



FONDATION
D'ENTREPRISE
HERMÈS

EXHIBITION
NOVEMBER 24, 2017
> JANUARY 7, 2018
PALAIS DE TOKYO, PARIS

BIANCA ARGIMON
JENNIFER VINEGAR AVERY
CLARISSA BAUMANN
LUCIA BRU
IO BURGARD
ANASTASIA DOUKA
CÉLIA GONDOL
DH McNABB
LUCIE PICANDET

Curator
GAËL CHARBAU

LES MAINS SANS SOMMEIL

THE ARTISTS'
RESIDENCIES
OF THE FONDATION
D'ENTREPRISE HERMÈS

PRESS KIT

LES MAINS SANS SOMMEIL (‘THE SLEEPLESS HANDS’)

The Artists’ Residencies of the Fondation d’entreprise Hermès

EXHIBITION FROM NOVEMBER 24, 2017 TO JANUARY 7, 2018

Opening November 23, 2017

PALAIS DE TOKYO, PARIS

The Fondation d’entreprise Hermès presents *Les Mains sans sommeil*, a group exhibition of works by artists who have taken part in its Residencies programme in Hermès workshops over the past three years.

With: Bianca Argimon, Jennifer Vinegar Avery, Clarissa Baumann, Lucia Bru, Io Burgard, Anastasia Douka, Célia Gondol, DH McNabb, Lucie Picandet
Curator: Gaël Charbau

THE ARTISTS’ RESIDENCIES IN HERMÈS WORKSHOPS

Since 2010, the Fondation d’entreprise Hermès has invited visual artists mentored by leading figures on the contemporary scene to discover the exceptional artisan skills practised at the Hermès workshops, mainly in France.

The annual programme gives artists complete creative freedom to devise and produce new works using the finest materials (silk, leather, silver, crystal) in collaboration with the workshop artisans. Each residency is a unique creative adventure, challenging artists to re-locate their practice in a completely new context. Two examples of the work are produced: one remains the sole property of the artist, the other enters the collection of the Fondation d’entreprise Hermès, for display at the workshops and worldwide.

The mentors of this second cycle of residencies in Hermès workshops are:

Jean-Michel Alberola, Ann Veronica Janssens, Richard Fishman.

THE EXHIBITION AT PALAIS DE TOKYO

At Palais de Tokyo, the works produced by the nine artists who have taken part over the past three years in the Residencies programme of the Fondation d’entreprise Hermès are being accompanied by other works by these same artists, so as to show the context in which they fit.

With *Les Mains sans sommeil*, the curator’s aim is to focus attention on the movements and gestures he has observed through his conversations with artists and artisans who have taken part in the last three years of the Residencies programme in the Hermès workshops.

As highlighted in the text reproduced on page 4 of this dossier, “it is not only conscious gestures, the result of deliberate ‘mind-to-hand or mind-to-body’ coordination, but the acquired autonomy of the skilled hand in particular, which acts as if ‘detached’ from the mind’s control. Artists and artisans are the repositories of this phenomenon. They take parallel, perfectly complementary approaches: artisans transmit gestures guided by expertise, while artists invent forms traversed by a spirit of *laisser-faire*.”



AN EXHIBITION CADENCED BY PERFORMANCES

Detailed programme to be discovered on page 5 of this dossier

Thursday November 23 – 9:30 p.m.	<i>Dessin</i> , performance by Clarissa Baumann .
Thursday November 30 – 6 p.m.	<i>Pupa, Poubelle et les Bêtes</i> , performance by Jennifer Vinegar Avery , with Ky Why
Saturday December 2 – 4 p.m.	<i>Réciter les langues</i> , performance by Célia Gondol and Lynda Rahal , with Julien Deransy
Thursday December 7 – 6 p.m.	<i>Cuillère</i> , performance by Clarissa Baumann , with Louise Leverd and Olavo Vianna
Sunday December 10 – 4 p.m.	<i>Réciter les langues</i> , performance by Célia Gondol and Lynda Rahal , with Julien Deransy
Sunday December 10 – 6 p.m.	<i>Cuillère</i> , performance by Clarissa Baumann , with Louise Leverd and Olavo Vianna
Sunday January 7, 2018 – 4 p.m.	<i>Ó Universo nu, Canção Nordestina</i> , performance by Célia Gondol , with Olivier Normand

Jennifer Vinegar Avery will also be present daily at the exhibition to activate her works.

THE THIRD CYCLE OF ARTISTS IN RESIDENCE

The exhibition at Palais de Tokyo marks the end of the second cycle and the opening of the third cycle of the programme.

The mentors of the third cycle (2017 to 2019) of residencies in Hermès workshops will be:
Michel Blazy, Isabelle Cornaro, Françoise Pétrovitch.

PALAIS DE TOKYO

13 avenue du Président Wilson
75116 Paris – France
Open from noon to midnight, every day except Tuesday
www.palaisdetokyo.com

Closed annually on December 25 and January 1
Special closing time at 6 p.m. on December 24 and 31

Access upon presentation of an entry ticket.

Metro: line 9 / Iéna and Alma Marceau stations
RER: line C / Pont de l'Alma station
Bus: routes 32, 42, 63, 72, 80, 92

PRESS CONTACTS

FONDATION D'ENTREPRISE HERMÈS
PRESS CONTACT
Philippe Boulet +33 (0)6 82 28 00 47
boulet@tgcdn.com

HERMÈS INTERNATIONAL
INTERNATIONAL MEDIA DIRECTOR
Ina Delcourt
PRESS CONTACT
Annelise Catineau +33 (0)1 40 17 48 23
acatineau@hermes.com

Hi-resolution visuals available for download at
www.fondationentreprisehermes.org/Phototheque
(password on request)

www.fondationentreprisehermes.org



LES MAINS SANS SOMMEIL

“Through my conversations with artists and artisans who have taken part in the Residencies programme in the Hermès workshops, I’ve come to see the importance of non-verbal communication: the actions and postures that are essential to the communication of knowledge, feelings and emotions in the workshops. The most immediate, striking example is definitely the Saint-Louis crystal manufacture, where the noise level prevents the master glass-makers from communicating verbally. Visitors to the site are always struck by the precise looks and attitudes with which the artisans communicate: a kind of timeless choreography, dictated by the pace of the crystal-making process. The artists I’ve visited, in the worlds of fine metal-work, leather-work, crystal and textiles, have all shown an immediate interest in this very special expertise: a sensory knowledge first and foremost, and an intellectual or spiritual knowledge second. This is what I wanted to show in *Condensation*, the previous exhibition retracing the first four years of the Residencies programme under the aegis of the Fondation d’entreprise Hermès, held at the Palais de Tokyo in 2013: the aim was to highlight the quasi-alchemical fascination exerted by the slow transformation of the raw material, an experience shared by the participating artists and artisans.

