

**OUR GESTURES DEFINE US
AND SHOW WHO WE ARE**

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ATELIER
HERMÈS

Exhibition Period: December 10, 2021–January 30, 2022

Featuring Artists: Lucie Picandet, Io Burgard,
Anastasia Douka, Sébastien Gouju,
Vassilis Salpistis, Yuhsin U Chang,
Bérengère Hénin

Atelier Hermès is pleased to present Formes du transfert, an exhibition featuring seven contemporary artists from December 10, 2021, to January 30, 2022. This exhibition, which commemorates the 10 years of the Artists' Residencies in Hermès workshops run by the Fondation d'entreprise Hermès, has great significance as a result of symbolically revealing the values pursued by the Foundation. The exhibition shows the commitment of the Fondation d'entreprise Hermès to support creative activities and ultimately contribute to art, environmental preservation, and social solidarity by passing on craftspeople's skills and know-how of making the best products to contemporary artists. The mutual inspiration between the artists and craftspeople makes us expect diverse and creative transformations instead of the boundaries between commercial products, crafts, and art.

Since 2010, the Fondation d'entreprise Hermès has selected four artists and invited them to Hermès workshops through its Artists' Residencies programme annually. The selected artists are mentored by world-class renowned names such as Giuseppe Penone, Richard Deacon, and Jean-Michel Alberola, and granted with opportunities to experience and experiment with precious materials such as crystal, leather, silver, and silk with the skillful techniques of craftspeople. The residency programme allows the artists to explore the possibility of new artistic approaches and lets the craftspeople of each studio work with the artists on a project that is different from their usual work and have a new perspective on materials while developing their own skills further.

From December 2021 to April 2022, the project will take place in Atelier Hermès in Seoul, followed by Le Forum in Tokyo and Magasins généraux in

Pantin. In this exhibition, Atelier Hermès intends to deepen the meaning of Formes du transfert by paying particular attention to the leather workshop. 'Metamorphoses', which refers to a change in physical form and a change in the meaning of existence itself from the former to the latter, has been a constant theme in art from Ovid to Kafka. By adopting the myth of transformation, a metaphor for immortality and creation of a new world, the exhibition seeks to appreciate the phenomenon in which leather, the most essential material of Hermès workshops, is reborn through contemporary art.

THE FONDATION D'ENTREPRISE HERMÈS

"Our gestures define us and show who we are." A commitment to this unifying statement drives everything we do at the Fondation d'entreprise Hermès. Put another way, individual actions nurture growth and well-being for us all. The Foundation puts in place the necessary conditions for the transmission of skills and know-how, the creation of new work across the arts, the protection of our environment, and the encouragement of social solidarity, through several programmes designed to accompany its beneficiaries as they build tomorrow's world. Together, these actions reflect our fundamental aims: to cultivate shared intelligence, harness progress for the greater good, and enshrine humanitarian values at the heart of today's society. Established in 2008, the Fondation d'entreprise Hermès is directed by Laurent Pejoux, and presided by Olivier Fournier.

www.fondationdentreprisehermes.org

FEATURING ARTISTS AND WORKS



LUCIE PICANDET
Qui me soit chair
2015

Born in 1982, Lucie Picandet lives and works in Paris. After studying theology and philosophy, she undertook a thesis on film aesthetics at the Université Paris-VIII. She is an alumna of the École Nationale Supérieure des Beaux-Arts de Paris, where she met Jean-Michel Alberola, her mentor for this residency at the leatherworks in Pantin. The act of writing is essential in her work.

In fact, she has written many novels and poems, and it becomes the starting point of her work, creating embroidery, watercolor painting, oil painting or small objects that bring surreal and poetic atmosphere. Her work produced during residency features varied colors reminiscent of an ancient Egyptian painting inspired 'Aplat' technique on a circular panel reminiscent of a celestial body. A woman and an alligator holding each other take the form of a legendary "Uroboros" symbolizing eternity and the regeneration of the soul, showing equilibrium even in tension or indistinguishable between poles. Winner of the Emerige Prize in 2015, she participated in important exhibitions such as the Palais de Tokyo in France and the Irish Museum of Contemporary Art in Dublin.

IO BURGARD
Que vogue la galère
2016

Born in Talence, near Bordeaux, Io Burgard (b. 1987) lives and works in Paris. She began her training at the École des Arts Décoratifs in Strasbourg, adding studies at the Beaux-Arts in Paris and at the studio of painter Jean-Michel Alberola. Working in several media, from drawing to sculpture, from frescos to bas-relief, Io Burgard moves seamlessly between real and fantasy worlds. As the first artist-in-residence at the Maroquinerie de Seloncourt, she pursued her research into language, drawing and volume with the help of the craftspeople. The result was the work Que vogue la galère: a series of objects contained in a trunk, inspired by the tools of the leatherworkers mixed with the world of her imagination. She co-founded Manuel, a publishing and exhibitions platform where she acts as curator, artistic director and writer.





