

27TH AVRIL-1TH MAY

EXHIBITIONS UNTIL 28th MAY



COMPETITION: 10 FASHION DESIGNERS • 10 PHOTOGRAPHERS • 10 FASHION ACCESSORIES DESIGNERS •

EXHIBITIONS: SCHIAPARELLI • TIM WALKER • PIERRE HARDY • NICOLAS OUCHENIR • JEAN COCTEAU • ARNO BANI • FRANÇOIS CHAIGNAUD AND MARIE-PIERRE BRÉBANT • JACOB BIRD • VENDULA KNOPOVÀ • WATARU TOMINAGA • DIX • MARC TURLAN • ANTOINE GRULIER • LOUISE DESNOS • BLESS • XÉNIA LAFFELY • LIVIA CETTI • ANAÏS BOILEAU • MARIANNE VISIER • VESTOJ • THE FORMERS •

17TH RENCONTRES INTERNATIONALES DE LA MODE WORKSHOPS SHOWROOMS

WORKSHOP WITH MAISON LESAGE CONCERTS

ORGANISATION

PASCALE MUSSARD
PRESIDENT
OF THE VILLA NOAILLES

JEAN-PIERRE BLANC FOUNDER AND DIRECTOR OF THE FESTIVAL

MAGALIE GUÉRIN DIRECTRICE ADJOINTE

MAIDA GRÉGORY-BOINA ARTISTIC DIRECTOR FOR FASHION, SET DESIGN AND SCENOGRAPHY FOR THE PRESENTATIONS AND THE FASHION SHOWS

RAPHAËLLE STOPIN ARTISTIC DIRECTOR FOR PHOTOGRAPHY

VILLA NOAILLES
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THE 32ND EDITION OF THE INTERNATIONAL FESTIVAL OF FASHION AND PHOTOGRAPHY AT HYÈRES WILL TAKE PLACE AT THE VILLA NOAILLES BETWEEN APRIL 27TH TO MAY 1ST, 2017. THE EXHIBITIONS WILL RUN UNTIL MAY 28TH, 2017.

THE FESTIVAL DIRECTED BY **JEAN-PIERRE BLANC** AND PRESIDED BY PASCALE MUSSARD, ANNUALLY ENCOURAGES AND **SUPPORTS** YOUNG ARTISTS IN THE FIELDS OF FASHION AND PHOTOGRAPHY, AND FOR THE FIRST TIME IN ACCESSORIES DESIGN. THANKS TO THE SUPPORT OF THE FESTIVAL'S PARTNERS, SEVERAL PRIZES WILL BE AWARDED TO THE COMPETING YOUNG ARTISTS.

PRESS

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PRESS PICTURES IMAGES

DOWNLOADABLE FOR THE PRESS ON THE WEBSITE WWW. VILLANOAILLES-HYERES32. COM/ACCREDITATION-PRESSE/ (PASSWORD ON REQUEST TO THE PRESS OFFICE)

PRESS AND PROFESSIONNALS ACCREDITATIONS

IN ORDER TO BE ACCREDITED, FILL IN THE APPLICATION FORM THAT IS ON THE WEBSITE OF THE HYÈRES FESTIVAL NOW AND TAKE THE PASS AT ACCREDITATION DESK AT THE VILLA NOAILLES.



PASCALE MUSSARD
PRESIDENT OF THE
VILLA NOAILLES
DRAWING BY NICOLAS OUCHENIR, JANUARY 2017



JEAN-PIERRE BLANC
FOUNDER AND DIRECTOR
OF THE FESTIVAL
DRAWING BY NICOLAS OUCHENIR, JANUARY 2017

COMPETITION

10 FASHION DESIGNERS

DANIAL AITOUGANOV HERMIONE FLYNN GESINE FÖRSTERLING HYUNWOO KIM MARIA KORKEILA MARIANNA LADREYT VANESSA SCHINDLER MARINE SERRE LOTTE VAN DIJK FUHONG YANG

10 FASHION ACCESSORIES DESIGNERS

WENDY ANDREU
MARINA CHEDEL
ALEXANDRE GIRARD
CHRISTOPHE LHOTE
EMMA MONTAGUE
NOÉMIE NIVELET
SANDRINE PASKUSZ-KOFFI
ET THIBAUT RODDE
MAYEUL REIGNAULT
EEVA RÖNKÄ
SOFYA SAMAREVA

10 PHOTOGRAPHERS

NOLWENN BROD
CORDULA HEINS
LUCIE KHAHOUTIAN
THEMBA MBUYISA
NANCY NEWBERRY
SOFIA OKKONEN
ROOS QUAKERNAAT
LUIS ALBERTO RODRIGUEZ
PAUL ROUSTEAU
DARAGH SODEN
ET CAROLINE SPEISSER

EXHIBITIONS AT VILLA NOAILLES

SCHIAPARELLI
TIM WALKER
PIERRE HARDY
NICOLAS OUCHENIR
JEAN COCTEAU
VENDULA KNOPOVÀ
DIX
MARC TURLAN
ANTOINE GRULIER
BLESS
XÉNIA LAFFELY
LIVIA CETTI
ANAÏS BOILEAU
VESTOJ
VINCENT FLOURET

EXHIBITIONS HORS LES MURS

ARNO BANI TOUR DES TEMPLIERS, PLACE MASSILLON

LOUISE DESNOS GRILLES DU MUSÉE, AVENUE FOCH

VINCENT FLOURET AND PIERRE P. MARCHAL GALERIE RUE PORTALET

FRÉDÉRIC POST SALIN DES PESQUIERS

DURING THE FESTIVAL

PERFORMANCES

FRANÇOIS CHAIGNAUD AND MARIE-PIERRE BRÉBANT PIGEONNIER, VILLA NOAILLES

JACOB MALLINSON BIRD PARVIS, VILLA NOAILLES

DINAH LUX LE MARAIS PLAGE

SCREENINGS PARVIS, VILLA NOAILLES

KARIM ZERIAHEN
MARIANNE VISIER
LES COULISSES
DE LA MAISON LESAGE
FILM SUR LES COLLECTIONS
DES DIX CRÉATEURS
D'ACCESSOIRES DE MODE

WORKSHOPS

MAISON LESAGE SCENOGRAPHY BY THOMAS DEFOUR AND ANTOINE GRULIER ATELIER SAINT-BERNARD, PARC SAINT-BERNARD ET SUMMER HOUSE

CHRISTIAN TORTU PIGALLE PARIS XÉNIA LAFFELY PARVIS, VILLA NOAILLES

NICOLAS OUCHENIR PLATEAU SPORTIF, VILLA NOAILLES

SHOWROOMS

THE FORMERS (FORMER FINALISTS) JARDIN, VILLA NOAILLES

ELINA ÄÄRELÄ
CLARA DAGUIN
ROLF EKROTH
LISELORE FROWIJN
SOPHIE HARAND
MARIT ILISON
KENTA MATSUSHIGE
DAMIEN RAVN
GUILLEM RODRIGUEZ
WATARU TOMINAGA

17TH RENCONTRES
INTERNATIONALES
DE LA MODE
JARDIN, VILLA NOAILLES



FASHION SHORTLIST

The fashion jury, presided over this year by Bertrand Guyon, design director of the House of Schiaparelli, met in Paris on the $25^{\rm th}$ of January in order to choose the 10 candidates for the final competition (more than 300 entries received from 58 nationalities and 55 shortlisted).



BERTRAND GUYON, Bertrand Guyon, Design director, Schiaparelli. President of the fashion jury Drawing by Nicolas Ouchenir, January 2017

FASHION JURY

Bertrand Guyon
Style Director, Schiaparelli, Paris

Camille Bidault-Waddington

Fashion editor and consultant, Paris

Sophie Fontanel Writer and journalist, Paris

Sabine Getty

Jewel designer, London

Melissa George Actress, New York

Laure Hériard-Dubreuil Founder and director, The Webster, Miami

Murielle Lemoine

Director, House of Lesage, Paris

Simone Marchetti Journalist, La Reppublica, Milan

Cloé Perrone *Curator, Rome*

Max Vadukul *Photographer, New York*

Maida Gregory-Boina Art direction

TEN FASHION DESIGNERS

Danial Aitouganov NETHERLANDS/RUSSIA

Hyunwoo Kim republic of korea

Maria Korkeila FINLAND

Hermione Flynn NEWZEALAND

Gesine Försterling GERMANY

Marianna Ladreyt France

Vanessa Schindler switzerland

Marine Serre FRANCE

Lotte Van Dijk NETHERLANDS

Fuhong Yang

COMPETING FOR

The Grand Prix du jury Première Vision and the Prix Chloé

The collections of the ten shortlisted designers will be presented during three fashion shows open to the public and to the professionnals, and directed by Maida Grégory-Boina.



Collection produced with the support of Sophie Hallette–Première Vision The Woolmark Company Puntoseta Crystals provided by SWAROVSKI



HYUNWOO KIM REPUBLIC OF KOREA

Stranger By The Garden womenswear collection







DANIAL AITOUGANOV NETHERLANDS / RUSSIA $The\ Second\ Sex$

WOMENSWEAR COLLECTION

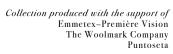
$\frac{\text{MARIA KORKEILA finland}}{Under\ Wraps}$

MENSWEAR COLLECTION





Collection produced with the support of Sophie Hallette–Première Vision Puntoseta Crystals provided by SWAROVSKI



Crystals provided by SWAROVSKI





Collection produced with the support of Sfate & Combier, Lanificio Subalpino, Emmetex, Knopf & Knopf International– Première Vision The Woolmark Company Puntoseta

GESINE FÖRSTERLING GERMANY WORK

MENSWEAR COLLECTION





Collection produced with the support of
Estethia-GB Conte-Première Vision
The Woolmark Company
Puntoseta
Crystals provided by
SWAROVSKI



VANESSA SCHINDLER SWITZERLAND Urethane Pool, chapitre 2 WOMENSWEAR COLLECTION





HTH Bucol, Action Maille, Jackytex, Rebildesign, Riri, Conflux–Première Vision The Woolmark Company

SWAROVSKI









Brisbane Moss Corduroys-Première Vision The Woolmark Company SWAROVSKI







Guigou, Tessilbiella, Vidon Technic–Première Vision The Woolmark Company Puntoseta SWAROVSKI





THE GRAND PRIX DU JURY PREMIÈRE VISION

The Grand Prix of the jury Première Vision consists of:

- a grant of 15,000 euros offered by Première Vision and a high level of visibility at both Première Vision New-York and Première Vision Paris shows
- the opportunity to undertake a project with CHANEL's Maisons d'art, up to $15,\!000\,\mathrm{euros}$
- a collaboration with Petit Bateau and a grant of 10,000 euros plus royalties, for the creation of one or several styles to be manufactured and sold by the brand.

THE PRIX CHLOÉ

The Chloé Prize consist of a grant of 15,000 euros.

THE PRIX DU PUBLIC ET DE LA VILLE D'HYÈRES

FASHION GRANTS

The GALERIES LAFAYETTE grant consists in a collaboration with the Galeries Lafayette brand for the creation of a limited edition collection sold in its store network.

The **WOOLMARK COMPANY** grants all finalists with wool for their collections in competition.

EYES ON TALENTS offers to all awarded designers a special communication towards Eyes on Talents member brands.

PUNTOSETA offers to all awarded designers an original printed fabric.

CATWALKPICTURES.COM offers to all the award winners the pictures of their first fashion show in Paris.

PARIS SUR MODE - TUILERIES will present a selection of designers of the festival during September Paris Fashion Week in 2017.

MERCEDES-BENZ, in cooperation with ELLE Germany, invites one of the winners of this year's festival to present their collection at Berlin Fashion Week S/S18 to an international fashion audience.

EXCEPTION will offer 1-2 selected designers solid opportunities of work and exposures in China, with projects on agreed topics.

FASHION PARTNERS

PREMIÈRE VISION

A Festival partner since 2011, Première Vision is sponsoring the Grand Jury Prize for the fifth consecutive year. The winner of the Première Vision Grand Jury Prize receives a 15,000-euro award and a high level of exposure to fashion professionals at Première Vision Paris and Première Vision New York. But Première Vision's involvement goes well beyond the prize. The 10 Fashion Prize finalists - together with the 10 finalists in the new Accessories Prize category - are welcomed to the Première Vision Paris shows in February, thus enjoying direct contact with top international yarn, fabric, leather, accessories and manufacturing companies to help them create the collections they will show at the Festival.

Première Vision Paris also grants former finalists free access for 2 years. They have the opportunity to attend the Première Vision Paris fashion seminars and if they wish, they can benefit from the expertise of the Première Vision teams, who can advise them even after the shows have ended.

CHANEL

The prize-winner of the Grand Prix of the Jury Première Vision will have the opportunity to work with CHANEL's Maisons d'art, that will finance the development of silhouettes in their ateliers up to 15,000 euros.

The ten CHANEL's Maisons d'art, as feather and flower maker Lemarié, embroiderers Maison Lesage and Montex or pleater Lognon, are privileged suppliers to the luxury industry – the top names in Haute Couture, Ready-to-Wear and young designers. These highly skilled craft-houses are the holders of exceptional and rare traditional know-how. Their archives constitute a veritable cultural and artistic heritage and are a constant source of inspiration to the fashion designers who come to consult them. Indispensible to fashion, they innovate with complete independence, and seek out perfection and the most exacting interpretations for creators.

www.chanel.com

CHLOÉ

As the official sponsor of the International Festival of Fashion and Photography in Hyères for the sixfth consecutive year, Chloé perpetuates the Maison's commitment to supporting emerging designers, initiated by its founder Gaby Aghion. Since the 1950s, Chloé has cultivated a new wave of fashion talent, engaging young designers throughout its history to design a wardrobe for a free, active and elegant woman. The Chloé Prize consists of a 15,000 euros grant awarded to one of the ten finalists of the fashion competition, marking a continuing engagement towards emerging talent for the future. It is in this spirit that Chloé invites each designer to create a custom silhouette faithful to the Chloé attitude.

www.chloe.com

SWAROVSKI

A festival partner since 2009, Swarovski is pleased to renew its commitment to emerging creative talent with its support for the International Festival of Fashion and Photography at Hyères. SWAROVSKI will support the fashion prize finalists by providing a generous selection of crystals for their collections, with the designers free to choose from the thousands of application techniques, colors and shapes available each season.

For over 120 years, SWAROVSKI has worked with designers to explore crystal as a versatile and inspiring creative component in fashion, and has a longstanding commitment to supporting innovation and emerging talent.

www.swarovski.com/crystals www.swarovskigroup.com

GALERIES LAFAYETTE

Since 2007 the Galeries Lafayette group is a privileged partner of villa Noailles, becoming in 2011 the first patron to accompany the art center for its year-round programs. This year, the group celebrates 10 years of support to the institution.

