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HYÈRES 2011

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26TH INTERNATIONAL
FESTIVAL OF FASHION
AND PHOTOGRAPHY

FESTIVAL APRIL 29 – MAY 2
EXHIBITIONS APRIL 30 – MAY 29

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SHOWS + EXHIBITIONS + CONFERENCES

10 DESIGNERS / 10 PHOTOGRAPHERS /
ERWIN BLUMENFELD / RAF SIMONS / DANIEL SANNWALD /
MAREUNROL'S / YANN GROSS / MATTHIEU LAVANCHY &
JONAS MARGUET / SANDRA BACKLUND / L'IMPARFAITE /
LILA LOUPIAS / ALEXANDRA VERSCHUEREN /
YIQING YIN / TSOLMANDAKH MUNKHUU / BLESS

.....

WWW.VILLANOAILLES-HYERES.COM

VILLA NOAILLES,
COMMUNAUTÉ D'AGGLOMÉRATION
TOULON PROVENCE MÉDITERRANÉE

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26TH INTERNATIONAL
FESTIVAL OF FASHION
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PRESS RELEASE/

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WWW.VILLANOAILLES-HYERES.COM/HYERES2011

The exhibitions are free entrance from April 30 to May 29.
villa Noailles closed from Tuesday May 3rd to Thursday May 5th included.

The Festival is financed and supported by :



10 DESIGNERS /

SHORTLISTED DESIGNERS

Juliette Alleaume and **Marie Vial**, France,
Womenswear collection

Mads Dinesen, Denmark, Menswear collection

Michael Kampe, Germany, Menswear collection

Maryam Kordbacheh, The Netherlands,
Womenswear collection

Oriane Leclercq, Belgium, Womenswear collection

Janosch Mallwitz, Germany, Menswear collection

Emilie Meldem, Switzerland, Womenswear collection

Céline Meteil, France, Womenswear collection

Oda Pausma, The Netherlands,
Womenswear collection

Léa Peckre, France, Womenswear collection

JURY

Raf Simons, designer, Antwerp - President of the Jury

Tim Blanks, journalist, Style.com, London

Floriane de Saint Pierre, CEO Floriane de Saint
Pierre & Associés, Paris

Jo-Ann Furniss, journalist, London

Michel Gaubert, musician, sound designer, Paris

Lazaro Hernandez & Jack McCollough, designers,
Proenza Schouler, New York

Cathy Horyn, journalist, The New York Times, New York

Christopher Kane, designer London

Carla Sozzani, founder of Corso Como, Milan

PHOTOGRAPHS

Photographs by **Yann Gross**, winner of the 2010
Photography Jury Award.



Juliette Alleaume and Marie Vial, France,
Womenswear collection

Their collection, which takes a scarecrow as its theme, wishes to be a pretext for spontaneous creation, to serve as a support for experimentation and reflection upon the human form. Imposing and troubling, their futuristic idols intend to commit a genuine affront against modesty.

artifactcollection.tumblr.com



Mads Dinesen, Denmark, Menswear collection

This designer explores the colonial memory of his home country. The collection stages a spirit world: silhouettes without face or nation, collage of cultural typologies, emerge from dark crevices of Denmark's history. That highly personal stance on the collective denial attempts to understand the past so as to master the present.

www.madsdinesen.com



Michael Kampe, Germany, Menswear collection

For Kampe, fragmenting is a way to revolt against the rules of menswear. His collection is influenced by the changes of society, triggered by internet and new media. This designer imagines urban wear on the edge of wearable art and couture, which also refers to classical pieces that are twisted, broken, shuffled, and newly rearranged.

www.notjustalabel.com/kampe



Maryam Kordbacheh, The Netherlands, Womenswear coll.

Maryam Kordbacheh is inspired by the organic formation of the natural world. These handcrafted garments, moulded from a single length of fabric, at first glance appear simple, in spite of their extremely refined, delicate, and intimate sculptural form.

www.maryamkordbacheh.com



Oriane Leclercq, Belgium, Womenswear collection

In this collection, it is a question of surface, of trompe-l'œil, of appearance, of a fascination for smoothness. This designer teases synthetic materials, superimposing latex masks upon them with a lustre that is shinier than skin. The garment becomes no more than a drape of lycra which moulds itself to the shape of the body.

orianeleclercq.com



Janosch Mallwitz, Germany, Menswear collection

The graduation ceremony, its outfit, the gowns and the mortarboards which are thrown in the air, all the clichés of American high schools are the starting point for this collection, which also speaks about initiation youth and identity. A fashion style which navigates between concept and instinct.

www.last-service.de



Emilie Meldem, Switzerland, Womenswear collection

This designer takes her inspiration from her native Switzerland, which she transposes into an isolated country, caught between modernity and tradition, restriction and freedom, fragility and strength. This duality results in a form of minimal eccentricity, which is at the same time decorative and radical.



Céline Méteil, France, Womenswear collection

This stylist has chosen to feature jaconet, a light muslin which is normally used for fittings, in order to create floating and structured origami-dresses which engage with the body.

www.celinemeteil.com



Oda Pausma, The Netherlands, Womenswear collection

Here everything starts with an end: a vanished love... Long black silhouettes create a sad parade. Fluid silk combined with structured leather reflect the melancholic character of the collection.

www.odapausma.com



Léa Peckre, France, Womenswear collection

Though her collection may be inspired by cemeteries, it is not out of some taste for the macabre, but instead a fascination for a world whose constituent parts she has strived to translate. For example, the structured shapes reminds one of the rigidity of mausoleums, whilst the colours and the materials used evoke the tones and harshness of tombstones.

leapeckre.tumblr.com

FASHION JURY 2011 /

Raf Simons Graduates in Industrial Design and Furniture Design in 1991 and starts working as a furniture designer for galleries and private interiors. In a radical change of profession, he becomes a self-trained menswear designer in 1995 and launches his Raf Simons label. Appointed head professor of the Fashion Department of the University of Applied Arts, Vienna, Austria in October 2000. Until June 2005. Wins first prize Swiss Textiles Award, Lucerne, Switzerland in November 2003. Presents 'Raf Simons Redux', a book by Peter De Potter and Raf Simons (published by Charta/Fondazione Pitti Discovery) coinciding with his label's 10th anniversary. 'Raf Simons 1995-2005', a fashion/art event at the Giardini di Boboli in Florence, Italy (initiated and produced by the Fondazione Pitti Discovery, June 2005) equally celebrates his first decade in fashion. Named Creative Director of Jil Sander (menswear and womenswear) in July 2005. Ongoing. Lives and works in Antwerp, Belgium.

Tim Blanks has been covering fashion around the world since 1985, formerly for the globally syndicated television show Fashion File, now as editor-at-large for Style.com. He writes regularly for a number of international magazines and newspapers including *Vogue* and *GQ*, *The Independent*, *Another*, *Fantastic Man* and *Interview*. Blanks was one of the guest curators on 'Sample', Phaidon's global overview of new fashion. He also contributed to Steidl's monograph on Michael Roberts; the book marking the 20th anniversary of Dolce&Gabbana's menswear; the catalogue for Alexander McQueen's exhibition at the Metropolitan Museum; and Walter van Beirendonck's new monograph. Born in New Zealand, Blanks lives in London with his Jack Russells Annie and Stella.

Graduated from ESSEC Business School in 1985, **Floriane de Saint Pierre** began her career at Christian Dior Couture as a financial controller. In 1990, she founded Floriane de Saint Pierre & Associés, today the leading executive search firm for luxury brands. The firm operates worldwide through offices in Paris and Milan, and more specifically in Asia through Saint Pierre, Brabant, Li & Associates which successfully opened in Shanghai in 2009. She has been lecturing in the Institut de la Mode (IFM) since 1990, in ESSEC Business School Luxury Brand Management MBA Program since its creation in 1995 and in Sciences-Po Paris since 2008. She is Chevalier de la Légion d'Honneur (2007) and Board Member of the French American Foundation France (2008).

Jo-Ann Furniss is an editor, creative director and writer, and was editor-in-chief of *Arena Homme+* between 2004 and 2011. She has worked on various publications including *i-D*, *The Face*, *Sleazation* and *Another Magazine*. Jo-Ann has also contributed features to *The Independent newspaper*, *The New York Times*, *Style.com*, *Vogue Hommes International* (Japan), *Colors*, *Dazed and Confused* and *Love Magazine*. She has also worked with various brands including Mugler, Giles, Emanuel Ungaro and Louis Vuitton. Jo-Ann Furniss' writing has also been featured in various books including *Raf Simons:*

Redux, *Ghetto*, *Fashion Now: i-D Selects the World's 150 Most Important Designers* and *Fashion Now 2*. She is currently editing the *Dazed and Confused 20th Anniversary* book alongside Jefferson Hack.

Michel Gaubert has been fascinated by music from a young age. A few initiatory trips to England and the States, as an adolescent, resulted in him choosing it as his specialist subject. He became interested as much in the sound, as in the image generated by music, concerts, graphics, photographs, posters, sleeve notes, fashion and lifestyle, all of which for him are so many different elements, each reflecting the immediacy of a period. In the 1980s, he was a DJ at Le Palace, a theatre of the night and fashion, thus sharing the music of which he was so fond. Today Michel Gaubert's passion is often placed in the services of the fashion industry, as he regularly collaborates with designers and artistic directors in order to provide accompanying music for fashion shows, exhibitions and publicity films, as well as compilations for the Colette store in Paris. He is also a writer for *Libération Next* and *Air France Magazine*, in which he reveals his other passion: travel.

Proenza Schouler began simply as a senior project at Parsons School of Design. It was there that, in 1998, **Jack McCollough** and **Lazaro Hernandez** first met while studying fashion design. For three years the two designed independently and quite successfully. In his junior year, Jack took an internship with Marc Jacobs, eventually working directly with the designer himself. For his subsequent junior collection Jack was awarded the National CFDA (Council of Fashion Designers of America) First Prize as well as a Silver Thimble – awarded by a designer to the student of his/her choice. At about the same time, Lazaro dropped a note to *American Vogue* Editor in Chief Anna Wintour while on the same Miami-New York flight. As a result of this chance meeting, he received a call from Michael Kors. He began an internship there and developed a close working relationship with Kors. For his junior collection, Lazaro was also a National CFDA finalist, and received the prestigious Silver Thimble. In their senior year at Parsons School of Design, Jack and Lazaro designed their first collection that exceeded all expectations. This collection received the Golden Thimble award and the entire collection was bought by Barneys New York. As a result at the age of 23, Jack and Lazaro launched their own independent label Proenza Schouler, named after their mothers. Throughout the years Proenza Schouler has collaborated with a number of celebrities, such as Maggie Gyllenhaal and Amy Adams for their Academy Award dresses in 2007 and 2008 respectively. In addition, Jack and Lazaro have developed relationships with many such as Kirsten Dunst, Gwyneth Paltrow, Chloé Sevigny, Kate Bosworth, Julianne Moore, and Charlize Theron.

Cathy Horyn has been the fashion critic of *The New York Times* since 1999. She has a blog On the Runway, on nytimes.com, and she also covers the industry for *The New York Times Magazine*. Her articles have also appeared in *Vanity Fair*, *Vogue* and *Harper's Bazaar*, as well as a number of European publications.

