

A close-up photograph of a child's hands holding a yellow dandelion seed head. The child's face is partially visible in the background, smiling. The hands are positioned over a woven basket filled with dried plant matter. The background is a dark blue fabric. The top of the image features a decorative header with a green rectangle in the center, flanked by light blue rectangles, and a red rectangle on the left and right sides.

LIEU-DIT

THE JOURNAL OF THE FONDATION D'ENTREPRISE HERMÈS



N°1 / JANUARY — JUNE 2023

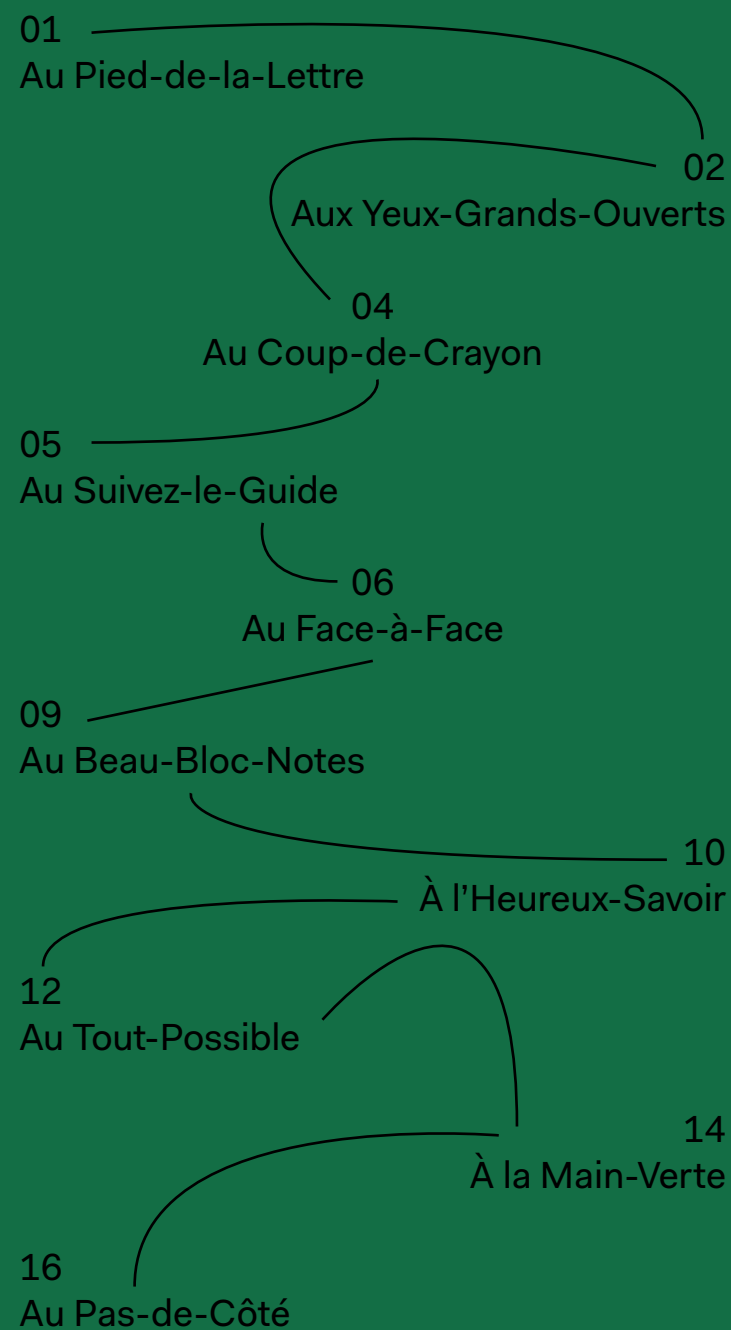