From its origin, the Galeries Lafayette group has made access to creation in all its expressions – fashion, the applied arts, design – one its core values. The Group, acting as mediator between emblematic artists, young designers and the public at large has created in 2013 Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette. The Foundation's building, reimagined by Rem Koolhaas and his agency OMA will open in the autumn of this year in Paris. With all these actions, the Group accompanies creators, museums, as well as French and international institutions that fashion the art world of today and tomorrow.

MERCEDES-BENZ

In the context of its commitment to support emerging fashion design talents, Mercedes-Benz is very pleased to partner with the 32nd International Festival of Fashion and Photography in Hyères for the sixth time. Mercedes-Benz is delighted to award a unique opportunity to one of the winners of the Hyères Festival fashion competition.

In cooperation with ELLE Germany, one of the winners of this year's festival will be invited to present their collection at Berlin Fashion Week S/S18 to an international fashion audience. Berlin Fashion Week, which entails amongst others, the platforms Mercedes-Benz Fashion Week Berlin and Der Berliner Mode Salon, both supported by Mercedes-Benz, constitutes the most relevant German fashion platform, drawing an audience of 200,000 buyers and press to Berlin each season. Berlin Fashion Week will take place from July 4th until 7th, 2017.

www.mercedes-benz.com/fashion

EXCEPTION DE MIXMIND

EXCEPTION de MIXMIND, established in 1996, is one of China's longest-established and most successful fashion labels. Deeply rooted in Oriental philosophy, EXCEPTION tries to realize a contemporary lifestyle of Chinese aesthetical modernity.

EXCEPTION has always been encouraging creativity and originality. In support of young creative talents, EXCEPTION will offer 1-2 selected designers solid opportunities of work and exposures in China, with projects on agreed topics.

www.mixmind.com

EYES ON TALENTS

Eyes on Talents, the first online platform used by international design-led brands to discover and connect with today's best talent, is pleased to partner for the fifth time this year with the renowned 32nd International Fashion and Photography Festival in Hyères. All finalists of the three categories will be invited to have their online page with profile and portfolio on Eyes on Talents. In addition, the winners will benefit from special communication towards Eyes on Talents' member brands, publications and cultural institutions.

www.eyesontalents.com

PUNTOSETA

Puntoseta, the Italian fabrics company, has offered support to the ten selected stylists, by providing each of them with and/or manufacturing for them a special fabric. It will also offer the prizewinners (Grand Prix du Jury, etc.) the opportunity of creating a personalised fabric for their next collection.

www.puntoseta.com

PETIT BATEAU

Petit Bateau invites the winner of the Première Vision Grand Prize to reinterpret one or more of its emblematic styles.

The brand, based in Troyes, will manufacture the products designed by the winner and offer them to customers in a selection of stores around the world.

The collection resulting from this collaboration will also be presented and sold the following year at the Villa Noailles.

Petit Bateau supports the winner by promoting his or her designs along with its manufacturing expertise. The winner is rewarded for this collaboration with 10,000 euros plus royalties.

THE WOOLMARK COMPANY

The Woolmark Company is the global authority on wool. Through our extensive network of relationships spanning the international textile and fashion industries, we highlight Australian Merino wool's position as one of world's most premium natural fibres and premier ingredient in luxury apparel. A key element to this strategy is building relationships with designers and working with them to showcase the most innovative and beautiful Merino wool fabrics and yarns. Merino wool provides stability, resilience, softness, and luxury to the fashion industry. The Woolmark Company is proud to support the 32nd edition of the Festival of Fashion and Photography at Hyères, and continues to nurture the future of fashion design, who is highlighted here today.

Finalists will each create a wool look, made from a minimum 50% Merino wool. The Woolmark Company will provide industry support to finalists, supplying Merino wool fabric to use in their collections as part of the competition. Laser cut services from a selection of suppliers will also be available.

GIVAUDAN

Givaudan has created a perfume for each of the ten competing stylists. Each stylist has worked with a perfumer from Givaudan in order to create a perfume which captures the essence of their collection. These perfumes will be presented during the Festival, to the jury on Friday, and in the showrooms on Saturday and Sunday.

www.givaudan.com

ASHION ESSORIES ACCESSORIES ON PETITION

FASHION ACCESSORIES

SHORTLIST

The fashion accessories jury, presided over this year by the designer Pierre Hardy, met in Paris on the 25th of January, 2017 in order to choose the 10 candidates for the final competition (more than 100 entries received from 23 nationalities and 33 shortlisted).



Film sur les collections des dix créateurs d'accessoires de mode

Psycho, production Lacey, réalisation Wang/Ramirez, chorégraphie & performance Starfish, Aron Ottignon, musique

Photographies des collections des dix créateurs d'accessoires de mode

Charles Negre, photographe Rémy Brière, set design Nicolas Berat, assistant Série réalisée à la villa Noailles en janvier 2017

Scénographie de l'exposition Julien Carretero

Portraits des finalistes

Vincent Flouret

Pierre Hardy, Designer. President of the Fashion accessories jury Drawing by Nicolas Ouchenir, January 2017

FASHION ACCESSORIES

JURY

Pierre Hardy Designer, Paris

Alexandra Golovanoff

Journalist and fashion designer, Paris

Laure Hériard-Dubreuil Founder and director, The Webster, Miami

Philippe Jarrigeon *Photographer, Paris*

Liya Kebede Model, fashion designer, New York

Isabelle Kontouré
Fashion editor-in-chief, Wallpaper*, London

Samira Nasr Fashion editor-in-chief, ELLE US, New York

Laurence Reulet Jewellery director, Hermès, Paris

Géraldine Sarratia

Editor-in-chief, Les Inrockuptibles, Paris

TEN

FASHION ACCESSORIES DESIGNERS

Wendy Andreu FRANCE

Marina Chedel

Alexandre Girard France

Christophe Lhote France

Emma Montague
DENMARK/AUSTRALIA

Noémie Nivelet france

Mayeul Reignault FRANCE

Eeva Rönkä finland

Thibaut Rodde et Sandrine Paskusz-Koffi france

Sofya Samareva czech republic

COMPETITING FOR

The Grand Prix du jury Accessoires de Mode Swarovski

MARINA CHEDEL SWITZERLAND

Over the Peak

COLLECTION OF SHOES



Collection produced with the support of AJ Goncalves, JRC Reflex–Première Vision Crystals provided by SWAROVSKI





ALEXANDRE GIRARD FRANCE
Fernand
COLLECTION OF BAGS



Collection produced with the support of Metalbottoni, Dani, Manifattura Di Domodossola, YKK Group, Accessori Val Vibrata, Toray Industries–Première Vision

Crystals provided by SWAROVSKI

THIBAUT RODDE ET SANDRINE PASKUSZ-KOFFI FRANCE

Méta Terranéen

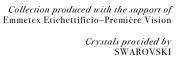
COLLECTION OF EYEWEAR

NOÉMIE NIVELET FRANCE

Set Up

COLLECTION OF JEWELLERY FOR SHOES









Collection produced with the support of Amaike Textile, Limonta-Première Vision

Crystals provided by SWAROVSKI



SOFYA SAMAREVA

CZECH REPUBLIC

Something unreal in the real world

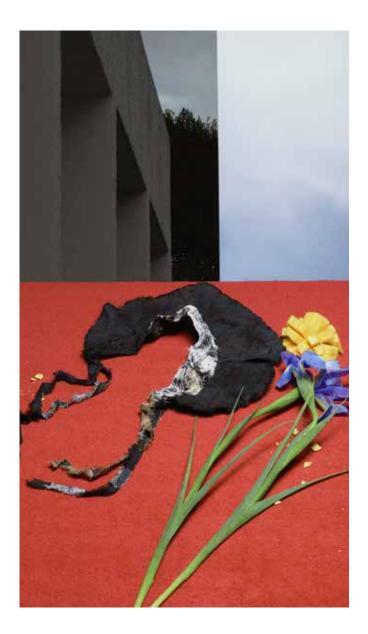
COLLECTION OF HATS



Collection produced with the support of Achille Valera Lissoni–Première Vision



EEVA RÖNKÄ FINLAND
Silent Pieces
COLLECTION OF HATS





WENDY ANDREU FRANCE

Regen

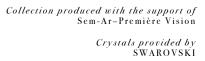
COLLECTION OF BAGS AND HATS

EMMA MONTAGUE

DENMARK/AUSTRALIA Orlandini

COLLECTION OF EYEWEAR AND JEWELLERY











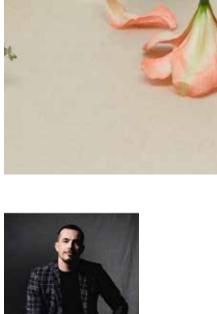
CHRISTOPHE LHOTE FRANCE

Géométrie variable

COLLECTION OF JEWELLERY



Crystals provided by SWAROVSKI









Collection produced with the support of la Chaux de Fonds-Première Vision

FASHION ACCESSORIES

PRIZES

GRAND PRIX DU JURY ACCESSOIRES DE MODE SWAROVSKI

For the $32^{\rm nd}$ edition, the Hyères Festival and Swarovski have created the competition's first accessories award: the 'Grand Prix of the Fashion Accessories Jury Swarovski'.

The winner will be rewarded with:

- a grant of 15,000 euros from Swarovski
- the opportunity to undertake a project with CHANEL's Maisons d'art, up to 15,000 euros.

THE PRIX DU PUBLIC ET DE LA VILLE D'HYÈRES

FASHION ACCESSORIES

PARTNERS

SWAROVSKI

Having partnered with the International Festival of Fashion and Photography at Hyères since 2009, SWAROVSKI reaffirms its commitment to emerging creative talent by creating the first Grand Prix of the Fashion Accessories Jury Swarovski, with Pierre Hardy as jury president. SWAROVSKI will offer a generous selection of crystals to the finalists for their collections and will reward the winner with a grant of €15,000.

For over 120 years, SWAROVSKI has worked with designers to explore crystal as a versatile and inspiring creative component in fashion, and has a longstanding commitment to supporting innovation and emerging creative talent.

www.swarovski.com/crystals www.swarovskigroup.com

CHANEL

The prize-winner of the Grand Prix of the Fashion Accessories Jury Swarovski will have the opportunity to undertake a project with CHANEL's Maisons d'art, up to 15,000 euros. The ten CHANEL's Maisons d'art, as milliner Maison Michel, goldsmith Goossens, shoe maker Massaro or glove maker Causse, are privileged suppliers to the luxury industry – the top names in Haute Couture, Ready-to-Wear and young designers. These highly skilled craft-houses are the holders of exceptional and rare traditional know-how. Maison Michel, Goossens et Causse have also developed their collections.

PREMIÈRE VISION

The 10 Fashion Prize finalists - together with the 10 finalists in the new Accessories Prize category - are welcomed to the Première Vision Paris shows in February, thus enjoying direct contact with top international yarn, fabric, leather, accessories and manufacturing companies to help them create the collections they will show at the Festival.

Première Vision Paris also grants former finalists free access for 2 years. They have the opportunity to attend the Première Vision Paris fashion seminars and if they wish, they can benefit from the expertise of the Première Vision teams, who can advise them even after the shows have ended.

EYES ON TALENTS

Eyes on Talents, the first online platform used by international design-led brands to discover and connect with today's best talent, is pleased to partner for the fifth time this year with the renowned 32nd International Fashion and Photography Festival in Hyères. All finalists of the three categories will be invited to have their online page with profile and portfolio on Eyes on Talents. In addition, the winners will benefit from special communication towards Eyes on Talents' member brands, publications and cultural institutions.

www.eyesontalents.com



PHOTOGRAPHY

SHORTLIST

The photography jury, presided over this year by the photographer Tim Walker, met in Paris on the 25th of January, 2017 in order to choose the 10 candidates for the final competition (more than 750 entries received from 35 nationalities and 66 shortlisted).



Tim Walker, Photographer. President of the photography jury Drawing by Nicolas Ouchenir, January 2017

PHOTOGRAPHY

JURY

TEN PHOTOGRAPHERS

Tim Walker

President of the jury, photographer, London

Ruth Ansel

Art Director, New York

Edie Campbell

Model, London

Simon Costin

Art Director and Curator, London

Molly Goddard

Fashion designer, London

Michael Hoppen

Owner and Founder, Michael Hoppen Gallery, London

Charles Jeffrey

Fashion designer, London

Jacob K

Styliste, London

Camilla Lowther

Founder of CLM agency, London

Robin Muir

Writer and Curator, London

Jerry Stafford

Creative director, Première Heure; writer, Paris

Raphaëlle Stopin

Art Direction

Nolwenn Brod

FRANCE

Cordula Heins & Caroline Speisser

GERMANY

Lucie Khahoutian

ARMENIA

Themba Mbuyisa

SOUTH AFRICA

Nancy Newberry

UNITED STATES

Sofia Okkonen

FINLAND

Roos Quakernaat

NETHERLANDS

Luis Alberto Rodriguez

UNITED STATES/SWEDEN

Paul Rousteau

FRANCE

Daragh Soden

IRELAND

COMPETING FOR

THE GRAND PRIX DU JURY PHOTOGRAPHIE,
PRIX DE LA PHOTOGRAPHIE AMERICAN VINTAGE
AND THE PRIX NATURE MORTE

The photographs of the ten shortlisted photographers will be presented in a collective exhibition in the villa Noailles, open to the public and to the professionnals.

