers or dancers; three are training for technical careers. Twenty-two students will receive funding for three years. The remaining students will be supported for the duration of their two-year Masters courses.

In this, the programme's inaugural year, Arthur Nauzyciel, director of the Théâtre National de Bretagne and the École du TNB in Rennes, offers an insight into its defining issues: "Acting is a lifelong commitment: we try to ensure that, for our students, this profound, urgent vocation can be fulfilled despite financial constraints, family disagreements, or conditions imposed by the essential nature of our sector. With these aims in mind, I'm delighted to have found an ally in the Foundation. Through the bursary scheme, the Foundation offers financial security for determined, dedicated young artists throughout their training, relieving them of their material worries."

No student should see their talent and hard work compromised by financial insecurity, which is increasingly widespread. The Foundation seeks to enable the artists of the future to fulfil their potential in their chosen careers. A more diverse student body today enhances the entire arts scene tomorrow. Every performing artist builds their practice on their body, their identity, their story, to bring a text or a work of choreography to life. The scheme's recipients bring their own, fresh narratives to the world of the stage, renewing and revitalising the contemporary theatre scene. In this, the scheme reflects the three defining axes of Artists in the Community: training, transmission, and artistic expression at the local, grassroots level.



École du Théâtre National de Strasbourg (TNS): *The Oresteia*, directed by Jean-Pierre Vincent with Groupe 45, 2019 © Jean-Louis Fernandez

State-run institutions offering degree-level courses in theatre and dance eligible for individual student funding under the bursary scheme:

Theatre

- Conservatoire National Supérieur d'Art Dramatique (CNSAD), Paris
- École Supérieure d'Art Dramatique du Théâtre National de Strasbourg (École du TNS)
- École Nationale Supérieure des Arts et Techniques du Théâtre (ENSATT), Lyon
- École de la Comédie de Saint-Étienne – Centre Dramatique National
- École du Nord – École Professionnelle Supérieure d'Art Dramatique Hauts-de-France, Lille
- École Supérieure de Théâtre Bordeaux Aquitaine (ÉSTBA)
- École Nationale Supérieure d'Art Dramatique de Montpellier/Maison Louis Juvet (ENSAD)
- École Régionale d'Acteurs de Cannes et Marseille (ERACM)
- École Supérieure d'Art Dramatique de la Ville de Paris (ESAD)
- L'Académie de l'Union – École Supérieure Professionnelle de Théâtre du Limousin, Limoges
- École du Théâtre National de Bretagne (École du TNB), Rennes

Dance

- Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMD), Paris
- Conservatoire National Supérieur de Musique et de Danse de Lyon (CNSMD), Lyon
- École Supérieure du Centre National de la Danse Contemporaine (CNDL), Angers
- Centre International de Danse Rosella Hightower – Pôle National Supérieur Danse Cannes-Mougins/Marseille
- ICI – Centre Chorégraphique National de Montpellier – Occitanie/Pyrénées Méditerranée



LOOKING AHEAD

Support for the initial batch of bursary recipients will continue over the next two or three years, depending on their course. A new call for applications will be announced in summer 2020. The scheme's second batch of students enrolled at participating schools will be supported by the Fondation d'entreprise Hermès from 2020 through to 2023.



In 2017, the Foundation supported the staging of Marcel Pagnol's play *Marius* at Arles high-security prison, by a group of inmates directed by the French author and stage director Joël Pommerat.

An exceptional, intense period of work culminated in five performances in situ. In 2019, the project's supporters repeated this exceptional experience at Marseille's Baumettes penitentiary, thanks to an unprecedented partnership between the prison authorities, **Joël Pommerat's Compagnie Louis Brouillard**, and Marseille's Théâtre de la Criée. The Fondation d'entreprise Hermès renewed its support for this unique project, in which the director works with prisoners "to the same high standards expected of professional actors – the capacity to immerse yourself wholly in the present moment of performance, the voicing of the words, the relinquishment of self, and engagement with the other". In Marseille – the setting for *Marius*, and the home city of several of the prison actors – the play was performed six times, in a renovated workshop connecting a closed wing of the prison to spaces open and accessible to the public.

In 2019, the Foundation also supported a participative project, *Pour une thèse vivante (vers son geste)*, by Italian performance artist and choreographer Claudia Triozzi at Les Laboratoires d'Aubervilliers on the outskirts of Paris, whose end result was the piece *Un CCN en terre et paille*.

SUPPORTED PROJECTS











NEW SETTINGS

Movement defines the Foundation's programme **New Settings +**: the gestures of its creative artists and performers, of course, but also, and above all, their capacity to transcend disciplines and take their practice into new territories. Their innovative, hybrid forms highlight the essential plurality of the performing arts.

Since 2011, the Fondation d'entreprise Hermès has given practitioners from across the contemporary arts the opportunity to explore new work for the stage over an extended period, with complete creative freedom. It encourages them to incorporate other approaches and practices, and to explore new sectors. Working alone or in partnership, artists experiment with innovative forms, revisiting and renewing their approach to the making of new work for the stage, in the best possible conditions.

Each year, New Settings accompanies the production and staging of their work: pieces that consistently take the road less travelled as a vital source of unique, creative inspiration. The pieces are performed throughout the autumn season, at venues operated by the Foundation's network of partner institutions across the Paris region and in New York, as the prelude to tours in France and worldwide.

ON THE MOVE by Quentin Guisgand, Performing Arts Projects Manager

"Performing artists embody a strange paradox! Within the space of the stage, they set bodies, objects and words in motion while we watch from the shadows, immobile in our seats. Their work reveals the blind spots of memory and feelings: it touches and moves us long after the show is over. Every performance is ephemeral, but its impact remains, often taking us to unexplored places deep within ourselves."

NEW IN 2019

9th edition +

18 performances

Île-de-France (France)

& New York (USA)

Sept. 10 – Dec. 21, 2019

•

Boris Charmatz +*infini***Merce Cunningham +**

four programmes

Begüm Erciyas*Pillow Talk***Le GdRA***SELVE – Itu jekèt Sylvana,**La Guerre des**Natures – Tome 2***Gerard & Kelly +***Modern Living***Mette Ingvartsen***Moving in Concert***La Ribot***Panoramix***La Ribot, Mathilde Monnier,****Tiago Rodrigues***Please Please Please***Daniel Larrieu***Chiquenaudes**& Romance en Stuc***Jeanne Moynot****& Anne-Sophie Turion***Belles plantes***Nosfell +***Le Corps des songes***Ana Rita Teodoro +***FoFo***Cyril Teste***Opening Night***Kat Válastur***Arcana Swarm***Xavier Veilhan +***Compulsory Figures***Partners**

– Théâtre de la Cité

Internationale, Paris

– Festival d'Automne à Paris

– Théâtre de la Ville, Paris

– Nanterre-Amandiers – Centre

Dramatique National, Nanterre

– Centre Pompidou, Paris

– FIAF/Festival Crossing

the Line, New York

SUPPORTING THE CREATION OF ORIGINAL NEW WORKS



- 1 -


Relive
the previous editions
of New Settings

- 2 -



1 – Mette Ingvarsten, *Moving in Concert* © Marc Domage
2 – Boris Charmatz, *infini* (rehearsal) © Marc Domage
3 – Kat Válastur, *Arcana Swarm* © Martin Argyroglo

Now in its ninth year, New Settings continues its journey off the theatrical beaten track with productions that eschew the classical performance framework and draw on disciplines generally far removed from the world of the stage. Once again, this year, the conception and staging of these distinctive “writings” opens up new, expansive possibilities for the performing arts.

GO BOLDLY

New Settings allows artists to take their research and, by extension, their productions, ever further: the Foundation’s programme is a challenge, and an invitation, to be bold.

“In this piece we count, talk, sing and dance – the better to ramble and roam,” explains Boris Charmatz. In *infini* the French choreographer gives voice to an infinite sequence of numbers that flits from one usage to another, counting sheep, stating ages, dating historical events, measuring light years... The figures are appropriated by each of the six performers, taking on a colour, a voice, a personal meaning. Sometimes the performers synchronise around a handful of numbers, casting their otherwise total freedom of movement into sharper relief. Counting out loud, singing and dancing, their endless, seemingly aimless progression shifts perpetually between pure abstraction and concrete references. This *infini* (both “infinity” and “infinite work”) is a bold, liberating incursion into a truly limitless mental space.

Dressed in identical leotards, men and women pass through the audience on their way to the stage. Each carries a lamp (an LED tube), a luminous extension of their body, its possibilities explored to the full – a limb of light, the edge of a geometrical form, a swirling propeller that partners their endless circling. *Moving in Concert* (the title of the piece), the performers in Danish choreographer Mette Ingvarsten’s work create flows of light that come together, diverge, respond and encounter or ignore one another. Each dancer, swept up in their own flux, articulates a free-flowing experience of space and form. Ingvarsten creates a fascinating sculpture in motion, like a hypnotic landscape.