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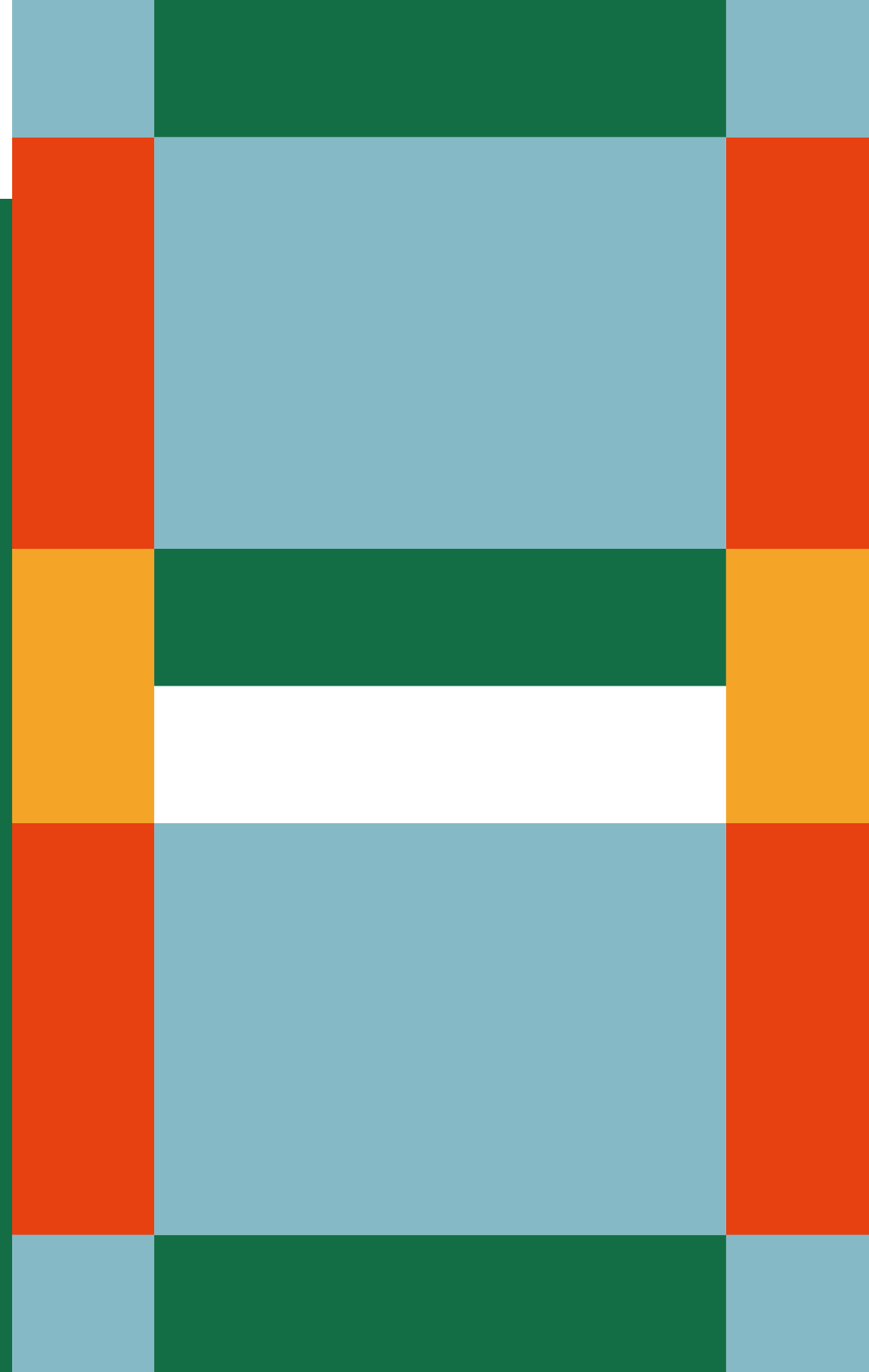
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LIEU-DIT is the journal of the Fondation d'entreprise Hermès. It is a mouthpiece for the communities the Foundation partners on the ground, in the arts, skills transfer, the preservation of biodiversity, the emergence of new talents and vocations, and social solidarity. Since 2008, the Foundation has brought together a network of individuals committed to implementing diverse gestures of support at the local, national and international level.