SOFIA OKKONEN

FINLAND



Untitled, Rose, 2016

THEMBA MBUYISA SOUTH AFRICA



LUIS ALBERTO RODRIGUEZ

UNITED STATES/SWEDEN



Sieben, Patina, 2016

DARAGH SODEN

IRELAND



Bus Couple, Young Dubliners, 2014

NOLWENN BROD

FRANCE



Châtaignier en fleurs, *La Ritournelle*, 2015-en cours

CORDULA HEINS & CAROLINE SPEISSER

GERMANY



ROOS QUAKERNAAT

NETHERLANDS

NANCY NEWBERRY UNITED STATES







Untitled, A Proper Dish, 2016

PAUL ROUSTEAU

FRANCE



Portrait of Émilie Kirsch, Strawberry Fields, 2016

LUCIE KHAHOUTIAN

ARMENIA



Untitled, With all this darkness rounds me I feel less alone, 2016

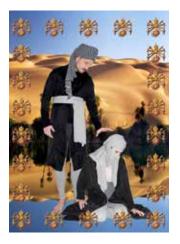
TEN PHOTOGRAPHERS COMPETING FOR THE PRIX DE LA PHOTOGRAPHIE AMERICAN VINTAGE



Nolwenn Brod FRANCE



Cordula Heins & Caroline Speisser GERMANY



Lucie Khahoutian ARMENIA



Themba Mbuyisa SOUTH AFRICA



Nancy Newberry
UNITED STATES



Sofia Okkonen FINLAND



Roos Quakernaat NETHERLANDS



Luis Alberto Rodriguez
UNITED STATES/SWEDEN



Paul Rousteau FRANCE



Daragh Soden IRELAND

TEN PHOTOGRAPHERS COMPETING FOR THE

PRIX NATURE MORTE



Paul Rousteau, Domestic Life pochette HUGO MATHA ring LES NÉRÉÏDES



Luis Alberto Rodriguez, OBEAH wedding veil & shoes CÉLINE



Lucie Khahoutian, Flower on the Stone boots GUCCI



Roos Quakernaat, Routine HERMÈS & second hand scarves



Daragh Soden, Golden Days ring MELODY EHSANI



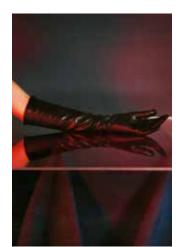
Nancy Newberry, Under Four Flags vintage rodeo belt buckles



Themba Mbuyisa, The Art After Eating hat PRIME OBSESSION



Heins Cordula & Speisser Caroline, Groundhog hat LILLY BOSSE



Sofia Okkonen, WHITE GOLD leather glove SAUSO



Nolwenn Brod, Urphanömen ring DRIES VAN NOTEN

PHOTOGRAPHY

PRIZES

GRAND PRIX OF THE PHOTOGRAPHY JURY

CHANEL supports the Grand Prix of the Photography Jury. The prize-winner will be rewarded with a grant of 15,000 euros from CHANEL.

Janvier offers the winner of the Grand Prix of the Photography Jury 5000 euros grant for its lab services while granting the winner of the Still Life Prize with the same services up to 3 000 euros.

Portraits de Villes is collaborating with the International Festival of Fashion and Photography in Hyères by offering a carte blanche to the winner. He/she will get a carte blanche to illustrate Toulon for a 2018 edition of Portraits de Villes.

AMERICAN VINTAGE PHOTOGRAPHY PRIZE

For the three coming years, American Vintage will partner with the Festival of Fashion & Photography in Hyères by creating the « American Vintage Photography prize ». Each of the 10 candidates preselected by the members of the jury must present a photograph print based on a selection of American Vintage pieces. The 10 prints will be displayed during the entire duration of the festival at the Villa Noailles. The grant, whose value equals 15,000 euros (including 5,000 euros for the selected photographer), consists in a fashion photoshoot order. It will be awarded to one of the finalists.

PRIX DU PUBLIC ET DE LA VILLE D'HYÈRES

PRIX NATURE MORTE

The history of art and its market, simultaneously designating photography as an artistic expression and a marketable object, quickly forgot the contribution of important photographic authors to the uses for which the medium was employed, whether it was a question of fashion or advertising photography. And yet, from Man Ray to Irving Penn via Diane Arbus, Germaine Krull and recently Philip-Lorca diCorcia, numerous artist photographers have flirted with applied photography. Within these confined consignments, creating photographs that are often countercurrent to the policed images of glossy paper pages, its authors — and their commissioners — have contributed in awakening a visual environment that was drowsy and replete with innumerable conventions.

The festival thus takes up the role of commissioner, with its constant desire of engaging creative conversations between fashion and photography. Hence it has asked the ten competing photographers to create a series of four still lifes, selecting fashion accessories of their choice. For most of them, this is a first time in the still life field. The resulting pictures are exhibited in a micro show inside the group show. Excerpt.

RAPHAËLLE STOPIN

PHOTOGRAPHY

GRANTS

ELIE SAAB is pleased to announce that a talented photographer will be offered a grant of 6,000 euros and an artistic residency of three weeks in Beirut to produce a series on the city.

The winners will benefit from special communication towards EYES ON TALENTS' member brands, publications and cultural institutions.

LE CŒUR will showcase an exhibition for one of the photography winners during Paris Photo.

PHOTOGRAPHY

PARTNERS

CHANEL

CHANEL supports the Grand Prix of the Photography Jury. The prize-winner will be rewarded with a grant of 15,000 euros from CHANEL. By supporting creativity in the field of photography at the Hyères Festival, CHANEL perpetuates an initiative originally created by Mademoiselle Chanel. Committed to the power of image and outstanding beauty, CHANEL cultivates the style and taste of the moment with inherent understanding and distinction.

ELIE SAAB

For the 32nd International Festival of Fashion & Photography in Hyères, ELIE SAAB is pleased to renew its partnership. One talented photographer will be offered an artistic residency of three weeks in Beirut to produce a series on the city. In addition, the photographer will receive a €6000 grant. Beirut is a city of rich cultural heritage, and one that continues to inspire the daily work of Elie Saab. He is passionate about exploring this culture not only through fashion but also across different mediums of art and hopes to broaden horizons and perceptions through this project.

EYES ON TALENTS

Eyes on Talents, the first online platform used by international designled brands to discover and connect with today's best talent, is pleased to partner for the fifth time this year with the renowned 32nd International Fashion and Photography Festival in Hyères. All finalists of the three categories will be invited to have their online page with profile and portfolio on Eyes on Talents. In addition, the winners will benefit from special communication towards Eyes on Talents' member brands, publications and cultural institutions.

www.eyesontalents.com

JANVIER / PICTO

The lab Janvier (Paris) supports the ten shortlisted photographers by offering them 50% on all their services (retouching and prints) for the 12 months following the festival. Moreover, Janvier grants the winner of the Grand Prix du Jury Photographie an access to its printing and retouching services up to a value of 5000 euros while granting the winner of the Still Life Prize with the same services up to 3 000 euros, both for a duration of 12 months after the festival.

PORTRAITS DE VILLES

Portraits de Villes invites you to listen to cities's rhythm through the heart of an artist. These rare moments are like collectible postcards.

Portraits de Villes is a photography book collection, published by bepoles. The guest artist is offered a carte blanche to illustrate the city of his/her choice.

Each Portraits de Villes is an unique journey led by the singular vision of the artist (famous or up and coming) who has been chosen for the richness and sensitivity of his vocabulary. In 2007, be-poles created an editorial department with a collection of travel notebooks. Adhering to its own typographic culture which combines elegance and simplicity, equilibrium and homothety, precision in details and proportions, be-poles is adding its contribution to the book of photographs.

Portraits de Villes is collaborating with the International Festival of Fashion and Photography in Hyères by offering a carte blanche to the winner. For this first collaboration, he/she will get a carte blanche to illustrate Toulon for a 2018 edition of Portraits de Villes.

WIPPLAY

Wipplay.com - the first community platform dedicated to photographic Art. Wipplay brings together all the actors of photography: renowned signatures of the photography field, amateurs, art students, media and cultural Institutions... The Website organize photo contests that are the subject of public votes and Jury's Prizes which involved gifts, exhibitions and publications. The Wipplay community brings together more than 350,000 contributors. It works as a social network enabling participants to vote, share and comment on images. For its new edition, Hyères Fashion and Photography Festival joins the Wipplay platform to organize the 'Hyères 2017 Photography Audience Award'. A dedicated page will bring together 3 photographs among 10 photographer's finalists already preselected by the festival. It will offer the general public the opportunity to vote for the images of their choice.

Votes are open on Wipplay.com from March the 6 th to May 1st, 2017.

EXHIBITIONS PERFORMANCES SCREENINGS

EXPOSITIONS PERFORMANCES SCREENINGS

EXHIBITIONS AT VILLA NOAILLES

SCHIAPARELLI
TIM WALKER
PIERRE HARDY
NICOLAS OUCHENIR
JEAN COCTEAU
VENDULA KNOPOVÀ
DIX
MARC TURLAN
ANTOINE GRULIER
BLESS
XÉNIA LAFFELY
LIVIA CETTI
ANAÏS BOILEAU
VESTOJ
VINCENT FLOURET

EXHIBITIONS HORS LES MURS

ARNO BANI tour des templiers, place massillon, centre ancien

LOUISE DESNOS GRILLES DU MUSÉE, AVENUE FOCH

VINCENT FLOURET AND PIERRE P. MARCHAL GALERIE RUE PORTALET

FRÉDÉRIC POST SALIN DES PESQUIERS

DURING THE FESTIVAL

PERFORMANCES

FRANÇOIS CHAIGNAUD AND MARIE-PIERRE BRÉBANT

PIGEONNIER, VILLA NOAILLES

JACOB MALLINSON BIRD PARVIS, VILLA NOAILLES

DINAH LUX LE MARAIS PLAGE

SCREENINGS

PARVIS. VILLA NOAILLES

KARIM ZERIAHEN MARIANNE VISIER LES COULISSES DE LA MAISON LESAGE

WORKSHOPS

MAISON LESAGE SCENOGRAPHY BY THOMAS DEFOUR AND ANTOINE GRULIER ATELIER SAINT-BERNARD

ATELIER SAINT-BERNARD
PARC SAINT-BERNARD
ET SUMMER HOUSE

CHRISTIAN TORTU
PIGALLE PARIS
XÉNIA LAFFELY
PARVIS, VILLA NOAILLES

NICOLAS OUCHENIR
PLATEAU SPORTIF, VILLA NOAILLES

SHOWROOM THE FORMERS

(FORMER FINALIST)

JARDIN, VILLA NOAILLES

ELINA ÄÄRELÄ
CLARA DAGUIN
ROLF EKROTH
LISELORE FORWIJN
SOPHIE HARAND
MARIT ILISON
KENTA MATSUSHIGE
DAMIEN RAVN
GUILLEM RODRIGUEZ
WATARU TOMINAGA

SHOWROOM 10 FASHION DESIGNERS

JARDIN, VILLA NOAILLES

SHOWROOM 10 FASHION ACCESSORIES DESIGNERS

GALERIE NOUVELLE 1, VILLA NOAILLES

17TH INTERNATIONAL FASHION AND TEXTILE ENCOUNTERS

JARDIN, VILLA NOAILLES

SCHIAPARELLI

"STORY-TAILORING" WHEN TAILORING TELLS STORIES...



Elsa Schiaparelli and Marie-Laure de Noailles had deep common ground. Both women of style succeeded in creating their own persona: one through her fashion house, the other through the numerous artistic projects she instigated, as either a patron or a protagonist. They shared the same artist friends. Working with Dalí, Cocteau, and Man Ray was the catalyst for iconic collaborations. These two determined personalities allowed the worlds of fashion, cinema, and fine arts to flourish with an unprecedented freedom. Remaining defiant towards convention, their passion and audacity for a resolutely innovative creativity, made the expression of their extra-ordinary visions possible.

Rewind to 1927 — Two seemingly unconnected events... and yet both focus on the sportif, freedom of the body and modernity. Elsa Schiaparelli started in Haute Couture that year with black and white sweaters bearing a trompe-l'oeil bow tie. Marie-Laure de Noailles added to her Robert Mallet-Stevens villa in Hyères a swimming pool once again designed by the architect. Two elements who would give rise to artistic experimentations, whether surrealist or avant-garde, as magnificent as they are unsettling, in Haute Couture as in art-house cinema.

Fast-forward 2017 — The swimming pool of the villa Noailles introduces a Schiaparelli exhibition. The starting point was a portrait of Marie-Laure wearing a jacket by Schiaparelli and photographed by Man Ray. Jackets are one of Schiaparelli iconic creations. Marie-Laure had not misjudged. Man Ray, the first friend-artist to have photographed Elsa Schiaparelli when she lived in New York around 1920 hadn't either.

The cut, the architecture of the shoulders, incandescent or ultra-matte Lesage embroideries, innovative materials, fabrics custom made for the house, abstract or narrative patterns, a contrasting of noble, ordinary, or unexpected materials, fancy or graphic buttons all make Schiaparelli tailoring a genuine canvas for stories.

The exhibition presents the creations of Bertrand Guyon, style director of Maison Schiaparelli. They highlight his take on permanently playing with the feminine and the masculine, rigour and dream-like fantasy, elegance and allure. Nonetheless the aesthetic vision and the imagination are nothing without the expert craftsmanship of the atelier, where hand and spirit must totally blend with the original stylistic intention. The Schiaparelli jacket fully merges the narrative and the savoir-faire in an absolute symbiosis.



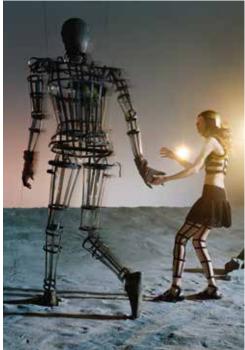
A unity of location and space, but not of time — when staged, Schiaparelli jackets become like contemporary characters whose roles create a parallel to the films shot by Man Ray or Dalí in black and white in the swimming pool almost ninety years ago. Today, their acts show eclectic themes. Louise Bourgeois-inspired cobwebs, Jean Cocteau-inspired face-to-face profiles, and Guy Bourdin's pop sensuality alternate with zodiac, suns, palm trees, irises, and other pierced hearts.

Épilogue — Alongside Schiaparelli's tailoring, is a shocking pink silk chiffon dress which whirls giving life to the intensity of this hue. An irony of chance or an unexpected link: beneath the pool, Marie-Laure had her reading room painted a blush pink.

TIM WALKER

THE MIRROR





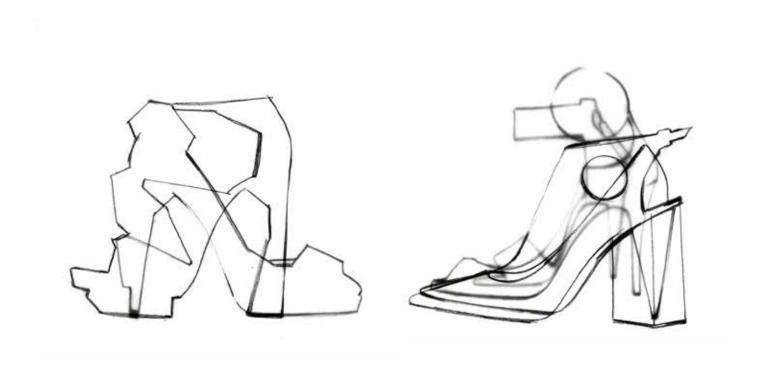
STELLA TENNANT, BLACK & WHITE CHINOISERIE FASHION: DIOR HAUTE COUTURE LONDON. 2016

MARIA CARLA WITH THE MECHANICAL MAN ON THE MOON FASHION: AZZEDINE ALAÏA LONDON, 2013 If there is one photographer since the end of the nineties who has taken his place in the lineage of the great British crafters of fashion imagery, it's Tim Walker. Beaton's work, both published and non-published, is part of the heritage that forges Walker's visual culture as well as his desire for imagery; when barely nineteen he organizes the photographer's archives at the British Vogue. His other photographic mentor is the American Richard Alvedon for whom, after finishing his art studies, he works as an assistant in the nineties.