With *Les Mains sans sommeil*, my aim is to focus attention on the movements and gestures I have observed, which enable the metamorphosis of the raw material to take place – not only conscious gestures, the result of deliberate ‘mind-to-hand or mind-to-body’ coordination, but the acquired autonomy of the skilled hand in particular, which acts as if ‘detached’ from the mind’s control. Artists and artisans are the repositories of this phenomenon. They take parallel, perfectly complementary approaches: artisans transmit gestures guided by expertise, while artists invent forms traversed by a spirit of *laissez-faire*.

This freedom can be seen, in the large number of works presented at Palais de Tokyo, as an autonomy given to the gestures themselves, whether it is stretching out a spoon to turn it into a long silver wire (**Clarissa Baumann**), or deploying abstract figures across forty metres of silk (**Célia Gondol**), deconstructing the shapes and colours of a pattern (**Bianca Argimon**), imprisoning a kinetic motif in a block of crystal (**DH McNabb**), or pouring cement into a fine envelope of crystal (**Lucia Bru**), conserving the traces of machines which are perceived as being creatures (**Anastasia Douka**), or else, metaphorically, creating tools the uses for which need to be invented (**Io Burgard**), freely assembling textiles off-cuts to produce a fabulous bestiary (**Jennifer Vinegar Avery**), or depicting, with vast leather surfaces, a symbol of infinity and of the regeneration of the soul (**Lucie Picandet**).

Alongside the works produced in the factories, the exhibition provides the possibility to discover other pieces from the artists’ corpuses, so as to show the context in which they are set, and to explore “the workshop gestures” that produced such works: repetitions, the forcing of chance, inscriptions and “activations” of the artist’s body. A programme of performances conceived by the artists will also take place in the space, during the entire length of the exhibition.”

– GAËL CHARBAU



PROGRAMME OF PERFORMANCES DURING THE EXHIBITION

THURSDAY, NOVEMBER 23 – 9:30 P.M.

original performance by **Clarissa Baumann**

Dessin (Drawing), 2017, variable length

Two to three activations, each lasting 5 to 10 min

In this original performance, Clarissa Baumann circumscribes a space through the action of wearing down a piece of chalk on the sides of a small room plunged into darkness: all the audience can perceive is the sound of the chalk sliding across the walls. This performance, given in public on the opening night, will remain visible and audible during the entire length of the exhibition.

THURSDAY, NOVEMBER 30 – 6 P.M.

performance by **Jennifer Vinegar Avery**, with **Ky Why**

Pupa, Poubelle et les Bêtes (Pupae, Trash, Beasts), 2017, variable length

During her residency at the Holding Textile Hermès, the American visual artist and performer Jennifer Vinegar Avery, along with the craftspeople, created a corpus of characters associating fabrics, photocopies, papier mâché and any other cast-off, recycled elements. After this phase of group work, she put together a “boutique” of dolls along with her bestiary. At Palais de Tokyo, during this performance, she activates her works and invites visitors to take part in this intimate fiction.

SATURDAY, DECEMBER 2 – 4 P.M.

performance by **Célia Gondol** and **Lynda Rahal**, with **Julien Deransy**

Réciter les langues (Reciting Languages), 2017, length 2 hours

Réciter les langues is presented as a research performance: “We’re examining the intuitive ways of learning a language, through a process of recitations and the wearing out of language. How can we ingest a language, cannibalise it, empty it out, so as to recover a «glottophagia», a field of shared language?”

THURSDAY, DECEMBER 7 – 6 P.M.

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

Cuillère (Spoon), 2017, length: 20 min

The fruition of a collaboration between the artist Clarissa Baumann, the composer Olavo Vianna and the cellist Louise Leverd, *Cuillère* is the gestural and sonic activation of the work of the same name produced by Clarissa Baumann in 2015, during her residency with the goldsmiths of the Puiforcat workshop.

While thinking through the metamorphosis of materials, language and gestures, the three artists are joining together for the exhibition *Les Mains sans sommeil*, so as to find a shared vocabulary around this work. By exchanging a score of actions and sounds, the production process of the work is evoked, through performances, in the form of an archive and a memory in constant reconstruction.

With the support of the Théâtre de la Cité internationale (Paris)



SUNDAY, DECEMBER 10 – 4 P.M. AND 6 P.M.

performances by **Célia Gondol** and **Clarissa Baumann**

4 p.m. • **Célia Gondol** and **Lynda Rahal**, *Réciter les langues*, with **Julien Deransy**

6 p.m. • **Clarissa Baumann**, *Cuillère*, with **Louise Leverd** and **Olavo Vianna**

SUNDAY, JANUARY 7, 2018 – 4 P.M.

original performance by **Célia Gondol**, with **Olivier Normand**

Ó Universo nu, Canção Nordestina, 2016-2017, length: about 20 min

Presented in its initial version for the exhibition *Les Mains sans sommeil, O Universo nu, Canção Nordestina* is in the form of a chant, inspired by the literary and allegorical principles of Cordel literature in Brazil, and written based on different allegories used in physical and astrophysical theories.

The result is a performance modulating between a chanted recital and an abstract chant of glossolalia, in a primordial world emptied of all language.

Jennifer Vinegar Avery will also be present daily at the exhibition to activate her installation, accompanied by dancers.

With **Clair Obskur**, on the opening night;

Ky Why, from November 29 to December 6, and **James Swainbank** from December 24 to January 7.

The artist has explained that, more than just a performance, it is in fact a daily happening.

Performances open to the public, subject to available places, on presentation of a valid entry ticket to the exhibition.



BIANCA ARGIMON

In residency at the **Holding Textile Hermès**, in Lyon's area (France)

From January to March 2017

Mentor **JEAN-MICHEL ALBEROLA**

During her residency at the **Holding Textile Hermès**, artist **BIANCA ARGIMON** deconstructed a figurative design according to four colours, the stages involved in its printing, and its scale. The process, exploring the different skills involved in printing on silk, led her to illustrate this matrix in a play of translucent, superimposed motifs.

In the beginning it was an original design, representing the Garden of Eden. Far from the conventional idyll, this personal interpretation has all the critical distance so representative of Bianca Argimon's work, staging different sketches about the excesses of our contemporary lifestyle. In residency, the artist produced variations on the motif, deconstructing its shapes and colours to create a multiform, printed work on a variety of silk supports. The methodical decomposition of her drawing, accompanied by the know-how of silk, confers a mysterious dimension to this paradise lost.

The centrepiece reproduces the design in space: four large, suspended muslin panels printed in cyan, magenta, yellow and black recreate the picture through a process of superimposition. On a smaller scale, a traditional swatch book features seven pieces of printed silk muslin, representing successive stages in the design's reproduction. Another small-scale piece presents an enlarged detail from the Garden, on vintage silk twill. Pixels of green extracted from the luxuriant natural scene form the sides of a set of dice, together with a goblet, evoking a traditional, Spanish game of chance.