IN THEIR OWN WORDS

LIEU-DIT invites readers to meet the people whose work the Fondation d'entreprise Hermès partners day by day – the women and men at the core of its commitment to support the arts, skills transfer, biodiversity and social solidarity. With deep roots in the humanist, artisan values of the house of Hermès, the Foundation pursues an active, hands-on approach, defined and steered principally by its own, home-grown programmes.

Since 2008, the Fondation d'entreprise Hermès has established a distinctive presence in the patronage landscape across France and worldwide, as a close, active partner of the individuals and organisations it supports on the ground. LIEU-DIT gives them the floor, highlighting, through their own words, the project leaders, artists and beneficiaries from diverse horizons whose creative gestures express their profound, heartfelt humanity.

Published twice-yearly, LIEU-DIT will present news from across the Foundation's programmes and activities, exploring the highways and byways of the various territories in which it seeks to make a difference. Filled with the creativity, stories and testimonies of people whose gestures enact and reflect the Foundation's values, the pages of LIEU-DIT are a meeting place for a community animated by a shared goal: to take action for the greater good.

Cover: Manuterra workshop, Jardins Passagers de La Villette (Paris), school year 2022-2023
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ALEXANDER VANTOURNHOUT, THE BODY AND THE OBJECT

By Alexander Vantournhout,
choreographer

Presented at Les Subsistances (Lyon) on April 7 and 8, 2023, as part of New Settings, *VanThorhout* is a solo work by Belgian performing artist Alexander Vantournhout. Here, he expands on the ambivalent relationship that develops between his body and a singular object (in every sense): codependence, jeopardy, symbolism revisited.

In April 2021, Les Subsistances in Lyon invited me to devise a project to be performed beneath a monumental origami installation: *Tornado*, by Alexis Mérat and Domitille Martin. The setting inspired me to work on the figure of the Viking god Thor, who had the power to conjure thunder and rain with blows of his hammer. This attribute – an icon of artisanship and virility – inspired me to create the solo. I enjoy seeing how potent, symbolic objects like this can be transformed when they're handled and manipulated.

At the heart of the piece, the hammer is more than an accessory; it's a dance partner in its own right, responsive to my movements, interdependent in unimagined ways, sometimes even controlling and manipulating me! Thor's traditional hammer, known as Mjölnir, evokes brute force, with its short, solid shaft. By contrast, my hammer has a long, flexible handle and a small head. It generates its own kinetic energy as an extension of my movements, as I turn on the spot.

The solo draws on everyday actions – trembling, turning, walking – but it imbues them with a far greater intensity. I spin and turn continuously for almost fifty minutes, drawing on the stamina I developed through my circus training. The performance was devised as a kind of “artisanal” practice, treating my body as an object and examining the ways it reacts. For me, the body is the ultimate instrument of communication, especially in this rigorously minimalist staging – I wanted no music, no decor, very little lighting.

VanThorhout is a response to an intimate need. The piece illustrates the search for a “body language” – a choreographic vocabulary – that's both very physical and technical, and accessible to all. I'm acutely conscious of my proximity to the audience: I don't perform in a darkened auditorium because I want to see who else is there. The staging in the round recreates the natural clustering that occurs around an artist in the public space. Everyone is equidistant from the body in action.



BIANCA BONDI

From March 2023, visual artist Bianca Bondi will work in residence at Holding Textile Hermès in Pierre-Bénite (Rhône), discovering silk and its related skills in collaboration with the site’s expert artisans. Portrait.



“Instinctive alchemy”: Gaël Charbau, mentor for the Foundation’s programme of Artists’ Residencies, has a phrase to describe Bianca Bondi’s transverse practice, with its acknowledged roots in the theories of Carl Gustav Jung. Born in Johannesburg, South Africa, in 1986, Bianca Bondi trained at the École Nationale Supérieure d’Arts de Paris-Cergy (France). Her installations immerse the viewer in a parallel reality at the crossroads of science, ritual and the current climate emergency.

Chemical reactions and occult references give her work an unsettling, experimental quality that combines aesthetic power with a “troubling strangeness”. Bianca Bondi has exhibited solo as part of Le Voyage à Nantes (2021), at Le Parvis in Tarbes (2021) and at the Hazard gallery in Johannesburg (2018). Her work has also featured in group shows at international art events and institutions including the Thailand and Lyon Biennales, Casino Luxembourg, and Bozar in Brussels.

LA VERRIÈRE Brussels (Belgium)

09/02 → 22/04/2023
Marion Verboom
“CHRYSELÉPHANTINE”

Joël Riff became La Verrière’s new curator late in 2022. His first exhibition is by Marion Verboom, a French sculptor whose practice dialogues with a selection of pieces by artists and artisans, drawing on the skills and motifs of diverse civilisations. This simultaneously solo and group project takes the “chryselephantine” sculptures of ancient Greece, made from gold and ivory, as the starting point for a reflection on the circulation and transformation of resources and raw materials.

LE FORUM Tokyo (Japan) 23/02 → 04/06/2023 Bruno Botella, Shingo Francis, Susanna Fritscher, Aiko Miyanaga “INTERFERENCE”

Capturing light, vibrations and wavelengths reminds us just how connected our bodies are to the universe. Curator Reiko Setsuda encourages us to reconsider our perception of these flows and fluctuations, so intimately sensed, through the work of artists who explore our ways of seeing, feeling, hearing, resonating. Under a title borrowed from the eponymous series of paintings by Shingo Francis, with their striking optical effects, Le Forum invites its visitors to take a meditation through experiential, sensory pieces.