Walker is discreet, quiet, uninterested in the flamboyance of his famous forebears; his photography possesses him in a way nothing has ever done before. Tim Walker, preferring exteriors to interiors, anchors his imagery in the English countryside. From the bucolic, madcap Glastonbury Festival which framed one of his fashion series in 1998, to the Devonshire of his childhood, it's there he writes his most ambitious narratives; in such settings he animates gigantic dolls or causes a flying saucer to land on water. The interiors that add luster to his work are those of England's great houses, preferably Victorian, whose lacquered facades backdrop landscapes from which burst trees bearing a panoply of pies. His "Englishness" is a cuisine featuring an aristocratic sauce leavened with Marmite and sprinkled with a dose of hallucinogens from the Beatles' "Sergeant Pepper" album. A pop sort of culture, therefore, with in the background certain mentors such as Lewis Carroll-who sometimes breaks into the foreground, as in the broken Humpty Dumpty discovered in the middle of a meadow by Karlie Kloss. Walker's pastel palette and the sugary tonalities of images crafted in the first decade of the 21st century recently have given way to a cooler spectrum, as the fresh air of the countryside has been abandoned for the four walls of a studio. Now the world of wonders takes on the aspect of a lunar landscape. This other, lesser known facet of Tim Walker's work, by contrast with his earlier images, appears unexpectedly ascetic.

A mechanical man strides across a desert of basalt, metal-faced beings camp out in a radiantly white chalk quarry, a woman in powder and wig mysteriously holds head and candle under a cloche: the image of a painting has become a bubble image. Instead of a joyous escape it appears to be the fantastic doppelgänger of an overly regimented reality. This double—deformed or on the contrary more adapted to the internal landscape—is that which reveals itself on the other side of the reflex camera's mirror. Like Jean Cocteau in Orpheus, Tim Walker builds from the ground up a universe where people walk upside down, for what counts is seeing an experience beyond the image: the experience of the dream and its flesh, the instant when a creator touches with his finger this evanescent substance which the crystal of his lens has managed to snare.

PIERRE HARDY EQUILIBRIUM



Step by step,

upon the wire, balanced, the high and low meet, with "both feet". The ground and the sky converge.

A dream of "shoes of seven leagues" abolishes scales and distances.

Seasons and years criss-cross, overlap, and confront one another.

Silhouettes stand out in space: miniature figures or landscapes? Nearby, far away. Outlines of growth patterns of a second nature, an artificial island.

Heels, strong points, not Achilles heels, grace the ground and erect summits, soaring vertigoes.

An abstract chronology, of fashion, of 17 models, of 17 years, on a one to ten scale.

NICOLAS OUCHENIR

UN COUP DE DÉS JAMAIS N'ABOLIRA LE HASARD



"A throw of the dice never will abolish chance" (Stéphane Mallarmé)

A surge of words. Calligraphy on crumpled paper. An invitation, an attention, a rhythm, a signature. It engulfs you at night, in the day, in life. It rolls all over the place like a throw of the dice never will abolish chance.

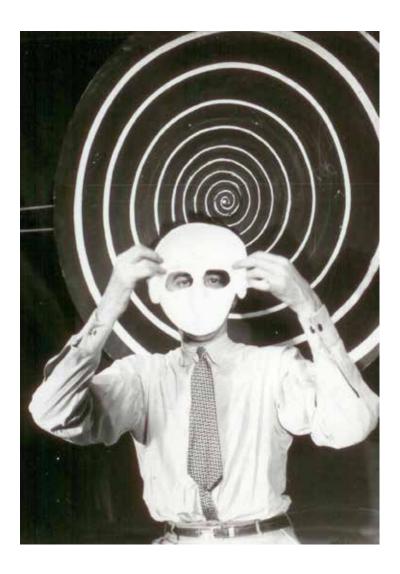
From one thing to another, from pen to pencil, the letters construct an alphabet, which Nicolas Ouchenir invents and reinvents at each instant, in the course of the words, faces, and images, in order to construct an imaginary world which is in fact a life experience.

These scattered drawings represent moments, thoughts, and concepts by Atelier Nicolas Ouchenir. The experience on offer is the signing of words on different mediums; enigmatic. On the roll of a dice, the reading changes, like a constantly renewed experience, even for those whose memories permeate the length of the pages and the flow of ink.

Beneath his upstrokes and downstrokes new horizons are revealed where the contemporary artistic dimension of the millennial art of calligraphy may be read. Nicolas Ouchenir, self-taught calligrapher, transforms the page into a worthier messenger of name, with a stroke of the pen. These signatures do not affix a conversation, they are the beginning of a dialogue.

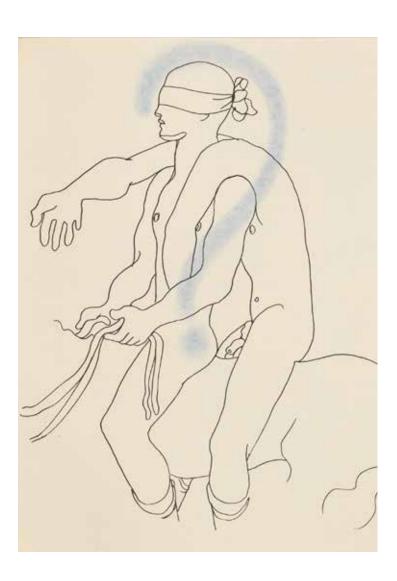
JEAN COCTEAU ET LES NOAILLES

CORRESPONDANCE(S)



Cocteau and Marie-Laure met in the winter of 1917-1918 in the enchanting setting of the villa Croisset in Grasse. He was twenty-eight and she was sixteen. It was the beginning of an intense relationship: with just as many outbursts of anger as admiration, as much loving friendship as resentments. She was the next heir in line for a considerable fortune, raised by her mother and her grandmother, sheltered and removed from the world. He was the young poet who had already made his name in Paris, mixing with Proust, Stravinsky and Satie. He had just created the show Parade in Paris with the Ballets Russes and Serge Diaghilev, Erik Satie, Picasso and Léonid Massine, a fantastic spectacle which was a prelude to the 1920s, a hymn to a new world. However, through its disarming liberties, its fiercely independent tone, Parade was an affront. It was thus alongside Marie-Laure Bischoffsheim, who as of yet knew nothing about the world and was soon to become one of his most fervent and enthusiastic representative, that Cocteau wrote le Coq et l'Arlequin, in response to the numerous attacks with which he was subjected: he was accused of meddling in everything, to be too gifted. In summary, Parade in its storm of brilliance, rubbed bores up the wrong way.

Thus, when they met, this young girl was fascinated by the poet and his career. This adolescent crush transformed. Jean took his friend to visit the extravagant Count of Beaumont (benefactor of avant garde artists and a jazz promoter straight out of the trenches), he introduced her to the avant gardes, Picasso, Jean and Valentine Hugo, Georges Auric... Her marriage with Charles de Noailles in 1923 was the opportunity for them to start a collection of paintings, to commission a modern house in Hyères, astonishing furniture, and to help artists to realise their potential. It was not until 1929 that the Noailles had a real reason to support Cocteau, like they already were for tens of other artists and writers. He had to wait for an ambitious project for which the Noailles' "creative funds" were necessary: this was to be an animated film accompanied with music by Georges Auric. However, though this was never completed, it paved the way for another, possibly more surprising project. A first feature film, shot in 1930, The Blood of a Poet. According to Cocteau the sum which he was given was a million Francs (approximately 550 000 euros) which was to be reimbursed, at least in part, through its screening. In the meantime, the poet was free to use it however he saw fit. A strange atmosphere pervaded the set (a large part of the crew judged that Cocteau was not a "true" director) forcing the poet to be evermore resourceful. From this point forward, the shoot took on a mystical dimension, Cocteau gave it his all and produced one of his most important works by creating dreamlike images that were particularly striking – traversing the mirror remains one of the most mythical scenes in cinematic history – and recording the beating of his heart to accompany the music of his accomplice, Auric. It would perhaps therefore not be out of place to see The Blood of a Poet as similar to a "projected" autobiography. Indeed, literature and theatre are combined with an intertwining of drawings and sculptures — Cocteau was ambidextrous: he multiplied things. In the same manner as in The White Book, which was



published during the film shoot, he provided a true-false story which evokes an unvarnished account of homosexual life. If Cocteau may be seen as borrowing from his own mythology, he claimed that the book was not autobiographical. In order to confuse the issue even more, on the last day of the shoot he proudly signed the sketches published in the bibliophile edition.

In the years that followed, an economic crisis swept across Europe and many artists found it hard to survive. The "bottomless" Noailles, to borrow a term used by their friend Georges Henri Rivière, consequently provided an important financial resource. Thus, between 1932 and 1933, they spent more than 100000 Francs on behalf of their friend Cocteau, buying a house for him in Saint-Mandrier, opposite Toulon and near to Hyères, as well as several important manuscripts: Essai de critique indirecte, The Infernal Machine, the poem The Angel Heurtebise and above all that of Thomas the Imposter. In this novel written during the summer of 1922 in Lavandou, near to Hyères, Cocteau tells the true-false story of a young man who takes advantage of the confusion of war to create a new identity for himself. In the closing, Cocteau names himself "Jean the Impostor", proudly bearing the right to go anywhere that people do not expect him to. In the dedication, he affirms that the model for the young mademoiselle de Bormes, is none other than Marie-Laure de Noailles. Cocteau thus offers a literary double to his friend and patron.

This assistance was in addition to a constant interest in his work. Indeed, the Noailles were one of the poet's most consistent supporters, going as far as contributing to his academy sword in 1956. For the couple, Cocteau represented a lively passion — sometimes too lively — but above all an almost unequalled friendship and esteem during their lifetimes. Marie-Laure de Noailles herself speaks of a "quasi divine friendship" which tied her to him. Accompanying his wife, Charles uncharacteristically rewarded Cocteau by finishing each letter with the closing "affectionately". Their friendship, was "every minute a chef d'œuvre" Cocteau wrote in his dedication in The White Book, in a special edition printed on Japanese paper especially for them. A friendship which gave as much as it received. A shared generosity which allowed for the success of he who remains one of the most emblematic artists of the twentieth century.

Stéphane Boudin-Lestienne Alexandre Marre

SCÉNOGRAPHIE VALENTINA CAMERANESI ET ENRICO POMPILI

EN PARTENARIAT AVEC LE WITH THE SUPPORT OF NOUVEAU MUSÉE NATIONAL DE MONACO

CHANEL
MÉCÈNE DE L'EXPOSITION PERMANENTE
PARTNER OF THE PERMANENT EXHIBITION
CHARLES ET MARIE-LAURE DE NOAILLES

LIVIA CETTI PAPER FLOWERS



ARNO BANIMICHAEL JACKSON BY ARNO BANI



"More than photos, it's History."

1999. Michael Jackson was in his hotel room in London when he fell in love with a series of fashion photographs in the Sunday Times. He asked to meet this photographer who had moved him: a young twenty-three year old French man called Arno Bani. He met him in New York where he proposed an important collaboration: to rethink his look for the next decade.

Arno Bani surrounded himself with a creative family who were overexcited at this out-ofthis-world adventure, a team that was bound to secrecy by the producer: the stylists Maïda Gregory Boina and Jérôme Dreyfuss, the make up artist Topolino, the hairdresser Seb Bascle, Frédérique Lorca, Daniel Adric, and Gilles Quemoun. Then followed three months of frenzy, fanatical brainstormings, haute couture shopping, colours, embroideries, and collages. The best decor, the best make up, the best styling, no superlative was enough to describe the artistic hysteria surrounding this icon. Then came the back and forths between Paris and New York. Finally, a date was selected and three days of photo shoots took place in the vast Malakoff cinema studios, in the Paris suburbs.

Michael Jackson wore the costumes conceived and patiently created, even a jacket by Yves Saint Laurent embellished by Maison Lesage; the god of music donned the modernity of French style and craftsmanship; hearts were aflutter. Touching the artist's face in order to paint specks of glitter, cutting and styling his black hair. He moved, struck a pose, it was breathtaking. The beauty of this Pierrot Pharoah was surreal. He appeared concentrated, conscious, precise. The team communed in a mystical moment.

These photos, which were destined to be used in the album notes for *Invincible*, were blocked by the record label who at that time were at odds with Michael Jackson. Neither he, nor Arno Bani, had the rights to use them. They remained confined to a safe like a precious treasure.

Ten years later, almost day for day, Michael Jackson disappeared. These unpublished photographs bear witness to the approach undertaken by these two artists to initiate a transition which remained forever suspended.

VENDULA KNOPOVÀ ŽIVIJÓ

Winner of the Grand Prix du jury Photographie in 2016



At the same time an installation and a publication signed by Vendula Knopovà, *Živijó* is a creative wedding agency. The agency's brochure proclaims: "Živijó will allow you to make the best choices in order to make your wedding an unforgettable day. We take care of everything, from choosing a location, food menu, atmosphere, decoration, to creative photographic documentation. We offer a style consultancy for brides and also set trends in wedding fashion. We strongly believe that our ambitious start-up "Živijó" will find its place in today's world of wedding boom. The first ten thousand clients will get a bag of rice for free."

Živijó: Do you remember the first time you heard about our agency?

Madame Michelin: Yes, I do very clearly. It was at Georgie's wedding (Editor's note: George Clooney) in 2014. I really liked the wedding catering. They were even dishing up from old masters' artworks. Amal revealed to me that she used the services of your agency.

Živijó: What caught your eyes the most? *Madame Michelin*: Definitely the choice of wedding dress. You know, I was pregnant when I got married so it was not easy to find a dress suitable for my figure and chic and sexy. One of the details I really appreciated, was the very decent wedding dress case. I also liked the decoration which gave the location a romantic atmosphere.

Živijó: Is there any service provided by our agency which you did not use? And why? Madame Michelin: I regret that I did not wear your hot new piece, the after midnight dress, due to my weight back then.

Živijó: A final word to brides? *Madame Michelin*: Sit and be beautiful.

WATARU TOMINAGA

Winner of the Grand Prix of the jury Première Vision in 2016



Gender comprises a central investigation in the work of Wataru Tominaga, winner of the Grand Prix du jury Première Vision in 2016. Beyond the silhouettes, and the norms which they convey, this designer is interested in the manner in which gender is embodied in materials. Prints, colours, materials and treatments are, in his eyes, the rewritten markers of feminine and masculine types.

Wataru Tominaga employed this textile investigation in his award winning collection at last year's festival and, thanks to the grant awarded by the Grand Prix, he has developed it throughout the year with the expertise of the Chanel Maison d'Art workshops.