In Greek choreographer Kat Válastur’s resolutely dark, immersive world, the dancers appear subject to contradictory states, from joy to breakdown, and from dynamism to immobility. They struggle to adapt, but their impotence is revealed in the face of more powerful, darker forces. From diverse artistic backgrounds, the cast of *Arcana Swarm* embody humanity coming together in an act of resistance. Nature, it seems, is nothing but a memory. Is individual self-preservation tenable in a world on the verge of destruction? The Foundation accompanied Válastur over two years – an essential time frame for the conception and making of this ambitious work, the third piece in her trilogy *The Staggered Dances of Beauty*.

- 3 -



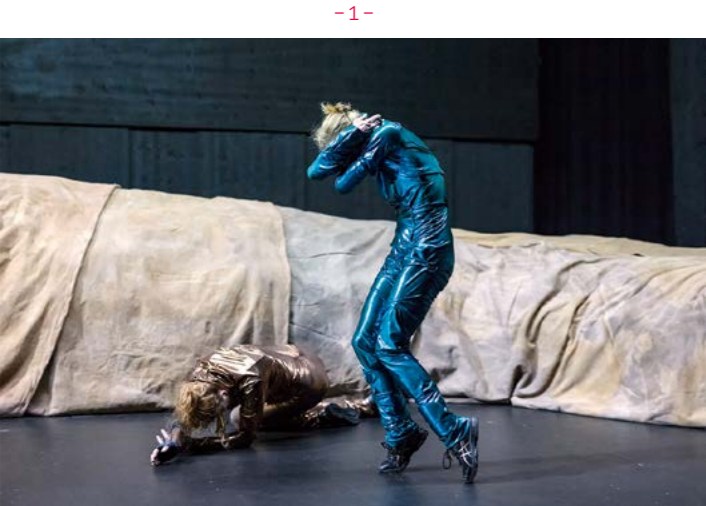
Eleven years after their first collaboration, French choreographer **Mathilde Monnier** and Spanish performer and choreographer **La Ribot** are united once again on stage. In words by Portuguese stage director **Tiago Rodrigues** they speak of transmission, and of the urgency to act in the face of the passage of time and its personal and collective consequences. **Please Please Please** is a dystopian, three-act work that combines short narratives with choreography conceived as a race against the clock. The result is an astonishing metamorphosis and a brief mother-daughter dialogue, by turns humorous and reproachful. A bold challenge accepted by three leading lights on the contemporary stage, performed with triumphant panache.

Not a hint of angst in Portuguese choreographer **Ana Rita Teodoro**'s carefree concoction for the stage – a colourful, fluid, round-edged and reassuring piece that's as "cute" as its Portuguese title **FoFo** (the equivalent of "kawaii" in Japanese), an aesthetic that has become a way of life, distanced from the real world. Regressive consumerism, or a symptom of heightened sensitivity? Teodoro immerses us in a world apart, through dance and cookery, in a minimalist set bathed in warm light. Four dancers embody the essence of sweetness and roundedness, extending to passivity, in a choreography centred on the body's transition from childhood to adulthood.

INNOVATING
OUTSIDE THE BOX

The Fondation d'entreprise Hermès allows artists to engage with new disciplines, and to venture into uncharted waters. The resulting works embrace new and emerging "fringe" forms that refresh our experience of the stage.

The set is an ice rink: the venue for the show, and its medium. Like a white page, the space records the painstaking marks of Canadian artist and ice skater Stephen Thompson, at the invitation of French visual artist **Xavier Veilhan**. Thompson marks the ice with his skates, while Veilhan improvises on paper. Their "drawings" are superimposed live on multiple screens, echoing or complementing one another, but outshone by the serene perfection of competitive ice-skating's set movements, the eponymous **Compulsory Figures**. Here, Veilhan generates a "mute libretto" centred on the execution of a design, by a human body in motion, that seems (paradoxically) borrowed from the world of industrial mechanics.



- 1 -

1 – La Ribot, Mathilde Monnier, Tiago Rodrigues, *Please Please Please* © Gregory Batardon
2 – Ana Rita Teodoro, *FoFo* © Marc Domage
3 – Xavier Veilhan, *Compulsory Figures* © Diane Arques/ADAGP
4 – Gerard & Kelly, *Modern Living*, Villa Savoye, Poissy (France) © Martin Argyroglo



- 2 -



- 3 -



- 4 -

"What does the house represent, in our bodies and memories?" The question is framed by American duo **Gerard & Kelly** in a series of works that present their shared reflection on "Modern Living": modernist houses are the setting for choreographic pieces that explore intimacy and domestic life in these iconic spaces. At Le Corbusier's Villa Savoye in Poissy, France, the short love affair between the Swiss architect and the American performer Josephine Baker is the inspiration for a dynamic work of choreography that unfolds across the entire space, indoors and out, offering multiple perspectives for its itinerant audience. To an improvised live drum accompaniment, the performers dance, sing and subtly embody the two lovers, to the extent of swapping their roles and viewpoints. **Modern Living** reshuffles the decks of gender, modernity and our capacity to inhabit a specific place. Similarly, Gerard & Kelly have adapted the "score" of their performance **Clockwork** for Le Corbusier's workshop/studio in Paris, to create a sequence of twelve movements that question a couple's everyday domestic life.



- 1 -



- 2 -

Singer, composer and self-taught multi-instrumentalist **Nosfell** takes his practice to the next level with a “total” work for the stage. “When I was a small boy, my father often woke me up at night. He wanted me to tell him my dreams,” says the French artist. The experience has given him an ability to reflect on things in a contemplative state he calls **Le Corps des songes**, the title of his show. Here, he shares with the public the world created out of this nocturnal ritual. The piece is above all a personal language, a geography, but also a series of chimeric figures. His powerful vocal range is well known, from the deepest bass to crystalline top notes; but what impresses most here is the bewitching elasticity of a body he transforms at will. ***Le Corps des songes*** immerses us in the dreamworld of a consummate artist.

Can anthropological research form the basis for a stage show? The company **Le GdRA**, with ***SELVE – Itu jekët Sylvana***, ***La Guerre des Natures – Tome 2***, further its exploration of cultures distant from our own, giving voice to Sylvana Opoya, a young Wayana woman from the Amazon basin living in the town of Taluwen in French Guyana, and, by virtue of this, French. Absent from the stage, she appears on multiple screens, or talks through the voices of her interpreters. Hyper-connected, yet steeped in the culture of the Wayana nation, she introduces us to her family, evokes ancestral traditions and deplores the excesses of the modern world that are decimating her people. Backed by a quartet of performers who dance, cry out, translate, sing and play, ***SELVE*** is an extraordinary, protean work nourished by extensive, invaluable documentary research undertaken in situ, which the collective Le GdRA uses to unfold on stage the unheard riches of a world in peril.

Scattered with cut flowers and memories old and not-so-old, ***Belles plantes*** strays quite deliberately off the garden path, as **Jeanne Moynot** and **Anne-Sophie Turion** dream out loud, installed in their sun-loungers, on stage. Accompanied by dancer **Christopher Ives**, the French art duo offers a form of auto-fiction that fearlessly unravels multiple threads: the sudden brutal disappearance of a mother, the great age of a grandmother, the life and death of a dog, an absurd digression on the fitting out of coffins, an unlikely concert performed on half-empty bottles, sequences filmed in macro, rhyming monologues that end up as slam poetry... culminating in the assembly, by twilight, of two “final bouquets”. An invitation to gather your blossoms before they fade?

Every stage performance is a unique experience, and none more so than ***Pillow Talk***, an immersive work by Turkish artist **Begüm Erciyas**: a dazzling, rolling landscape into which we step, treading softly, before nestling with a cushion against the base of a small hill. A voice emanates from within, just for us: a private conversation with an unseen interlocutor who poses questions, answers us and encourages us to go on. The initial surprise over, we become accustomed to this curious interaction, surprised to find ourselves looking differently at the things around us, and imagining the future, not without a certain dizzying apprehension. Is the questioner human? Or a machine? An uncertain, timeless, endlessly troubling encounter with an impalpable entity.

Last but not least, French director **Cyril Teste**’s ***Opening Night***, presented in New York, is a piece at the crossroads of theatre, cinema and filmic performance.



- 3 -



- 4 -

1 – Nosfell, *Le Corps des songes* © Camille Graule
2 – Le GdRA, *SELVE – Itu jekët Sylvana*, *La Guerre des Natures – Tome 2* © Nathalie Sternaliski
3 – Jeanne Moynot & Anne-Sophie Turion, *Belles plantes* © Raphaël Arnaud
4 – Begüm Erciyas, *Pillow Talk* © Ruben van de Ven

TRANSMITTING THE REPERTORY

Through New Settings, the Fondation d'entreprise Hermès also supports the revival of notable, visually driven theatrical works that are emblematic of their day. The aim is to ensure their transmission to new performers, influence younger generations of artists and (re)introduce the public to works that made their mark on the contemporary scene.