As a complement to these four works, produced during her residency and bringing in the different procedures, constraints and knowhow of silk printing, *Les Mains sans sommeil* unites several of Bianca Argimon's recent sculptures and installations. They all share a critical approach to our modern society.

Argimon's mentor for the project – **JEAN-MICHEL ALBEROLA**, her teacher at the École nationale supérieure des Beaux-Arts de Paris – cites her 'magnificent imagination, always focused on the contemporary scene'. In her own words, Bianca Argimon seeks out 'things that will pinpoint the contradictions in contemporary society'. Her evanescent Garden of Eden is a reflection on our modern world.



Bianca Argimon – photo Tazio © Fondation d'entreprise Hermès

"I'm inspired by subjects that engage me: aspects of current events, or things connected to historical facts [...]. I'm always looking to represent a form of engagement in my work, not through accusation or denunciation, but by writing a chapter in which, for example, mankind and Nature proclaim their divorce." Bianca Argimon

BIANCA ARGIMON was born in 1988 in Uccle, Brussels, Belgium. She lives and works in Paris. After studying at the Central Saint Martin's School of Art, London, and the École nationale des arts décoratifs, Paris, she graduated from the École nationale supérieure des beaux-arts de Paris with the congratulations of the jury. She has in particular taken part in group shows: *61^e Salon de Montrouge*, Montrouge (2016); *What's Up – Soho*, Revue Gallery, London (2016); *Iris.Time*, L'Inlassable Museum, New York (2015). Her work has also been exhibited in her first solo shows: at the YIA Art Fair, with the Inlassable Galerie, Brussels (2016); *Pour les essais sur les effets de la foudre*, Inlassable Galerie, Paris (2015).

 Films to be discovered online
The Artists' Residencies of the Fondation d'entreprise Hermès,
in 2016/17 – Bianca Argimon, Lucia Bru, Anastasia Douka



JENNIFER VINEGAR AVERY

In residency at the **Holding Textile Hermès**, in Lyon's area (France)

From September to December 2014

Mentor **RICHARD FISHMAN**

An extensive group project drawing on – and extending – the skills of Hermès artisans leads to a double narrative explored in a solitary performance work, midway between a play, a tale, a performance and sculpture. Invited by the Fondation d'entreprise Hermès to work in situ at the **Hermès silk and textile workshops**, artist **JENNIFER VINEGAR AVERY** experienced a residency made to measure – by hand.

American artist Jennifer Vinegar Avery incorporates visual and performance art in her work, exploring her fascination with Gothic novels, and her radical feminist politics, while at the same time embracing traditionally 'feminine' media and skills – a paradox exploited and fuelled during her residency.


At the Hermès couture workshops, Jennifer Vinegar Avery collected off-cuts and fabric remnants as her raw materials. Working with Hermès artisans – who were given carte blanche to cut, stitch and assemble the fragments – Vinegar Avery has created a corpus of figures (*Pupa, Poubelles, Bêtes* or 'Pupae, Trash, Beasts') incorporating fabrics, photocopies, papier mâché and other recycled, cast-off elements. Vinegar Avery staged the resulting bestiary in an abandoned shop, and a forest setting, in compositions reminiscent of a dolls' boutique. At Palais de Tokyo, during her daily performances, she activates her works and invites visitors to take part in this intimate fiction.

"I believe art projects are collective undertakings: the artist and the public become one. I love excess and extremes, gluttonous urges, and the little pin-prick of shame that comes with them." Jennifer Vinegar Avery



Jennifer Vinegar Avery – photo Tazio © Fondation d'entreprise Hermès

JENNIFER VINEGAR AVERY (b. 1983) is an American visual and performance artist living and working in Providence, Rhode Island. Following an early career in music, Vinegar Avery returned to her fine art studies at Brown University in Providence, where she met her residency mentor, **RICHARD FISHMAN**. Her work has featured in a number of solo and group exhibitions in recent years.

 Films to be discovered online

The Artists' Residencies of the Fondation d'entreprise Hermès, in 2014/15 – Clarissa Baumann, Jennifer Vinegar Avery, Lucie Picandet



CLARISSA BAUMANN

In residency at **Puiforcat**, in Pantin (France)
From December 2014 to March 2015
Mentor **ANN VERONICA JANSSENS**

Exploring the limits of the medium, **CLARISSA BAUMANN** issued a unique challenge to the skilled artisans of the **Puiforcat** workshops in Pantin near Paris. As artist-in-residence for the Fondation d'entreprise Hermès, Baumann's risk-taking work addresses the erosion and disappearance of materiality in art.

Baumann's work addresses the gestural vocabulary of everyday life, in performances characterised by their extreme economy of means. Taking a cross-disciplinary approach, her residency at Puiforcat led to two projects focusing on the making of objects, and the possibility of non-materiality in works of visual art.


Working with the Puiforcat artisans, a simple silver spoon was gradually extended until it became a length of silver wire. Manipulated by two people at its extremities, the wire becomes a vector for sounds which are inaudible in the immediate vicinity of the piece. For the second piece, a silver sphere is progressively polished to its smallest possible size. Both pieces test artisan metalworking skills to the limit. After the performances, the participating artisans have been invited to give an account of the methods used, passing the barely visible metal sphere from hand to hand, until (potentially) it disappears altogether.

"I use actions, gestures initiated by the body, ordinary, everyday gestures... then, by dint of their repetition or their extension over time, I like to see how they distance themselves from our human proportions and scale, until they are quite beyond our reach, and impalpable." Clarissa Baumann



Clarissa Baumann – photo Tazio © Fondation d'entreprise Hermès

Brazilian artist **CLARISSA BAUMANN** (b. Rio de Janeiro, 1988) studied visual and decorative arts in Rio de Janeiro and pursued a professional career in contemporary dance, before enrolling at the École nationale supérieure des beaux-arts in Paris (2014), where she worked in the studio of **ANN VERONICA JANSSENS**, her mentor for the residency with the Fondation d'entreprise Hermès. Since completing her post-graduate diploma at the École nationale supérieure des beaux-arts in Paris, in 2015, Clarissa Baumann has taken part in a number of group exhibitions including the 61^e Salon de Montrouge, and Laboratoire Espace Cerveau, Station 1(0) at the Villeurbanne Institute of Contemporary Art. She had first solo exhibitions at Galerie Dohyang Lee (Paris, 2017), and the École nationale supérieure des beaux-arts (Détours, 2014, in Paris).