The silhouettes presented in this second collection exhibit a graphical examination inspired by German, Greek, and Eastern European folk arts. However, this visual register is rewritten according to the vagaries of appropriations from work and sports clothes. Pockets, zips, and hoods are called upon for their obvious functions, transposing the collection towards a style that is close to the streetwear of the 1990s. It is around these elements that the stylist applies his unique technique, consisting of pleats, destructured by vinyl coatings, which constituted one of the strong points of his first collection.

This is also now blended with embroidery work created by Maison Lesage who have combined metallic laminette, pearls, sequins, and cabochons with karabiners. Climbing ropes are entwined with braids of trimmings. The graphical pleats, created by Lognon, ennoble not through silks and muslins, but through jersey fabrics whose colours evoke the performance and technical nature of the compositions.

This stylist aims to offer a hybrid wardrobe through the juxtaposition of techniques, traditionally labelled with a certain idea of femininity, with cuts and shapes that bear a sporty efficiency. No determinacy in this new genre of fashion, but a unisex proposal which sweeps aside any expectations and stereotypes, even starting with its title which it too remains undefined: Untitled.

COLLECTION RÉALISÉE AVEC LES MÉTIERS D'ART CHANEL : BRODERIES LESAGE, PLISSÉ LOGNON. COLLECTION CREATED WITH THE CHANEL MÉTIERS D'ART: LESAGE EMBRODERIES, LOGNON PLISSÉS.

COLLECTION PRODUCED WITH THE SUPPORT OF SFATE & COMBIER, GUIGOU, DEBS, TESSILBIELLA, LUXURY JERSEY, TIARE, LAURENT GARIGUE-PREMIÈRE VISION

DIX



COMMISSARIAT JEAN-PIERRE BLANC

FRESQUES MURALES
FRANÇOIS CADIÈRE

STYLISME ET COLLAGES
GUILLAUME BOULEZ

SCÉNOGRAPHIE

MICHEL GAUBERT

COORDINATION LÉOPOLD PERRI LE MERER

COLLECTIONS PRÊT-À-PORTER
PRINTEMPS-ÉTÉ 2017
HAIDER ACKERMANN
CHLOÉ
KARL LAGERFELD POUR CHANEL,
COLLECTION PATRIMOINE DE CHANEL
LISELORE FROWIJN
RABIH KAYROUZ
KENZO
KOCHÉ
NEHERA
SACAI
DRIES VAN NOTEN

An ideal wardrobe or an imaginary order book for the Spring/Summer catwalk shows of 2017? This exhibition by DIX is an entirely subjective ensemble of clothes, chosen at the request of Jean-Pierre Blanc. Ten silhouettes, ten houses and designers with the villa Noailles as the single common denominator: Haider Ackerman, Chanel, Chloé, Liselore Frowijn, Rabih Kayrouz, Koché, Nehera, Dries Van Noten, Yves Saint-Laurent and Sacai. A former president of the jury, a recent winner, gathered together as much by affinity as by colour (here a buttercup yellow serves as a common thread).

This process, this unique inventory, was employed, season after season, by Marie-Laure de Noailles and the different designers with whom she associated during her own time, from Elsa Schiaparelli to Jacques Fath. A remarkable example is retained from each collection — for its flamboyance as much as for its perfect convenience and suitability for everyday use. Today, in her former artists studio, ten outfits are aligned and respond to one another in order to compose a certain point of view on contemporary fashion.

But, what can ten static and institutionalised silhouettes, voluntarily removed from their places of production and consumption, tell us? The history of fashion exhibitions summons its own lot of paradoxes, contradictions, and even controversies: Exhibiting merchandise? Capturing a way of wearing, an attitude? Fixing an idea which is embodied by movement?

This project performs a shift, within a space which is no longer just a house, nor entirely a museum. For a while, fashion's commercial objectives are forgotten, without entirely being concealed. Beyond merchandise, beyond shops, our gaze focuses upon these contemporary clothes in order to appreciate their forms, fabrics, and physical qualities, as if we are discovering the wardrobe of some inhabitant.

Nonetheless, fashion exhibited is an incomplete fashion, a somewhat phantom assembly of missing bodies. It is an aporia which has obsessed the most illustrious of iconoclastic of curators. Diana Vreeland orchestrated stagings which were worthy of her most beautiful pages in *Vogue* at the Metropolitan Museum in New York at the end of the 1970s whilst Olivier Saillard has enacted for more than ten years his impossible collections of performance fashion.

Here too, what is presented is a kind of performance which suggests that fashion can be considered well beyond the clothes, but through its exposure — its staging, its spatial and musical positioning. Sound designer (Michel Gaubert), stylist (Guillaume Boulez), scenographer (Julie Careterro) and illustrator (François Cadiere) orchestrate around the works of these designers like an enlarged family. Thus they reveal a complex mechanics which belongs just as much to the creation of fashion, as the cut of a sleeve, or the choice of fabric.

MARC TURLAN DANCE FIRST, THINK LATER





In Waiting for Godot, one of Samuel Beckett's characters suggest that another dances first and thinks afterwards. The character complies. He dances "as if entangled in a net", comments yet another character. But Beckett is correct. It is of course the body which comes first, and thought second. And this is why, in art, it is always the body which is at play. Thus, censuring art, is censuring the body, always. However, censorship reveals more than it conceals. Centsorship does not hide, does not remove from sight. Instead it indicates, even before it hides. Censorship designates that which should be shown. That is why the censorship of art fails in its ideological project, yet, curiously, succeeds in its performance. In this new work, entitled "Dance First, Think Later", Marc Turlan investigates through different mediums: video, embroidery, drawing... This apparent paradox of a censorship which never designates just the body, and which through its very act of censorship reveals desire.

Pierre Oudart

ANTOINE GRULIER

POUR KENZO



Seen on a superficial manner, this matter seems understood. A mockery which emerges and corrupts, perhaps, to the extent of parody. A candy coloured kitsch which envelopes, transfixes and blurs these portraits... Here, phallic leeks, there a grating scatology, and behind it all, a matrix of references which promotes a mustard tainted nuance, between MTV and South Park... Chill, grunge, and behind it all, art played to the second degree... Cynicism? A jaded greed?

And yet.

Reflecting upon it, this *Grulier touch* is almost a colour, a sea green, which always hatches these canvases, the projects and totems, a carousel of pastels which, in the end, outlines a great deal.

Looking at it more closely, that which colours it the most, is softness.

If one takes the female portraits, and the one where, translucent and outraged, a muse stands, as if on a leash, a strange shape echoing the bolsters stranded behind her... There where any other image would be grotesque, the fulginous, emotion and beauty are borne out of a hesitation — and this is always the case on the level of interpretation. Between a taste for dressing up and the tranquillity of forms, between the sarcastic and this pale and jaded aesthetic, between the cynical and the ceramic, one does not know what to choose. It is this art, between a first and a second degree, let's say a degree and a half, which belongs to Antoine Grulier. Or: a minus one degree, a degree of interpretation which aims to be joyful, pure and expunged of any bitterness: a degree of adolescence. Because adolescence navigates between knowledge removed from the reorganised adult world, and primary, primal instinct, that of a playful unconsciousness of forms and figures, that of innocents towards art. But adolescence is not satisfied with the world as it is: it wants to change its order, rather than its own desires. It adds to its satirical refusal something which is still ideal, that of beauty. Hence a disorder for this aesthetic which is fleeting, undecidable and muddled, between purity and derision. Hence, a form of humour, removed of nastiness, but not devoid of malice which is, let's say, closer to that of Twin Peaks than Martin Parr.

In their work on Polynesia (award winners at



Festival Design Parade Toulon 2016), Antoine Grulier and Thomas Dufour magnificently rediscovered this balanced art. Their Mediterranean work blended at the same time the parodic triviality of the Provençal backcountry, the kitsch of cicada and thyme, and the azure splendour of coastal enclaves. This was once again the minus one degree of the sea and life, a terribly mature and amused swaying between celestial amazement and the vernacular in patois.

And, if we return to these images and these splashes, this pandemonium of bikers and Calderian mobiles, cacti, mauve vomit, school-kid smileys and Laura Palmer, ecstatic and stripped bare, that which strikes us, faint, reversed, dissimulated and crippled, is a form of finesse, a loyal quest in the end towards the subjects and objects, even a timidity, beneath the blaze, which is precious and precise, when these forms are reinvented. And it is also this which renders it so appealing, in its turquoise, joyful and masked mystery.

Baptiste Rossi

BLESS THE INWARDSHOP





It's a shop and you can use it as such.

Flooded with light and shadow, the outside grows inwards and so the pleasures.

Every step is heard, every passage traced, disorder desired and created, the atmosphere permanently altered.

A break, a moment of conscience, an exchange.

A now.

ANAÏS BOILEAU RAOUCHÉ

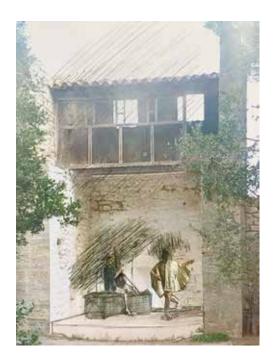




Beirut, half way between the sea and the snowcapped mountains, is rooted in a past which is discerned and a future that is in construction. This noisy town structures itself, which I lose myself in its colours, shapes and attempt to understand that which attracts me to this commotion. The blue of the sea bedazzles us and the vast facades of the coast blaze beneath the burning sun. This fierce and golden light illuminates the town. Building sites and constructions rise in every street, merging with the ruins. Large apartment blocks on the outskirts stand alongside one another, lit up with reflections like timeless sculptures, witnesses. In these areas on the periphery of the town where time seems to have stopped, I imagined. A city of fiction, an ochre land and an azure sky, an arid beauty. The shadows draw ephemeral structures upon the ground which are moved by the sun. This town of contrasts is formed in shadows and light, in constant confrontation. Afar, silent, as I have always known it, is the Mediterranean.

FRANÇOIS CHAIGNAUD AND MARIE-PIERRE BRÉBANT

PERFORMANCES



Playing the entire works of Hildegard von Bingen live, is a dream... We are but at the beginning of this dream (Hildegard wrote sixty-nine antiphons and we are already working on the first five, which we envision played in a loop — a first stage which will allow us to experience the resistance of these hypnotic melodies over time.) It is a dream to create a "lasting" installation — almost a sculpture... To allow medieval music to become a performance, an image and a dance.

Hildegard von Bingen's visionary flights, ethereal and meditative, were written in the 12th century in a late Gregorian style and appear as much a familiar (and forgotten) echo of that which founded the music and spirit of our European societies, as they are an anomaly, an exception, a feat: because she was a woman, because she used this musical language which is at the same time archaic and free, and because she placed these visions at the service of a burning and carnal connection with the divine.

Marie-Pierre Brébant has dreamt up an adaptation of these monodies for voice and bandura. This ancient musical instrument comes from Ukraine (its initial designs date back to the 6th century), and its sound evokes both the metallic austerity of a sitar and the celestial vibrations of a harp.

Hildegard was an abbess – she and her sisters lived according to Benedictine rule. The villa Noailles, an icon of 20th century modernism, was built upon the ruins of a Benedictine convent.

It is like making this life audible, this forgotten story of the villa; to grant a resonance, the forgotten incandescence of a medieval past, through Hildegard von Bingen's melodies and their psychedelic images. There is something very ancient, obviously, in this music and these images, but it carries a futuristic vision, a pioneering and extraordinary vision. Hence, there is something of a palimpsest of the Noailles' lives, a confrontation of modernist visions...

Hildegard had visions, as the illuminations in the manuscripts containing her songs and writings bear witness: women covered with eyes, creatures with three wings...

There is a dream of creating a tableau, an image and a dance. Mareunrol's have created a costume, a visionary sculpture. Between Arte Povera, disillusioned Street wear and hallucination, it invents the materialisation of an aura, a halo and energy, by avoiding any medieval or religious references.

This collaboration between the villa Noailles and Mareunrol's increases the topicality and the magic of this shared repertoire. (*la Symphonie des harmonies célestes* is the title of the collection which unites these compositions.)

Building upon this repertoire is also a means of not allowing this history, these manuscripts, this music, to fall solely into the hands of fanatics, extremists, or specialists.

PERFORMANCES
COMMANDE DE LA VILLA NOAILLES
CRÉATION, CHORÉGRAPHIE ET PERFORMANCE
FRANÇOIS CHAIGNAUD
ADAPTATION MUSICALE ET BANDURA
MARIE-PIERRE BRÉBANT
COSTUMES
MARITE MASTINA
ET ROLANDS PETERKOPS
MAREUNROL'S

JACOB MALLINSON BIRD

PERFORMANCES



XÉNIA LAFFELY THEY DIDN'T BURN MY INNER-ELSA.



XÉNIA LAFFELY DESSIN PRÉPARATOIRE, DÉCOR DES DÉFILÉS DU FESTIVAL D'HYÈRES. 2017



My career path has been full of diversions. I studied literature, then fashion, followed by visual arts, and then fashion again, and today I am following an assumed protean process. Incapable of vowing allegiance to any one discipline, my work assumes the appearance of fashion, textiles, ceramics, drawing of course, and also metal through the creation of jewellery. The principle is to always tell a story, through different mediums, in order to conceive whole, narrative, and generous universes.

My collaborations with the villa Noailles belong to a long term universal process. I am interested in femininity and in particular those female artists who have inspired me. I allow myself to become overwhelmed by a character, a story, a universe, and I aim to elaborate new propositions, homages that are somewhat twisted and overly subjective, visual poems or simply an acknowledged excuse, in order to create objects that are both decorative and useful.

I chose to celebrate Elsa Schiaparelli and I fell under the spell of the sensual and physical dimension of her uninhibited work.

I drew a universe that is haunted and ambivalent, intended to cover the walls of the space where the catwalk competition takes place, and for an exhibition at the villa Noailles, I created a small offering altar where iconic motifs lend themselves to contemplation.