FASHION JURY 2011 /

Christopher Kane est né à Glasgow, en Écosse. Ses créations mêlent les matériaux, les couleurs et les imprimés. Suite au succès de sa collection de fin d'études à la Central Saint Martin School, en Mars 2006, Donatella Versace lui offre un rôle de consultant. Le premier défilé personnel de Christopher, présenté en septembre 2006 durant la London Fashion Week remporte un succès international. Depuis, Christopher, qui travaille en équipe avec sa sœur Tammy (collaboratrice et partenaire commerciale) a défilé lors des sept dernières saisons, sa marque s'est imposée dans le monde de la mode haut de gamme. La marque est désormais génératrice de tendances, démontrant une vision contemporaine, progressive, et hors pair dans le circuit de la couture. Christopher Kane crée actuellement pour Versus et montre sa première collection de prêt-à-porter féminin à Milan, en septembre 2009. En mai 2009, Christopher lance une ligne de tee-shirts avec son imprimé phare représentant un singe. Ensuite il produit sa première collection croisière. La même année, Christopher dessine une collection pour Topshop, vendue dans les magasins en septembre. La plus grande collection de créateur en partenariat avec le magasin. La collection consiste en 39 pièces, comprenant prêt-à-porter féminin, sacs et chaussures. Les créations de Christopher sont disponibles dans certains des magasins les plus prestigieux du monde, parmi lesquels : Barneys, Jeffreys, Browns, Liberty, Dover Street Market, Harvey Nichols, Net-a-Porter, Joyce, Maria Luisa, Printemps, et Corso Como pour n'en citer que quelques-uns.

Carla Sozzani est née à Mantoue, en Italie en 1947, elle est diplômée de l'Université de Bocconi. De 1968 à 1986, elle est rédactrice de plusieurs magazines de mode et rédactrice en chef de tous les numéros spéciaux du Vogue Italie. En 1987 elle lance Elle Italie, dont elle est rédactrice en chef. En 1988, elle fonde sa propre maison d'édition : Carla Sozzani Editore et inaugure deux ans plus tard la « Galleria Carla Sozzani » située au 10 Corso Como à Milan, elle rassemble une galerie et une librairie spécialisée dans la photographie, l'art et le design. Elle lance un nouveau projet de vêtements, accessoires et objets sous la griffe « NN Studio » (signifiant pas de logo, pas de nom). En 1991, le « 10 Corso Como » s'agrandit, il comprend désormais un magasin mode et design, deux cafés, un espace musique et devient un réseau d'espaces dédiés à l'art, la photographie, la mode, le design, la musique et la cuisine. Plus tard complété par un petit hôtel exclusif « Three Rooms », comme « un autre chez soi ». En 2002 commence un partenariat commercial avec la créatrice Rei Kawakubo, avec l'inauguration du magasin « 10 Corso Como/Comme des Garçons » dans le quartier d'Aoyama, à Tokyo. En partenariat avec le Samsung Group, un magasin « 10 Corso Como » s'ouvre à Séoul en 2008. Il se compose d'un magasin mode et design, d'une galerie, d'une librairie et d'un restaurant. En 2009, Carla Sozzani lance le site web www.10corsocomo.com qui rassemble les produits de la boutique et les projets internationaux. 2010 célèbre le vingtième anniversaire de la « Galleria Carla Sozzani ». Carla Sozzani travaille cette année à un ouvrage pour les 20 ans de la galerie.

FASHION AWARDS 2011 /

L'ORÉAL PROFESSIONNEL

Official Sponsor of the International Festival of Fashion and Photography of Hyères over the last 12 years, L'Oréal Professionnel will award the Grand Prix du Jury L'Oréal Professionnel. The winner will be rewarded a grant of 15 000 euros and will be given the opportunity to organize, with the support of a backstage hair styling booth, his next fashion show at the L'Oréal Académie 14 rue Royale, during the 2012 summer/spring Fashion Week.

PREMIÈRE VISION

Partnering for the first time with the Hyères International Festival of Fashion and Photography, Première Vision, the world's premier fabric show, will be awarding one of the two prizes in the Fashion Competition.

The Première Vision Prize, totalling 10,000 euros, is combined with direct assistance to the young designers. Thus, Première Vision opened the doors of the show in February 2011 to the ten finalists, putting them in privileged contact with key players in the sector. An additional event will be organised at the September 2011 show to celebrate the prize winner.

LE GROUPE GALERIES LAFAYETTE

Groupe Galeries Lafayette is an official partner to the International Festival of Fashion and Photography, held every year at villa Noailles. As part of its commitment to the event, Galeries Lafayette will allow three of the selected designers of 2010, Alexandra Verschueren, winner of the Grand prix du Jury L'Oréal Professionnel, Tzolmandakh Munkhuu, winner of the Prix du Public, and Yiqing Yin, to showcase their creations by letting them design three windows in its Toulon store from April 29 to May 29.

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.

SWAROVSKI ELEMENTS :

design inspiration today and tomorrow.

SWAROVSKI ELEMENTS plays a leading inspirational role in the world of design.

SWAROVSKI ELEMENTS supports the 26th edition of Hyères by providing crystal.

CAMPER

The Camper shoe brand will offer one of the ten stylists a week long workshop in Majorca at the Camper foundation. The chosen stylist will be selected during the festival at Hyères.

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 prize-winners (Grand Prix du Jury, etc.) the opportunity of creating a personalised fabric for their next collection.

GYSEMANS CLOTHING INDUSTRY

Belgian manufacturer has placed his savoir faire at the service of the chosen designers by producing their collections, presented at the Hyères festival.

LE BOOK

Le Book has been, for the past 30 years, the meeting ground and an international reference for the image makers responsible for defining our era, covering at the same time photography, illustration, production, artistic direction, advertising, music, and fashion. Partner of the festival for the past 15 years, it offers multimedia exposure to all of the selected stylists and photographers: an online portfolio, a page in the Paris, New York, Los Angeles, London and Berlin print editions, as well as a presence at their trade show Connections by LE BOOK.

The selection, by the jury, took place on 31st January 2011, at the Théâtre Edouard VII in Paris. The photographs of the outfits were taken by Erwan Fichou and the hairstyling was by Fred Teglia. The models are wearing shoes by Pierre Hardy and Repetto.

All of the selected candidates will benefit from the support of the Festival's partners: original printed fabrics will be on offer by **Puntoseta** and crystals from the **SWAROVSKI ELEMENTS** collection. The **Première Vision** show has invited the selected entrants to its show on the 8th -10th February, in order to put them in touch with exhibitors who may wish to offer them the raw materials for the creation of their collections, destined for the festival. **Le Book** will provide reprints of each of the designers' and photographers' work, which will be reproduced in each of its different editions. **Modem** will also be reporting on their work.

Two prizes will be awarded: the **L'Oréal Professionel Jury Grand Prize**, which consists of a grant of 15 000 euro and the **Première Vision Prize** which consists of a grant of 10 000 euro.

10 PHOTOGRAPHERS /

PHOTOGRAPHERS SELECTION

Andrey Bogush, Russia / Finland

Kim Boske, The Netherlands

Émile Hyperion Dubuisson, France / USA

Katarina Elvén, Sweden

Ina Jang, South Korea / USA

Anouk Kruithof, The Netherlands / Germany

Mårten Lange, Sweden

Marie Quéau, France

Awoiska van der Molen, The Netherlands

Marc Philip van Kempen, The Netherlands / Germany

JURY

Jason Evans, Photographer, United Kingdom

Colette Olof, Curator, FOAM, Amsterdam

Jennifer Pastore, Photography Director, *Teen Vogue*, New York

Winfried Heininger, Founder and Creative Director, Kodoji Press, Baden

Nathalie Herschdorfer, Curator, Foundation for the Exhibition of Photography, Lausanne

Faye Dowling, *Dazed & Confused*, London

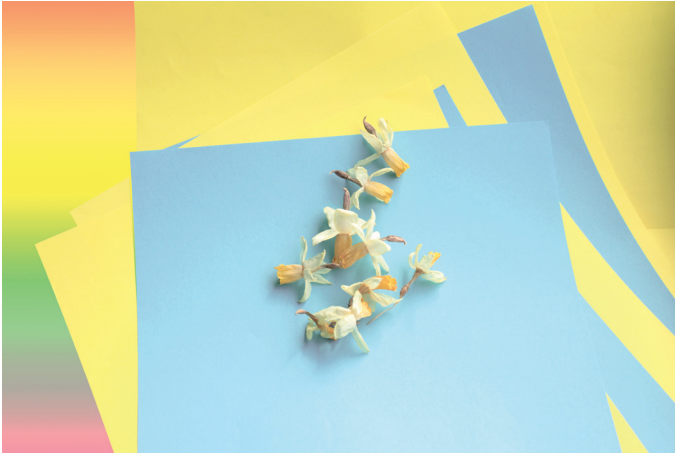
Magdalene Keaney, Creative Director and Curator, Fashion Space, London

Tom Watt, Art Director, *ArtReview*., London

Yannick Bouillis, Founder & Director, Offprint, Amsterdam and Paris

Marc Feustel, Curator, blogger, Eyecurious, Paris

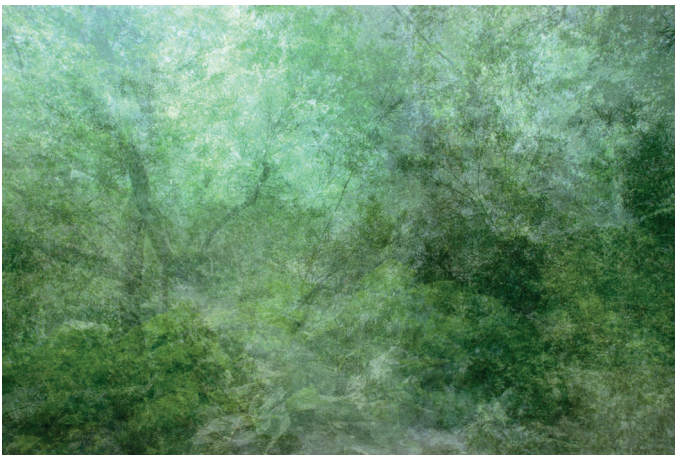
Lisa Naftolin, Executive director of creative brand development NARS Cosmetics, New York



Andrey Bogush, Russia / Finland

My current interests in photography are linked with perception of objects and Gestalt theory. These are very formalistic studies of still life and pseudo still life through the medium of photography with moments of interference from editing software. The rainbow—an overused visual symbol—has provided varied meanings and interpretations in different contexts (design, gay movement, classical art, contemporary photography, family snapshots, etc.). In the 'Rainbow' project, I digitally overlaid rainbow gradients on photographs to enrich these with new visual features but also to suggest the variegated array of contextual meanings. My subdued pallet splits with color—alternately drawing attention to the reliability of photography and the hyper-reality of color processing.

Andrey Bogush (Russia, 1987) lives in Finland. Following psychology studies in Saint Petersburg, he studied visual arts at Saimaa University of Applied Sciences / Fine Arts, Imatra in Finland.