ANASTASIA DOUKA
Le Collant, the thing you can't get rid of
 2016

Anastasia Douka (b.1979) lives and works in Athens. She studied at the School of Art Institute of Chicago and the Athens School of Fine Arts, and has had residencies at the Yaddo Colony, New York, the Salzburg International Academy and the Skowhegan School of Painting and Sculpture. Also, she has been awarded the Toby Devan Lewis Fellowship

(2013) and the DESTÉ Prize (2011). During her residency at the Northampton factory of boot maker John Lobb, located in England, she developed an ambitious project that consisted in developing a unique pair of shoes with and for each artisan, expressing their tastes and preferences. Each artisan concentrated on a particular and quite repetitive routine, and she thought that the idea of being personal and unique was lost among identical objects. Therefore, she tried to create something yours among a pile of identicals. She collected information of artisans and workers' shoe size, preferred color and design and produced 105 pair of shoes for them. Her many recent exhibitions include: Athens Biennale 5 and 6 and Reverb: New Art from Greece, SMFA, Boston.

SÉBASTIEN GOUJU
Contre-jour, Palmier
 2019

Sébastien Gouju (b. 1978) lives and works in Paris. A graduate of the École Nationale Supérieure d'Art et de Design in Nancy, he uses drawing and sculpture to manipulate our visual environment, delivering it from conformism and unequivocal meaning. Thus reconfigured, signs that have become images offer narratives—sometimes light, sometimes burdensome—at the crossroads between everyday life and fable. In residency at the Ganterie-Maroquinerie de Saint-Junien, he discovered working with leather for the first time, conjugating its physical properties with his artistic vocabulary. Since he has been interested in the intrinsic meaning of each material that he used, it was natural for him to be interested in lamb, which is used essentially in glove making. His work Contre-jour, created with the aid of the leatherworkers' expert



skills, is rooted in the collective imagination around this material. He tried to keep the graphic elements of the black silhouette palm tree against the sunset commonly found in postcards, and by painting the base of the work in fluorescent orange, the sculpture seems to float in space. Mixing the animal and vegetable in an astonishing still life, it offers a glimpse of a "twilight Garden of Eden" where various plants are constructed in their entirety in black leather.



VASSILIS SALPISTIS
Bérénice Box
 2018

Vassilis Salpistis (b. 1975, Greece) lives and works in Paris. After attending the École Supérieure d'Art et Design de Saint-Étienne, he graduated from the École Nationale Supérieure des Beaux-Arts in Paris in 2000.

Working mainly in painting, he embraces a diversity of forms and techniques in this medium. In residence at the Maroquinerie de Normandie, he wanted to find something that could be deployed as a motif or as a texture, by using painting to explore those pictorial elements that are powerfully presented in the aesthetic of leather goods. The story of Bérénice struck him as the perfect starting point because, according to the legend, it is about the symbolic transition from the figure of the animal to human. He tried to use a minimal gesture over the entire surface of a hide. Playing on the differences of surfaces and textures, the variations between natural and painted colours, the marks of the brush and the veins of the skin, he reveals the physical properties of the material. Usually, when artisans create an object, leatherworking involves a kind of painting, applied to the edges of the leather. He wanted to extend these actions over the whole of the skin's surface. The work that he describes as a "sculptural painting" is suspended and shaped by its own weight, and evokes Robert Morris's "anti form".

YUHSIN U CHANG
TENTATIVES #2, #3
 2019

Yuhsin U Chang (b. 1980, Taiwan) has lived in France since 2003 and is a graduate of the École Nationale Supérieure d'Art in Bourges. Closely linked with the idea of metamorphosis, her works explore the forms and poetics of the living through raw materials (dust, wool, linen, wood, coal, etc.) shaped and organised into a sculptural language. The artist took a similar approach to leather at the Manufacture de Haute-Marroquinerie, where she was fascinated by the journey of this material through the hands of the artisans. The transformation of leather arriving "flat out" and leaving "erect" inspired her to create this work. Yuhsin U Chang embraced the multiplicity of artisan techniques to make large, half-skin-sized pieces of leather stand upright



and maintain their verticality without a frame. Her six mysterious leather creatures, which borrow as much from the plant as the animal world, are organised like an immobile herd. Since 2010, she has taken part in several solo and group exhibitions at a number of galleries in Europe and Asia, including the Palais de Tokyo and Musée d'Art Moderne de Paris, France.



BÉRENGÈRE HÉNING
La Fin de la fête
2020

Bérengère Héning (b. 1983, Paris) lives and works in Malakoff. She is a graduate of the École Estienne print-making school and the École Nationale Supérieure des Beaux-Arts in Paris, and pursued studies in linguistics in parallel. Her work is tinged with humour and sometimes satirical wit, which she did not leave behind when embarking on her 2020 residency at the Maroquinerie de l'Allan. Gleaning her materials from leather offcuts, she designed an installation entirely in leather depicting the aftermath of a party. Evoking joy and melancholy in equal measure, La Fin de la fête draws on the long tradition of still lifes in art—with the distinction of being a means to experiment with a host of leathermaking techniques. Through the various elements thus made, Héning continues her exploration of the selfportrait and the contemporary vanitas. Since 2007, she has taken part in several group shows and artistic events at Galerie Christophe Gaillard and the Centre Pompidou, Paris, and participated in the 56th Salon de Montrouge.

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