 Films to be discovered online

The Artists' Residencies of the Fondation d'entreprise Hermès, in 2014/15 – Clarissa Baumann, Jennifer Vinegar Avery, Lucie Picandet



LUCIA BRU

In residency at the **cristallerie Saint-Louis**,
in Saint-Louis-lès-Bitche (France)

From January to March 2017

Mentor **ANN VERONICA JANSSENS**

Clay, glass, porcelain, metal or paper are sculptor **LUCIA BRU**'s materials of choice. During her residency at the **cristallerie Saint-Louis**, the Brussels-based artist engaged with the many facets of crystal, combining experimental techniques and confrontation with other materials.

Drawing on her familiarity with what are in known in France as *les arts du feu* (ceramics, metalwork, enamel and glass), Lucia Bru sought to engage with the full range of crystal-making skills and techniques, with a particular focus on polishing. Taking three imposing masses of crystal unearthed at the workshop, she plunged them into an acid bath (a commonly-used technique). Thus polished, the prisms emerged with greater brilliance, revealing three autonomous blocks of pure matter.

In contrast, Bru also experimented with these geometric forms on a very small scale. She worked hot, molten crystal to create a series of rods. Sawed into sections, these were transformed into dozens of small cubes which were sand-blasted, polished and mixed with small, ceramic prisms. For Bru, the result is a protean, 'spectral, mineral mass' that experiments with 'the mutability, the unstable physicality of living creatures and things'.

Lucia Bru's mentor **ANN VERONICA JANSSENS** felt that 'the purity of her sculpture would be wonderfully suited to innovative, experimental work with the artisans at the cristallerie,' as reflected in the residency's final project, for which Bru blew molten crystal into moulds of her own design. The resulting 'deformations' were fixed by pouring cement into the delicate crystal shell, which was topped and tailed for the purpose. This was the first time a residency had made use of this highly specialist workshop and technique at the cristallerie. The resulting, hybrid work challenges the status of crystal as a material, and resonates perfectly with Bru's corpus as a whole.


As a complement to these two sets of works produced by Lucia Bru during her residency, which extend and deepen her reflexions about a sensitive geometry, subject to the vagaries of the body that produces them, *Les Mains sans sommeil* is presenting her research into repetitive movements, through a large drawing made using pencils and ball-point pens.



Lucia Bru – photo Tadzio © Fondation d'entreprise Hermès

"I realised that in my sculptures, I was experiencing that love of deformation, of things that are 'not straight', and 'almost right', things that 'tend to' but which 'aren't quite exactly'... Many of my works explore the right angle, the ninety-degree corners within which we are so often housed. I always try to break apart the baseboards and lines that surround us." Lucia Bru

Born in 1970 in Belgium, **LUCIA BRU** lives and works in Brussels. She studied sculpture at the École nationale supérieure d'arts visuels, La Cambre, Brussels, from 1989 to 1994. She currently teaches sculpture at the Académie des Beaux Arts de St Gilles, Brussels, while pursuing her sculptural work. She is represented by the gallery Axel Vervoordt, Antwerp and Hong Kong. Lucia Bru works with earth, glass, porcelain, metal or paper... and takes an interest in different media, such as drawing, video, collages or photography. She has exhibited in numerous solo and group shows, such as *Oh les beaux jours! Pour une esthétique des moyens disponibles*, Biennale de Louvain-La-Neuve (2017), *Proportio* at the Palazzo Fortuny, Venice (2015), *Aucune ombre*, Antwerp (2013), *Found in Translation, chapter L.*, Casino Luxembourg, Forum d'art contemporain (2011), *[Atterrir]*, Maison Grégoire, Brussels (2010), *La Ricarda*, MACBA, Barcelona (2009), *Le seigneur de gravité*, Mac's, Grand-Hornu (2008).

 Films to be discovered online

The Artists' Residencies of the Fondation d'entreprise Hermès,
in 2016/17 – Bianca Argimon, Lucia Bru, Anastasia Douka



IO BURGARD

In residency at the **Maroquinerie de Seloncourt** (France)

From November 2015 to April 2016

Mentor **JEAN-MICHEL ALBEROLA**

A long travel trunk is placed on the floor. Closed, it resembles a walnut shell. Open, it reveals a collection of mysterious leather tools, ready and waiting.

In residency at the **Maroquinerie de Seloncourt**, visual artist **IO BURGARD** has produced a work open to multiple possibilities, combining sensuality and sophistication.

The resin base means the object can float. The upper part, in leather, resembles a taut skin hinting at the forms of the objects inside. The objects themselves lie waiting to be activated: limp leather sheaths, measuring tools, a mask... The forms are borrowed from the artist's own œuvre, sublimated here in leather, sheathed and saddle-stitched to sensuous effect. As they lie waiting, they function as 'narrative tools, an allegorical testimony to a past upheaval, a potential action', in the artist's words.

At the Seloncourt leather workshops, hosting their first artist-in-residence, Io Burgard discovered the skills involved in working fine leather, learning the associated gestures and techniques, and encouraging the artisans to revive stitches no longer used in their day-to-day practice. The residency proved a stimulating, reciprocal learning experience for all involved.


Io Burgard's trunk is inspired by Marcel Duchamp's *Boîte-en-valise* and the artisans' leather satchels. The exhibition *Les Mains sans sommeil* is presenting this work alongside a series of recent objects and drawings, which deepen her interest in the exploration of ideas and graphic forms that try to liberate themselves from language.

"If I had a real gift for writing, I think that I'd produce more texts than images. It would then be far easier to clarify my thoughts, which are rather intuitive. It is perhaps more a question of what I'd call 'hunches.'" Io Burgard



Io Burgard – photo Tazio © Fondation d'entreprise Hermès

IO BURGARD (b. Talence, 1987) lives and works in Paris. She began her training with Guillaume Dégé at the Ecole des Arts Décoratifs in Strasbourg, while at the same time enrolling at the Beaux-Arts in Paris, where she studied painting with **JEAN-MICHEL ALBEROLA**, graduating in 2014. Io Burgard co-founded the publishing and exhibition platform *Manuel*, with which she has worked as curator, artistic director and editor. *Manuel* also led to two residencies in Leipzig and Brussels. Burgard's work has been seen in group exhibitions at Urgent Paradise (Lausanne), the studio of artist Pierre Rouart (Paris), and the artspace Immanence (Paris). Her work has also been the object of first solo exhibitions at 22RUEMULLER (Paris, 2015), Premier Regard (Paris, 2015) and Galerie Maïa Muller (Paris, 2017).

 Films to be discovered online

The Artists' Residencies of the Fondation d'entreprise Hermès, in 2015 – Io Burgard, Célia Gondol, DH McNabb



ANASTASIA DOUKA

In residency at **John Lobb** (JL & Co), in Northampton (England)
From October 2016 to February 2017
Mentor **RICHARD FISHMAN**

Before her residency with **John Lobb** in Northampton, artist **ANASTASIA DOUKA** could not have imagined the wealth of artisan skills that lie behind the shoes made by this English footwear brand. The resulting artworks are a testimony to her immersion among the craftsmen and women who deploy exceptional know-how on a daily basis.