Kim Boske, The Netherlands

In my work I try to capture the versatile aspect of reality by exploring the mutability of things. My images reveal phenomena that are impossible to see or witness with the naked eye. As well as my source of inspiration, the Time system is also my apparatus to show this rich, layered world. This manifests itself in my work in many ways. In "Kanazawa" and "I go walking in your landscape", I investigates how physical movement in time and space continually changes our perspective on the world. By letting go of the individual perspective and bringing together multiple perspectives in one image, a new layered reality comes into existence.

Kim Boske (The Netherlands, 1978) studied art at the Royal Academy of Art in The Hague. She took part in the group exhibitions 'Quickscan NL#01' (Nederlands Fotomuseum, Rotterdam, 2010) and 'Mapping' (FOAM, 2009), as well as the 2009 Plat(t)form (annual selection of 42 portfolios by European photographers) at the Fotomuseum Winterthur. She lives and works in Amsterdam.

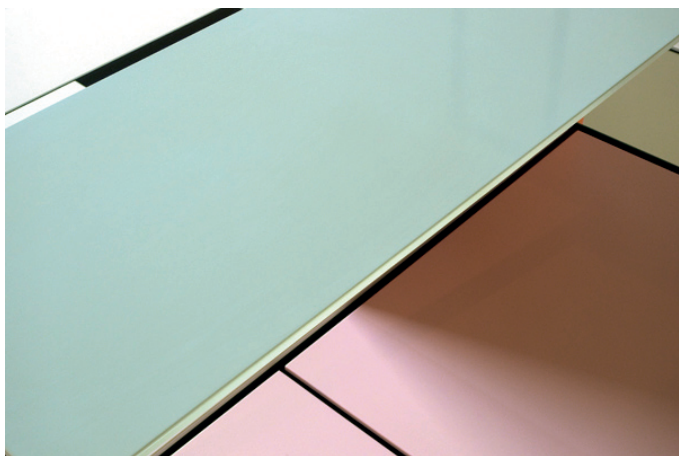


Émile Hyperion Dubuisson, France / USA

My first experience of fashion photography. I like to get inside the very pores of its skin; they are like film grain. The light is full and harsh, direct and enveloping. White devours the image; the greys blossom. The decisive moment captured, the curves positioned, the poem is constructed. I am always interested in combining the simple and the subtle. The mysterious evidence of a rare alchemy. At a more basic level, my photographs embody the idea of bringing together in a single picture calmness and upheaval. On a film set from the 1930s, lit by my 'point and shoot' 35 mm camera, Bryson, model and muse, is a character from The Great Gatsby. The photographs are printed on newsprint paper; the image may alter and even, after a certain time, disappear altogether.

Émile Hyperion Dubuisson (France, 1976) studied photography at the International Center of Photography (New York). He has exhibited at the New York Photo Festival (2009), and in 2008 was selected for the Descubrimientos (competition for young photographers), at the Photo España festival. He lives in New York.

www.emilehyperiondubuisson.com



Katarina Elvén, Sweden

Photography and film have a huge impact on how we create and think about time and space. Our perception of those fundamental parameters is affected by the imagery itself. I am interested in how we read and interpret images, how pictures produce value and manufacture myths. Using film and photography, I explore questions about aesthetics, surface and style, how the construction of the image is used to provoke feelings such as desire or a sense of uncanniness. I am also interested in photography as a technical medium, with its conventions and limitations.

This work attempts to tackle visual representations of the object and the ambiguous relationship between image and object. The objects used in these photographs are taken from the commercial sphere. They are objects that relate to the consumption of commodities, but they are not in themselves the actual commodity. I have based the aesthetics on the early advertising photography that developed in Europe in the late 1920s and early 1930s, a visionary aesthetics created by the modernist avant-garde with a strong belief in the close connection between visual form and ideology.

Katarina Elvén (Sweden, 1972) studied set design at the School of Design in Denmark, then photography at the University of Gothenburg (Sweden), finishing off her studies with a masters in art and architecture. She recently completed a commission for a video for the Gothenburg Concert Hall.



Ina Jang, South Korea / USA

I make images that are minimal and two-dimensional by layering people, places and things to precisely execute ideas, but with the intention of discarding information.

As I want the ideas to be tangible, the process becomes rigorously physical and related to my personal experience in terms of making photographs; it often contains cutting, gluing and pasting mundane objects from real life, such as paper and cotton balls. The photographs are often figurative and unidentified, casting a suspicion upon the photograph's agenda. I allow the viewers to question whether they are truly subjects or merely objects. I strive to depict an image that remains pristine and foreign to the viewers.

My works explore concepts of photography and its physicality, while their contents rely hugely on a playful mind, inspired by the time I spent with my sister when we were isolated from family and friends. During this time, I developed a way of escaping from the desolation and existential ennui.

Ina Jang (South Korea, 1982) lives and works in New York. A graduate of the School of Visual Arts in New York, she has exhibited her work in the New York Photo Festival 2010 and in the 2010 Humble Arts Foundation group show.

www.inaphotography.com



Anouk Kruithof, The Netherlands / Germany

The Daily Exhaustion is a small newspaper (48 pages, 19.5 x 27.5 cm), which contains 23 self-portraits of an obsessed workaholic artist who has reached the sweaty emotional state of exhaustion. When you browse through the publication, you will pass through a gradual colour spectrum, which I see as the stratification of human energy. The Daily Exhaustion confirms that a photo or a photo series is invented as a conscious construct, but simultaneously converts that statement into a question, because the pictures are credible and honest. This causes confusion and raises the question of what The Daily Exhaustion actually is.

Anouk Kruithof (The Netherlands, 1981) studied photography at the St. Joost Academy of Art in Breda. She settled in Berlin following an artist's residency at the Künstlerhaus Bethanien in 2008–2009. She recently exhibited her work at the Nederlands Fotomuseum, Rotterdam ('Quickscan NL#01', 2010).

www.anoukkruithof.com



Mårten Lange, Sweden / United Kingdom

There is an inherent surrealism in photography that interests me. At first glance, most photographs seem to make perfect sense. But where everything in a photograph is accounted for, nothing is really explained. The medium that was created to give us answers about the world has created a world of its own.

In my photographic practice, I gather pieces of the material world and translate them into photographs. Using these fragments, I construct a narrative of sorts, exploring my experience of reality. I am interested in the medium itself and the pleasure of looking. For me, photography is a tool both for questioning and celebrating the material world.

Mårten Lange (Sweden, 1984) lives in London. A graduate of the University of Gothenburg (photography), he is currently studying at the University for the Creative Arts, Farnham (United Kingdom). He has exhibited at the SI FEST in Savignano, Italy (2010) and at the Hasselblad Center, Gothenburg, (2009), and has had four books published by Farewell Books (Crows, Anomalies, Machina, Woodland).

www.martenlange.com



Marie Quéau, France

I work with the limits of photography, and play with its indicial character. Thus, this work presents images of an island that I have never visited and of which there are only a very few representations.

This body of images is built around my fantasies as a Westerner about the Japanese island of Oshima, home of the Gojira monster. In Japanese movies from the 1960s, this prehistoric lizard served both as a metaphor of the United States and an allegory of nuclear weapons in general. The frightening beast was the product of nuclear testing and embodied the fear of numerous Japanese people towards the bombings that occurred in 1945. This series deals with my personal vision of the island through its myths, its history and its landscapes. By means of assembly, editing and collage, I am able to create the right image of a place I have never been to. In my work, I especially try to focus on questions of scale and proportion, which is a way of reminding us that the atomic bomb connects the very small to the very powerful. Each picture offers no context at all: an air strike and simple darts, a sunset or bomb hitting the ground, tourists bathing in a corner of the sea, and victims of a shipwreck caused by the monster. This work uses a variety of styles and cultural references to sketch the outlines of the island of Oshima, home to the Gojira monster, and its history.

Marie Quéau (France, 1985) lives and works in Arles. A graduate of the Ecole Nationale Supérieure de Photographie, Arles, she was awarded a distinction at the Prix de la Ville de Levallois in 2009.

www.mariequeau.com



Awoiska van der Molen, The Netherlands

My photography focuses on situations and locations remote to the hurlyburly of everyday life. I photograph mostly at night, when my senses are not distracted by the daily influences of an urban environment. Under such circumstances, an intangible, ethereal aura of a certain location can catch my attention. A present absence of elements that is not easy to define. A kind of genius loci. I try to translate the intensity of such atmospheres into black and white images, images that are simultaneously topographical and psychological landscapes. I move along the edges of anonymous cities, or let myself be absorbed by remote, exotic, natural landscapes, landscapes devoid of almost any architecture. I focus on earth and soil: the essence of our origin. Later, the printing of gelatin silver prints in the darkroom becomes an important part of the process. This way, the isolation and concentration I experience while photographing are transferred to the darkroom.

Awoiska van der Molen (The Netherlands, 1972) is based in Amsterdam. She studied architecture at the ABK Minerva school in Groningen, then photography at the St. Joost Academy of Art, Breda. She recently took part in the group exhibitions 'A Touch of Dutch' (DZ Bank, Frankfurt), 'Stip 2010' (Centraal Museum Utrecht) and 'Quickscan NL#01' (Nederlands Fotomuseum, Rotterdam). During 2011, her work will be exhibited as part of the Alt.+1000 festival in Switzerland.

www.awoiska.nl



Marc Philip van Kempen, The Netherlands / Germany

In my work, I try to explore the border between photography, new media and sculpture. In this exploration I'm searching for overlaps between tangibility and virtuality. Much of my work consists of images that I take from various sources, such as the internet and television. I make life-size, three-dimensional reconstructions of these images in order to take them out of their virtuality, and to give them a more physical relation to their surroundings. I then make (analogue) photographs of these settings. An important question in my work is how an image relates to its surroundings. In many contemporary media, it seems like images have no principle relationship to their surroundings. In contrast to cinemas, theatres, galleries, museums and churches, it can seem as if the images on television, internet, iPhone/Pod/Pad and other contemporary media and mobile supports exist in an autonomous zone within the fluctuating surroundings of the mass media. But I believe that strong emotional ties are constantly forged and broken between the image and the spaces it pops up in and disappears from. I would like to address these ties in my work.

Marc Philip van Kempen (The Netherlands, 1979). A graduate of the Gerrit Rietveld Academie and the University of Amsterdam, he lives in Berlin. His work was recently exhibited at the Huis Marseille ('AAP-lab', 2010) and the Salon 2060, Antwerp (2010).

www.mpvk.org

PHOTOGRAPHY JURY 2011 /

Jason Evans, photographeR, UK. Jason Evans is a photographer in the broadest sense. He also writes for Photoworks and Aperture and teaches at the University of Wales, Newport. His fashion images are concerned with ideas about being. His music industry work considers the relationship between sound and vision. Recent projects include the curation of a new survey show of 90's British Photography for the Photomonth at Krakow and his work from those years was included in the 'Not in Fashion' show at MMK, Frankfurt. He is currently engaged in researching contemporary Japanese photobooks. See more here: www.jasonevans.info

Colette Olof has been working as a curator at Foam since 2002 and in this role she has initiated successful exhibitions such as the retrospectives by Guy Bourdin, Lee Miller & Man Ray (2004), Henri Cartier-Bresson (2005) and Ari Marcopoulos (2009). She has also been responsible for group exhibitions such as *The Kate Show* (2006) and *Photography – in reverse* (2009). Together with the French photographer JR and fashion designer and photographer Hedi Slimane (2007) she produced exciting installations inside and outside of the museum. Her qualities as a curator lie with signalling new trends in photography and new media, and scouting for young and talented photographers. In Foam 3h Olof shows every six weeks a young and promising (inter)national talent. She is responsible for the collection and the library of Foam as well. Olof is also much in demand as a speaker, jury member and portfolio reviewer at photography events, such as the Steenbergen Stipendium, Photo Espana and Picture Berlin.