Ten years after his death, American dancer and choreographer **Merce Cunningham** (1919-2009) was honoured with a dedicated “**Portrait**” by the Festival d'Automne à Paris. The Fondation d'entreprise Hermès supported four evening events as part of a rich programme that bore witness to the importance of Cunningham's collaboration with visual artists, throughout his career. From Robert Rauschenberg (*Summerspace*, 1958 and *Winterbranch*, 1964) to Jasper Johns (*Walkaround Time*, 1968; *Exchange*, 1978; *RainForest*, 1968 – with Warhol's *Silver Clouds* for a backdrop), Roy Lichtenstein (*Pond Way*, 1998) and Rei Kawakubo (*Scenario*, 1997), each partnership became the focal point of Merce Cunningham's creative process. Another work, *Cross Currents* (1964), testifies to the poetics of his approach. New Settings is rooted in openness to other disciplines – hence the Foundation's desire to support this special tribute to the great choreographer, whose approach inspired its programme's fundamental concept of artistic collaboration across creative disciplines. Performed by leading European ballet companies, the dance works were complemented by two new pieces conceived as an echo or counterpoint to Merce Cunningham's oeuvre: *Cela nous concerne tous*, by Miguel Gutierrez, and *TURNING_motion sickness version*, by Alessandro Sciarroni. Articulating the visual arts aspect of these performances, the four programmes of Cunningham's “Portrait” formed a coherent ensemble that conveyed the choreographer's rich artistic legacy, in the history of dance as in that of the contemporary arts.

-1-



1 – Merce Cunningham, *Pond Way* © Filip Van Roe
2 – La Ribot, *Panoramix* © Alfred Mauve
3 – Daniel Larrieu, *Romance en Stuc* © Benjamin Favrat



- 2 -



-3-

The Festival d'Automne à Paris dedicated a second “Portrait” to the Spanish-born, Swiss-based dancer, choreographer, director and visual artist **La Ribot**. As part of this event, the Foundation supported an exceptional revival of ***Panoramix***, a canonical work that reunites, reorganises and repositions the *Pièces distinguées*, from her first three series, premiered from 1993 to 2000, in an epic performing work. In a space shared with the audience, the artist activates objects and materials taped to the walls or arranged on the floor, following a strictly defined protocol. Over three hours and thirty-four pieces, she submits her naked body to a succession of transformations, postures and artificial circumstances. The body is attacked, roped, constrained, unbalanced, disguised, elaborately painted. Between each “action”, La Ribot walks through the audience with ceaselessly recovered majesty, her nakedness revealing an intermediary state, both raw and sovereign, that dismisses both the stereotypes of our consumerist society and the canons of art history.

Lastly, transmission lies at the heart of an exceptional programme bringing together ***Chiquenaudes*** and ***Romance en Stuc***. In 1982, French choreographer **Daniel Larrieu** won second prize at the Concours de Bagnolet with *Chiquenaudes*. Three years later, he premiered *Romance en Stuc* at the Festival d'Avignon. These two iconic pieces affirm the French choreographer's rigorous but fantastical formal vocabulary, a mix of carefully honed gestures and alignments of bodies. “Revisiting these two foundational works, the basis of my work, means transmitting to a generation of young dancers both a commitment and a precise trajectory of gesture,” says Larrieu. A cast of young performers rose to the challenge with mastery, investing each role with their own perspective while in no way denaturing the works or relinquishing the power of the group. The dance is truly “reactivated in the present”, for the performers and public alike, who are conscious of having witnessed an event of no little significance. “The transmission of a ‘here and now’,” says Larrieu.

The *Chiquenaudes* certainly work their charm, while their silence imposes their continuum. Midway between punk and romanticism, *Romance en Stuc* bubbles with its original energy and dynamism. The modern audience's response is unaltered, too – a mix of surprise and intense emotion.



LOOKING AHEAD

For its next edition, New Settings is preparing to extend its reach beyond the autumn season, to the whole of 2020-2021. The new formula reflects the Fondation d'entreprise Hermès's desire to adapt more closely to each artist's time frame, in a context of personalised support for the making of new work. Each project will feature in a major, dedicated presentation between autumn and early summer at one of the programme's partner institutions.

2019 New Settings visual:
Ben Zank, *Road Closed*, 2019,
courtesy of Opiom Gallery © Ben Zank



In French choreographer **Christian Rizzo's** *une maison*, the stage is dominated by a monumental, mobile, neon structure – a set, architectural framework and light source for the piece, suspended above the performers, both illuminating and sheltering them. It defines not a space for living, but a collective territory, open to movement and apt to engender fiction. In this eminently visual work, fourteen dancers compose a protean family whose encounters and ruptures are played out, and where private solitudes create a community. Earth covers the stage, expressing the house's openness to ritual and festivities. Christian Rizzo's new work has received targeted support from the Fondation d'entreprise Hermès, reflecting the Foundation's long-standing endorsement of Rizzo's visual, choreographic approach, following an initial grant as part of New Settings 2016.

The Foundation also continued its support for two New Settings projects from earlier years: *Dance Concert* by Ola Maciejewska and *Performing Art* by Noé Soulier.

SUPPORTED PROJECTS

Christian Rizzo, *une maison* © Marc Domage

The Foundation's programme of **Artists' Residencies +** gives participants complete creative freedom. Since 2010, the Fondation d'entreprise Hermès has issued an annual invitation to visual artists to make new work and discover artisan skills and know-how at Hermès workshops across France, moving their individual practice forward and experimenting with new creative approaches.

Immersed in the daily life of each centre, they work with skilled artisans to discover the techniques, gestures and tools used to make and transform crystal, silver, silk or leather. Each artist devises his or her project during this exploratory phase. A feasibility study precedes the production stage: expert skills are harnessed for the making of new works of art, using the finest materials.

Each artist is mentored by an established figure in their field, contributing a valuable external perspective on the project in progress. The process forges close working relationships between the artists and artisans, as each participant commits to review his or her individual practice in the light of the other's perspective. The presentation of the finished pieces at each workshop is the highlight of this shared personal and artistic journey.

Two copies of the resulting works are produced: one becomes the property of the artist while the second may be exhibited by the Foundation. Each residency is documented in a *Cahier de Résidence*, co-published with Actes Sud.

NEW IN 2019

3rd series – Year 2 +

Yuhsin U Chang
(b. Taiwan, 1980)
In residence at the Manufacture de Haute Maroquinerie, Aix-les-Bains, Savoie
Mentor: Michel Blazy

• **Guillaume Dénervaud**
(b. Switzerland, 1987)
In residence at the Cristallerie Saint-Louis, Saint-Louis-lès-Bitche, Moselle
Mentor: Isabelle Cornaro

• **Guillaume Poulain**
(b. France, 1972)
In residence at Holding Textile Hermès, ATBC Bussières, Loire
Mentor: Françoise Pétrovitch

Publication of 8th *Cahiers de Résidence*

Featuring the 2018 Artists' Residencies +:
– Sébastien Gouju
– Emmanuel Régent
– Vassilis Salpistis

• Bilingual French/English
Co-published with Actes Sud/
Fondation d'entreprise Hermès

ON THE MOVE by Julie Arnaud, Visual Arts & Craftsmanship Projects Manager

"Adapting to the rhythm of each workshop, rethinking your practice from the bottom up, expanding your vision: these are the lived experiences of our artists-in-residence. The Foundation offers participants the chance to take time out to embrace a new challenge, as artists and artisans – making original works that lift the veil on expert craft skills and celebrate the sensory allure of fine natural materials."

YUHSIN U CHANG IN RESIDENCE

Born in Taiwan in 1980, Yuhsin U Chang explores the forms and poetry of the living world through the use of raw, untreated materials: dust, linen, wool or wood, which she works through the language of sculpture in relation to their surrounding space. Her works adopt a deliberately ambivalent stance between the inert and the living, as if poised to emerge. A graduate of the École Nationale Supérieure de Bourges (France), her art has featured in solo and group exhibitions in France and internationally, mostly conceived in situ and in close symbiosis with its immediate context.

Chang is especially interested in organic materials, for their capacity to establish “a transitional, suspended state of becoming”. She was therefore very enthusiastic about the opportunity to explore the world of leather through the Fondation d'entreprise Hermès programme, which invited her to work in residence at one of the Hermès leather workshops, mentored by Michel Blazy.

The residency is the first time the Manufacture de Haute Maroquinerie, in Aix-les-Bains (French Alps) has hosted an artist working in situ. The site specialises in making bags, a process which Chang studied, following a specific model from start to finish. She observed how the tanned skins are laid out flat, then gradually shaped into their final form thanks to the skilled gestures of the workshop artisans and their astonishing ability to make the leather “stand up again”, as if recovering its original, living volume.

-1-



-2-

The artist decided to create “a sculptural form that would exploit the full potential of this highly technical work, coupled with the transformation of the leather”. She set about learning the leatherworkers' skills and gestures so as to “redress” the skins with no supporting framework. The volume is obtained solely through expert cutting, stitching, sanding, smoothing, waxing and polishing.