Building on her initial fascination with the factory's raw materials, and the artisans' choice of fine leathers, Douka turned her attention to the machines. Witnessing their close-contact manoeuvres with the artisans, she couldn't help picturing them as living things. She encased two of the machines – the eponymous *Channel Closer* and *Channel Opener* – in papier maché, creating a life-sized imprint, like a shed skin.

Next, the Greek-born artist returned to the raw materials, and the people handling them: 105 workers talked about their personal taste in footwear, as a prelude to the making of 105 pairs of leather shoes, personalised according to each artisan's preferences. The resulting tour de force would have been impossible without the artisans' active support and participation in the project, and Douka's own, hands-on appropriation of a number of skills – 'new knowledge' which she plans to develop in future works. Photographs and interviews with each artisan form the basis of a video celebrating the 'work force' at the site. The result is a multiform, group portrait of the factory, and a collective tribute to this artisan community.

"I like to explore and work with space, the place I find myself in, and its circumstances as a whole, the limitations and capacities of my raw materials, and of the time available to me. I work with that time and that space, nothing more." Anastasia Douka



Anastasia Douka – photo Tazio © Fondation d'entreprise Hermès

ANASTASIA DOUKA was born in 1979 in Athens (Greece), where she lives and works. She has been a resident artist at the Yaddo Artists Colony, NY, the Salzburg International Summer Academy and the Skowhegan School of Painting and Sculpture, ME. Recent group shows and projects include: *Mediation Code*, Athens Biennale 5to6, *Reverb: New Art from Greece*, SMFA, Boston, *Contra-rotations*, Ran TeaHouse, NY, *The Four Horsemen*, Chicago, *Near Dwellers*, Russell Industrial Center, Detroit, *Pierrot Le Fou*, Alte Saline, Hallein, Austria. Her last solo show *Dog - I think of them driving* was presented in an office building at the feet of the Acropolis. Douka is a graduate of the MFA sculpture program at The School of the Art Institute of Chicago. She is the recipient of SAIC 2011-2013 New Artist Society Merit Award, the Alexander S. Onassis Scholarship and the Mihelis Foundation Award. In 2011 she was awarded the Deste Prize (Athens) and in 2013 the Toby Devan Lewis Fellowship (Chicago).

▶ Films to be discovered online

The Artists' Residencies of the Fondation d'entreprise Hermès,
in 2016/17 – Bianca Argimon, Lucia Bru, Anastasia Douka



CÉLIA GONDOL

In residency at the **Holding Textile Hermès**, in Lyon's area (France)

From October 2015 to April 2016

Mentor **ANN VERONICA JANSSENS**

Visual artist and choreographer **CÉLIA GONDOL** enshrines astrophysics at the core of her residency, with a play on the parallels between silk-working and the mysteries of the universe.

In residency at the **Holding Textile Hermès**, Célia Gondol discovered the unique skills and rhythms associated with working in fine silk. In association with Héléne Courtois, a researcher at France's Institut nucléaire, Gondol also explored the cartography techniques used to map our expanding universe. These dynamic trajectories suggested the possibility of parallel universes, inspiring the artist's own, personalised star maps, printed with the workshop artisans' help, on a 35-metre length of silk. This tribute to the infinitely vast movements of the stars is offset by a focus on the infinitely small, set quite literally in motion as part of a choreographic performance.

Mentored by **ANN VERONICA JANSSENS**, Célia Gondol created a second work to mark the end of her residency: a film of the official *visite* of her length of silk, when the piece is studied front and back, with the naked eye (in this case Nadra Benzaoui, visitor at the AEI site in Irigny). The printed silk star maps are inspected by an expert artisan, while the voiced commentary is by scientist Héléne Courtois, delivering a dizzying account of the fine detail on the printed silk, and the vastness of the universe.

At least, her residency led to a third unusual work in woven copper – an extraordinary technical challenge for the artisans. Silk muslin with a copper weft produces a new textile, vibrant and shimmering thanks to the presence of the metal: a hybrid work displayed with specially designed lighting, sublimating its beauty.

As a complement to the presentation of these works, two performances by Célia Gondol concerning song and language can be discovered as part of this exhibition.

"I often feel that I'm writing space with objects, raw materials and light, in the same way that I write space with my body; and when I'm creating new elements in dance, I write in sound and song or whatever I need, like a visual artist." Célia Gondol



Célia Gondol – photo Tazio © Fondation d'entreprise Hermès

CÉLIA GONDOL (b. Grenoble, 1985) is a professional dancer and visual artist. She graduated from the Beaux-Arts in Paris in 2014, with a special jury mention, and has subsequently developed her installation - and performance - based practice, using light and (more recently) sound, with a particular focus on gesture. Gondol's sculptural practice explores the musicality and folkloric origins of the elements she deploys. Her pieces are conceived as part of an open-ended, experimental process. Gondol has taken part in a number of group exhibitions including the *62nd Salon de Montrouge* (2017), *Do Disturb* at Palais de Tokyo (Paris, 2017), and *Les Voyageurs* at the École nationale supérieure des beaux-arts (Paris, 2015). Her work has also been seen in début solo exhibitions at the Centre Chorégraphique National d'Orléans (2012), the PSG Gallery in Bangkok (2013), and her diploma show at Ann Veronica Janssens' studio (2014). Paralleling her work in the visual arts, Célia Gondol has danced with several companies since 2006. In 2016, she performed in the premiere of *A Leaf, Far and Ever*, working with choreographer Nina Santes.

 Films to be discovered online
The Artists' Residencies of the Fondation d'entreprise Hermès,
in 2015 – Io Burgard, Célia Gondol, DH McNabb



DH McNABB

In residency at the **cristallerie Saint-Louis**,
in Saint-Louis-lès-Bitche (France)

From October 2015 to March 2016

Mentor **RICHARD FISHMAN**

DH MCNABB took a resolutely experimental approach for his residency at the **cristallerie Saint-Louis**. Working for the first time with crystal, the American glass artist identified a 'wish-list' of technical challenges, in projects designed to test the material's properties to the limit.

How to capture a bubble in crystal? Or a ring? Or light? Artist DH McNabb is an explorer in form. For his residency at Saint-Louis-lès-Bitche, mentored by Richard Fishman, he examined the intrinsic properties of crystal, working closely with the workshop artisans. His research led to the production of a number of pieces taking pure geometric forms: *Crystal Prisms*, *Spherical Horizons*, *Furnace Rings*. Each is conceived as a response to a specific challenge: capturing a shaft of light inside a pyramid, capturing a ring or a bubble of air in a crystal block, revisiting optical lenses, half-colouring transparent spheres.