Xenia Laffely

FRÉDÉRIC POST JASON

ARTISTIC COMMISSION BY THE FESTIVAL FOR THE SALIN DES PESQUIERS, FASHION SHOWS BUILDING

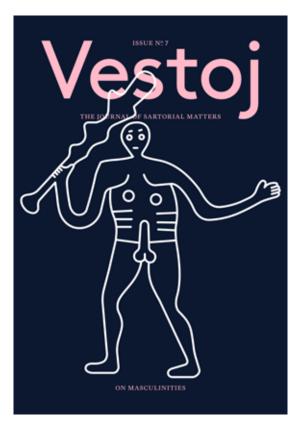


MARIANNE VISIERDES FANTÔMES DE NOS ACTIONS PASSÉES



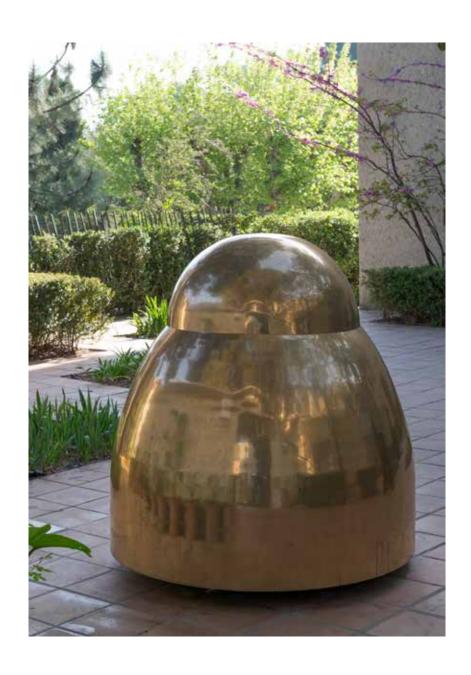
VESTOJ





Vestoj is a cross-disciplinary platform for critical thinking on fashion, founded in 2009 by Anja Aronowsky Cronberg. To date, it includes an annual journal, an online site and regular live performances, themed around topics such as "material memories", "shame", "power", "time" and "failure". Each Vestoj project is a reflection and interpretation of current contemporary thinking and practice around ideas of fashion and its contribution to society, aiming to examine how the clothes we wear form an integral part of the self we present to the world, and how they are implicitly interwoven in grander social and cultural narratives. The selection of images on view at this year's festival are by photographer Jason Fulford, and are taken from the current edition of the Vestoj journal, themed "On Masculinities" and with art direction by Studio Blanco.

PIERRE CHARPIN CLOCHE SAINT-BERNARD



JEAN-GÉRARD MATTIOCOLONNE LUMINEUSE, 1969

COMMANDE DE LA CAISSE D'ÉPARGNE POUR SON BÂTIMENT À TOULON, CLASSÉ EN 2007 LABEL PATRIMOINE XXE PAR LE MINISTÈRE DE LA CULTURE ET DE LA COMMUNICATION. ARCHITECTES : ALFRED HENRY, JACQUES CHAPON, JEAN BEAUREGARD ET ÉMILE DAVID. DÉCORATEUR : JEAN-GÉRARD MATTIO

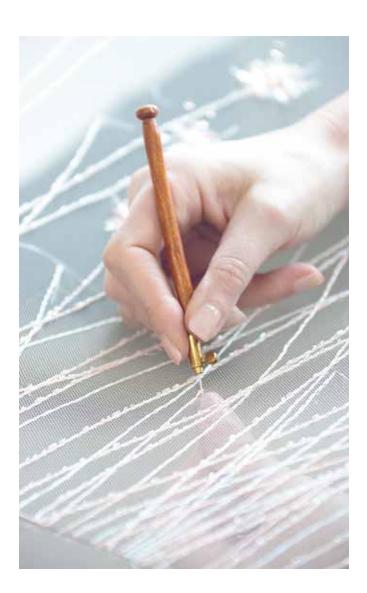








MAISON LESAGE EMBROIDERER WORKSHOP DURING THE FESTIVAL



Lesage has been creating opulent embroidery requiring countless hours of work and exceptional skill for Haute Couture, Readyto-Wear and accessories since its creation in 1924. Boasting 75 000 samples, the Lesage archives represent the biggest collection of embroidery in the world. To safeguard the future of this unique savoir-faire, and to continue the perfection of its techniques, Lesage opened its school of embroidery in 1992. It welcomes those who are passionate about embroidery, from all over the world. Lesage became part of CHANEL's Métiers d'art in 2002.

PARTICIPATORY WORKSHOPS

with Maison Lesage (embroiderer) FREE ACCESS, WITHOUT RESERVATION SUMMER HOUSE, JARDIN, VILLA NOAILLES

WORKSHOPS WITH MAISON LESAGE

(embroiderer)

11am, 3pm and 5.30pm free access, reservation required at presse@lesage-paris.fr meeting 15' prior to the visit,

AT THE VILLA NOAILLES DESK ATELIER SAINT-BERNARD, JARDIN SAINT-BERNARD

ARTISTIC WORKSHOPS



CHRISTIAN TORTU

Flower necklace FRIDAY 11AM & 3PM PARVIS, VILLA NOAILLES

PIGALLE PARIS

with Stéphane Ashpool SATURDAY 11AM & 3PM PARVIS, VILLA NOAILLES

XÉNIA LAFFELY

SUNDAY 11AM
PARVIS, VILLA NOAILLES
WITH THE SUPPORT OF SWAROVSKI

ATELIER NICOLAS OUCHENIR

l'écriture est un voyage Calligraphie du soir, lettres d'amour et érotiques. SATURDAY 9PM SUNDAY 1.30PM PLATEAU SPORTIF, VILLA NOAILLES

FREE ACCESS, RESERVATION REQUIRED AT MEDIATION@VILLANOAILLES-HYERES.COM MEETING 15' PRIOR TO THE VISIT, AT THE VILLA NOAILLES DESK. PARVIS, VILLA NOAILLES

17TH INTERNATIONAL FASHION CONFERENCES

FRIDAY 28TH APRIL

5.00PM

MASTERCLASS

Moderated by Pierre Joos, Directeur, Chargé de Projet, with the participation of Bertrand Guyon, Design Director, Schiaparelli and Farida Khelfa, Ambassador, Schiaparelli VILLA NOAILLES, TENT DEDICATED TO CONFERENCES

6.00PM

PRESENTATION OF

THE 10 SELECTED PHOTOGRAPHERS Modérée par Raphaëlle Stopin, Artistic director

VILLA NOAILLES, SALLE VOUTÉE

With:

Nolwenn Brod (France), Cordula Heins et Caroline Speisser (Allemagne), Lucie Khahoutian (Arménie), Themba Mbuyisa (Afrique du Sud), Nancy Newberry (Etats-Unis), Sofia Okkonen (Finlande), Roos Quakernaat (Pays-Bas), Luis Alberto Rodriguez (Etats-Unis & Suède), Paul Rousteau (France), Daragh Soden (Irlande)

7.00PM

CONVERSATION
Marc Audibet and Pierre Joos
VILLA NOAILLES, PARVIS

SATURDAY 29TH APRIL

10.00AM

FASHION ACCESSORIES
Moderated by Alexandra Golovanoff,
Journalist and designer
VILLA NOAILLES, TENT DEDICATED TO
CONFERENCES

Speakers:

Pierre Hardy, Président et Directeur Créatif, Maison Pierre Hardy Saskia Diez, Founder, Saskia Diez Isabelle Kountoure, Fashion Editor, Wallpaper Adrien Messié, Co-founder, Le Gramme

11AM

FASHION TECH AND FASHION DESIGN Moderated by Lucas Delattre, Professor, IFM VILLA NOAILLES, TENT DEDICATED

Speakers:

TO CONFERENCES

Amanda J. Parkes, PhD & Founder, Buildfashion Start-up Studio Bradly Dunn Klerks, Directeur Général, Iris Van Herpen Carole Sabas, Writer, Author and Brand Strategist Charles Thurat, Responsable business development & évangélisation technologique

12PM

IS BLOCKCHAIN AN ASSET FOR CREATION?

Moderated by Frédéric Galinier, Director of Legal, Social and Institutional Affairs, Fédération française de la Couture, du Prêt-à-Porter des Couturiers et des Créateurs de Mode VILLA NOAILLES, TENT DEDICATED TO CONFERENCES

Speakers:

Laurent Carrié, Avocat associé, Cabinet DDG

Nicolas Martin, Deputy General Counsel, Hermès international

With the participation of Matthias Ganem, Student and Noémie Balmat, Editor-inchief, Clausette.cc

2.00PM

EUROPE AND ITS NEW CREATIVE FRONTEER Moderated by Godfrey Deeny, International Editor-In-Chief, Fashion Network VILLA NOAILLES, TENT DEDICATED TO

CONFERENCES Speakers:

Boris Bidjan Saberi, Creative Director Peeter Ilison, Co-Founder and CEO, Marit Ilison Creative Atelier Eric Peters, Chef d'Unité adjoint, Direction Générale CONNECT – Commission Européenne

4.00PM

A CONVERSATION WITH TIM WALKER Moderated by Raphaëlle Stopin, Artistic Director VILLA NOAILLES, TENT DEDICATED TO CONFERENCES

Speakers:

Edie Campbell, model, London Jacob K, stylist, London Tim Walker, photographer, London

SUNDAY 30TH APRIL

10.00AM TO 12.00PM

THE FORMERS: ONLY BY APPOINTMENT, MEET-UP WITH DESIGNERS FROM THE PREVIOUS FASHION CONTESTS Appointment: hyeres2017@modeaparis.com
VILLA NOAILLES, SHOWROOMS

With:

Clara Daguin (2016) claradaguin.
com, Damien Ravn (2013), Elina Äärelä
(2015), Guillem Rodriguez (2015) www.
guillemrodriguez.net, Kenta Matsushige
(2014) www.kentamatsushige.
com, Liselore Frowijn (2014) www.
liselorefrowijn.com, Marit Ilison (2014)
www.maritilison.com, Rolf Ekroth (2016),
Sophie Harand (2015) www.sophieharand.
com, Wataru Tominaga (2016) www.
watarutominaga.com

11.00AM TO 12.30PM

LEGAL WORKSHOP

Exchange with Nicolas Martin, Deputy General Counsel of Hermes International and Frédéric Galinier, , Director of Legal, Social and Institutional Affairs, Fédération française de la Couture, du Prêt-à-Porter des Couturiers et des Créateurs de Mode Prise de rendez-vous : hyeres2017@ modeaparis.com / Villa Noailles, Tent dedicated to Conferences

3.00PM

CONVERSATION
Josephus Thimister and Pierre Joos
VILLA NOAILLES, PARVIS

PUBLIC PROGRAM

THURSDAY 27TH APRIL

5PM

DJ set – Warm up PARVIS, VILLA NOAILLES

6PM

Radio Nova Live radio show, hosted by Camille Diao and Ariel Wizman TERRASSE DE LA CHAMBRE DE PLEIN AIR, VILLA NOAILLES

6.30PM

Opening concert PARVIS, VILLA NOAILLES

7PM

Grand opening of the festival and exhibitions. Cocktail.
FREE ACCESS
PARVIS, VILLA NOAILLES

7.20PM

Inauguration of the Cloche Saint-Bernard by Pierre Charpin JARDIN DES PIEDS CARRÉS, VILLA NOAILLES

7.30PM AND 10.30PM

Screening of Les fantômes de nos actions passées by Marianne Visier PARVIS, VILLA NOAILLES

8PM. 9PM AND 10PM

Performances by François Chaignaud and Marie-Pierre Brébant PIGEONNIER, VILLA NOAILLES

FRIDAY 28TH APRIL

10AM - 11PM

Opening of the exhibitions VILLA NOAILLES

10AM - 1PM & 2PM - 5.30PM

Participatory workshops with Maison Lesage (embroiderer) FREE ACCESS, WITHOUT RESERVATION SUMMER HOUSE, JARDIN, VILLA NOAILLES

11AM, 3PM AND 5.30PM

Workshops with Maison Lesage (embroiderer) FREE ACCESS, RESERVATION REQUIRED AT PRESSE@LESAGE-PARIS.FR MEETING 15' PRIOR TO THE VISIT, AT THE VILLA NOAILLES DESK ATELIER SAINT-BERNARD, JARDIN SAINT-BERNARD

11AM AND 3PM

Artistic workshops with Christian Tortu, flower necklaces FREE ACCESS, RESERVATION REQUIRED AT MEDIATION@VILLANOAILLES-HYERES.COM MEETING 15' PRIOR TO THE VISIT, AT THE VILLA NOAILLES DESK. PARVIS, VILLA NOAILLES

11AM, 3PM AND 5.30PM

Workshops with Maison Lesage (embroiderer)
FREE ACCESS, RESERVATION REQUIRED AT PRESSE@LESAGE-PARIS.FR
MEETING 15' PRIOR TO THE VISIT, AT THE VILLA NOAILLES DESK
ATELIER SAINT-BERNARD, JARDIN SAINT-BERNARD

5PM

17TH INTERNATIONAL FASHION CONFERENCES
Discussion with Bertrand Guyon, Farida Khelfa and Pierre Joos
PROFESSIONAL BADGE REQUIRED
TENTE DES RENCONTRES, JARDIN,
VILLA NOAILLES

6РМ

17TH INTERNATIONAL FASHION CONFERENCES
Presentation of the 10 photographers in competition
PROFESSIONAL BADGE REQUIRED
TENTE DES RENCONTRES, JARDIN, VILLA NOAILLES

7PM

Discussion with Pierre Joos and Marc Audibet FREE ACCESS JARDIN, VILLA NOAILLES

8.30PM

Live broadcast of the Fashion shows PLACE MASSILLON, HYÈRES PARVIS, VILLA NOAILLES

8.30PM

- Catwalk show for the 10 competing designers for the Grand Prix du jury Première Vision
- Catwalk show for the 10 competing designers for the Prix Chloé
- Screening of the presentation film on the 10 Fashion Accessories designers competing for the Grand Prix Accessoires de mode SWAROVSKI, produced by PSYCHO and directed by Lacey
- Catwalk show for Wataru Tominaga, winner of the Grand Prix du jury Première Vision 2016, with the support of Chanel's Maisons d'art, Lesage and Lognon RESERVATION REQUIRED HANGAR DE LA MOUTURE, SALIN DES PESQUIERS, HYÈRES

SATURDAY 29TH APRIL

10AM - 11PM

Opening of the exhibitions VILLA NOAILLES

10AM - 8PM

The Formers showrooms JARDIN, VILLA NOAILLES

10AM - 4PM

Showrooms of the 10 shortlisted Fashion and the 10 shortlisted Fashion Accessories designers in competition JARDIN, CLOÎTRE, GALERIE NOUVELLE 1, VILLA NOAILLES

10AM - 1PM & 2PM - 5.30PM

Participatory workshops with Maison Lesage (embroiderer) FREE ACCESS, WITHOUT RESERVATION SUMMER HOUSE, JARDIN, VILLA NOAILLES

10AM,11AM & 12PM

17th International Fashion Conferences PROFESSIONAL BADGE REQUIRED TENTE DES RENCONTRES, JARDIN, VILLA NOAILLES

11AM AND 3PM

Artistic workshops with Stéphane Ashpool, Pigalle Paris FREE ACCESS, RESERVATION REQUIRED AT MEDIATION@VILLANOAILLES-HYERES.COM MEETING 15' PRIOR TO THE VISIT, AT THE VILLA NOAILLES DESK PARVIS, VILLA NOAILLES

2.30PM

17th International Fashion Conferences PROFESSIONAL BADGE REQUIRED TENTE DES RENCONTRES, JARDIN, VILLA NOAILLES

2PM TO 5PM

Workshop with teh designer Erik Halley HORS-LES MURS FÊTE DES QUARTIERS VAL DES ROUGIÈRES, HYÈRES