After first making a series of small-scale models, Chang turned to the skins, which she worked on in halves. Playing with the colours and characteristics of each (calfskin, cowhide, lambskin etc.), she assembled multiple fragments according to a single, self-imposed rule: to use only the leatherworkers' skilled techniques. In collaboration with the workshop artisans, she folded, cut, stitched and formed the skins, creating new volumes in space. The result is a group of six hybrid creatures – part animal, part vegetable – forming a strange, immobile “herd”. Each piece carries within it its many transformations, from the original animal to these inert sculptures, which, paradoxically, explore variations on the living world.

1 & 2 – Yuhsin U Chang in residence at the
Manufacture de Haute Maroquinerie, Aix-les-Bains © Tadzio

GUILLAUME DÉNERVAUD IN RESIDENCE



- 1 -

- 2 -



Born in Switzerland in 1987, Guillaume Dénervaud studied illustration at Geneva's École des Arts Appliqués and completed a Master's degree in visual arts at the city's Haute École d'Art et de Design (HEAD). His work embraces futuristic drawings and installations exploring the same formal vocabulary, part way between abstraction and figuration. Organised as sequences of rooms, his exhibitions draw on a mix of motifs to suggest cells, faces, liquid forms or simply solids and voids.

Invited by the Fondation d'entreprise Hermès to work in residence at the Cristallerie Saint-Louis, mentored by Isabelle Cornaro, Dénervaud was "curious about what the workshop's atmosphere and people would be like" at this site in the eastern French department of Moselle, where crystal has been made since 1781. He quickly declared himself "fascinated by its unique ecosystem". Dénervaud undertook an extensive exploration of the creative possibilities offered by working with crystal before developing his project: suspended "constellations" of red crystal spheres that give volume to motifs taken from his drawings. Far from the intrinsic limpidity, finesse and perfection of crystal, the resulting pieces appear battered or eaten away with holes that suggest the early stages of decomposition. Inspired by mankind's impact on Earth, Dénervaud's "eroded planets, [...] self-consuming cells" are designed to "amplify the alarms that are sounding already, as a kind of red alert".

The creation of deliberately imperfect pieces is a technical *tour de force*: the project requires each crystal piece to be eroded by hand, while not allowing it to become too fragile. Artisans at the crystal foundry blew twenty crystal spheres, which were subsequently cut, then sanded. Dénervaud intervened directly at this crucial stage and found close similarities between the manipulation of the sander and a painter's airbrush. The sander is typically used to create a matt finish on the surface of the crystal; Dénervaud applied it to impact the surface of his pieces, creating holes, cracks and openings. Devoid of its transparency, each piece is rendered unique by the motifs drawn by the artist, using the sander. The spheres "reveal a kind of relief [...], and topographical curves. They become archaeological remains." Dipping in acid fixes their porous, opaque "complexion": has the crystal turned to rock?

The pieces' appearance creates a sense of ambiguity in relation to their origin, and also their state, which is superficially transitional, as if about to rot or decompose. Dénervaud's bold, lively use of the sanding technique reveals dark, dystopian visions. Suspended in space, the installation's forms bring to mind the words of the poet William Butler Yeats (1865-1939): "A terrible beauty is born" (*Easter*, 1916, published in 1921).

1 & 2 - Guillaume Dénervaud in residence at the Cristallerie Saint-Louis,
Saint-Louis-lès-Bitche © Tadzio

GUILLAUME POULAIN IN RESIDENCE

Born in France in 1972, Guillaume Poulain took a diploma in applied arts (engraving) at Paris's École Estienne before enrolling at the École Nationale Supérieure des Beaux-Arts (Paris), where he acquired a degree in visual arts (sculpture). His work, featured in numerous solo and group exhibitions, is notable for its witty repurposing of objects and situations.

Invited by the Fondation d'entreprise Hermès to work in residence at Holding Textile Hermès, he focused in particular on the ATBC site in Bussières – a specialist centre for multipurpose, industrial weaving and upscale textile production for clothing, furnishings and accessories. Poulain's mentor, visual artist Françoise Pétrivitch, stresses his open embrace of the production techniques employed, and their embodiment in the gestures of the workshop artisans. Working with no preconceived ideas, the artist steeped himself in the textile site's materials and production as the starting point for the emergence of his own, creative project.

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He was immediately confronted with a fascinating range of textile skills and know-how, and began experimenting with the making of new fabrics. Immersed in everyday life on-site, he was careful to respect the pace of work and the artisans' established schedules. With their support and understanding, he incorporated his experiments into existing gaps in their workload, and appropriated their techniques to create unusual and completely original pieces: a tone-on-tone flow chart, kitchen roll made of silk, as well as tea-towels or reproductions of sale posters combining silk, cotton and viscose... To present this research, which transfigures humble textiles through the application of a rich body of expertise and the finest raw materials, Guillaume Poulain decided on a simple clothes rail as used in the factory. This (literal and figurative) hanging, which evokes both the future life of the items and the context of their making, highlights the ambivalent status of these one-off works that resemble conventional, everyday items.

Poulain's fertile creative imagination led him to the basic raw material itself – the thread –, filming the spooling process, and subsequently applying it to artistic ends by making his own spooling machine out of tools and parts found in situ. Thread could then be spun onto objects of all kinds: a tire, aerosol canisters, a drill head, etc., and Poulain used the same technique to transform broom handles in a reference to the coloured "bâtons" of André Cadere (1934-1978). "Thread spun tightly around an object cleaves very closely to its material reality, yet what it is really doing is turning it into an object of contemplation, quasi-abstract – into colour itself", the artist explains. Thus "reeled in", trivial objects acquire a new status thanks to the multicoloured stripes of the precious silk thread. Here again, Poulain repurposes conventional, accepted practice, overturning the established order so that we can look afresh at the world around us.

1 - Guillaume Poulain in residence at Holding Textile Hermès, Bussières © Tadzio
2 - "Spooled" objects by Guillaume Poulain, 2019 © Tadzio



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LOOKING AHEAD

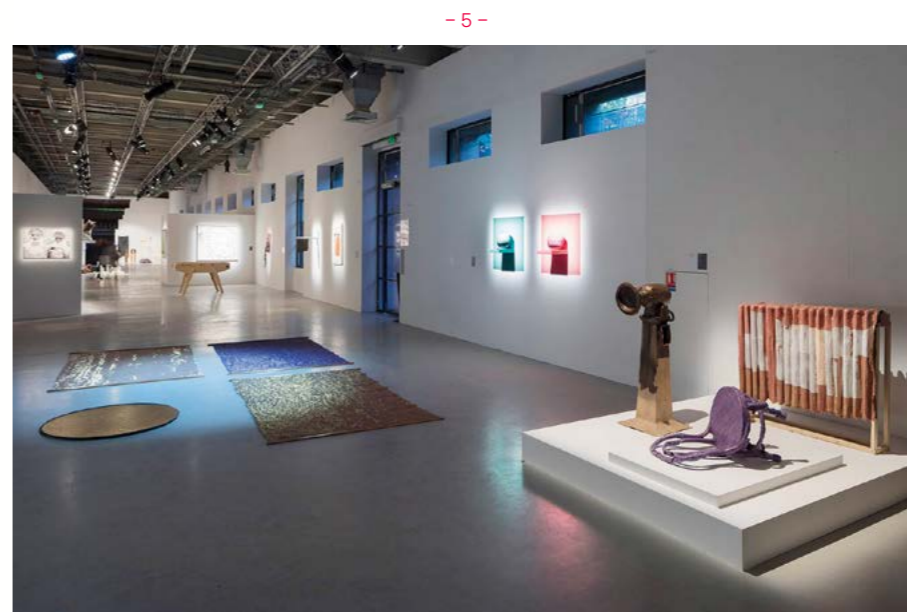
As the ninth edition of Artists' Residencies draws to a close, the corresponding *Cahiers de Résidence* are prepared for publication. Each project is the subject of a dedicated, lavishly illustrated chapbook, co-published by Actes Sud and the Fondation d'entreprise Hermès, and featuring a three-way conversation between the artist, his or her mentor and curator Gaël Charbau to offer an in-depth look at the residency and the resulting works. Publication of the *Cahiers de Résidence* for the projects by Yuhsin U Chang, Guillaume Dénervaud and Guillaume Poulain is scheduled for October 2020.

The tenth edition of Artists' Residencies is also under way. Mentored by Françoise Pérovitch, Michel Blazy and Isabelle Cornaro, the chosen artists – Bérengère Henin, Enzo Mianes and Chloé Quenum – embarked on the first phase of their residencies early in 2020. The new Maroquinerie de l'Allan is taking part in the programme for the first time, hosting Bérengère Hénin. Enzo Mianes is based at Holding Textile Hermès, while Chloé Quenum immerses herself in the world of the Cristallerie de Saint-Louis.

Lastly, the Fondation d'entreprise Hermès is planning to mark a decade of works conceived and produced at this unprecedented intersection of contemporary creative art and artisanship. Following the exhibitions "Condensation" (2013) and "Les Mains sans sommeil" (2017), presented in Paris at the Palais de Tokyo and on tour to venues in Asia, this celebration is being planned as a major international event. For the occasion, an exceptional public exhibition will once again be curated by French art critic Gaël Charbau, who has accompanied the Foundation's programme of Artists' Residencies since 2013. It will bring together the thirty-four works created over the course of the three series of Artists' Residencies, as a complete retrospective of contemporary artworks in leather, silver, crystal and silk – the fruit of fertile dialogue between artisans and artists.