This is the first time artisans at the **cristallerie** have welcomed a professional glass-maker as artist-in-residence. As a non-French speaker, DH McNabb communicated with the team at Saint-Louis essentially through gesture, discovering the ancestral skills associated with crystal – a material new to him in his artistic career.

In addition to these highly experimental pieces, McNabb wanted to pay homage to the workshop itself. Inspired by the setting for his residency, he focused on the great clay chimneys beneath which the artisans work directly with the molten raw material. Stylised in opaque white crystal, the 'furnaces' form a strange forest of unique pieces, *The Heart(h) of Saint-Louis*, while a new work of sculpture, entitled *Chien of Saint-Louis*, sublimates the iconic forms of the supports holding the crystal-blowers' canes.

As a complement to the works produced during the residency, most of which appear in the exhibition, *Les Mains sans sommeil* is presenting part of *The Horizon Studies* (2016). In this series, the artist attempts to transcribe, in glass, the vision of a horizon at dawn and at dusk.



DH McNabb – photo Tadzio © Fondation d'entreprise Hermès

"For me, there is one over-riding rule: the way things are made is as important as the reason for making them, because it confirms their core concept, it re-affirms their legitimacy, and gives greater power and urgency to both the work and its approach." DH McNabb

Born in 1980 to a career United States Air Force officer, **DH McNABB** was encouraged by his parents to travel. Glass, initiated in 1999 at Centre College, has provided him with a way to travel, to seek. Corning, Seattle, Prague, Lybster, Weil am Rhein, Murano, Nuutajärvi, Istanbul, Toyama and Lessac are just a few of the places this material has taken him. Along the way, DH McNabb has been fortunate to work, assist and collaborate with many artists whom have helped him in the medium. During the completion of his MFA from the Rhode Island School of Design in 2012, he was able to contemplate the meaning of this material – glass and how that relates to his process. These last years, DH McNabb participated in several exhibitions as *Monuments: Moments*, Aegon Gallery, Centre College (Danville), *Thirteen Twenty Three Exhibition*, 964 Dean Street (Brooklyn, NY), *Fifty by Fifty*, Muskegon Museum of Art (Muskegon), *Glass Triennial*, Woods Gerry Gallery (Providence).

▶ Films to discovered online

The Artists' Residencies of the Fondation d'entreprise Hermès,
in 2015 – Io Burgard, Célia Gondol, DH McNabb



LUCIE PICANDET

In residency at the **Hermès workshops in Pantin** (France)

From January to March 2015

Mentor **JEAN-MICHEL ALBEROLA**

In residency at the **leather workshops in Paris and Pantin**, **LUCIE PICANDET** mastered leather-working skills to create a cyclical figure: a combined allegory of Love and Death.

Picandet's work explores embroidery and its symbolic relationship to the human body. Here, she engages with the specificities of working with leather as a creative medium. The result is a specially-created, circular allegorical design measuring 180 cm in diameter, its surface composed of brightly-coloured leathers.

In situ at the leatherwork and cutting studios in Pantin, Lucie Picandet selected skins for her project (goatskin and bull calfskin) before splitting, reinforcing, cutting and final assembly on a wooden chassis. *Qui me soit chair* ('Flesh of my flesh') is a tondo crafted in leather marquetry, taking inspiration from ancient Egypt, where death was a necessary stage on the path to resurrection. The interconnected forms of a woman and crocodile create an ouroboros symbolising infinity and the regeneration of the soul.


Nexus, a series of watercolours specially produced for this occasion, is being presented as a complement to *Qui me soit chair* as part of the exhibition *Les Mains sans sommeil*.

"In my work, everything is connected with language. I believe that line has multiple powers. I had difficulty working with colour for a long time, it was a source of terrible anxiety for me. That's why I stopped painting. It seemed to me that colour was covering up something that should have been left bare, to be seen. It took me quite some time to circumscribe something using line... [...] I use line as if it was a thread journeying through the space of the page." Lucie Picandet

Born in 1982, artist **LUCIE PICANDET** studied theology, philosophy and the aesthetics of film before joining the École nationale supérieure des beaux-arts in Paris, where she worked in the studio of **JEAN-MICHEL ALBEROLA**, her mentor for the residency at the Hermès leather workshops in Pantin. Her work has been seen in début solo exhibitions: *Perdre un clou ou la foi* at the Halle Saint-Pierre (Paris, 2012), and *Idiose* at Galerie Vallois (Paris, 2016). She has taken part in a number of group shows, including: *Empiristes* at the Villa Emerige (Paris, 2016), *Maisons parisiennes* at the Hôtel Plaza Athénée (Paris, 2013) and *Villa Empain* (Brussels, 2013), and *Echantillons* at the Irish Museum of Contemporary Art (Dublin, 2010). She was the winner of the Bourse Révélation Émerige in 2015.



Lucie Picandet – photo Tazio © Fondation d'entreprise Hermès

 Films to be discovered online

The Artists' Residencies of the Fondation d'entreprise Hermès, in 2014/15 – Clarissa Baumann, Jennifer Vinegar Avery, Lucie Picandet



THE MENTORS

JEAN-MICHEL ALBEROLA



Jean-Michel Alberola, *La sortie est à l'intérieur*, 2009
© Atsushi Nakamichi / Nacasa & Partners Inc.
Courtesy of the Fondation d'entreprise Hermès. Work created with the support of the Fondation d'entreprise Hermès.

Born in 1953, Jean-Michel Alberola made his name in the early 1980s with the return of figurative art and Cultivated Painting. His artwork has been on display at the Musée du Louvre in Paris (2005), Musée d'Art Moderne in Saint-Etienne, Musée des Beaux-Arts in Nancy (2008), Bibliothèque Nationale de France (2009) and Maison Hermès in Tokyo (2009). His latest film, *Koyamaru*, portraying a remote village in rural Japan, was shown on the Arte television channel in 2011. His work has recently been featured in a variety of exhibitions including *Mathématiques, un dépaysement soudain* at the Cartier Foundation, *Néons* at La Maison Rouge and *Les Maîtres du désordre* at the Musée du Quai Branly (2012) as well as *Les Aventures de la vérité* at the Fondation Maeght in 2013. In 2016, Palais de Tokyo, Paris, devoted to him a large-scale solo show entitled *L'Aventure des détails*.