3PM AND 5.30PM

Workshops with Maison Lesage (embroiderer)
FREE ACCESS, RESERVATION REQUIRED AT PRESSE@LESAGE-PARIS.FR
MEETING 15' PRIOR TO THE VISIT, AT THE VILLA · NOAILLES DESK
ATELIER SAINT-BERNARD, JARDIN SAINT-BERNARD

4PM

17th International Fashion
Conferences
Discussion with Tim Walker
Moderated by Raphaëlle Stopin, Artistic
Director
PROFESSIONAL BADGE REQUIRED
TENTE DES RENCONTRES, JARDIN,
VILLA NOAILLES

SPEAKERS

EDDIE CAMPBELL, MODEL, LONDON JACOB K, STYLIST, LONDON TIM WALKER, PHOTOGRAPHER, LONDON

5PM

Concert ACCESS WITH A BADGE ONLY JARDIN SUSPENDU, VILLA NOAILLES

7PM

Opening of the exhibition Michael Jackson by Arno Bani, in presence of the artist FREE ACCESS TOUR DES TEMPLIERS, CENTRE HISTORIQUE, HYÈRES

8.30PM

Screening of We are Catherine Deneuve by Karim Zeriahen in presence of the artist FREE ACCESS PARVIS, VILLA NOAILLES

8.30PM

Live broadcast of the Fashion shows

8.30PM

- Catwalk show for the 10 competing designers for the Grand Prix du jury Première Vision
- Catwalk show for the 10 competing designers for the Prix Chloé
- Screening of the presentation film on the 10 Fashion Accessories designers competing for the Grand Prix Accessoires de mode SWAROVSKI, produced by PSYCHO and directed by Lacey
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9РМ

Calligraphy workshop by Nicolas Ouchenir. l'écriture est un voyage Calligraphie du soir, lettres d'amour et érotiques PLATEAU SPORTIF, VILLA NOAILLES

SUNDAY 30TH APRIL

10AM – 8PM

Opening of the exhibitions VILLA NOAILLES

12PM - 4AM

The Formers showrooms
HALL PRINCIPAL, JARDIN, VILLA NOAILLES

10AM - 4PM

Showrooms of the 10 shortlisted Fashion and the 10 shortlisted Fashion Accessories designers in competition JARDIN, CLOÎTRE, GALERIE NOUVELLE 1, VILLA NOAILLES

10AM - 1PM & 2PM - 4PM

Participatory workshops with Maison Lesage (embroiderer) FREE ACCESS, WITHOUT RESERVATION SUMMER HOUSE, JARDIN, VILLA NOAILLES

11AM & 3PM

Workshops with Maison Lesage (embroiderer) COMPLIMENTARY, LIMITED SEATS, RESERVATION REQUIRED AT PRESSE@LESAGE-PARIS.FR MEETING 15' PRIOR TO THE WORKSHOPS ATELIER SAINT-BERNARD, JARDIN SAINT-BERNARD

11AM

Artistic workshops with Xénia Laffély FREE ACCESS, RESERVATION REQUIRED AT MEDIATION@VILLANOAILLES-HYERES.COM MEETING 15' PRIOR TO THE VISIT, AT THE VILLA NOAILLES DESK PARVIS, VILLA NOAILLES

1.30PM

Calligraphy workshop by Nicolas

Calligraphy workshop by Nicolas Ouchenir. I'écriture est un voyage Calligraphie postale, cartes, poèmes et compagnie RESERVATION REQUIRED AT MEDIATION@VILLANQAILLES-HYERES.COM PLATEAU SPORTIF, VILLA NOAILLES

2.30PM

Piano performance: by Jacob Mallinson Bird FREE ACCESS

3PM

Discussion with Josephus Thimister and Pierre Joos FREE ACCESS
TENTE DES RENCONTRES, JARDIN, VILLA NOAILLES

4PM

Screening of Les coulisses de la Maison Lesage FREE ACCESS PARVIS, VILLA NOAILLES

4.30PM

- Catwalk show for the 10 competing designers for the Grand Prix du jury Première Vision
- Catwalk show for the 10 competing designers for the Prix Chloe
- Screening of the presentation film on the 10 Fashion Accessories designers competing for the Grand Prix Accessories de mode SWAROVSKI, produced by PSYCHO and directed by Lacey
- Catwalk show for Wataru Tominaga, winner of the Grand Prix du jury Première. Vision 2016, with the support of Chanel's Maisons d'art, Lesage and Lognon.

 Awards ceremony of the 32nd.
- Awards ceremony of the 32nd International Festival of Fashion and Photography in Hyères in presence of all jury members RESERVATION REQUIRED HANGAR DE LA MOUTURE, SALIN DES PESQUIERS, HYÈRES

MONDAY 1ST MAY

11AM – 4PM

Opening of the exhibition

32^E FESTIVAL INTERNATIONAL DE MODE ET DE PHOTOGRAPHIE À HYÈRES

PARTENAIRES INSTITUTIONNELS











GRAND PARTENAIRE

CHANEL

PARTENAIRES PRINCIPAUX



















PARTENAIRES À L'ANNÉE

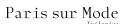
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PARTENAIRES DU FESTIVAL





















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PARTENAIRES MÉDIA























CHANEL

CHANEL is the major partner in the 32nd International Festival of Fashion and Photography in Hyères and the principal sponsor of the permanent exhibition of Charles et Marie- Laure de Noailles, une vie de mécènes, at the villa Noailles.

As part of this collaboration, CHANEL provides support for the festival's fashion activities as the official partner of the makeup cabin for the festival's fashion shows. In addition to this, the prize-winners of the Grand Prix of the Jury Première Vision and of the Swarovski Fashion Accessories Grand Prix of the Jury will have the opportunity to undertake a project with CHANEL's Maisons d'art that will finance the development of silhouettes and accessories, respectively, in its ateliers with the value of 15.000 euros for each winner. On top of this, CHANEL supports the Photography Grand Prix of the Jury, where the prize-winner will receive a donation of 15.000 euros.

The CHANEL partnership with the Hyères Festival, a festival that encourages and champions young designers within the fields of fashion and photography, is part of an on-going process as creation is the very heart and soul of CHANEL. An autodidact and visionary, Mademoiselle Chanel created a particular style over a hundred years ago. This style became a brand and a name of renown appreciated the world over. All the products bearing its name from Ready-to-Wear and Haute Couture, to accessories, fragrances and beauty, Watchmaking and Fine Jewellery, together constitute a totality where all the brand values are found: luxury, creativity, innovation, audacity, modernity, femininity, highest quality and best know-how. Most notably are those of the Métiers d'art at Paraffection: embroiderers Lesage and Montex, feather and flower maker Lemarié, pleater Lognon, shoe maker Massaro and hat maker Maison Michel, all supply the top names in Haute Couture and the luxury industry.

A brand constantly on the move, each CHANEL collection along with the staging and decor is conceived by Karl Lagerfeld to create an event which spans all continents. The photographic and cultural exhibitions showcasing brand icons and the historical and creative dimensions of the House are significant milestones. 'I want to be part of what happens,' Mademoiselle Chanel took great pleasure in saying. Through this collaboration with the International Festival of Fashion and Photography in Hyères, CHANEL demonstrates its wish for openness towards different creative worlds, and once again reaffirms its commitment to creativity and avant-garde.

LVMH

The first private sector partner of the International Festival of Fashion and Photography in Hyères, LVMH is supporting the event for the 19th consecutive year. LVMH is also sponsoring the exhibition The Mirror dedicated to the work of Tim Walker, President of the 2017 Photography jury, at the Villa Noailles.

The LVMH Moët Hennessy – Louis Vuitton Group embodies excellence, creativity and entrepreneurial spirit. These core values are the driving force behind all of the Group's diverse businesses, which span fashion and leather goods, perfumes and cosmetics, wines and spirits, watches and jewelry and selective retailing.

The métiers of LVMH Maisons center on creativity. They seek out the most talented designers and bring them opportunities to flourish and thrive, giving them creative freedom as they engage with strong brand cultures.

LVMH actively supports artistic heritage and contemporary creativity in fashion, the visual arts, photography and other fields. This strong, long-term commitment promotes access to culture for the broadest possible public.

LVMH is particularly proud to be associated with the International Festival of Fashion and Photography in Hyères, a unique showcase for young talents.

WWW.LVMH.COM

PREMIÈRE VISION

Première Vision Paris is a unique event bringing the international fashion industry together at its 6 shows dedicated to yarns and fibres, fabrics, accessories, textile designs, leather and fashion manufacturing.

Première Vision Paris brings brands and designers looking for creative, high-quality collections together with selected international companies that number among the most innovative in the fashion industry.

The event is both a business appointment and also an exceptional source of inspiration. The fashion information areas created and designed by the Première Vision fashion team provide an overview of the season's trends and directions, and showcase key products.

One of Première Vision's goals is to support creativity and showcase know-how through strong, committed undertakings. For the past seven years, the «PV Awards» have honoured the season's most outstanding fabrics, and, since 2015, its leathers as well.

By creating Maison d'Exceptions in 2011, Première Vision is able to provide luxury and high-end fashion houses the chance to discover rare and singular knowhows.

Lastly, addressing a recent need in the creative fashion industry, Première Vision will be presenting the 3rd edition of its new show Blossom Première Vision, dedicated this season to the launch of the autumn winter 2018-19 collections, next 4-5 July in Paris.

Aligned with the dates of the season's earliest collections (the pre-collections), and timed to complement the Première Vision Paris calendar, which targets main collections, the show offers luxury and premium fashion brands two days of inspiration. This event is the ideal place to start collections by discovering the season's new product developments and innovations.

WWW.PREMIEREVISION.COM

CHLOÉ

Founded in 1952 by Gaby Aghion, Chloé has always sought out and supported young talents, offering them a nurturing environment in which to express their creativity.

Prestigious alumni played an important role in defining the Chloé attitude, including Karl Lagerfeld, Martine Sitbon, Stella McCartney, Phoebe Philo, Hannah MacGibbon and Clare Waight Keller who perpetuated the avant- garde, feminine and free spirit of the Maison. Chloé is proud to support the International Festival of Fashion and Photography in Hyères.

WWW.CHLOE.COM

SWAROVSKI

Having partnered with the International Festival of Fashion and Photography at Hyères since 2009, SWA-ROVSKI is pleased to reaffirm its commitment to new creative talent with the launch of the first SWAROVSKI Fashion Accessories Prize. SWAROVSKI will offer a generous selection of crystals to the fashion and accessories finalists and will reward the winner of the SWAROVSKI Fashion Accessories Prize with a grant of €15,000.

This partnership enables the company to demonstrate the value of SWAROVSKI crystal as a key component of ready-to-wear and accessory collections, and to encourage these young talents and future stars of the industry to innovate, experiment and play with this brilliant and multifaceted material.

For over 120 years, SWAROVSKI has supported creativity, avant-garde artistry and craftsmanship. Its emerging talent initiatives include the Swarovski collective program, created in 1999 by Nadja Swarovski, the great-great granddaughter of the company's founder. The program has provided financial support – and over 100 million crystals – to more than 150 designers in New York, London, Milan and Paris. SWAROVSKI also supports fashion awards, museums, schools and institutions around the world.

SWAROVSKI delivers a diverse portfolio of unmatched quality, craftsmanship, and creativity. Founded in 1895 in Austria, the company designs, manufactures and markets high-quality crystals, genuine gemstones and created stones as well as finished products such as jewelry, accessories and lighting. Now run by the fifth generation of family members, Swarovski Crystal Business has a global reach with approximately 2,680 stores in around 170 countries, more than 26,000 employees. In 2015, the Swarovski Group generated revenue of about 3.37 billion euros and employed more than 30,000 people.

#SWAROVSKI #SWAROVSKIPRIZE #CRYSTALSFROMSWAROVSKI

WWW.SWAROVSKI.COM/CRYSTALS
WWW.SWAROVSKIGROUP.COM

DEFI

The DEFI lies at the heart of the Fashion and Design ecosystem and has been working in the public interest for thirty years - it is almost the only means of support for all components of the French clothing industry.

Its goal is to work for the development of the French clothing and fashion industry. As a result, it engages in huge projects aiming to speed up the development of businesses - especially internationally - in order to support creative work, to extend the influence of French fashion and the image of the Paris market on the global stage and to promote know-how.

The image of excellence which France enjoys world-wide means that fashion is both a strategic industry and a genuine economic driving force and operates within a fast-changing environment. France is a country in which world leaders in luxury goods, cutting-edge designers, famous brands, new players and know-how of the highest standard all coexist.

Paris is the only market in the world that widely opens its doors to foreign design.

All of the participants in the industry meet within the DEFI to draw up plans of action and support: business leaders, professional federations, designers, experts. The DEFI is the industry's only supervisory body, allowing them to compare points of view, decide upon a strategy and look for synergy by combining resources.

The DEFI works on behalf of the whole industry, from design to sale and also including numerous promotional initiatives both in France and abroad, with businesses attending foreign trade shows, the organisation of international missions and welcoming buyers and journalists to Paris during fashion weeks, financing fashion shows, press centres, Designers' Apartments, meetings at the Festival d'Hyères and support for the Andam prize.

The work of the DEFI is designed to be fully operational, working on behalf of businesses and designers for an open, innovative and creative world.

GALERIES LAFAYETTE

Since 2007 the Galeries Lafayette group is a privileged partner of villa Noailles, becoming in 2011 the first patron to accompany the art center for its year-round programs. This year, the group celebrates 10 years of support to the institution.

From its origin, the Galeries Lafayette group has made access to creation in all its expressions – fashion, the applied arts, design – one its core values. The Group, acting as mediator between emblematic artists, young designers and the public at large has created in 2013 Lafayette Anticipations - Fondation d'entreprise Galeries Lafayette. The Foundation's building, reimagined by Rem Koolhaas and his agency OMA will open in the autumn of this year in Paris. With all these actions, the Group accompanies creators, museums, as well as French and international institutions that fashion the art world of today and tomorrow.

About the Galeries Lafayette Group

The Galeries Lafayette group is a family-run private group, with 120 years' history in commerce and retail. A key player committed to creation and a major private employer in France with 14,000 employees, the Group is committed to setting the standard as a multi-channel, innovative, ethical and responsible retailer that puts the customer first and is actively engaged in promoting the French "Art of Living". With retail sales of Euros 3.8 billion, the Group enjoys international recognition in welcoming more than a million visitors each day to its 280 stores and its online shopping websites of its Galeries Lafayette, BHV MARAIS, RQZ - Royal Quartz Paris, Louis Pion, Guérin Joaillerie, InstantLuxe and BazarChic brands.