L’ATELIER HERMÈS Seoul (Korea) 24/03 → 28/05/2023 Christian Bonnefoi

Christian Bonnefoi is one of the pioneers of post-modern French painting, and the creator of paintings sublimated as “thought objects”. For his first solo exhibition in Korea, he presents a play of collages and transparent effects that creates a sense of depth while working on a purely flat surface, in harmony with a distinctive Asian aesthetic. The exhibition invites comparison between Bonnefoi’s work and the evolution of contemporary painting in Korea.

LA GRANDE PLACE Saint-Louis-lès-Bitche (France)

Until 16/04/2023
Lionel Sabatté
“LA RUCHE”

For the second exhibition at the Cristallerie Saint-Louis presented by the Vent des Forêts art centre, as the guest curator of the Fondation d’entreprise Hermès, “La Ruche” applies the metaphor of the hive to the ceaseless activity of the crystal foundry. French visual artist Lionel Sabatté presents

a body of work that combines materials collected in the foundry workshops with fragments found in nature: the resulting, hybrid forms – delicate, yet strange and troubling – remind us of our place within the environment.



Exhibition detail: “La Ruche” by Lionel Sabatté, La Grande Place
© O.H. Dancy/Fondation d’entreprise Hermès

6 QUESTIONS FOR LINA GHOTMEH

By Hugues Jacquet,
sociologist



Architect Lina Ghotmeh is the guest programme director for the Foundation's latest Skills Academy, on the subject of stone. She discusses her perspective on this universal raw material, and her vision for the biennial programme dedicated to the transmission of knowledge and artisan skills.

Why did you choose to become an architect?

That's a very big question! (*Laughter*) I've been asked it several times, and it always takes me back to my childhood, because that's when we first think about what we want to "be" when we grow up. I grew up in Beirut, in wartime, and then in the aftermath of war, so I've seen the city blown apart, completely destroyed, but also a city in perpetual reconstruction. This ruined, natural aspect takes over and brings its own beauty to the cityscape. That's what inspired me to create new structures, to build, but also to find my roots in history, in that relationship to the earth and nature, through rebuilding. I think those were the elements – among others – that led me to choose architecture as a career.

What does stone represent for you, in your work?

Stone represents history, and a sustainable, long-lasting natural resource. It's evocative of the future, too, because it's starting to be used again and recognised for its many qualities: it's a geo-sourced, low-carbon material. Stone was overlooked for a time, but it's making a comeback now, as an essential material in our built environment. [...] We've always taken a very linear approach – the past is something separate and distinct, and we progress in stages, one after the other – but the return of stone addresses and highlights a more circular connection to time, and to our raw materials. I often talk about the idea of an "archaeology of the future": we come back to the skills and knowledge of the past, the better to carry them forward, rediscover them, perhaps even innovate with this most ancient material. We can reach beyond our preconceptions, so often born of a lack of understanding. Not to engage with what came before us is also a negation of the self, of our heritage.

For this Skills Academy you've chosen to look at stone from multiple perspectives, not solely its uses in architecture. How would you describe the importance of these different facets – historical, artistic, symbolic?

I think that raw materials are invariably connected to the immaterial world. The two coexist. Firstly, there's the physical knowledge of the material, its properties and characteristics, and we're taking a closer look at these during the programme: the provenance of different stones, their

qualities, the gamut of physical processes by which we can transform stone and put it to good use. That's hugely important, but it's equally vital we think about how stone connects with the immaterial world: the programme will look at key issues impacting on our choice of raw materials, and the contexts in which stone is used – factors that led to its fall from favour at a given moment, because of its symbolic associations, or because other concerns made us think a different material was better. That's why it's interesting to examine these aspects as a whole, so that we can situate ourselves in time. It's no longer a case of concentrating on a single aspect – the structural properties of stone, for example. We need to grasp the social, historical, sometimes philosophical issues that surround our use of stone, and which give it a different aura over time, or in the different contexts in which it is used.

How do you view the expertise, and in particular artisan skills, connected with stone?