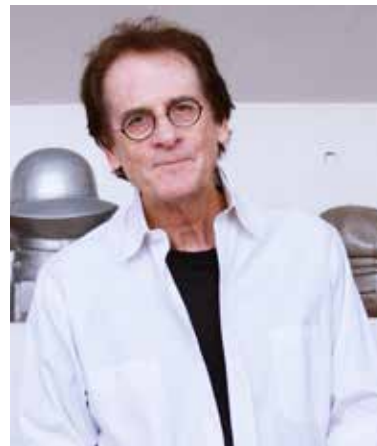
ANN VERONICA JANSSENS



© Patricia Mathieu

Born in 1956 in Folkestone, UK, Ann Veronica Janssens lives and works in Brussels. Her work has appeared in a large number of solo shows, such as: *Serendipity* at the WIELS, Brussels; *Are you experienced* at the Espai d'Art Contemporani, Castelló, the Museum Morsbroich, Leverkusen, the Neue Nationalgalerie, Berlin and the Kunstverein München; *Aux Origines de l'Abstraction* at the Musée d'Orsay, Paris, the CCA Wattis Institute for Contemporary Arts, San Francisco, the Ikon Gallery, Birmingham, the Kunsthalle Bern and the Mac, Marseille; *Beppu Project* at the S.M.A.K, Gand and the Nasher Sculpture Center, Dallas. In 2015, several years after their shared participation at the Venice Biennale, Ann Veronica Janssens was invited by the curator Guillaume Désanges to exhibit with the artist Michel François at La Verrière, the Brussels space of the Fondation d'entreprise Hermès. In 2017, the IAC Villeurbanne presented *Mars*, a major solo exhibition devoted to her work.

RICHARD FISHMAN



© Rights reserved

Born in 1941 in Massachusetts, Richard Fishman is a sculptor and designer whose work is represented in numerous private and public collections including the Hirshhorn Museum and Sculpture Garden and the B'nai Brith Museum in Washington D.C., the Rose Art Museum, Brandeis University, and the Massachusetts Institute of Technology. Over the course of his career he has had 27 one-person exhibitions, more than 50 group exhibitions, and is the recipient of many awards including a Guggenheim Foundation Fellowship. Fishman is a Professor of Visual Art and Director of the Granoff Center for the Creative Arts at Brown University, where he has been instrumental in creating interdisciplinary initiatives and courses exploring the connections between the arts, science, and technology.



THE CURATOR OF THE EXHIBITION



Gaël Charbau – © DR

GAËL CHARBAU

Gaël Charbau is an art critic and independent curator. He founded the journal *Particules* in 2003, and was its editorial director until 2010. He was in charge of visual arts programming at the Collège des Bernardins from 2014 to 2017, and regularly organises exhibitions in Europe and Asia, working with a range of programmes, institutions and patrons: Friche Belle de Mai, the Institut Français, the Audi Talents programme, the Emerige group, FIAC, and the École(s) du Sud. He is the curator of the Emerige bursary for emerging talents, and artistic adviser to the Universcience programme at the Palais de la Découverte and the Cité des Sciences, in Paris. Working with the network of southern French Ecoles Nationales Supérieures d'Art, he developed the programme *Inventeurs d'aventures*, presenting a variety of exhibitions and events throughout the academic year 2017-18, highlighting the emerging contemporary scene in southern France.



ARTISTS' RESIDENCIES WITH THE FONDATION D'ENTREPRISE HERMÈS

Panorama des résidences d'artistes depuis 2010

• FIRST CYCLE FROM 2010 TO 2013

MENTORS

Richard Deacon
Susanna Fritscher
Giuseppe Penone
Emmanuel Saulnier

ARTISTS • 2010

Benoît Piéron
at the Holding Textile Hermès
Elisabeth S. Clark
at the Maroquinerie de Sayat
Simon Boudvin
at the Maroquinerie des Ardennes
Olivier Sévère
at the cristallerie Saint-Louis

ARTISTS • 2011

Marine Class
at Puiforcat
Émilie Pitoiset
at the Maroquinerie de Pierre-Bénite
Atsunobu Kohira
at the cristallerie Saint-Louis
Sébastien Gschwind
at the Maroquinerie de Saint-Antoine

ARTISTS • 2012

Félix Pinquier
at the Maroquinerie de Belley
Olivier Beer
at the cristallerie Saint-Louis
Oh You Kyeong
at Puiforcat
Andrés Ramirez
at the Holding Textile Hermès

ARTISTS • 2013

Marie-Anne Franqueville
at the cristallerie Saint-Louis
Gabriele Chiari
at the Holding Textile Hermès
Marcos Avila Forero
at the Maroquinerie Nontronnaise
Anne-Charlotte Yver
at John Lobb

• SECOND CYCLE FROM 2014 TO 2017

MENTORS

Jean-Michel Alberola
Ann Veronica Janssens
Richard Fishman

ARTISTS • 2014

Lucie Picandet
at the Maroquinerie de Pantin
Clarissa Baumann
at Puiforcat
Jennifer Vinegar Avery
at the Holding Textile Hermès

ARTISTS • 2015

Io Burgard
at the Maroquinerie de Seloncourt
Célia Gondol
at the Holding Textile Hermès
DH McNabb
at the cristallerie Saint-Louis

ARTISTS • 2016

Bianca Argimon
at the Holding Textile Hermès
Lucia Bru
at the cristallerie Saint-Louis
Anastasia Douka
at John Lobb (JL&Co)
in Northampton

• THE CAHIERS DE RÉSIDENCE

Each residency is documented
in a publication – a *Cahier de Résidence* –
co-published by Actes Sud and
the Fondation d'entreprise Hermès.

The *Cahiers de Résidence*
Notebooks attached with a wide band size,
20 x 25.5 cm. Paperbacks with bilingual
French/English flaps.



THE WORKSHOPS HOSTING ARTISTS-IN-RESIDENCE

THE HOLDING TEXTILE HERMÈS (France)

Located in France's Rhône-Alpes region, Holding Textile Hermès is the Hermès Group's textile manufacturing pole. Ten workshops on four main sites make the house's internationally-renowned textile accessories (the silk carrés and ties), together with part of the men's and women's ready-to-wear collections. Holding Textile Hermès is also developing its production for other divisions within the Group (Hermès Maroquinerie Sellerie, and Hermès Maison home decoration and textiles).

- Holding Textile Hermès has welcomed several artists-in-residency since the launch of the Foundation's programme: **Benoît Piéron** (2010), **Andrés Ramirez** (2012), **Gabriele Chiari** (2013), **Jennifer Vinegar Avery** (2014), **Célia Gondol** (2015) and **Bianca Argimon** (2017).

PUIFORCAT (France)

Founded by Émile Puiforcat in 1820, the family business specialised first in cutlery-making, then expanded into fine metalwork in the late 19th century. Puiforcat grew and developed further under the influence of Jean Puiforcat in the 1920s and 1930s, before becoming part of the Hermès group in 1993. Today, the workshops are located in Pantin, on Paris's northern rim.

- Puiforcat has welcomed several artists-in-residency since the launch of the Foundation's programme: **Marine Class** (2011), **Oh You Kyeong** (2012) and **Clarissa Baumann** (2014).