Jennifer Pastore is the Photo Director of *Teen Vogue Magazine*, which she joined in 2008 after working for *T: The New York Times Style Magazine* as the Associate Photo Editor. In addition to her work at *Teen Vogue*, Jennifer is on the board of The Society of Publication Designers and was recently the Photography Chair of the SPD biennial photography and illustration auction. In addition, she teaches in the BFA photography program at Parsons The New School for Design. Her work has been recognized by American Photography, The Society of Publication Designers, Graphis, The American Society of Magazine Editors, Photo District News and the Society of Newspaper Design. Exhibition curator and art historian

Winfried Heininger, lives and works as a designer and publisher in Baden, Switzerland. He has a long-time experience in the different fields of the publishing industry, namely design, editing, and publishing. He was the co-founder and co-owner of Schaden.com in Cologne. In 2000 he won the Swiss Expo.02 competition and co-designed and developed the uniforms/outfits for the entire staff. In 2007, he established Kodoji Press in Baden, a new publishing house devoted to photography and art. Currently, he regularly conducts workshops in editing at the ECAL, University of art and design

Lausanne, Switzerland, and lectures at various other schools. His books have been awarded such as The Most Beautiful Swiss Books, Prix du Livre, Rencontres d'Arles, Best Book Design from all over the World, German Photo Book Prize and in 2010 Kodoji Press received the Publisher Prize at Salon Light in Paris.

Nathalie Herschdorfer specialises in photography. She is director of the Alt. +1000 (Switzerland) film festival and exhibition curator for the Foundation for the Exhibition of Photography (Minneapolis, Paris, Lausanne), and has been curator of the Musée de l'Elysée, Switzerland, for twelve years. Her numerous exhibitions have led her to collaborate with renowned photographers (Leonard Freed, Ray K. Metzker, Valérie Belin, etc.) and prestigious museums (the Kunsthaus in Zurich, the Jeu de Paume in Paris, the Museo Nacional Reina Sofía in Madrid, the Fondation Aperture in New York, etc.). Her projects include several contemporary photography group exhibitions ('Teen City, l'aventure adolescente'; 'Faire Face, la mort du portrait'; 'reGeneration, photographes de demain'). She is the author of the book *Afterwards: Contemporary Photography Confronting the Past*, to be published by Thames & Hudson, London, in 2011. She is currently working on a large fashion photography exhibition organised by the Foundation for the Exhibition of Photography, a show will tour in Europe and the United States in 2012.

Faye Dowling is the photographic editor of *Dazed & Confused*. where she works with both emerging and world renowned photographers across fashion, editorial and art. Faye has also worked as a photography editor and art buyer for *Winkreative*, *Frieze*, *Varoom*, *Eye* and *Pictured*, as a photography lecturer at London College of Fashion and as a curator of projects such as the New Photographers showcase and exhibitions such as *This Modern Life at Senko Studio*. Her forthcoming title *The Book of Skulls* will be published by Laurence King in Autumn 2011.

Magdalene Keaney is a curator and writer. Formerly a curator at the Australian National Portrait Gallery, she held a research fellowship with the photography collection at the Victoria & Albert Museum and subsequently worked with the fashion photography agency M.A.P (Management and Production). She has written widely on photography including for *Acne Paper*, *Aperture*, *Chinese Vogue*, *Portfolio*, *Photofile* and *Exit* magazines. Her first book, *World's Top Photographers: Fashion and Advertising* was published by RotoVision in 2007. Keaney was Associate Curator of Photographs at the National Portrait Gallery, London, where she curated Irving Penn Portraits (2010) and was the author of the catalogue accompanying the exhibition. She is currently Curator and Creative Director of the Fashion Space Gallery at London College of Fashion.

Tom Watt is the art director of the contemporary art publication *ArtReview*. He commissions and directs fashion and art photographers alike, recognizing the cultural crossovers and bringing together the energy of both in the creation of an aggressively contemporary publication. Working

with an established network of artists and photographers, alongside emerging talent, Tom has proven experience creating iconic imagery and identities for leading brands and magazine titles.

Yannick Bouillis is the founder of *Offprint* (Amsterdam & Paris), an Artist book fair for photo-publications. After having studied philosophy (Tuebingen, Germany), he became journalist for *Asahi Shimbun*, leading Japanese daily newspaper, in Paris. Bouillis' speciality was Politics and Foreign policies. In 2007, he started *Shashin.nl*, an online bookshop specialised in Dutch publications from independant publishers and Academies. In May 2011, he will launch an Art book fair for Contemporary art publishers in Amsterdam. He gives lectures about Contemporary photography, Artist books and Publishing strategies. He lives currently in Amsterdam.

Marc Feustel, is an independent curator, writer and blogger based in Paris. A specialist in Japanese photography, he is the author of *Japan: a self-portrait, photographs 1945-1964* and a founding director of Studio Equis, an organisation devoted to broadening access to the visual arts between Japan and the West. He has curated several exhibitions including *Japan A Self-Portrait, 1945-1964* (Setagaya Art Museum, Tokyo), *Tokyo Stories* (Kulturhuset, Stockholm) and *Eikoh Hosoe: Theatre of Memory* (Art Gallery of New South Wales, Sydney) and is a regular contributor to photography magazines including Foam, Fantom, Some/things, VU MAG and Lensculture. He blogs about photography and photo-books at www.yecurious.com

Lisa Naftolin is Executive director of creative brand development at NARS Cosmetics. Previously she was the Creative director of Art + Commerce, an agency representing image makers including photographers, stylists, and creative directors. Her editorial work includes many years as an art director at publications including *The New York Times Magazine* and *Architecture*. She has been a visiting artist at Cooper Union, a visiting critic in Design at Yale, and is currently a mentor in the Photography program at The School of Visual Arts, New York.

PHOTOGRAPHY AWARDS 2011 /

The works of these ten selected photographers will be on display during a collective exhibition (which will take place until 29th May 2011). Furthermore, their portfolios will be on display for all, during the three days of the festival.

Dotation School of Visual Arts

Photo Global Programme. This intensive residency offers international participants the opportunity to work in technologically advanced facilities with renowned photographers to bring critical rigor to the advanced photographer. The function of this full-time, 30-credit program is to advance with other participants the content of individual work through critique, lectures, museum and gallery visits and dialogue.

<http://www.schoolofvisualarts.edu/>

Le Book will provide reprints of each of the designers' and photographers' work, which will be reproduced in each of its different editions. Modern will also be reporting on their work.

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HYÈRES 2011

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26TH INTERNATIONAL
FESTIVAL OF FASHION
AND PHOTOGRAPHY

FESTIVAL APRIL 29 – MAY 2
EXHIBITIONS APRIL 30 – MAY 29

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EXHIBITIONS /

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Erwin Blumenfeld, *Powder box*,
study for an advertisement, circa 1944

© The Estate of Erwin Blumenfeld

ERWIN BLUMENFELD /

Modern Beauty / Squash, villa Noailles

Creative experimentation began to flourish in the field of photography during the inter-war period and Erwin Blumenfeld was one of its pioneers. Born in 1897 in Berlin, he emigrated first to Holland, then to France in 1936. After participating in the Dada movement under the pseudonym of Jan Bloomfield, creating montages and collages (some of which, such as «*Hitler's Mug*», executed in 1933, remain iconic expressions of an early and visionary denunciation of Nazism), he began working for *Vogue*. In 1940, he was imprisoned in several concentration camps in France, but he managed to escape to the United States in 1941. Following his arrival in New York, he shared a studio with Martin Munkacsi, another European exile who was also a central figure in the transformation of fashion photography. His collaboration with *Harper's Bazaar*, which had started in 1939, continued until 1944. He subsequently worked for *Vogue* until 1955. During these years, Blumenfeld shot more than one hundred covers. Thanks to his success in satisfying both artistic and editorial demands, he established himself as a key figure and leading exponent of fashion photography, at the time a fledgling industry. Although the discipline was still in its infancy, the magazine having only just abandoned fashion illustration, Blumenfeld transported the pages of the fashion press to a distant and unknown land, one that few photographers have ventured into since. Blumenfeld's radically modern, highly creative vision propelled editorial output abruptly forwards in time. His work was so bold that present-day images often seem to lag behind in comparison ; more than sixty years later, Erwin Blumenfeld is still ahead of the field.

The photographer's perfectionism was also a reflection of his awareness of the responsibility borne by the artist. In 1951, in the book *The Art and Technique of Color Photography*, edited by the artistic director of *Vogue*, Alexander Liberman, he wrote :

«Every page is seen by millions of people and we are responsible for the taste of tomorrow. Our pictures are the essence of a page and every page has to have its own face, its own spirit, to catch millions of eyes or it's only a scrap of printed matter.»

The present exhibition presents a selection of photographs taken from fashion magazines and chosen for their experimental nature. These strikingly contemporary images bear witness to Erwin Blumenfeld's creative genius. Close ups, effects of transparency, montages – all serve to capture the sensuality and beauty of women.

«How seriously I take beauty! All my portraits reflect my vision. The artist lives on variations of a single theme.»



Hyères 2011 © Guy Kokken

RAF SIMONS /

History of my world / swimming pool, gymnasium, villa Noailles

The villa Noailles was designed by Robert Mallet-Stevens as the residence of Charles and Marie-Laure de Noailles.

This private domestic environment immediately served as a showcase and meeting point for talent of the creative world attracted and supported by the couple.

“When I visited the place I instantly felt I wanted to make a link to the Noailles tradition. In my own domestic environment, I always strongly felt the need to surround myself with the work of other creative people. It’s inspiring and energetic for me.

History of my world is an exhibition that showcases the world of people whose work is strongly present in my own domestic environment. They represent the different domains of art, fashion and design.”

Raf Simons



Daniel Sannwald, *032c*, 2010

Greetings from the uncertain Cosmos, from Ancient Egypt, amethyst caverns or Krypton, among others. The void of a photo studio, or capricious constructions works in Daniel's personal narrative as landscapes of a fairy tale.

It's remarkable the super abundance of references and historicist gestures in his images. A melange of cultures in a new time. Even simplicity in his world is twisted; nostalgic hints to a more rational time.

An important part of his work is influenced by German Expressionist Cinema: high contrast, dramatic and elongated shadows of equally dramatic characters. Modern haircuts, new collections and even austere apartment interiors remarkably survive this rereading.

This same phenomena occurs with older influences such as the Shakespearian myth of Ophelia; Daniel's Ophelia also drowns 'incapable of her own distress' in the pond. She remains intact despite her seasonal styling.

His use of techniques is also disparate. A constant contradiction between hi-fi and lo-fi. Something quite understandable in a period like this, where pixelated images and errors in compression have been a constant companion in recent years. [...] Expression takes centre stage and dictates a variety of processes and techniques. High definition when necessary and, almost always, special effects of every kind. Of these, he has a great catalogue, which ranges from CGI, physical burns, chemical emulsions, set construction or scissor cuts that are used without any prejudice. It's quite unusual to shoot an haute couture collection with the camera of a laptop computer and tricks with foils of cellophane in various colours.