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1 – Bérengère Hénin, courtesy of the artist © Anthony Peskine
2 – Enzo Mianes, courtesy of the artist © All rights reserved
3 – Chloé Quenum © Patricia Khan

4 – Group exhibition "Condensation", devoted to the first series of Artists' Residencies (2010-2013), Palais de Tokyo, Paris, 2013 © Marc Domage
5 – Group exhibition "Les Mains sans sommeil", devoted to the second series of Artists' Residencies (2014-2016), Palais de Tokyo, Paris, 2017 © Tadzio

IMMERSION, A FRENCH- AMERICAN PHOTOGRAPHY COMMISSION

Photography can be defined as an art form “on the move”, and for the Fondation d'entreprise Hermès, which invites photographers to explore new territories and make work away from home, it is precisely that. Launched in 2015, the programme **Immersion, a French-American Photography Commission** + comprises a transatlantic exchange of residencies: in alternating years, an American photographer works in France, or a French photographer travels to the United States, each creating a new photographic series.

The programme is designed to enable the production of original work that could not have been realised without the Foundation's support. Artists receive an extended residency and a predefined budget, with no other conditions beyond the making of a new photographic work. Throughout the process, each laureate is mentored by an established professional in the world of contemporary photography.

At the end of their *immersion*, the laureates are invited to show their work in the United States at San Francisco Museum of Modern Art (SFMOMA), followed by an exhibition in France at the Fondation Henri Cartier-Bresson, Paris, in the context of a three-way partnership with the Fondation d'entreprise Hermès. The exhibitions are accompanied by a bilingual book, bringing the finished work to new audiences beyond the scope of these two keynote events.

NEW IN 2019

4th edition

Gregory Halpern +
2018 laureate
Residency in Guadeloupe

Partners

- San Francisco Museum of Modern Art (USA)
- Fondation Henri Cartier-Bresson, Paris (France)

ON THE MOVE
by Julie Arnaud, Visual Arts & Craftsmanship Projects Manager

“Immersion is a unique invitation to explore new geographical and artistic territories through the work of the programme's winning photographers. In 2019, Gregory Halpern shifted our gaze to the realities of the island of Guadeloupe, so near in many ways, and yet so far. Entering the world of his surreal yet documentary images is a delight.”

IN IMMERSION WITH GREGORY HALPERN

Interview
by Marylène Malbert

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1 - Gregory Halpern, *Untitled*, 2019, courtesy of the artist © Gregory Halpern
2 - Gregory Halpern, courtesy of the artist © Gregory Halpern

As the winner of the fourth edition of Immersion, a French-American Photography Commission, American photographer Gregory Halpern chose Guadeloupe as the setting for his French residency, inspired by the poetry of Aimée Césaire (1913-2008) and the island's history. Born in 1977, Halpern was mentored throughout his residency by Clément Chéroux, chief curator of photography at San Francisco Museum of Art (SFMOMA). Gregory Halpern engaged with the island's people, flora and fauna but focused, too, on the weight of history and its vestiges in the everyday environment. His series, *Let the Sun Beheaded Be*, will be exhibited in 2020 at SFMOMA in San Francisco and at the Fondation Henri Cartier-Bresson in Paris.

Why did you choose Guadeloupe
for your residency?

I'm fascinated by the way Guadeloupe sits in-between the Americas and Europe, both culturally and geographically. It has an absorbing and complicated history, as a former colony and now as an overseas region of France itself, and I'm interested in the kind of beauty that erupts in places where cultures and histories coexist, in an often contradictory manner.

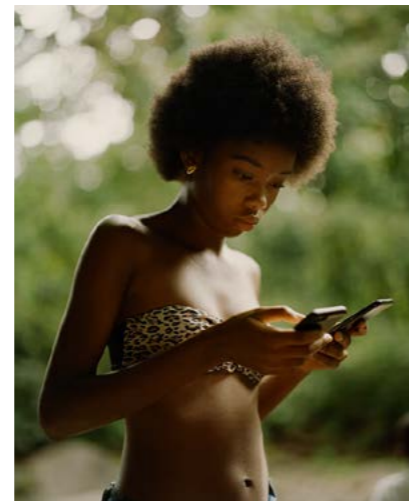
What did you know about
the history of the island and how
it might inspire your work?

I didn't know that much before going there. I had been there as a child, but briefly and as a tourist. So, in preparing to go there I read about the history of the island, the history of the slave trade and colonialism, and I read *Soleil cou coupé*, an amazing book of poems by Martinican writer Aimé Césaire. The book is dark, beautiful and surreal, full of smells and heat and sunlight. It mixes a sense of magic with an explosive and revolutionary anger, which I found inspiring and made me want to photograph so badly before getting there.

How did you meet the people
you photographed?
And how did you earn their trust
despite the language barrier?

My process of wandering when I photograph is pretty unpredictable, which I love. I often have an idea or a thing I want to photograph, which gets me out the door in the morning, and this is great because it gets me started, but I often get sidetracked on the way because I find something else or I meet someone I want to photograph. Sometimes someone gets in the car with me, sometimes I get in theirs. I try to be fully present, which can be a challenging thing, and I'll often turn my phone off and go alone, to sort of maximise my receptivity. But, yes, the language barrier was a challenge because my French is not great and few people are fluent in English in Guadeloupe. But, despite that, occasionally I could still make a strong connection and it's always an amazing thing when that happens, despite the odds. It's sort of reaffirming about human nature when that can happen – a connection can be made across lines of race, culture and language. Sometimes I would hire a translator to go with me, but often I was alone because, with portraiture, I think, people don't like much of an audience.

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How did you structure your
work while you were there?

I went to the island three times, the longest visit being two months, when I went with my wife and daughters. The other two trips were shorter and alone. When I go out, it's always a mix of planning and allowing myself to be surprised by what I encounter. For the pictures to work in the end, there has to be something in them that defies expectation, something that surprises or unsettles or nags at you. Something that makes you think, not something that simply reaffirms what you already know or feel.

Did your initial project evolve
over the course of the residency?

Well, I tend to go in with a vague sense, a feeling, and some plans. It all changes as I go, but that's sort of the "plan", if you will. I was nervous going there, thinking: "What will I do there?" And: "How can I photograph in this place where I am such an outsider?" I didn't go in with a planned, unique concept that somehow incorporated the history of Guadeloupe and addressed my status as an outsider. I didn't know how to do it. But my wife gave me great advice – she told me, essentially, to trust myself, to just make my work, to photograph the landscape and the people the way I would anywhere else, but to do it in my way. It was so helpful and I think it was the right thing to do.

How did you work with
Clément Chéroux, who mentored
you throughout the residency?

I worked very closely with Clément in every stage of the process. I even shared contact sheets with him as soon as I had come back from Guadeloupe, which is very unusual. I tend to work in solitude and am very private with my contact sheets until I've had a chance to edit, and then show someone only the best images – we photographers tend to hide our out-takes like dirty underwear! But with Clément I completely trusted him, and felt so supported by him. We met in New York frequently to edit together, sequence the book and talk about the exhibition and the ideas behind the pictures. Making art is often such a lonely process, full of feelings of doubt, so it was amazing to have someone like him as an ally along the way. It will be hard to go back to working alone again after this!

What would you like to share
of this experience with
the future readers of the book
accompanying the exhibition
(in San Francisco, then in Paris)?

I'd like readers of the work to feel comfortable interpreting the pictures for themselves. And if they feel uncomfortable with any of the pictures, to simply investigate that feeling and try to determine what that sense of discomfort means for them.



LOOKING AHEAD

In November 2019, French photographer Vasantha Yoganathan was named as the fifth laureate of Immersion, a French-American Photography Commission. Mentored by Agnès Sire, artistic director of the Fondation Henri Cartier-Bresson, Yoganathan will undertake his residency in New Orleans, to create a corpus of images on the theme of childhood. Working in *immersion* over the summer holidays, his series will be an intimate portrait of children in a city charged with history and extremely vulnerable to the effects of global warming.

Work produced during the residency will be published in book form and exhibited at SFMOMA in the USA, before travelling to France to the Fondation Henri Cartier-Bresson in 2021.



Charles Fréger is a profoundly humanist photographer who dedicates his work to communities around the world through the prism of their costumes and uniforms. From 2014 to 2018, he visited fourteen countries in the Americas to meet people descended from African slaves. The result is an important series documenting traditional “masquerades”: masks, costumes, face and body paint, ornaments and accessories combine African, pre-Columbian and colonial influences in a remarkable, centuries-old fusion of cultures. The American series takes its name from the 16th-century Spanish *cimarrón*, referring to fugitive former slaves. As a loyal supporter of Fréger’s work, beginning with the *Wilder Mann* series photographed in Europe, and *Yōkaïnoshima*, in Japan, the Fondation d’entreprise Hermès has partnered the French photographer throughout the making of this latest series and the staging of a dedicated exhibition. “**Cimarron**” was presented at the Château des Ducs de Bretagne in Nantes from February 2 to April 14, 2019.