THE CRISTALLERIE SAINT-LOUIS (France)

Founded in 1586, the Münzthal glassworks became the Verrerie Royale de Saint-Louis in 1767 and finally the cristallerie Saint-Louis following the discovery of the secret of lead crystal-making in 1781. The cristallerie became part of the Hermès Group in 1989. Today, Saint-Louis creates internationally renowned crystal pieces for the home, in lighting, tableware and decoration.

- The cristallerie Saint-Louis have welcomed several artists-in-residency since the launch of the Foundation's programme: **Olivier Sévère** (2010), **Atsunobu Kohira** (2011), **Oliver Beer** (2012), **Marie-Anne Franqueville** (2013), **DH McNabb** (2015) and **Lucia Bru** (2017).



THE MAROQUINERIE DE SELONCOURT (France)

Opened in 1996, the Maroquinerie de Seloncourt, in the department of Doubs, employs 220 artisan saddlers and leather-workers today, making a range of bags and small leather goods in a wide choice of leathers. A second leather workshop was established in 2015 (the Manufacture d'Héricourt) and a third will open in 2018, in the France's eastern Franche-Comté region, confirming this as one of four regional poles making up Hermès Maroquinerie Sellerie, all within mainland France. Ultimately, 750 expert artisans will practice at three Hermès sites in the Franche-Comté, where Hermès will continue its regional recruitment and training programme in partnership with the Ecole Boudard (Bethoncourt) and the Lycée des Huisselets (Montbéliard).

- The Maroquinerie de Seloncourt has welcomed **Io Burgard** (2015) in residency since the launch of the Foundation's programme.

THE ATELIERS HERMÈS IN PANTIN (France)

The Ateliers Hermès in Pantin, opened in 1992, employs 242 artisans today, making bags, luggage and small leather goods. The skins are initially stored in the 'leather cellar', then cut by artisans in the *Atelier Coupe*, after which the workbench artisans (*artisans à la table*) assemble each piece entirely by hand, in the skilled saddlery and fine leather-work tradition. Artisans in the *Réparation* workshop carry out repairs to cherished, time-worn pieces, giving them a second lease of life.

- The Ateliers Hermès in Pantin have welcomed **Lucie Picandet** (2014) in residency since the launch of the Foundation's programme.

JOHN LOBB (JL & CO), NORTHAMPTON (England)

Established in 1866, John Lobb is amongst the finest bootmakers in the world, and continues to uphold its values of unrivalled craftsmanship and quality. John Lobb's ready-to-wear collection is produced in the Northampton factory, Westminster Works, which opened in 1994. In total 100 people work here, including 70 craftsmen. Northampton is the home of traditional English shoe-making, and Westminster Works is both in the heart of town, and at the heart of tradition.

- John Lobb (JL&Co) has welcomed **Anastasia Douka** (2016) in artistic residency since the launch of the Foundation's programme.



SELECTED HIGHLIGHTS FROM THE FONDATION D'ENTREPRISE HERMÈS

EXHIBITION ARWEIDER

La Grande Place, Saint-Louis-Lès-Bitche, France
July 6, 2017 – January 10, 2018

PROGRAMME NEW SETTINGS

PERFORMING ARTS

Sixteen productions presented by the Foundation
at institutions across the Paris Region.
September 13 – December 21, 2017

GAËLLE BOURGES

TANIA BRUGUERA

ALAIN BUFFARD

BORIS CHARMATZ

CLÉDAT & PETITPIERRE

NICOLAS DEVOS ET PÉNÉLOPE MICHEL

ANNIE DORSEN

MOHAMED EL KHATIB

EMMANUELLE HUYNH ET NICOLAS FLOC'H

EURIPIDES LASKARIDIS

THÉO MERCIER

LIZ SANTORO ET PIERRE GODARD

SMITH ET MATTHIEU BARBIN

NOÉ SOULIER

CYRIL TESTE

KRIS VERDONCK

PROGRAMME MANUFACTO,

LA FABRIQUE DES SAVOIR-FAIRE

First full year in twenty schools across
the Paris region, France
October 2017 – June 2018

PUBLICATION CAHIERS DE RÉSIDENCES

BIANCA ARGIMON, LUCIA BRU,

ANASTASIA DOUKA

Co-published with Actes Sud

October 2017

EXHIBITION DORA GARCIA

*SOMEWHERE, TWO PLANETS HAVE BEEN
COLLIDING FOR THOUSANDS OF YEARS.*

(The Thinker As Poet)

La Verrière, Brussels, Belgium

October 6 – December 9, 2017

EXHIBITION NORIKO AMBE

UNDER THE BIG TREE

Aloft at Hermès, Singapore

November 22, 2017 – February 11, 2018

EXHIBITION ROSA MARIA UNDA SOUKI

ON THE CORNER OF LONDRES

AND ALLENDE STREETS (1938-1954)

Atelier Hermès, Seoul, South Korea

December 7, 2017 – February 4, 2018

EXHIBITION FUJIKO & UKICHIRO NAKAYA

GREENLAND

Le Forum, Tokyo, Japan

December 22, 2017 – March 4, 2018

EXHIBITION JEAN-LUC MOULÈNE

EN ANGLE MORT

La Verrière, Brussels, Belgium

January 19 – March 31, 2018

EXHIBITION HIPPOLYTE HENTGEN

OVERLAY

La Grande Place, Saint-Louis-Lès-Bitche, France

February 7 – June 18, 2018

PROGRAMME IMMERSION

EXHIBITION TAYSIR BATNIJI

HOME AWAY FROM HOME

Aperture Gallery, New York, USA

March 15 – May 10, 2018

PROGRAMME ARTISTS' RESIDENCIES,

3RD CYCLE

3 artists in residence in Hermès workshops

1st Semester 2018





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

The Foundation operates eight major programmes centred on skills, creativity and transmission: **New Settings** for the performing arts, **Exhibitions** and **Artists' residencies** for the visual arts, **Immersion** for photography, **Manufacto – the Skills Factory** and its **Skills Academy** for the discovery and perfection of artisan trades.

H³ is the Foundation's worldwide programme of support for organisations whose work reflects these central aims.

Our **Biodiversity** programme enacts a core commitment to protect fragile ecosystems for future generations.

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

PRESIDENT

Olivier Fournier

DIRECTOR

Catherine Tsekenis

PRESS CONTACTS

FONDATION D'ENTREPRISE HERMÈS
PRESS CONTACT

Philippe Boulet +33 (0)6 82 28 00 47
boulet@tgcdn.com

HERMÈS INTERNATIONAL
INTERNATIONAL MEDIA DIRECTOR

Ina Delcourt
PRESS CONTACT

Annelise Catineau +33 (0)1 40 17 48 23
acatineau@hermes.com

PRESS IMAGES

High-res images are available at:

<http://en.fondationentreprisehermes.org/Press>

(password available on request)

www.fondationentreprisehermes.org