Stone is very topical in the context of the climate challenges we face, because we are forced to confront the issue of natural resources. What shall we build with in future? Out of what can we make the things that surround us in our everyday lives? In that context, the Skills Academy is a fantastic opportunity to deepen our knowledge around a natural material like stone. The programme offers some time out – time devoted to research and knowledge-sharing in a truly "academic" context. Professionals from diverse horizons come together in a setting that encourages exchange and essential, enriching encounters. Artisanry is central to my work: handiwork and craft skills are fundamentally important at every stage of a project. I believe that skills and artisan practice can forge and refresh our connection to our surroundings, as humans. It's a recurrent theme in buildings that invite us to rethink our connection to the world around us, and thus to nature. We can feel at one with the built environment. This sensory experience is very important to me. It allows us to build in symbiosis with nature.

Do the users of a building sense when it is eco-friendly? Is it an intuitive experience?

Users do sense this intuitively, but also very directly, for example in projects with a very strong connection to the notion of handiwork – buildings that take shape

brick by brick, or façades that are finished and textured by hand. Contact becomes very important, literally to feel and understand: people touch the façade and the material from which it's made. That has tremendous repercussions for the construction process, too – the way a building is made –, and this in turn implies a heightened awareness, a love of making in its own right. We often forget the importance of “well-made” things, of that love of making. When we build something brick by brick it can be difficult at first, but then there comes a moment when the work becomes almost meditative, a way of paying careful, mindful attention. It's the same with external finishes and textures: if an artisan or labourer wants to try something new, they must be central to that creative act. This is where the connection is forged: it's something very precious, and it's important that we all work together

to reinstate it. Of course, at my studio, across all of our very diverse projects, we try to help people experience raw materials in a pleasurable way: the pleasure of a single raw material that's responsive, durable and sustainable, ecological.

Do you have any favourites among all the different stones used in architecture?

Probably the limestone family, harking back to my home country, no doubt. Limestone is midway along the scale from hard stone to more fragile materials, and that yielding quality speaks to me; it responds to being worked by hand, and it incorporates the notion – the passage – of time. You need a proper understanding of the medium to ensure that it will stand the test of time. It's that interaction with time that touches me so deeply when I work with limestone.



Skills Academy, “Stone” © Darren Harvey-Regan, *The Erratics (Wrest 2)*, 2015, courtesy of The Ravestijn Gallery

SKILLS ACADEMY “STONE”

For the full Skills Academy programme and free registration online for the Saturday-morning lectures, please visit: fondationdentreprisehermes.org

LECTURE SERIES

SATURDAY, JANUARY 21, 2023 “FOUNDATIONS”	La Conciergerie 2, boulevard du Palais – 75001 Paris
SATURDAY, MARCH 4, 2023 “BUILD I”	Espace Niemeyer 2, place du Colonel Fabien – 75019 Paris
SATURDAY, APRIL 1, 2023 “BUILD II”	Pavillon de l’Arsenal 21, boulevard Morland – 75004 Paris
SATURDAY, MAY 13, 2023 “PRECIOUS STONES?”	Muséum National d’Histoire Naturelle Amphithéâtre Verniquet 57, rue Cuvier – 75005 Paris
SATURDAY, JUNE 10, 2023 “ELEVATION”	Théâtre des Bouffes du Nord 37 bis, boulevard de la Chapelle – 75010 Paris

BUDDING ARTISANS

By Jérôme Paquette,
teacher & head teacher

Across the school year, Manufacto invites pupils to discover skilled manual trades under the guidance of a practising artisan, as they make objects designed by Studio BrichetZiegler. For two consecutive years, pupils aged 10-11 at La Plage de Roquebrune-Cap-Martin (Alpes-Maritimes) have tried their hand at new skills, step by step, to produce a stylish, sculptural leather lamp.

Our two forays into the world of fine leatherworking took place on Friday mornings from November to May, 2022 to 2022. Pupils more accustomed to working “in the moment” embarked on a long-term, technically challenging project to make a decorative leather lamp: an individually made piece and an object of pride, to give as a gift or to keep.

The project's stages marked the changing seasons. In autumn, the children met their workshop leader and watched, wide-eyed and fascinated, as he worked on fine leather bags or patent-leather shoes: “Are we going to make those, too?” The pupils handled leathers of every thickness and texture, discovering the raw material for themselves. Winter brought the din of hammers on leather (and one or two fingers), shaping countless motifs: planets, diamonds, stars and balloons. The children's hard work was rewarded in spring with a trip to Nice, where they discovered the pieces created by high-school students, visited a leather workshop, and, most importantly of all, displayed their own objects in a public exhibition at the Villa Noailles in Hyères! The pride in their achievements over the course of the year was plain to see.