This year’s Prix Henri Cartier-Bresson was awarded to French photographer Mathieu Pernot for his project *Le Grand Tour*, to be exhibited in spring 2021 at the Fondation Henri Cartier-Bresson with a dedicated publication. The Fondation d’entreprise Hermès has been the prize’s patron since 2013.

SUPPORTED PROJECTS

Defining a schedule and theme, accompanying artists as they advance their personal projects, supporting the making and public display of their work: these are the aims underpinning the **Exhibitions +** programme steered by the Fondation d'entreprise Hermès, through its network of five galleries in Europe and Asia.

In Brussels, Saint-Louis-lès-Bitche (eastern France), Tokyo, Seoul and Singapore, these exhibitions are devised by curators committed to showcasing the rich diversity of contemporary art, across all media. In their role as catalysts and producers, they present solo exhibitions in particular, with a special focus on French artists. Their choices are deliberately bold and ground-breaking, embracing emerging artists and practitioners on the margins of the mainstream art world.

Together, the curators and the Foundation team mobilise to offer artists the best possible conditions in which to create and exhibit their work, often as tailored projects created specially for the space. Pieces produced in this context becomes the property of the artist: in this way, the Foundation supports visual arts and contributes to the dissemination of new work.

Each exhibition is backed by a wide-ranging, in-depth interpretative programme of guided visits, lectures, educational activities for children and dedicated publications. As part of the Foundation's international network, it is vital that each exhibition reaches the widest possible audience, encouraging us all to look at the world around us through new eyes.

NEW IN 2019

**La Verrière,
Brussels (Belgium) +**

Jacqueline Mesmaeker
Feb. 1 – Mar. 30, 2019
“**Matters of Concern |
Matières à panser**”
Apr. 27 – Jul. 6, 2019
Camille Blatrix
“Les Barrières de l'antique”
Sept. 5 – Nov. 8, 2019
Babi Badalov
“Soul Mobilisation”
Nov. 29, 2019 – Feb. 15, 2020

Le Forum, Tokyo (Japan) +

Tomoko Mukaiyama
“Pianist”
Feb. 5-28, 2019
Mari Minato
“Vanishing Droplets in a River”
Mar. 28 – Jun. 23, 2019
Ismail Bahri
“Invisible Concern”
Oct. 18, 2019 – Jan. 13, 2020

Atelier Hermès, Seoul (Korea) +

Jihyun Jung
“Multipurpose Henry”
Mar. 9 – May 5, 2019
Kim Oksun
“Berlin Portraits”
May 31 – Jul. 28, 2019
Daphné Le Sergent
“Silver Memories”
Sept. 6 – Nov. 10, 2019

Aloft at Hermès, Singapore +

Irfan Hendrian
“Some Other Matter”
Aug. 1 – Oct. 13, 2019

**La Grande Place,
Saint-Louis-lès-Bitche (France) +**

Dominique Ghesquière
“L'avant monde”
Mar. 28 – Sept. 16, 2019
Patrick Neu
“Manège”
Oct. 10, 2019 – Sept. 21, 2020

ON THE MOVE

by Julie Arnaud, Visual Arts & Craftsmanship Projects Manager

“Tokyo, Saint-Louis-lès-Bitche, Seoul, Singapore and Brussels host the Foundation's art spaces around the world. Each venue presents work by French and international artists, taking forward our mission to promote the contemporary creative arts and share diverse perspectives and cultures with an audience of loyal followers and intrigued passers-by. Each curator shapes their own programme ad hoc, with a single aim: always to transform each visitor's way of looking at the world.”

LA VERRIÈRE, BRUSSELS

Above all, La Verrière is a metonym: the glass roof that both protects the space from the elements and embraces the sky gives its name to this gallery open to any and all artistic languages. Steered by curator Guillaume Désanges, La Verrière's exhibition programme is organised into themed series. The year 2019 marked a transition: the end of one and the beginning of another.

A solo exhibition by Belgian-born artist Jacqueline Mesmaeker (b. 1929) completed the "Ballistic Poetry" series. As the closing event in this meditation on the links between certain forms of practice in the visual arts and radical poetry, where emotion supercedes discourse, Mesmaeker's presentation centred on a black-and-white landscape photograph and the caption "Versailles before it was built". A picture-paradox, and the starting point for an unfathomable trail game of words, images, objects and materials dispersed throughout the space like clues.

The group exhibition "Matters of Concern | Matières à panser" launched a new, eponymous series under the auspices of the French thinker Bruno Latour, from whom its title is borrowed. Guillaume Désanges brought together artists committed to "rethinking our modes of use and production within a framework of attentive care" as way to address "ecological concerns across creative disciplines through new relationships between living art, objects and the elements". This inaugural offering staged a dialogue between visual artworks and objects from outside traditional artistic categories, including magical and therapeutic practices.

Within this ecosystem, designed to challenge the reflexes of contemporary art, the honour of the series' first solo exhibition fell to young French artist Camille Blatrix (b. 1984). Enigmatically titled "Les Barrières de l'antique" ("The Barriers of Antiquity"), the show explores Blatrix's ambivalent connection to craftsmanship in a labyrinthine installation punctuated by objects, marquetry works and drawings, in which we glimpse the hand of the artist's father, a painter-turned-ship's carpenter. Contemporary art converses with the highest standards of artisan expertise in a quest for formal perfection – but the emphasis on fine making does not preclude the experience of emotion and surprise.

After the minimalism and formal purity of Camille Blatrix, an exuberant installation by Babi Badalov covered the walls of La Verrière with the artist's poetic and political neologisms, expressed in his obsessive, richly scrolling, arabesque calligraphy. Born in Azerbaijan in 1959, Badalov is a citizen of the world whose eventful journey led him to claim political refugee status, and finally to gain French nationality in 2018. An imperfect polyglot, Badalov pursues his prolific implementation of a language both intimate and universal in "Soul Mobilisation", playing with words to bring out new meanings, just as he repurposes found objects to create new images: a unique way to combine and deploy ecology, economy and poetry.

1 – Solo exhibition by Jacqueline Mesmaeker, La Verrière, Brussels (Belgium), 2019 © Isabelle Arthuis
2 – Camille Blatrix, exhibition "Les Barrières de l'antique", La Verrière, Brussels (Belgium), 2019 © Isabelle Arthuis
3 – Babi Badalov, exhibition "Soul Mobilisation", La Verrière, Brussels (Belgium), 2019 © Isabelle Arthuis



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Dive into the
La Verrière exhibitions

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LE FORUM, TOKYO



Le Forum presented three solo exhibitions in 2019: a trio of powerful artistic gestures, orchestrated by curator Reiko Setsuda.

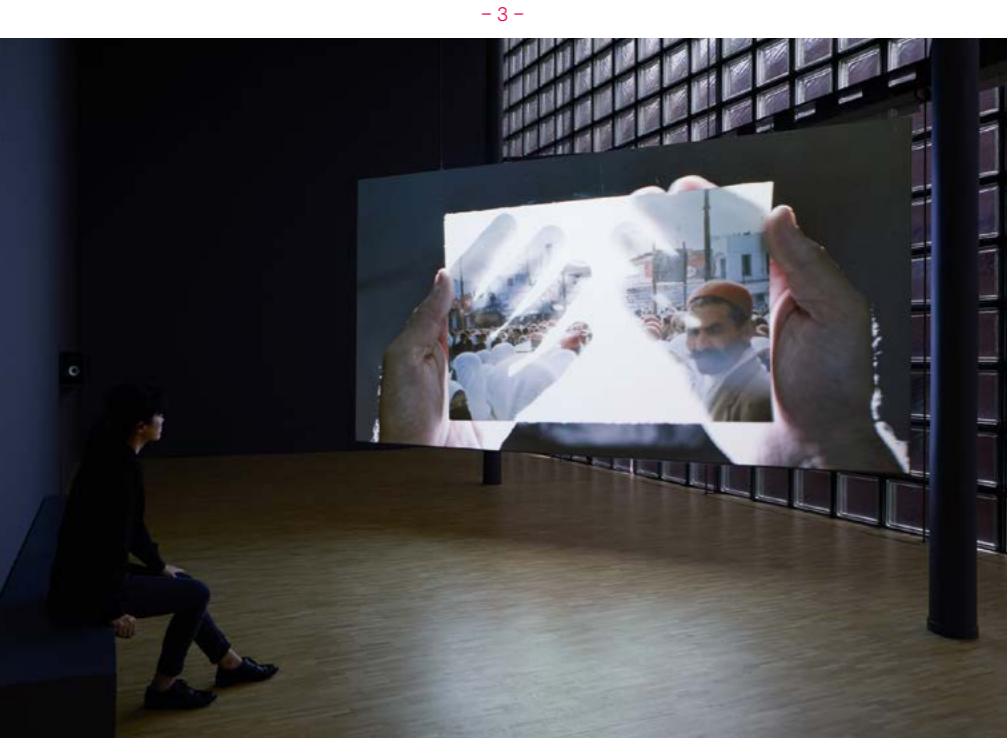
A resounding highlight of Tomoko Mukaiyama's exhibition, "Pianist", was the daily performance by the artist, a Japanese pianist and stage director based in Amsterdam. This precious moment was enjoyed by a sizeable audience. The recital began one hour later each day, inviting listeners and viewers to relinquish their habitual schedules and adapt to these concerts "outside time", as if Le Forum was pursuing its own rhythm, distinct from the rest of the world. Gathered around the artist, the audience listened to each piece with particular intensity, sometimes in the middle of the night. This experience – shared, yet unique to each listener – complemented two other elements: a spectacular installation of fourteen pianos, and another featuring two pianos from a school in Ishinomaki, which was hit by the tsunami in 2011. "Pianist" invites its public to move beyond collective emotions to touch the sublime, through music and art.