But it is also unusual to have ox heart with watercress for breakfast, take hip hop lessons when you are in China or being the proud owner of the biggest collection of pink socks. I guess those are some of the reasons that make him very special.»

Enrique Giner de los Rios

Daniel Sannwald contributes to numerous magazines. Amongst them: *Dazed & Confused*, *i-D*, *10 Men*, *Harpers China*, *L'Officiel Paris*, *L'Officiel Germany*, *032c*, *FHM Collection Germany*, *Vogue Hommes Japan*, *V magazine*, *Another Magazine Korea* and *Qvest*.

He has photographed projects for Louis Vuitton, Nike, Loewe, Adidas, Replay, Robe di Kappa, Wrangler and Shiseido. He has lead workshops and has been teaching at Coconogacco Art Academy (Tokyo, Japan) and at London College of Fashion.

Daniel Sannwald *Pluto and Charon* book has been released by publishing house LUDION Editions in February 2011.

www.danielsannwald.com

DANIEL SANNWALD /

The moon always follows the sun / Galerie d'actualité, villa Noailles

The Hyeres Festival presents the first exhibition of photographer Daniel Sannwald.

Born in Germany in 1979, Daniel Sannwald is emerging as one of the true original voices in contemporary photography. In a landscape dominated by referential and repetitive imagery, Daniel is establishing a strong and recognizable signature that is already catching the attention of some of the most influential trendsetters in the fashion and photography industries. His surrealistic and hauntingly beautiful images speak of a world where Fashion and Art meet to reveal a unique narrative. Daniel studied at the Royal Academy in Antwerp and is now based between London and Munich.

«[...] The search of expression in the work of Daniel Sannwald goes beyond adjectives and aesthetic prejudices.

More than a photographer, he works as an image maker, using all kind of elements and techniques, accidents and contradictions. He creates, in a very sensitive way, fantasy postcards from everywhere.



Mareunrol's, Drawing of Mareunrol's
A/W 2010-2011 collection, 2010

MAREUNROL'S /

Tenants / Summer House, garden, villa Noailles

After winning two main awards – the Grand Prix L’Oreal Professionnel and the 1.2.3 prize at the 2009 Hyères festival - Mareunrol's returns to the villa Noailles this Spring with a new project: 'Tenants'. This time they are interested in miniatures. Instead of using real models, they will use puppets. The theme of the installation will be tenants, who are bored and casually spend their time in their houses, and due to the amount of time spent in it, they have started noticing different oddities, room distortions, annoying sounds, and other peculiarities. Told as a story, the installation shows a brief insight into the daily lives of these tenants. The installation communicates through costumes, scenography, sound, and light, forming a figurative composition which is combined with surreal fantasy, mystique, and a pinch of wit.

Mareunrol's was established in 2002 by the fashion designers **Marite Mastina** and **Rolands Peterkops** (born 1982), creating collections of conceptual design. In 2005 Mareunrol's launched a jeans line focusing on finding and analyzing new solutions for denim design, but in 2006 designers first reached international recognition with their collection "Nightmares", and since then have been continuing the international path with the success of such collections as "by mareunrols" (2007) and "Private Detective" (2009) (awarded with Hyeres L’Oreal Professionnel Jury Award and fashion house 1.2.3. Award). The brand's main practice is based in Riga, Latvia.

www.mareunrols.com



Yann Gross, *Vénus & furs*, 2011, from the commission on the shortlisted fashion designers

YANN GROSS /

Vénus & furs / Tour des Templiers, old city center, Hyères

After winning the Jury prize at the 2010 Hyeres Festival, Yann Gross returns to Hyères to exhibit the result of a commission : to photograph the outfits of the 10 fashion designers shortlisted to the 2011 fashion competition.

Following in the footsteps of Jeff Riedel, Vava Ribeiro, Estelle Hanania, Jessica Roberts and more recently, Amira Fritz, Emmeline de Mooij and Anne de Vries, Yann Gross made a series to be featured in the catalogue, as well as in a exhibition.

The commission has been shot early March in Switzerland.

Yann Gross (1981) lives in Switzerland. He graduated from ECAL (École cantonale d'art de Lausanne) in 2007. The following year, Yann was awarded with the Photo Espana Descubrimientos (*Discovery*) Prize and nominated as one of the 13 emerging artists of the year by the *American Photo magazine*. Among his most recent solo shows feature *Horizonville* (Winterthur, Madrid, Vilnius, in 2009) and *Lavina* (Budapest, in 2008). In 2010, he was awarded the Photography Jury Prize at the Hyères Festival, where he was showing a long run project on Ugandan skaters entitled *Kitintale*.

Yann Gross is a member of the photographers network *Piece of Cake*.

www.yanngross.com



Matthieu Lavanchy & Jonas Marguet, *Les Sentiments Positivés*, 2011

MATTHIEU LAVANCHY & JONAS MARGUET /

Les Sentiments Positivés / sautoir, villa Noailles

In the early part of the last century, when medicinal tourism was beginning to appear in the Alps, Dr Bach developed a series of flower remedies intended to treat emotional states. Negative feelings such as all-consuming, unwanted thoughts, the feeling of being overwhelmed, the fear of inadequacy or the inability to say no could be made positive by taking these subtle remedies. Bach claimed that he only had to hold a flower or taste a petal to know intuitively its 'personality' and its therapeutic qualities. Inspired by the myth of the 'solitary scientist' and a certain concept of wellbeing, Matthieu Lavanchy and Jonas Marguet present a humorous, whimsical, candid narrative on the subject of man's relationship with his ailments.

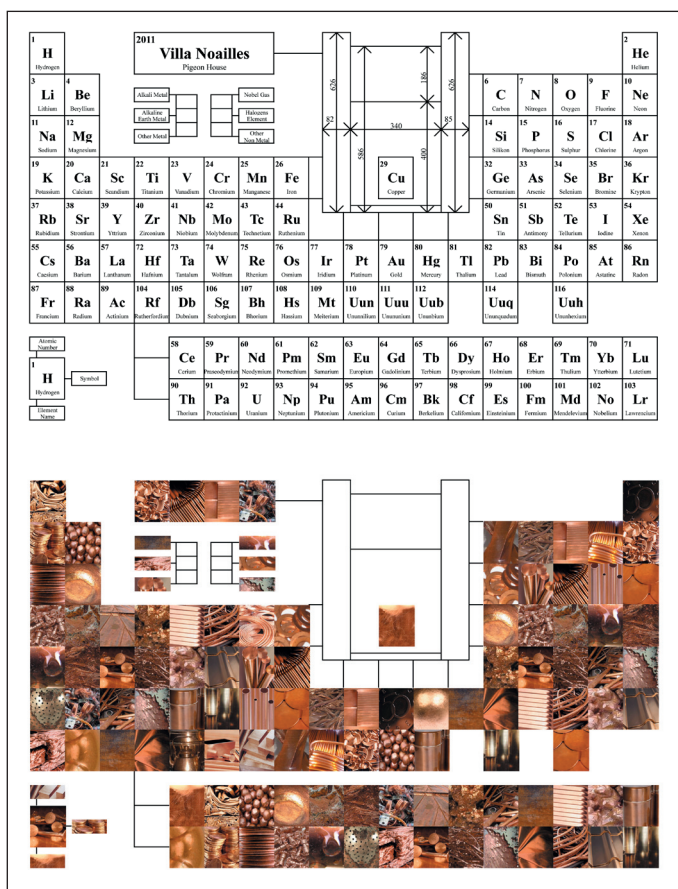
Matthieu Lavanchy (1986) and Jonas Marguet (1982) live in Switzerland and are graduates of ECAL (École cantonale d'art de Lausanne).

Matthieu Lavanchy was a joint-winner of the Prix du Jury Photographie at the Festival d'Hyères in 2010. He participated in 2009 in the Photo Global residency programme at the School of Visual Arts in New York. His work has been exhibited at, among other events, the Art Cologne salon, the Prague Contemporary Art Biennial and Plat(t)form 08 at the Fotomuseum in Winterthur. His work has been published in the magazines *Wallpaper**, *PIN-UP*, *Sang Bleu* and *UOVO*.

www.matthieulavanchy.com

After receiving his photography diploma, in 2008 and 2009 Jonas Marguet worked for Steidl in Göttingen, Germany, as part of on their International Photography Programme. His work has been shown as part of the VFG Nachwuchsförderpreis in Basel, Zürich and Geneva, as well as at the Mudac in Lausanne.

In 2010, he self-published the book *Neuf Veltes Remplissent un Quartaut* in collaboration with Matthieu Lavanchy, which was awarded a prize at the Swiss Design Awards in 2011.



SANDRA BACKLUND /

Cuprum / Pigeonnier, villa Noailles

As an extension to her current Spring/Summer 2011 collection, Sandra Backlund continues to explore copper. With a history of use that is at least 10 000 years old, copper is an important part of both our history and the future. It is one of the world's most useful natural resources ; 100% recyclable without any loss of quality, it is estimated that 80% of the copper ever mined is still in use today.

Sandra Backlund is a fashion designer and graduate of Beckman's College of Design in Stockholm, Sweden. She graduated in 2004 and founded her own label the same year. In 2007 Sandra was the Grand Prix L'Oreal professionnel winner of the International Festival of Fashion and Photography at Hyères.

www.sandrabacklund.com

Sandra Backlund, *Cuprum*, 2010



Alexandre Dubois, *Eromène*, L'imparfaite, 2010

L'IMPARFAITE /

Terrace, villa Noailles

«*L'imparfaite* was launched in 2008, the first student erotic review in France. We were well on the way to becoming lawyers, economists, or journalists. However, we were also passionate about photography, writing, and fashion. The idea was simple: to understand the locus of desire within our society, and to do so in an elegant manner.

Paper is precious, particularly within this technological regime, where it has the vocation of promoting beautiful ideas and beautiful objects. Offering different images, aside from the more or less chic clichés of porn with which we grew up, we accomplish this by uniting photography, social sciences and reportage in one and the same erotic review ; thus constructing a topic which resonates with our period, in order to decompartmentalise discourse and produce a beautiful object. Because, today more than ever, paper is precious.

Three years have passed and we continue to explore the question of desire. From this journey one certainty remains: it has become fundamental to interrogate the function of pleasure in our society. Beyond simple wishes, how do we make our desires a reality ? This is why *L'imparfaite* explores the multiple origins of our acmes. This is why we continue to work with young artists and young writers, in a manner which benefits from the originality of their vision, thus offering each and everyone of us new methods of playing with the old rules.»

www.limparfaite.com



Lila Loupias, 2011

LILA LOUPIAS /

Couloirs, villa Noailles

The festival of Fashion and Photography at Hyères's strength resides in its singularity: how it unites numerous designers in a location which is unique in itself, and whose heritage is already well established by the important role it has played for previous artists.

This in itself offers an extremely stimulating facet when one also has an artistic occupation – in my case, drawing – and this is one of the reasons which drew me to the Villa Noailles.

The place's aura is magnified by the presence of the works, each one as unique as the next, which are chosen for the festival each year. Correlations are formed between textile and architectural volumes, and it was a delight for me to discover this particular dialogue of shapes.