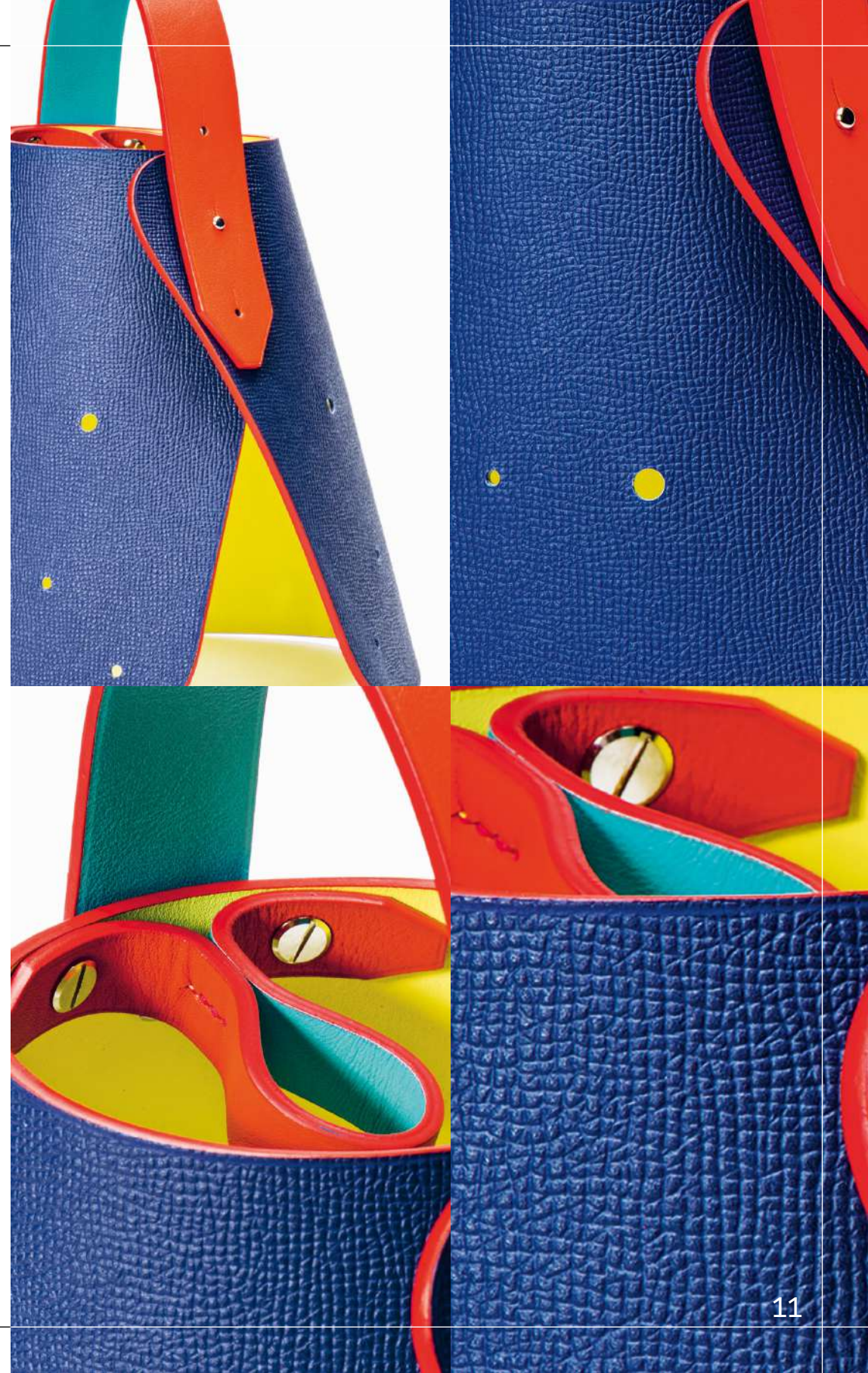
Crucially, pupils experienced at first hand the exacting standards of fine artisanship, and gained an understanding of the pleasure and satisfaction involved in making

a complex object, drawing on a broad range of skills: measuring, geometry, calculations, science, technical vocabulary and more. Most of all, they wanted their lamp to look stunning – hence the relationship between technical skill and creative artistry, hard work and aesthetic beauty.

Manufacto offers a new way into learning, especially for pupils who may find it difficult to engage with the conventional curriculum. Abstract concepts are related to concrete techniques and gestures, helping to anchor the learning process in reality, and give it meaning. As a counterpoint to digital learning on-screen, the programme develops children's manual skills and practical know-how.