1 – Tomoko Mukaiyama, exhibition "Pianist", Le Forum, Tokyo (Japan), 2019 © Nacása & Partners Inc.
2 – Mari Minato, exhibition "Vanishing Droplets in a River", Le Forum, Tokyo (Japan), 2019 © Nacása & Partners Inc.
3 – Ismaïl Bahri, exhibition "Invisible Concern", Le Forum, Tokyo (Japan), 2019 © Nacása & Partners Inc.

For the next exhibition – "Vanishing Droplets in a River" – Mari Minato devised an ethereal, floating set within which to display her paintings, while at the same time inscribing her work in the transparency of Le Forum's iconic glass bricks. For the first time, the building's glass facade by Renzo Piano became the support for a painted work, entitled *Utsawa* ("receptacle"): a monumental gesture in red, yellow and pink, whose presence responded to the shifting daylight, or nocturnal illuminations. Inside the gallery, the facade's colours harmonised with motifs painted on large lengths of paper, inspired by absolute forms that have transcended world civilisations throughout history. Born in Kyoto in 1981, and based in Paris since 2006, Mari Minato's debut solo exhibition in her home country was an ambitious project dedicated to the universality and unifying power of contemporary art.

For the final exhibition of 2019, Reiko Setsuda gave carte blanche to her colleague Guillaume Désanges, the curator of the Foundation's Brussels art space, who chose to extend the experimental work on perception at the heart of La Verrière's solo exhibition by the Franco-Tunisian artist Ismaïl Bahri in 2018: "Des gestes à peine déposés dans un paysage agité" ("Light gestures in an agitated landscape"). Bahri's work is notable for its minimal interventions and subtle gestures that invite viewers to pay close attention to details, incidents and tiny variations hovering at the very limit of perceptibility. In Tokyo, Bahri transformed the glass building of the Maison Hermès in Ginza into an optical apparatus that alternately revealed or concealed the outside world. "Invisible Concern" was an immersive installation encompassing videos, objects, paintings and drawings, designed to foreground our perception of light, shifting states of visibility and invisibility, the ineffable anxiety hidden beneath the surface of things, and a whole world that ordinarily escapes our gaze.



ATELIER HERMÈS, SEOUL

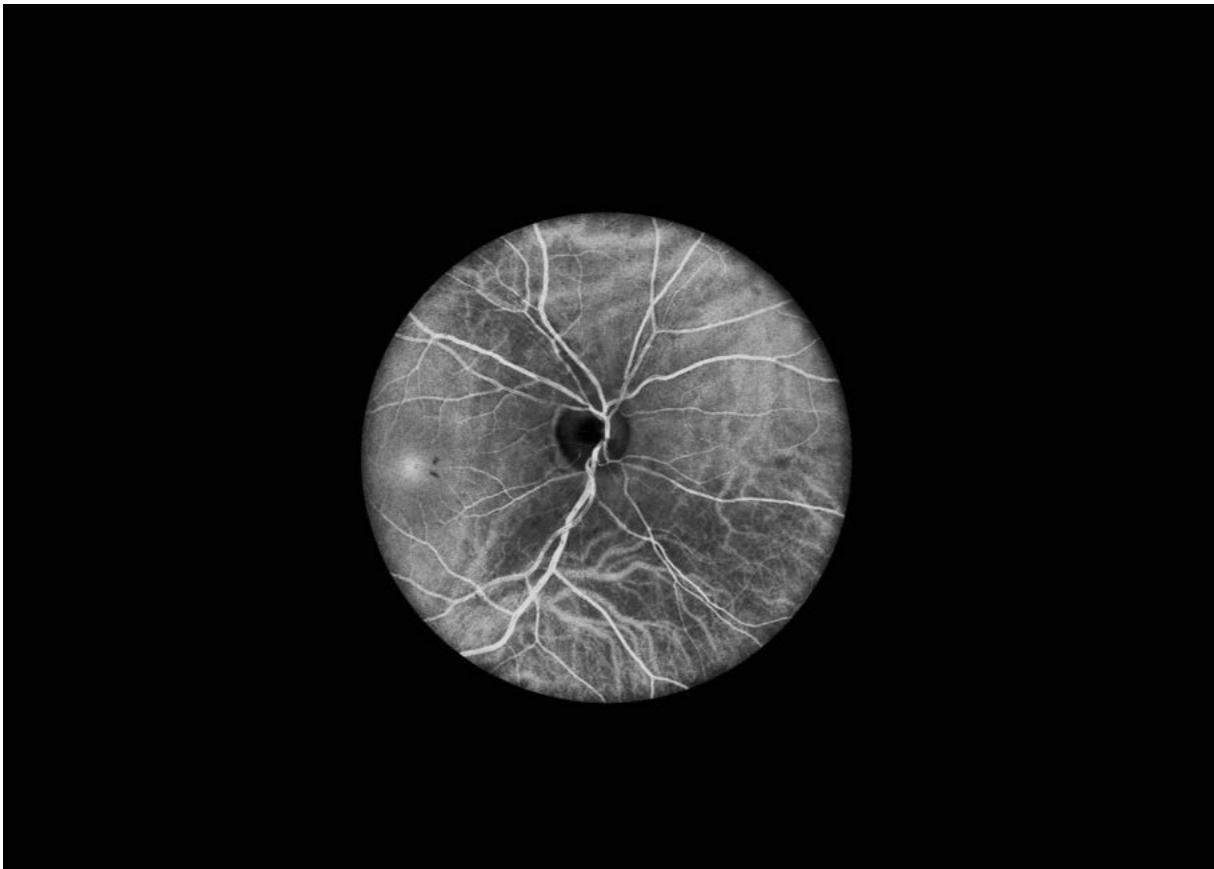
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1 - Jihyun Jung, exhibition "Multipurpose Henry", Atelier Hermès, Seoul (Korea), 2019 © Kiyong Nam
2 - Kim Oksun, exhibition "Berlin Portraits" (BNP_8713E, 2018), Atelier Hermès, Seoul (Korea), 2019, courtesy of the artist © Kim Oksun
3 - Daphné Le Sergent, exhibition "Silver Memories" (detail), Atelier Hermès, Seoul (Korea), 2019 © Kiyong Nam

In central Seoul, Atelier Hermès is an exhibition space devoted to experimental forms by practitioners who see art as an integral, captivating aspect of everyday life. Steered by the space's curator, Kim Yunkyoung, the 2019 programme featured three solo exhibitions illustrating Korea's richly diverse contemporary art scene.

For his exhibition, **Jihyun Jung** (b. Suwon, 1986) began by exploring little-known corners of Seoul, intrigued by the fates of numerous public sculptures in the urban space: neglected or forgotten, they have become a kind of residue left behind by contemporary society. Based on his observations, he gathered an eclectic assortment of scrap, materials and structures as the raw material for his show, giving rise to new, uncategorisable forms. The result is a vast, "temporary" installation, in the literal sense: the piece can be re-orchestrated and re-arranged, even harnessed to a variety of different purposes, as its title suggests. Referencing the great British sculptor Henry Moore (1898-1986), "**Multipurpose Henry**" addresses both the nature of modern visual art, and our relationship to the urban environment.

Next, Atelier Hermès was transformed to host a gallery of striking photographic portraits by **Kim Oksun**, under the title "**Berlin Portraits**". From the late 1960s to the mid-1970s, almost 10,000 Korean women migrated to West Germany to work as nurses, undeterred by unfavourable, discriminatory labour laws. These pioneering women – a minority in a foreign country – fought to improve their employment status and thus to integrate into German society. Born in Seoul in 1967, as their exodus was beginning, Korean photographer Kim Oksun immortalises her subjects, captured in neutral poses amid their everyday surroundings, offering a glimpse into their private lives. In the tradition of documentary photography, this portrait gallery, and the intense of gaze of its sitters, are above all a tribute to women's lives and destinies – beyond the political dimension of a specific chapter in the history of modern-day Korea.

"**Silver Memories**", by French artist **Daphné Le Sergent** (b. Seoul, 1975) focuses our attention on silver, a key raw material that has been crucial to the evolution of photography. As mined silver becomes increasingly scarce, Le Sergent presents traditional photography as an art on borrowed time and explores the medium's more distant history. Immersed in shadow, her multimedia installation invites the viewer to adopt the posture of a panner in Mexico's silver mines, in a meditation on Europe's exploitation of the country's mineral resources and its consequences for indigenous culture. This ambitious project affords multiple readings – historical, political, ecological – through the prism of a thoroughly contemporary form, of considerable relevance today.