In the end, it was the young designer's personalities which marked me the most, resulting in a wish to capture their faces in a series of small medallions, created on the spot, as if to highlight the fact that they are living a pivotal moment in their careers as designers.

I am impressed each time by the depth of their passions and creative ambitions, and it is this unique energy which incited me to participate in my own manner, by drawings which record as indelible mementos the beautiful instants and personalities of the festival.

Lila Loupias



ALEXANDRA VERSCHUEREN /

Shift / show villa Noailles, Galerie Lafayette, Toulon

Alexandra Verschuereen graduated in fashion design from the Royal Academy of Fine Arts, Antwerp, in June of 2009. After a few months as a junior designer in New York, she participated in the 2010 edition of the Hyères Festival, in which she won the Grand Prix du Jury L'Oréal Professionnel. At the end of the same year, *Vogue* Paris named her as one of the "10 designers of 2010".

Her winning collection at Hyères 2010 started as an experiment with paper and folding techniques. It was therefore simply called *Medium*. The new collection, to be presented at Hyères 2011, gives centre stage to technique, rather than materials. Layering can be seen as the theme. Thus, folding techniques have not entirely disappeared, but reappear in more subtle forms. The dynamics of change and movement are in the air. Hence, the new collection's name, *Shift*. The constant shifting and changing from one thing into another, sometimes resulting in an overlap and ultimately in transformation.



Yiqing Yin, Collection *Exil*, 2010.

Photos : Laurence Laborie, 2011

YIQING YIN /

Ouvrir Vénus / Galerie Lafayette, Toulon

Yiqing Yin studied at the École nationale supérieure des arts décoratifs. Her work reveals a new approach towards fashion, resulting in her being awarded the “Grand Prix de la Création de la Ville de Paris”. Her first collection, called *Exile*, which was presented at the International Festival of Fashion and Photography at Hyères in 2010, has since been exhibited in the display windows of the French Ministry of Culture at the Palais-Royal and at the Galerie Joyce, in Paris, who invited her to exhibit her dreamlike designs in February, 2011.

She emigrated from China at the age of four, and was then tossed between several countries, consequently her clothes have often acted as a reference point: “*Reunited with my clothes, I was once again reinhabiting my body and my emotions; I was at home.*” She also wished to create a garment which protects and reinforces, at the same time both a second skin and a loose armour.

Exploring the dynamic capacities of pleats, she creates structures which are never fixed and shapes that are mutating. She sculpts the empty space around the body as a guideline, searching for balance and breaking points between the flowing zones and the sculpted zones.

The modernisation of smocking and the elimination of any hierarchy of assembly, provide her with great scope for experimentation. Consequently, she designs flowing shapes of a stunning architecture. She admits her attraction towards intuitive design methods, a sensory nomadism, and a search for accidents of fortune. Each encounter opens a new possible path, a new identity.

With the support of Galeries Lafayette



TSOLMANDAKH MUNKHUU /

Magie Noire / Hors les murs, Galerie Lafayette, Toulon

Tsolmandakh Munkhuu grew up in Mongolia, in touch with her religious and cultural references. Even though she is now established in Paris, her creative projects remain very much influenced by the world of the steppes. Her collection transposes, within contemporary clothes, particular elements of Buddhist culture. The skeleton and skull motifs found embroidered, cut out, re-transcribed in fabrics that have been skilfully manipulated. These graphics are combined with imposing shapes, the result of a process of pleating, appliqués, and layering. If certain designs take their inspiration from traditional details (like shoulder pads), or from the clothes of monks (notably the ceremonial headdress of a Grand Lama), this designer also takes inspiration from elements of our modern environment, for example the composition of automobile air filters. Draped effects accentuate the theatricality of this collection: an accumulation of energy, of power, and of a mystical force. Amazons arise out of a monochromatic black, bearing an imposing stature and a conquering gait. Following on from the 2010 edition of the Hyères Festival, Munkhuu extended this collection by adding new pieces to it: brightly coloured masks spring up from sombre plastrons and come alive with the rhythm of each step.

After graduating from the National University of Mongolia with a law degree, Tsolmandakh Munkhuu took up residence in France, in 2005. She attended the Atelier Chardon Savard from which she emerged in 2009 with her diploma, and was also as first in her year group. In 2010, she received the Prix Public at the 25th edition of the International Festival of Fashion and Photography at Hyères, and has since exhibited her collections at the Seoul and Barcelona Fashion Weeks. She founded her own label in September of 2010.

Avec le soutien du groupe Galeries Lafayette

Tsolmandakh Munkhuu, *Magie Noire*, 2011

Photos : Rémi Lamandé



Bless, *Carcover*, 2008

BLESS /

Invitation n°1 / exhibition Charles & Marie-Laure de Noailles,
villa Noailles

«Bless is a visionary substitute to make the near future worth living for.»

Refusing to capitalize on one milieu, the Paris and Berlin-based duo BLESS (Desiree Heiss and Ines Kaag) are constantly investigating the boundaries of style; from fashion to beauty, interior decoration to art exhibition, embracing collaborative work and championing independent publishing. BLESS products sit on the fine line between art object and design, casually combining functionality and high fashion, and marked by an adaptation of unexpected items, where the everyday is put to use in a totally new way. Stylefree BLESS fits every style.

Exhibition pieces

Carcover (2008)

The automotive items have their inspiratory origin in a collaboration with UK's Intersection Magazine, that asked Bless amongst other Designers to create a cover for a car.

The idea of the Car Cover is not only to cover a car completely from the headlight to the exhaust, but also to be able to bring one's favourite car shapes into the apartment and use it as a couch, sit and sleep on it.

Cable Jewellery (2005)

The indispensable electronic connections, extensions, adapters, multiple plugs, mobilephone chargers and others are no longer hidden but highlighted / appreciated as glamorous / decorative tangle of connection. The Bless N°26 Cable Jewellery is designed to transform these undesired appendixes into desirable objects.

Videos (1998-2006)

Bless' videos from their archives, and documents a unique mode of cultural production.

PRESS CONTACTS /

Festival :

2^e Bureau - tel +33 (0)1 42 33 93 18

Sylvie Grumbach: sylvie.grumbach@2e-bureau.com

Photography : Martial Hobeniche / m.hobeniche@2e-bureau.com

Fashion : Bruno Michel / b.michel@2e-bureau.com

Villa Noailles :

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

boulet@tgcdn.com

FASHION CURATORSHIP /

Jean Pierre Blanc

PHOTOGRAPHY CURATORSHIP /

Michel Mallard and Raphaëlle Stopin

PRESS PICTURES /

High resolution press pictures are available for download.

(password on request from the press office)

Please mention the related credits for any publications (see below)

Erwin Blumenfeld



Erwin Blumenfeld, *Powder box*, study for an advertisement, circa 1944 © The Estate of Erwin Blumenfeld



Erwin Blumenfeld, *The Red Cross*, variant of Vogue cover, 1945 © The Estate of Erwin Blumenfeld



Erwin Blumenfeld, *Untitled*, circa 1943 © The Estate of Erwin Blumenfeld



Erwin Blumenfeld, *City lights*, 1946 © The Estate of Erwin Blumenfeld



Erwin Blumenfeld, *Blue*, model : Leslie Redgate, 1952 © The Estate of Erwin Blumenfeld

Raf Simons



Hyères 2011 © Guy Kokken

High res. picture upon request to: PR Consulting Paris -
Romain Roz : romain@prconsultingparis.net

Daniel Sannwald



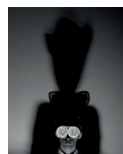
Daniel Sannwald, *Harpers Men's CHN*, 2010



Daniel Sannwald, *032c*, 2010



Daniel Sannwald, *i-D*, 2007



Daniel Sannwald, *Dazed & Confused*, 2007

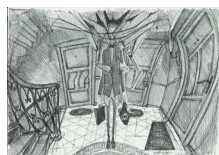


Daniel Sannwald, *Metal*, 2010

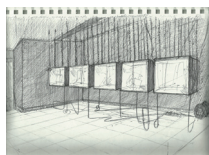
Mareunrol's



Mareunrol's, Drawing of Mareunrol's A/W 2010-2011 collection, 2010



Mareunrol's, Drawing of Mareunrol's A/W 2010-2011 collection, 2010



Mareunrol's, *Tenants*, 2011



Mareunrol's, *Tenants*, 2011



Mareunrol's, Collection «Episode 1», 2010
photo : Nils Vilnis

Yann Gross



Yann Gross, *Vénus & furs*, 2011

Matthieu Lavanchy et Jonas Marguet



Matthieu Lavanchy et Jonas Marguet, *Les Sentiments Positifs*, 2011



Matthieu Lavanchy et Jonas Marguet, *Les Sentiments Positifs*, 2011



Matthieu Lavanchy et Jonas Marguet, *Les Sentiments Positifs*, 2011



Matthieu Lavanchy et Jonas Marguet, *Les Sentiments Positifs*, 2011

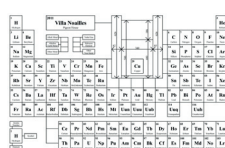
Sandra Backlund



Sandra Backlund
Spring / Summer 2011
Photo : Thomas Klementsson



Sandra Backlund,
Cuprum, 2010



Sandra Backlund,
Cuprum, 2010



Sandra Backlund,
Fall / Winter 2010-2011
Photo: Kristian Bengtsson



Sandra Backlund,
Spring / summer 2010
Photo: Peter Gehrke

L'imparfaite



Alba Yruela & Rafa Castells, *Alba & Rafa*, in *L'imparfaite*, 2010



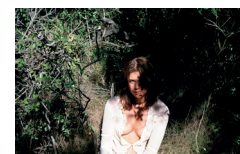
Alexandre Dubois,
Eromène, in *L'imparfaite*, 2010



Arnaud Lajeunie, *Nadja#1*, in *L'imparfaite*, 2010

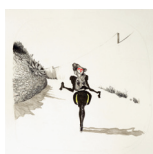


Arnaud Lajeunie, *L'eau et le sable*, in *L'imparfaite*, 2010

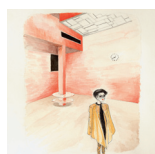


Marthe Sobczak & Adrien Brunier, *Entre chien et loup*, in *L'imparfaite*, 2010

Lila Loupias



Lila Loupias, 2011



Lila Loupias, 2011



Lila Loupias, 2011



Lila Loupias, 2010



Lila Loupias, 2010

Alexandra Verschuren



Alexandra Verschuren,
2011

Yiqing Yin



Yiqing Yin, Collection *Exil*,
2010. Photos : Laurence
Laborie, 2011



Yiqing Yin, Collection *Exil*,
2010. Photos : Laurence
Laborie, 2011



Yiqing Yin, Collection *Exil*,
2010. Photos : Laurence
Laborie, 2011

Tsolmandakh Munkhuu



Tsolmandakh Munkhuu,
Magie Noire, 2011
Photos : Rémi Lamandé



Tsolmandakh Munkhuu,
Magie Noire, 2011
Photos : Rémi Lamandé

Bless



Bless, *Carcover*, 2008



Bless, *Carcover*, 2008



Bless, *Carcover*, 2008



Bless, *Carcover*, 2008

LVMH

Through the creations and products of its brands, LVMH Moët Hennessy – Louis Vuitton, a world leader in luxury, perpetuates and passes on exceptional know-how, a spirit of excellence, as well as a unique *art de vivre*. Creativity and innovation are two of our core values. They inspire the energy behind LVMH brands, be it in fashion and leather goods, perfumes and cosmetics, wines and spirits, watches and jewelry or selective retailing.