In this context, artisan workshops in the classroom are a tremendous leveller. Irrespective of their academic record, everyone has the opportunity to shine, succeed and discover talents that may not be apparent elsewhere. Manufacto really does give pupils new confidence in their own abilities. Their smiles and the sparkle in their eyes tell their own story, as they show off the results of their hard work.

As a lasting outcome, some pupils may even discover a new vocation, restoring artisanship and skilled handiwork to the status and recognition they deserve in today's society. We certainly hope so!



MAKING CONNECTIONS

By Camille Descazeaud,
External Production Director,
Hermès Maroquinerie Sellerie

Since 2018, the Fondation d'entreprise Hermès has developed an internal call for projects designed to mobilise teams at Hermès subsidiaries worldwide: H³ – Heart, Head, Hand, expressing (respectively) solidarity, innovation and transmission. The programme invites Hermès staff to work with local groups and organisations in the public interest to advance initiatives in their region. Each scheme receives support from the Foundation over a three-year period, as the stepping-stone to autonomy.

In June 2019, a group of team members at Hermès Maroquinerie Sellerie decided to answer the Foundation's call for projects for its H³ programme. Our aim was to forge a strong team spirit through support for a project of value in our local setting – the municipality of Pantin, on Paris's northern rim. How could we help young people from the disadvantaged neighbourhoods near our workplace to identify future careers and engage with the world of work?

We discussed our ideas with the Foundation, which suggested we reach out to the not-for-profit association Sup de Sub, whose aims are summarised by its founder, Jean-Michel Bruyère: "Our ambition is to give individuals the extensive, targeted support they need to reach their fullest potential. Ours is a bold project that breaks the mould, offering unique, tailored partnership and teaching of the very highest standard to each of our beneficiaries." Sup de Sub helps young adults define their individual career paths through the medium of art. Participants receive artistic training to the highest standards, together with an introduction to the humanities and social sciences, with the aim of encouraging them to open up to others and learn more about themselves.

In collaboration with Sup de Sub, our team set three goals: to forge links with younger generations; to encourage their intellectual curiosity with quality content designed to spark their imagination, creativity and artistic culture; and finally, to offer them an immersive introduction to the world of Hermès and careers in artisanship.

From January 2020 to July 2022, we accompanied two intakes of 40 young people. Each group progressed through three stages: discovery (self and options), structuring your path, support along the way. We took part in immersive discovery days in Cassis and Bourgogne, and organised introductory "try-your-hand" workshops in Pantin (artisan skills), at Thierry Marx's Cuisine Mode cookery school, at an urban kitchen garden, and in a workshop on self-care. We also offered individual support to participants Kadi, Lineth, Madja, Melissa, Sanouba... and Elhadje, who has since joined an Hermès workshop ("Premier Galop") in Pantin.

The scheme is supported under the French Ministry of Work's programme "100% Inclusion", and has received official recognition as a *Projet Remarquable*,

entitling it to a further ten months of funding, so that we can now welcome a third intake of young people. Results from the first two groups (80 people in total) are encouraging: a 95% success rate in Marseille, and 93% in Seine-Saint-Denis (Pantin's home department), based on four criteria – participants must have found work, embarked on a specific new personal project, begun professional/vocational training or returned to education. Sup de Sub has added

two criteria of its own: that participants have made their choices freely, and are happy on their chosen path.

The team at Hermès Maroquinerie Sellerie is thrilled to have taken this journey with Sup de Sub as part of the H³ programme. Launched just a few months after our team was assembled, it has given us a genuinely inspirational, shared focus that has touched us all deeply over the past three years.



LEARNING FROM THE LIVING WORLD

Since September 2022, 270 pupils at French schools from primary through to high school have taken part in the Foundation's programme Manuterra – twelve sessions as part of the school day, during which they create and maintain a vegetable plot using permaculture techniques, guided by a professional gardener. Zoé Benoliel, a mediator on the scheme with the Besançon Board of Education, describes a typical workshop.

November 25, 2022: I meet Caroline, a natural sciences teacher, and her 21 pupils aged 11-12, from the Collège Maryse Bastié in Dole (department of Jura). It is our fifth Manuterra session, focusing on plot and soil preparation. With me in the Collège's orchard is Clara, a freelance gardener, and her assistant Sevgi. It's a cloudy morning, temperature 13°C.