The iconic Group's brand and the French market leader in department stores famous all around the world, Galeries Lafayette has been the undisputed expert in fashion and event shopping, designing each visit to be a unique experience, offering French and international clients a constantly renewed selection of the best brands, from the affordable to premium. Galeries Lafayette is celebrated for its network of 61 stores in France and abroad, including the flagship store on the Boulevard Haussmann in Paris and its online shopping site, www.galerieslafayette.com.

AMERICAN VINTAGE

Inspired by his trips to the United States, Michael Azoulay founded American Vintage in Marseille in 2005. Marked by the great outdoors and their absolutely relaxed atmosphere, he decided to revisit the basic T-shirt. A star piece in the wardrobes of Americans, who love a casual and comfortable style.

Season after season, the collections expanded and took form with more elaborate pieces. American Vintage now offers a multi-faceted wardrobe that breaks the rules and dares to mix things up in order to appeal to each individual. Colors and materials, the brand DNA, remain at the center of the collections to spark real emotion.

In recent years, the brand has taken a resolutely artistic direction to inject new meaning into its projects. To celebrate its 10th anniversary, American Vintage offered a springboard to 10 young talents. Since then, the collaborations have increased, from Margaux Keller, a young designer, to Inès Longevial, a contemporary artist, by way of Baliboa and La Pantoufle à Pépère. American Vintage also takes part in more and more cultural partnerships: the Cannes Film Festival, Les Nuits de la Guitar in Corsica and On Air in Marseille, to name a few.

These projects confirm the brand's aim to develop its own lifestyle world.

So it was only natural for the brand to take a strong interest in photography. In 2014, Michael Azoulay was a member of the jury for the Picto Young Fashion Photography Award. The following year, American Vintage invited several winners of the Picto contest to create an itinerant photo exhibition to celebrate its 10th anniversary. This exhibition was shown again during the brand's participation in the Parcours Saint-Germain in Paris.

In this framework, American Vintage is delighted to be a partner of the 32nd International Festival of Fashion and Photography in Hyères and to create the "American Vintage Photography Award."

MERCEDES-BENZ

Design is one of a brand's most important success factors and plays a central role in both the fashion and automotive world. It is a combination of unusual ideas, personal character and unmistakable style. The mutual ambition for perfection, exceptional design and profound passion for innovation – this is what unites Mercedes-Benz with the world of fashion and thus with the International Festival of Fashion and Photography in Hyères.

For the past 22 years, Mercedes-Benz has established itself globally as a partner and title sponsor at selected fashion weeks and events. The brand is currently involved in over 60 fashion platforms across more than 40 countries globally, including Mercedes-Benz Fashion Weeks in Sydney, Beijing, Madrid, Tbilisi, Kiev and Berlin, as well as the prestigious fashion weeks in Paris, Milan and London.

As part of its global fashion commitment, for over eight years, Mercedes-Benz continues to support emerging fashion designers through the Mercedes-Benz International Designer Exchange Program (IDEP). The program offers upcoming designers a unique opportunity to present their collections outside of their local markets to an international audience. Launched in 2009, the Mercedes-Benz IDEP is currently active across most of the Mercedes-Benz supported fashion platforms including London, Milan, Beijing, Berlin, Budapest, Prague and Istanbul.

Mercedes-Benz is committed to nurturing and mentoring emerging design talent, and the IDEP reinforces the brand's commitment to this. Recent examples from seasons S/S17 and A/W17 are the exchange shows between Mercedes-Benz Kiev Fashion Days (Anna K, winner of the MBKFD Designer Award) and Mercedes-Benz Fashion Week Madrid (Elena Rial, winner MBFWM Talent Award) in S/S17; Angel Chen (winner of the Mercedes-Benz China Designer Award), who showed at Milan Fashion Week A/W17; the Check designer Miro Sabo at Mercedes-Benz Fashion Week Tbilisi S/S17 and the Zurich-based Julia Seemann at Berlin Fashion Week A/W17.

WWW.MERCEDES-BENZ.COM/FASHION

EXCEPTION DE MIXMIND

EXCEPTION de MIXMIND, co-founded in 1996 by Mr. Mao Jihong, is now one of China's longest established, and most successful art and fashion labels. It believes the value of creativity, it endeavors to transform the originality into the intellectual clothing and a contemporary lifestyle. Firmly rooted in the belief that women have no flaws but unique particularities, and clothing is a means by which they can express their own preferences and taste, EXCEPTION represents the contemporary Chinese women who are independent and love life, driven by the pursuit of spiritual

freedom. It has successfully established itself as a unique lifestyle label rooted in Oriental philosophy, with much recognition and a loyal following at home and abroad. The pilot collection of menswear EXCEP-TIONMEN was launched in 2011. By the end of 2016, EXCEPTION has about 100 shops nationwide across major cities in China. In 2011, it announced a new concept store, FANGSUO COMMUNE, augmenting the voice of Chinese aesthetics and continuing to experiment and explore all possibilities in regards of clothing, culture, lifestyle and arts. FANGSUO COMMUNE is a store of books, fashion, design goods, plants, cafe, gallery and cultural events.

By creating a new retail experience, it's well acknowledged in the industry, and was awarded "Store Design of the Year" in 2012 and 2016 by the Global Retail Association. In late 2012, founder Mao Jihong created a new fashion label YMOYNOT with Hong Kong artist Stanley Wong. It's an open platform for young creative power, and it welcomes all the talents who share the same value to translate a new oriental aesthetics.

In 2015, Mr. Mao Jihong founded THE MIX PLACE. Housing four individual mansion buildings from the 1930s, THE MIX-PLACE converts them into the experimental spaces, to create a cultural and commercial community representing the contemporary Chinese lifestyle.

WWW.MIXMIND.COM

EYES ON TALENTS

Eyes on Talents is the first online platform by invitation only, used by creative brands to discover and connect with today's best talent in the fields of fashion, accessories & leathergoods, jewellery & watches, photography, graphic design & illustration, art direction, animation & motion design, product & industrial design, transportation design, and architecture. Eyes on Talents currently showcases over 10.000 portfolios of individually selected designers scouted throughout the world.

Eyes on Talents partners with the best Schools and major Festivals worldwide, and grants its own Awards and Special Mentions. The 2016 Eyes on Talents Award winners include: Angela Luna for the Parsons x Eyes on Talents Innovation Award, Aurélie Vial for the ECAL x Eyes on Talents Award and trio Joséphine Devaud, Paquita Barletta and Aurélie Vial for the Eyes on Talents x Frame Special Mention at Design Parade Toulon.

Launched in 2015, Eyes on Talents News weekly newsletter covers best award winners worldwide in all visual creative disciplines.

WWW.EYESONTALENTS.COM

PETIT BATEAU

For more than 120 years, innovation and creativity have been in the genes at Petit Bateau, as shown again to-day with their support – for the fifth consecutive year – of the Hyères International Festival of Fashion and Photography.

Petit Bateau, a historic French brand known for its expertise in knits, offers the opportunity for a unique collaboration with the winner of the Première Vision Grand Prize. He or she will get the chance to reinvent some of the brand's iconic pieces, following in the footsteps of Satu Maaranen, Kenta Matsushige, Annelie Schubert and Wataru Tominaga, winners in 2013, 2014, 2015 and 2016.

THE WOOLMARK COMPANY

The Woolmark Company is the global authority on wool. Through our extensive network of relationships spanning the international textile and fashion industries, we highlight Australian wool's position as the ultimate natural fibre and premier ingredient in luxury apparel.

The Woolmark logo is one of the world's most recognised and respected brands, providing assurance of the highest quality, and representing pioneering excellence and innovation from farm through to finished product. Since 1964, the symbol has represented pioneering excellence and innovation at every level of the supply chain to increase consumer demand and enhance the profitability, competitiveness and sustainability of the Australian wool industry.

The Woolmark Company connects, inspires and educates all facets of the supply chain, highlighting the unique benefits and potential of wool. Through close collaborations we can help our partners to develop, produce and market the very best wool and wool-rich products.

Placing Merino wool firmly on the world stage, we establish Merino wool as the prestigious fibre of choice for forward-thinking fashion and shine a spotlight on the boundless potential and extraordinary versatility of fashion's finest fibre. By sponsoring competition such as the 32nd Festival de Hyères we are strengthening our reputation for fostering emerging design talent to ensure the inspiring and ongoing use of wool.

Today the Woolmark logo ranks among the most recognised brands in the world, inspiring confidence in conscious consumers across all premium apparel categories. The Woolmark Company strives to capitalise on this unparalleled brand recognition by working with leading designers, tastemakers and game-changing fashion bodies to further inspire the style-savvy to seek out the superior attributes of Merino wool.

GIVAUDAN

Givaudan at the International Fashion and Photography Festival of Hyères in 2016. Attached to creation in its most emerging and innovating forms, Givaudan supports the International Fashion

and Photography Festival in Hyères. Perfume House, enriched by over two centuries of history, Givaudan is associated with many of the greatest creations in perfumery. To accompany creators

at the moment they emerge, to establish collaborations between perfumers and stylists, and to promote young talents are the initiatives which allow us to get a feel for fashion and its evolutions.

We seek to understand and capture the universe of the creators in order to re-transcribe them into perfumes and to create original fragrances in line with our time.

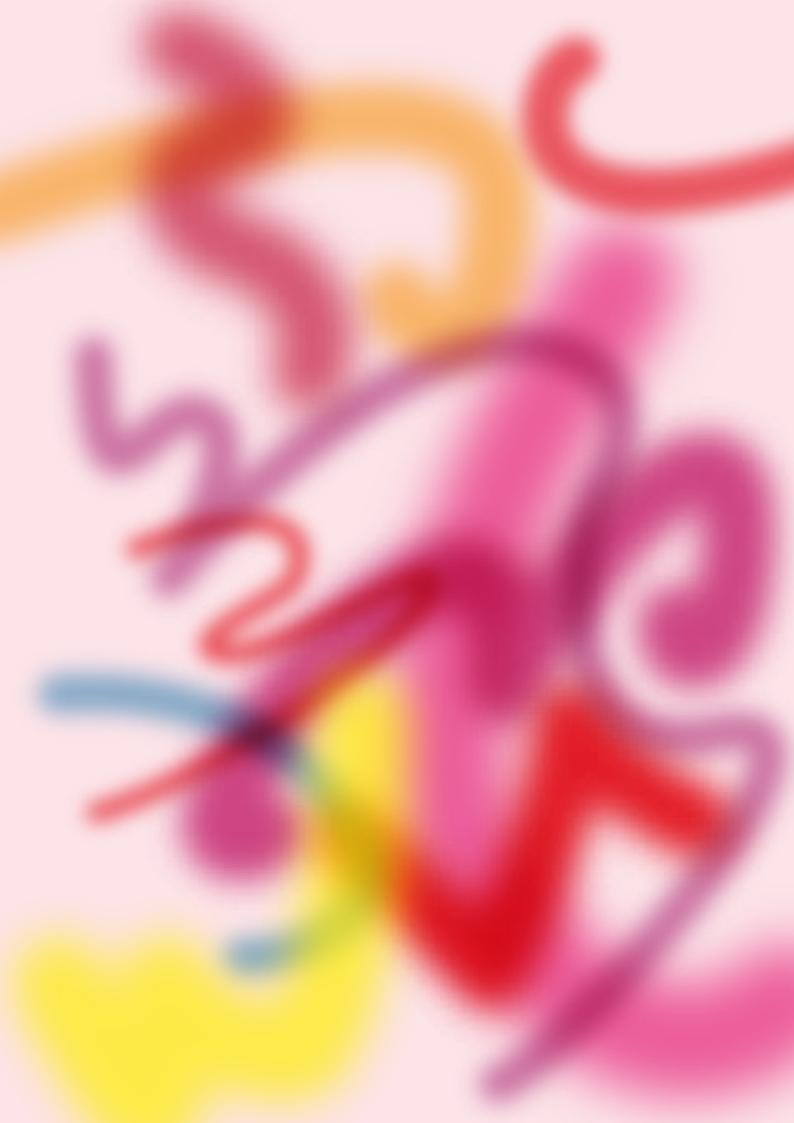
WWW.GIVAUDAN.COM

ELIE SAAB

Born in Beirut in 1964, at the age of nine Elie Saab was already spending much of his free time cutting patterns and drawing sketches and by the age of 18 he had opened his own couture atelier.

ELIE SAAB's refined silhouettes and sumptuous detailing take inspiration from both Paris and Beirut, where his ateliers of craftsmen are based. He first launched his eponymous label with an haute couture line, expanding soon after into ready-to-wear and accessories – with each collection reflecting a natural, radiant attitude of modern femininity.

As an art enthusiast, Elie Saab is passionate about design in all its forms: from fashion and sculpture to architecture and photography. The house of ELIE SAAB is proud to support upcoming talent through the International Festival of Fashion and Photography in Hyères.



VILLA NOAILLES

COMMUNAUTÉ D'AGGLOMÉRATION TOULON PROVENCE MÉDITERRANÉE MONTÉE NOAILLES 83400 HYÈRES +33(0)4 98 08 01 98 / 97 MEDIATION@VILLANOAILLES-HYERES.COM

ACCREDITATIONS

THE ACCREDITATION BADGES ARE AVAILABLE AT THE VILLA NOAILLES DESK: THURSDAY, APRIL 27 FROM 10.00 TO 20.00 FRIDAY, APRIL 28 FROM 10.00 TO 19.00 SATURDAY, APRIL 29 FROM 10.00 TO 19.00

OPENNING HOURS OF VILLA NOAILLES

DURING THE FESTIVAL

THURSDAY APRIL 27
GRAND OPENING FROM 5.30PM
FRIDAY APRIL 28
FROM 10AM TO 11PM
SATURDAY APRIL 29
FROM 10AM TO 11PM
SUNDAY APRIL 30
FROM 10AM TO 8PM
MONDAY MAY 1ST
FROM 1AM TO 4PM

CLOSED ON MAY 2 AND 3

AFTER THE FESTIVAL

FROM APRIL 4TH OF MAY

OPEN EVERYDAY FROM 1PM TO 6PM, EXCEPT MONDAYS, TUESDAYS AND BANK HOLIDAYS

FRIDAYS LATE NIGHT OPENING FROM 3PM TO 8PM FREE ADMISSION

OPENNING HOURS OF TOUR DES TEMPLIERS PLACE MASSILLON 83400 HYÈRES

DURING THE FESTIVAL

SATURDAY APRIL 29, OPENING AT 7PM SUNDAY APRIL 30 FROM 10AM TO 8PM MONDAY MAY 1ST FROM 11AM TO 4PM

AFTER THE FESTIVAL

OPEN EVERYDAY
FROM 10AM TO 1PM
AND FROM 2PM TO 5PM
EXHIBITION UNTIL MAY 20
CLOSED SUNDAYS, MONDAYS
AND BANK HOLIDAYS