The LVMH group counts many of the world's major designers and provides them with opportunities to continually express their talent. As official sponsor of the event for the 13th year in a row, the Group is thus proud to be associated with the Festival International de Mode et de Photographie à Hyères, a unique showcase for the discovery of young creative talents.

LVMH, PASSIONATE ABOUT CREATIVITY

L'ORÉAL PROFESSIONNEL

L'Oréal Professionnel, brings to the 25th edition of the International Festival of Fashion and Photography at Hyeres this year again its faithful support to, being the Official partner for the past 10 years.

Amazing talent revealer, the Hyères festival is nowadays a yearly rendez vous on the international scene of fashion and young design.

L'Oréal Professionnel is proud of its engagement toward young designers, allowing the L'Oréal Professionnel Grand Prix of the International Fashion Festival of Hyères. The brand will attribute to the winner a price of 15 000 euros and will allow him to realise his / her future show at the L'Oréal Academie 14 rue Royale, as well as a help backstage regarding the hair cabine.

All along the Festival, **L'Oréal Professionnel** will also be on site, assuring the Hair cabine backstage on all young designers' shows, giving advices on how to get the best out of their models and figures, under the eye of the Jury and the public.

The daily news « Backstage & Podium » by **L'Oréal Professionnel**, published on the spot will share the trends seen at Hyères.

Finally, because the Hyères Festival is also a party celebrating fashion and young talents, the brand will offer a friendly cocktail at the end of the awards ceremony, on Sunday 2 of May, to which each participant will attend.

This support brought to Jean-Pierre Blanc and the whole Festival team is a voluntarily political in order to support and stand side by side with creation.

Supporting the biggest hair cabine like Eugene Souleiman, Guido Palau, Luigi Murenu, Orlando Pita or Odile Gilbert with Texture Expert, **L'Oréal Professionnel** is also represented by young fashion designers like Giles Deacon, Bruno Pieters... and of course Gaspard Yurkievich, who was revealed by the Hyères Festival.

CHLOË

Gaby Aghion founded Chloé in 1952 and has throughout the years, given a chance to young talented people, allowing them to express their creativity.

In the sixties, Chloé took under its wing a group of young designers from the left bank of Paris full of style and visionary ideas that allowed the House to meet its first great success.

Then came Karl Lagerfeld, followed by Martine Sitbon, Stella McCartney and Phoebe Philo who managed among others to perpetuate the ultra feminine image of the brand.

In 2008, Hannah MacGibbon is named creative director and engraves her name in the story of Chloé. She brings her creative vision to the brand, combining desirability and elegance.

It is only natural for Chloé to support the International Festival of Fashion and photography in Hyères, which has always encouraged the up and coming talents.

PREMIÈRE VISION

As of the 2011 edition, Première Vision, the world's premier fabric show, will partner with the Hyères International Festival of Fashion and Photography. It will be lending its name to one of the two prizes awarded in the Fashion Competition.

A showcase onto the world's most creative and innovative fabrics, Première Vision took a logical interest in the Festival, which is today a major event on the international fashion and young-designer scene.

The partnership with the Hyères Festival is a natural extension of its support to young fashion talent, one of Première Vision's ongoing commitments. Première Vision is keenly aware that support for the rising generation of new designers, and furthering contacts between all the various professionals, is a crucial element in preparing the fashion world of tomorrow, and the dynamic so essential to the entire sector.

Thus Première Vision's commitment goes well beyond the simple awarding of a €10,000 prize in its name. Rather it is conceived over the long term.

Well before the Festival, Première Vision opened the doors of the show in February 2011 to the ten finalists, putting them in privileged contact with weavers ready to work with them.

This edition brought together some 700 weaving companies from among the best in the world, and was attended by more than 45,000 international fashion professionals.

In addition, a special event showcasing the work of the prize winner will be organised at the September 2011 show, providing guaranteed visibility for this young designer.

DEFI

For nearly 25 years now, the *Comité de Développement et de Promotion de l'Habillement (C.D.P.H)* – better known as **the DEFI** – has under its various banners and throughout the vicissitudes of the industry, fulfilled the same mission: to promote and protect the French clothing industry.

These public-service missions, defined by the amended Law of 1978, are carried out within several spheres:

Traditional Promotion consists of collective assistance to the Export sector. This includes helping companies that participate in trade shows, in international promotion and public relations campaigns, and in prospecting activities.

In addition to the above, the DEFI's support for Jeunes Entreprises de Création provides fashion start-ups with access to more generous subsidies and advantageous administrative procedures.

The budget for Traditional Promotion reached almost €m in 2010.

The capital risk firm Mode et Finance has been offered a new lease of life with a 14-year extension of its mandate and an expanded role. The company was set up to acquire minority stakes in fashion and luxury goods start-ups that are majority-owned by their creators to help them finance their growth. The DEFI remains the majority shareholder in Mode et Finance, which is now managed by CDC Entreprise.

Finally, the new guarantee scheme aimed at assisting fashion start-ups and their collaborators is now close to being operational. A call for tender has been issued to select a credit organization that will manage the fund of €1.5m (€1m from the DEFI and €500,000 provided by the Ministry of Industry).

Training – Economic Studies/Analysis – Strategy: This concerns aid to training institutions within the industry, as well as occasional equipment-related grants, which amounted to €1m in 2010.

This sphere also includes economic research. At the beginning of this year, the IFM presented the results of a vast study – commissioned by the DEFI – entitled “High-performance logistics chains – a global review”.

Promoting French Heritage: The DEFI promotes French cultural heritage by providing long-term support for, in particular:

Le Musée de la Mode et du Textile (The Fashion and Textile Museum): The DEFI's support for the MMT, a division of the Union Centrale des Arts Décoratifs (Central Union of Decorative Arts), enables the storage and upkeep of collections belonging to the Union Française des Arts du Costume (UFAC: French Union of Costume Arts), a body encompassing French professional clothing-industry organizations.

The DEFI's links with the Hyères Festival and in particular with the Rencontres Internationales du Textile et de la Mode fit perfectly within the framework of its overall mission.

This commitment underlines both the solidity of the links that have been forged over the years and the value that the entire clothing industry gives to the constructive collaborations that emerge from these meetings.

GIVAUDAN

Givaudan at the International Fashion and Photography Festival of Hyères 2011

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

SWAROVSKI ELEMENTS

CRYSTAL INSPIRATION FOR TOMORROW'S DESIGN STARS AT HYÈRES 2011!

In keeping with its long tradition of support and creative encouragement to tomorrow's design stars, SWAROVSKI ELEMENTS is pleased to continue its support for Hyères again in 2011. The 26th session of "Le Festival International de Mode et de Photographie a Hyères" will be held in Southern France at Villa Noailles in Hyères from April 29 to May 2, 2011.

The competition is considered to be one of the most important for young talents in the fields of fashion, styling and photography from which prominent figures of the calibre of Viktor & Rolf, Gaspard Yurkievich, Sébastien Meunier, Christian Wijnants, Henrik Vibskov, Alexandre Matthieu, Stéphanie Coudert, Richard René, Swash, C Neeon, Romain Kremer, Anthony Vaccarello, Julien Dossena, Peter Bertsch, Sandra Backlund, Jean-Paul Lespagnard and Matthew Cunnington have emerged.

SWAROVSKI ELEMENTS: Inspiration for aspiring young designers

All 10 finalists in the 2011 edition of the competition will have the opportunity to a cooperation arrangement with SWAROVSKI ELEMENTS. They will have access to a range of SWAROVSKI ELEMENTS to incorporate into their final designs which will be presented on April 30 at a glamorous runway show. This gesture underlines the importance SWAROVSKI ELEMENTS places on both encouraging new talents and creativity with crystal.

About SWAROVSKI ELEMENTS

SWAROVSKI ELEMENTS is the premium brand for the finest crystal elements manufactured by Swarovski. The designers' choice since the founding of the company in 1895, SWAROVSKI ELEMENTS provides creative talents from the fashion, jewellery, accessories, interior design and lighting industries with the latest on-trend innovations.

Available in a myriad of colors, effects, shapes and sizes, SWAROVSKI ELEMENTS offer designers a fabulous palette of inspiration. Born out of passion for detail and high-precision cutting, they impart refined glamour to everything they embellish.

These precious ingredients can be recognized through the "MADE WITH SWAROVSKI ELEMENTS" label, which serves as a certificate of authenticity. It marks products that are made with genuine SWAROVSKI ELEMENTS.

Swarovski, a family company for more than a hundred years with values rooted in integrity, respect and excellence, is noted as much for its ethics in business as for its contemporary artistry and innovative flair.

In 1895, Daniel Swarovski, a Bohemian inventor and visionary, moved to the village of Wattens, Tyrol in Austria, with his newly-invented machine for cutting and polishing crystal jewelry stones. From this beginning that revolutionised the fashion world, Swarovski has grown to be the world's leading producer of precision-cut crystal for fashion, jewelry and more recently lighting, architecture and interiors. Today, the Swarovski group, still family-owned and run by 4th and 5th generation family members, has a global reach with some 24,800 employees, a presence in over 120 countries and a turnover in 2009 of 2.25 billion Euros. Swarovski comprises two major businesses, one producing and selling loose elements to the industry and the other creating design-driven finished products. Swarovski crystals have become an essential ingredient of international design. Since 1965 the company has also catered to the fine jewelry industry with precision-cut genuine and created gemstones. Showing the creativity that lies at the heart of the company, Swarovski's own brand lines of accessories, jewelry and home décor items are sold through more than 1,800 retail

SWAROVSKI ELEMENTS

outlets worldwide. The Swarovski Crystal Society has close to 325,000 members across the world, keen collectors of the celebrated crystal figurines. And in Wattens, Swarovski Kristallwelten, the multi-media crystal museum, was opened in 1995 as a celebration of Swarovski's universe of innovation and inspiration. The Swarovski group also includes Tyrolit®, manufacturing grinding tools, Swareflex, for road safety reflectors and Swarovski Optik, producing precision optical instruments.

For further information and PR material, please contact:

Swarovski International PR

Verena Koetzle

Mail: verena.koetzle@swarovski.com

Tel: +43 (0) 5224 500 1448

Fax: +43 (0) 5224 501 1448

WWW.SWAROVSKI-ELEMENTS.COM

GROUPE GALERIES LAFAYETTE

Groupe Galeries Lafayette is proud to renew its support of the Festival International de Mode et de Photographie in Hyères, France, which it has partnered in an official capacity since 2007.

The event fits seamlessly with the Group's corporate sponsorship policy, which is underpinned by a firm commitment to fostering creativity. An integral part of the Group's long history, promoting creativity is a key corporate value that is reflected in its operations, its corporate sponsorship commitments, and the passion and convictions of the founding family that has been a shareholder for five generations.