9 a.m. → The pupils of class 6A gather on the site of their future garden, with Clara and Sevgi.

9.04 a.m. → Clara explains how to create raised beds for the vegetable garden, using wooden planks. She demonstrates the principle of "lasagne layers", which the children will be putting into practice today: alternate strata of moisture-bearing material, rich in nitrogen, and brown matter, rich in carbon.

9.15 a.m. → Caroline divides the class into smaller working groups.

9.21 a.m. → Each group collects the tools they'll need for the morning: mallets, wooden planks, metal stakes and broadforks (a tool used to loosen and air the soil without tilling it).

9.32 a.m. → Pupils assemble the wooden planks using the mallets and metal stakes. The garden takes shape before their eyes.

9.44 a.m. → Each pupil takes a turn with the broadfork, to loosen the soil.

10.13 a.m. → Clara reminds each group how to create "lasagne layers".

10.15 a.m. → Pupils fetch wheelbarrows, garden forks and spades.

10.26 a.m. → Three pupils – Inès, Anis and Alizéa – get busy with the compost and wood chippings, which have been left in heaps on the future garden. They fill the wheelbarrows one after another, while the rest of the group distributes the different materials into the raised beds, in layers.

10.45 a.m. → Pupils complete their "lasagne layers" with a top layer of straw, which prevents moisture from evaporating and limits the spread of weeds. The session comes to a close.

10.53 a.m. → Pupils collect up their tools and return them to the storage shed.

11 a.m. → Clara congratulates the class. They've done a great job! The lasagne layers are ready for the first plantings!

BEING AN “ARTIST IN THE COMMUNITY”

By Antoine Kobi,
Student

Antoine Kobi received an Artists in the Community bursary for his acting studies, after training with Prépa'Théâtre 93 and competing in Danse Élargie – three facets of the Foundation's programme of support for aspiring performing artists. On the cusp of his career, he took part in the promenade performance *PANORAMA*, and looks back on his experience here.

A necessity. When I made plans to apply for Prépa'Théâtre 93 at the Maison de la Culture de Seine-Saint-Denis, I had no clear idea of what I was getting into, nor what would be asked of me. I found it hard to put into words exactly why I wanted to enrol on a preparatory course for entry to a school of the performing arts. It was only once I got to grips with the texts, the body work, the acting, that I was able to identify the things that resonated with me the most. It's that practical experience that set me on the right path, as both an actor and dancer (at Danse Élargie), and which remains the driving force for me today.

My journey has been eclectic, but it has confirmed my sense of myself as an eternal student, in the best sense! As Socrates said: “I know that I know nothing.” The skills I've learned with each new encounter are constantly tested as I confront new realities: you can bring everything you've learned into play, and equally you can throw everything out and start all over again. The one thing I try to keep to the fore, the thing that guides me wherever I go, is my sense of curiosity, my open mind. I believe we need to practise, to exercise that open-heartedness over time, to keep it fresh. It's the one skill that speaks to me always, above and beyond the technical aspects of my training, which are also fundamental, of course.

At first, I wasn't sure what [the French director] Cyril Teste was expecting for *PANORAMA* [a promenade performance in Paris featuring the first intake of bursary students]. But once the preparatory round table was over and we got to work, everything became clear. He wanted to see us as ourselves, show us

as ourselves, no artifice, no special effects, no pretensions. He worked with us and for us, and put us first, so that our voices could be heard. The members of the MxM collective took us through everything: from their approach and methods, their vision, right down to the last detail. This happy mix is what made *PANORAMA* possible: our shared encounters, the process, and our investigation of what the future might hold.

For me, above all, being an “artist in the community” means being rooted in the present, in everyday life, and the doubts and uncertainties we all share. It means shedding light on the things no one sees, or, on the other hand, the things that people have seen around them for so long that they no longer question them. Artists try to contribute a new viewpoint, a different angle, to underscore a particular aspect, provoke inquiry. Artists have a duty to exist at the heart of their community, but also on the margins, the better to understand and interpret it.

Aspiration is a fragile thing – so fragile that we need to preserve it at all costs, but also to challenge it. You need to give time to thinking about and clarifying your aims and ambitions, which may seem legitimate to some, but not necessarily to everyone. Sustained support from the Fondation d'entreprise Hermès allow us, as tomorrow's artists, to commit wholeheartedly to learning and establishing the foundations of our future careers. The performing arts need to represent and reflect every aspect of society, which is why bursary schemes like Artists in the Community are contributing to a genuine renewal and revival of the contemporary scene.