ALOFT AT HERMÈS, SINGAPORE



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In 2019, Aloft at Hermès pursued its commitment to act as a cultural conduit and connector for society as a whole. Programme director Emi Eu continued the theme of “materiality”, giving artists complete creative freedom to explore and experiment with media both familiar and unfamiliar. In this context, guest artist **Irfan Hendrian** (b. USA, 1987) created a masterful exhibition addressing the semblance of materiality, and the surprising reality of everyday materials.

Hendrian’s post-industrial installation, conceived entirely in paper, transformed the space of Aloft at Hermès to deliberately troubling effect, unlocking a vast terrain of reflection on the status and function of this fundamental material, far beyond its presumed fragility. In our contemporary, digital, immaterial era, some artists stand out for their attachment to traditional industrial processes and printed documents: this American-born Indonesian artist, printmaker and graphic designer is one. His work invites the viewer to explore the consequences of technological progress for our relationship with paper, which he refers to, in the installation’s title, as “**Some Other Matter**”.

1, 2 & 3 – Irfan Hendrian, exhibition “Some Other Matter”, Aloft at Hermès, Singapore, 2019 © Edward Hendricks

Visitors step into a seemingly abandoned building where paper creates the illusion of bricks and concrete and, in places, reconnects with its material of origin, wood. “I want to present paper as a different material: in parts of the industrial process, paper is seen as volumetric, heavy and durable, distorting its supposed characteristics,” explains the artist. “I want to rethink our relationship with the material, our everyday interaction with it and its effect on history and nature; in short, to impregnate it with new memories, meanings and values.”

In this “global” installation, machines, abandoned tools and structural elements are all reproduced in paper. The work is in part a tribute to the publishing houses of Bandung, Indonesia, where Hendrian lives and works. Now fallen into disuse, they bear witness to a long tradition of industrial printing.

By mobilising paper as a construction material, Hendrian demonstrates its unique properties of strength and solidity, in contrast to its traditionally perceived material fragility. In doing so, he opens up a multitude of possibilities, inviting us to look at the medium anew. Through his trademark formal explorations, Hendrian’s approach to the space of Aloft at Hermès is reminiscent of the Bauhaus, which refined and simplified forms to their essence, as an act of sublimation.

- 3 -



LA GRANDE PLACE, SAINT-LOUIS-LÈS-BITCHE

At the heart of the Cristallerie Saint-Louis, a unique space sheds perspective on the crystal-making expertise handed down at the site, from generation to generation. In the transparent setting of La Grande Place – Musée du Cristal Saint-Louis the workshop's heritage collections are shown, illustrating four centuries of creativity and innovation. But it is also a venue for temporary exhibitions dedicated to new work in the contemporary arts, where each project dialogues with this iconic site. The two shows presented in 2019 were no exception.

First, La Grande Place hosted an exhibition by French artist Dominique Ghesquière under the enigmatic title “L'avant monde” – the world that exists before crystal, composed of the sand, ferns and wood that are its constituent parts. Like glassmakers of old, Ghesquière ventured into the surrounding forests to collect the raw materials of crystal and create a landscape of sorts, within the exhibition space. Rooted in nature, the installation evoked water and fire, too, resonating with the historic works in the collection and production at the workshop, ongoing in the main hall. This poetic “before-world”, a hymn to the intrinsic nature of crystal, was the closing event in the series “The Heritage of Secrets”, curated by the Centre d'Art Contemporain – La Synagogue de Delme, an art institution in the French department of Lorraine, invited by the Fondation d'entreprise Hermès to oversee three exhibitions at Saint-Louis.

This exploration of the origins of crystal was followed by artist Patrick Neu's installation “Manège”, in the museum's central gallery space. Neu is creative director at the Saint-Louis workshop, and an established artist on the French contemporary scene, noted for the refinement and sophistication of his work in crystal. Inspired by the theme of childhood, Patrick Neu chose to present a carousel of crystal horses at the heart of the museum. Each piece will be a remarkable *tour de force* for the artist and the foundry's highly experienced teams. This large-scale project will be delivered in stages: each delicate, crystal horse is preceded by a model in wax. Alongside them, other works introduce the viewer to the dreamlike world of this merry-go-round in the making. Patrick Neu's meticulous reproductions of major Renaissance artworks are executed in lampblack on crystal, which is also used to create two life-sized suits of armour. This magical, immersive “Manège” is the vehicle for a meditation on the expert know-how of an artist who pushes constantly at the boundaries of his own practice.

1 – Dominique Ghesquière, exhibition “L'avant monde” (detail), La Grande Place, Saint-Louis-lès-Bitche, 2019 © O.H. Dancy
2 – Patrick Neu, exhibition “Manège” (Verre fumé, collection of the artist, 2018), La Grande Place, Saint-Louis-lès-Bitche, 2019 © O.H. Dancy



- 1 -



- 2 -



LOOKING AHEAD

In 2020, the Exhibitions programme will celebrate women artists across the Foundation's international network of art spaces. In Tokyo, Le Forum will host Brazilian artist Sandra Cinto with a monumental, site-specific installation, inviting visitors to immerse themselves in the cosmic immensity of a panorama in shades of blue. In Brussels, the series "Matters of Concern | Matières à panser" at La Verrière continues with successive shows by two women practitioners: French Caribbean artist Minia Biabiany, and American artist Barbara Chase-Riboud.

In Seoul, Atelier Hermès will present the work of Sojung Jun, winner of the 18th Hermès Foundation Missulsang, who devoted her four-month residency in Paris to an investigation of the legacy of Korean poet Yi Sang (1910-1937), a major literary figure in Korea and an inspiration for numerous Western artists. Centred on his poem *Au magasin de nouveautés*, Sojung Jun will present an in-depth interpretation of Yi Sang's work through the eyes of French creative artists and intellectuals. Her Seoul exhibition will offer a contemporary contextualisation of the writings and life of a poet often compared to Arthur Rimbaud (1854-1891).

Sojung Jun, winner of the 18th
Hermès Foundation Missulsang
© Kiyong Nam



Since 2008, in parallel with its Exhibitions programme, the Fondation d'entreprise Hermès has supported a leading contemporary art award, the **Prix Marcel Duchamp**. Established in 2000 by the **Association pour la Diffusion Internationale de l'Art Français (ADIAF)**, the annual prize recognises a French artist or an artist based in France, affording significant international visibility to his or her work. Each autumn, the four nominated artists are invited to exhibit their work together at the Centre Pompidou, ahead of the announcement of the winning work by an international jury of collectors and public museum directors. The 2019 nominees were art duo Wilfried Mille & Ida Tursic, Katinka Bock, Marguerite Humeau, and artist and film-maker Éric Baudelaire (b. 1973), whose hybrid, long-form documentary film, shot in collaboration with middle-school pupils from the Paris suburb of Seine-Saint-Denis, was chosen by the jury as the winner of the 19th Prix Marcel Duchamp.

SUPPORTED PROJECTS

Artists Marguerite Humeau, Wilfried Mille
& Ida Tursic, Éric Baudelaire and
Katinka Bock – nominees for the Prix
Marcel Duchamp 2019, Centre Pompidou,
Paris © Manuel Braun

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ON THE COVER

New Settings 2019:
Mette Ingvarsten, *Moving in Concert*
© Marc Damage

CENTRAL FEATURE

- 1 – Immersion 2019:**
Gregory Halpern, *Untitled*, 2019, courtesy of the artist
© Gregory Halpern
- 2 – Biodiversity & Ecosystems:** Mount Cameroon canopy (Cameroon)
© Stéphane Ringuet
- 3 – New Settings 2019:**
Daniel Larrieu, *Romance en Stuc*, Théâtre de la Cité Internationale, Paris (France)
© Benjamin Favrat
- 4 – Artists' Residencies 2019:**
Guillaume Poulain's residency at Holding Textile Hermès (detail), Bussières (France) © Tadzio

- 5 – Skills Academy 2019:**
experimenting with textiles during the last session of the workshop at L'Atelier du Haut-Anjou, Daon, Mayenne (France) © Tadzio
- 6 – Exhibitions 2019:**
Tomoko Mukaiyama, “Pianist” (detail of the site-specific installation *Just before*), Le Forum, Tokyo (Japan)
© Nacása & Partners Inc.
- 7 – Manufacto 2018-2019:**
Class of pupils aged 12-13, Collège Pablo Neruda, Gagny (France) © Benoît Teillet

- 8 – Exhibitions 2019:**
Babi Badalov, “Soul Mobilisation” (detail), La Verrière, Brussels (Belgium)
© Isabelle Arthuis

QUOTATIONS

- p. 5: John Rawls (1921-2002), *A Theory of Justice*, Harvard University Press, 1971
- p. 7: Edgar Allan Poe (1809-1849), *The Power of Words*, 1845

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