Groupe Galeries Lafayette's Corporate Sponsorship Department supports organizations that promote contemporary artists, including **Christian Lacroix at the Musée de la Mode et du Textile, Mathieu Mercier and Didier Marcel at the Paris Museum of Modern Art and Xavier Veilhan at the Château de Versailles**. After sponsoring the **Centre Pompidou's *Nouveau Festival*** in 2009, Groupe Galeries Lafayette will be one of the main partners of the **Centre Pompidou Mobile** traveling museum, which aims to take modern art to the people, particularly targeting communities with little or no access to cultural activities. Also an official partner to the **International Contemporary Art Fair (FIAC)** held in Paris every year, the Group set up a program in 2009 called **Secteur Lafayette** to provide financial backing to up-and-coming art galleries.

In the area of fashion, the Group supports young designers via the **Villa Noailles exhibition center** in Hyères and France's **National Fashion Association (ANDAM)**. The growing accessibility of fashion and the applied arts has shaped the Group's identity and made Galeries Lafayette a primary interface between the creative world and the general public.

PUBLIC PROGRAM & PROFESSIONAL 2011* /

FRIDAY APRIL 29TH

- 10 AM - 8 PM Accreditation (professionals and press only), *villa Noailles*.
- 6:30 PM Grand opening of the Festival and exhibitions - Cocktail, concert -, *parvis, villa Noailles*.
Caution, montée Noailles is closed from 5 pm to 8 pm.
Please use the city centre parking
- 9 PM Young designers' fashion show – *hangar de la Mouture, salins des Pesquiers, La Capte*
- 10 PM 2010 Winners' fashion show
Alexandra Verschueren, Grand Prix
L'ORÉAL PROFESSIONNEL

- 6 PM Awards ceremony of the 26th Hyères Festival
(attended by the juries) – *hangar de la Mouture, salins des Pesquiers, La Capte*
- 6:30 PM Closing Cocktail, L'OREAL Professionnel,
hameau des Pesquiers

MONDAY MAY 2ND

- 11AM - 2PM Exhibitions opened to the public

SATURDAY APRIL 30TH

- 10 AM - 6 PM Exhibitions opened to the public - Encounters, discussions with the shortlisted fashion designers - showrooms, *villa initiale – villa Noailles*.
Portfolio reviews with the shortlisted photographers, *villa Noailles*.
- 11:30 AM & 4 PM International Textile and Fashion conference (professionals only), *jardin, villa Noailles*.
- 5:30 PM Concert, *jardin suspendu, villa Noailles*
- 6:30 PM Inauguration of the Yann Gross exhibition - *tour des Templiers, place Massillon, Hyères*.
- 8:30 PM Young designers' fashion show – *hangar de la Mouture, salins des Pesquiers, La Capte*
- 9:30 PM 2010 Winners' fashion show –
Alexandra Verschueren, Grand Prix du Jury
L'Oréal Professionnel

SUNDAY MAY 1ST

- 10 AM - 5 PM Exhibitions opened to the public - Encounters, discussions with the shortlisted fashion designers - showrooms, *villa initiale – villa Noailles*.
- 10 AM - 12 AM 10 Portfolio reviews with the short-listed photographers, *villa Noailles*.
- 11 AM & 2:30 PM International Textile and Fashion conference (professionals only), *villa Noailles*.
- 4:30 PM Young designers fashion show – *hangar de la Mouture, salins des Pesquiers, La Capte*
- 5:30 PM Fashion show of Winner 2010 – *hangar des salins des Pesquiers, La Capte*.
Alexandra Verschueren, Grand Prix du Jury
L'Oréal Professionnel

EXHIBITIONS FROM APRIL 30TH to MAY 30TH

villa Noailles

- 10 Jeunes stylistes – Hall
- 10 Jeunes Photographes – Salles voûtées
- ERWIN BLUMENFELD – Squash
- RAF SIMONS – Piscine & Gymnase
- DANIEL SANNWALD – Galerie d'actualité
- MAREUNROL'S – Summer House, jardin Nord
- MATTHIEU LAVANCHY et JONAS MARGUET – Sautoir
- SANDRA BACKLUND – Pigeonnier, jardin Nord
- LILA LOUPIAS – couloirs

Historical City Centre

- YANN GROSS – Tour des Templiers, Vieux Hyères

Hors les murs, Toulon

- Alexandra Verschueren, Tzolmandakh Munkhuu,
Yiqing Yin — vitrines, Galeries Lafayette

OPENING DURING THE FESTIVAL

- Saturday April 30th from 10 AM to 6 PM
- Sunday May 1st from 10 AM to 5 PM
- Monday May 2nd from 11 AM to 2 PM.

AFTER THE FESTIVAL

Caution, villa closed from Tuesday May 3rd to Thursday May 5th included,

Then opening from Friday 6th to Sunday 29 May, from 1 pm to 6 pm
Closed on Mondays and Tuesdays and on Public Holidays.

Free entrance

*Program may slightly change

CONFERENCES /

11TH INTERNATIONAL TEXTILE AND FASHION
CONFERENCES

SATURDAY APRIL 30TH, 2011

11.30 AM **GASTRONOMY AND ITS TRENDS?**

Moderated by **Olivier Assouly**, Directeur de la Recherche et de l'Édition, Institut Français de la Mode

Speakers :

Bénédict Beaugé, auteur ; **Caroline Champion**, auteur ;
Michel Troisgros, Chef, Roanne, 3 étoiles Michelin

One would think that the world of gastronomy is completely different from the world of fashion. After all, gastronomy seems to be anchored in timelessness, tradition, regional territory, history, patrimony, roots and identity. Fashion, on the other hand, seems to echo the instant of today, nomadic culture, the ever-changing new trends, the changeability of taste, the globalization of consumer habits and the rise of brand names. Yet, gastronomy has some links to fashion – those that produce or influence ingredients, techniques of cooking, places and eating trends. To this extent, it is important to look at gastronomic trends of the past and present, from the era of Louis XIV (the Grand Siècle) to what we call molecular cooking. We have the opportunity to do this with several specialists along with Michel Troisgros.

4 PM **PHOTOGRAPHY : THE END OF AN ERA OR A SECOND YOUTH?**

Moderated by **Michel Mallard**, Directeur de création, Photographe, Paris

Speakers :

Jason Evans, Photographer, United Kingdom ; **Winfried Heininger**, Founder and Creative Director, Kodj Press, Baden ; **Colette Olof**, Curator, FOAM, Amsterdam ; **Marc Feustel**, Curator and blogger, Eyecurious, Paris

The end of the 20th Century saw the photographic medium blessed by museums and the international art market. Photography became a rare art form. Yet the beginning of the 21st Century witnesses the emergence of new forms of creativity, those that are less constraining, more independent, notably thanks to the explosion of the Internet. The designer or the artist now takes lead, expresses himself or herself in blogs, self-publishes work and builds communities. This bulking up of creativity, this eclecticism, of a creation that straightforwardly embraces all forms of expression is what this discussion plans to explore in bringing together a photographer, a blogger, an editor and a curator.

Organized by the Fédération française de la couture, du prêt-à-porter des couturiers et des créateurs de mode, with the participation of the Camera Nazionale della Moda Italiana, the Fédération des Enseignes de l'Habillement with the support of the DEFI and the collaboration of the Institut Français de la Mode

SUNDAY MAY 1ST, 2011

11 AM

THE MEDITERRANEAN : CREATIVITY, CRAFTSMANSHIP AND BRANDING

Moderated by **Dominique Jacomet**, General manager, Institut Français de la Mode

Speakers :

Maurizio Galante, Créateur, Grand Couturier ; **Rabih Kayrouz**, Créateur, Membre invité Haute Couture ; **Sylvie Richoux**, Directeur développement, Casa Moda Academy, école supérieure de création de mode de Casablanca, Maroc ; **Karim Tazi**, Vice-président de l'AMITH, Maroc
Contributors - **Alice Lemoine** (artisanat Maroc / Tanger), Art/C (artisanat Maroc / Marrakech)

The countries on the southern coast of the Mediterranean are well-known for their apparel industry. What these companies produce is generally exported to countries on the northern coast of the Mediterranean. But these North African countries also boast numerous resources in creativity and artisanal craft that can be developed and whose production could lead to new commercial ties with French and European brands and designers. Craftsmanship and creativity can thus bring new perspectives to Mediterranean countries. The key issue is how to leverage this potential new positioning in a way that will complement and enhance the already strong apparel industry in these countries. This round-table discussion will use Morocco, a land of expert craftsmanship and creativity, as the case study for this subject.

2.30 pm

DESIGNER PERFUME : THE DELICATE BALANCE BETWEEN OPPORTUNISM AND CREATIVE EXPRESSION

Moderated by Anne-Sophie Breitwiller, Sémioticienne, sociologue chargée des enseignements de parfums et cosmétiques

Speakers :

Damir Doma, créateur ; **Antoine Maisondieu**, Parfumeur, Givaudan ; **Joël Palix**, Président, Clarins Fragrance Group, Brand Président, Mugler Mode ; **Richard Pinabel**, Directeur général, Designers Lab (L'Oréal)/ (Viktor&Rolf, Martin Margiela) ; **Ralph Toledano**, Consultant en stratégie et développement international

The perfume industry was once traditionally dominated by couture and cosmetic brands. Yet since 1990, designer labels have notably entered the sector. Year after year, the number of perfume launches has been increasing widely. Today, it has become a logical, natural and pretty much obligatory step for a fashion brand to enter the fragrance industry. This lecture will look at the springboards behind this diversification; how the perfume industry works; what the launch calendar is like; and, opportunities and risks. We will bring designers and managers from both the fashion and fragrance industries together to discuss this subject.

PRESS

Press International Textile And Fashion Conferences :

Jimmy Pihet

T. +33 (0)1 42 66 64 44 - jimmy.pihet@modeaparis.com
Fédération française de la couture / modeaparis.com

ORGANIZATION 2011 /

Festival President: Didier Grumbach

Director, Founder & Fashion exhibits Curator: Jean-Pierre Blanc

FASHION

Fashion Show Art Director: Maida Gregori-Boina

Patrick Bouchain, Architect

Light designer: Thierry Dreyfus

Sound Designer: Frédéric Sanchez

PHOTOGRAPHY

Art Director & Photo Curator: Michel Mallard

Photo Associate Curator: Raphaëlle Stopin

THE INTERNATIONAL TEXTILE AND FASHION CONFERENCE

Coordination: Laurence Sudre-Monnier

PARTNERSHIPS

Benjamin Saulnier assisted by Stéphanie Strauss

PRESS /

Press festival: **2^e Bureau** - tel +33 (0)1 42 33 93 18

Sylvie Grumbach: sylvie.grumbach@2e-bureau.com

Photography: Martial Hobeniche / m.hobeniche@2e-bureau.com

Fashion: Bruno Michel / b.michel@2e-bureau.com

Press villa Noailles: Philippe Boulet

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

Press International Textile And Fashion Conferences:

Jimmy Pihet - T +33 (0)1 42 66 64 44 / jimmy.pihet@modeaparis.com

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PRESS / PROFESSIONALS

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www.villanoailles-hyeres.com/hyeres2011

CONTACT

Festival International de Mode et de Photographie à Hyères

villa Noailles

Montée Noailles

83 400 Hyères

T: +33(0)4 98 08 01 98 / F: +33(0)4 98 08 01 90

contact@villanoailles-hyeres.com