

10 designers

10 photographers

+

Yohji Yamamoto

Inez van Lamsweerde & Vinoodh Matadin

Jason Evans

Matthew Cunningham & John Sanderson

Anouk Kruithof

Ina Jang

Lynsey Peisinger & The Stimuleye

Chronique curiosité

Fabrics Interseason

La Maison Rondini

Léa Peckre

Céline Méteil

villa Noailles
Communauté d'agglomération Toulon Provence Méditerranée

HYÈRES 2012

27th International Festival of Fashion
and Photography

Festival April 27th - 30th 2012
Exhibitions until May 26th

www.villanoailles-hyeres.com/hyeres2012

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FASHION SHOWS EXHIBITIONS CONFERENCES

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Jason Evans Matthew Cunnington & John Sanderson Anouk Kruihof
Ina Jang Lynsey Peisinger & The Stimuleye Chronique curiosité
Fabrics Interseason La Maison Rondini Léa Peckre Céline Méteil

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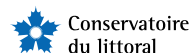
INTERNATIONAL TEXTILE AND FASHION CONFERENCES

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www.villanoailles-hyeres.com/hyeres2012

HighRes. press pictures are available for download.(password on request from the press office)
please mention the relited credits for any publications

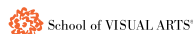
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SHORTLISTED DESIGNERS

Jasmina Barshovi

Switzerland, Menswear
The birds are silent.

Kim Choong-Wilkins

United Kingdom, Menswear
DYSTOPIA

Narelle Dore

Australia, Womenswear
Women at Sitting Rock

Daniel Hurlin

France, Menswear
Perfect Blue Tamara

Ragne Kikas

Estonia, Womenswear
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Siiri Raasakka, Tiia Siren & Elina Laitinen

Finland, Menswear

Maxime Rappaz

Switzerland, Womenswear
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Paula Selby Avellaneda

Argentina, Womenswear
ULDAM

Lucas Sponchiado

Belgium, Womenswear
OUT OF VACUUM

Steven Tai

Canada, Womenswear

JURY

Yohji Yamamoto

fashion designer, Tokyo, President of the Jury

Marc Ascoli

art director, Paris

Alan Bilzerian

founder and director
of the boutique Alan Bilzerian, Boston

Christophe Honoré

film director, Paris

Terry Jones

founder of i-D, London

Karen Langley

fashion editor, Londres

Pascale Mussard

artistic director for "Petit h", Paris

Paolo Roversi

photographer, Paris

Olivier Saillard

director of the Musée Galliera, Paris

Irène Silvagni

creative director, Paris

Jules Wright

directrice des galeries d'art Wapping Project
et Wapping Project Bankside, Londres

Fashion curatorship

Jean-Pierre Blanc

Magalie Guérin

The pictures below are from a photographic assignment by

Ina Jang



Jasmina Barshovi
Switzerland, Menswear

The Birds are silent.

A graduate from HEAD, in Geneva, Jasmina Barshovi's collection evokes the summer of her sixteenth year, the nostalgia of that lost time, and the memory of the boys who surrounded her. Within the few remaining clumsy photos one can no longer hear the birdsong. The blurring of the scenes resembles that of someone's veiled memories. A soft focus that the designer manipulates like a raw material that she can materialise through fabrics reputed to be fragile. Organdie, cotton voile, silk muslin, as well as more technical textiles that are strangely transparent, conveying light and softness. Here and there, fabric prints outline leafy shadows in trompe-l'oeil. Elements, made from translucent toiles, form additional screens between us and the past, granting the bodies a ghostlike and almost immaterial appearance. In opposition to all of these transparencies is the faded denim, fragmented jeans, sewn onto the front of the legs. One also notices the appearance of vests, shorts, lightweight raincoats, an entire summertime wardrobe that is deceptively basic, redesigned in a displaced and sensitive manner. Each layer of clothing offers in counter-relief a glimpse of each of these now imaginary adolescents' personality... Were their names Adrien, Mikael, Gaétan, Léo, or Anthony? Jasmina Barshovi is looking to elicit emotion and unrest in this highly sensitive collection.

www.jasmina.barshovi.com

Collection produced with support from: Première Vision:, Vialaton & Martin, Nuovatec / Linea Maga Jersey, Bel Maille, Solstiss, Expofil:, Tearfil Textile Yarns ModAmont: Etimed, Prym Fashion, Puntoseta.



Kim Choong-Wilkins
United Kingdom, Menswear

DYSTOPIA

A graduate of the Royal College of Art, London, Kim Choong-Wilkins lives and works in the capital of the United Kingdom. Dystopia is defined as the opposite to Utopia, a concept used to qualify the worlds described in the novels *Brave New World* and *1984* by Aldous Huxley and Georges Orwell respectively. One may also find references within various science fiction films, such as *Blade Runner*, *THX 11388* and *2001, A Space Odyssey*. Upon this background, the worlds of space conquest, golf, and competitive sports clash and blend. Kim Choong-Wilkins applies the principle of an association of ideas, which allows for the transposition of a particular detail within an unexpected material, or to radically switch from one context to another. For example, the well known diamond "Argyle" pattern employed in golf pullovers, is reinterpreted using metal rivets. Fascinated by old space suits, this designer has created clothes whose proportions and impressive designs combine wool with plastic materials, or metal threads. These strange futuristic chainmail suits imperceptibly lead one to think of Elizabethan breastplates. However, one is transported from 16th Century pages and their micro-ventilated fabric tights, once more, to the figure of a jogger in a skin tight outfit. A pair or two of golfing trousers, cut for a lunar walk with Alan Shepard, take us swiftly back to our point of origin: Kim Choong-Wilkins has launched his fashion into orbit, that is to say, a rapid trajectory, that is equidistant from both earth and sky.

www.kimchoongwilkins.wordpress.com

Collection produced with support from: Première Vision: Schoeller, Paolo Gilli, British, Millerain, Kuroki, Frizza, Puntoseta. Cristals offered from: SWAROVSKI ELEMENTS.



Narelle Dore
Australia, Womenswear

Women at Sitting Rock

Narelle Dore lives and works in Antwerp where she also graduated in 2008 from the Royal Academy of Fine Arts. In 2011, during an artist's residence in Vienna, she created a stunning garden made of salt crystals. These crystals, depending on the surrounding humidity and temperature, take on many varied forms. This blooming of colours and textures, at the same time fragile and spontaneous, is more than just a metaphor, as it prefigures this her second womenswear collection. Herein we discover young girls who evoke Botticellian heroines, wearing soft, flowing silk. This fabric – which the designer appreciates for its ability to adapt to the body's own rhythm – often serves as a background to strange, transparent, net fabrics, complex combinations of woven threads, crocheted lace, or macramé. Some of these pieces, which are made entirely by hand, required more than two weeks to be completed. Narelle Dore refuses to conceal the natural imperfections of this lengthy undertaking, as gradual as a delicate crystallisation. Furthermore, it is of significance that the movements of the individual wearing the clothes, disturb the way the tangled mass of threads hang. Showing little concern for folk or tribal references, Narelle Dore wishes to exhibit within her collection a symbiosis between nature, the crystalline, and female energy. At the same time a poet and an alchemist, and a little bit of a magician, Narelle Dore is attempting to give birth to a beauty which one might imagine as the product of another world.

www.narelledore.com

Collection produced with support from: Première Vision: Taroni, Gentili, Stib19, Soieries Roger Cheval, FCN Textiles, Ricamificio Levi. Cristals offered from: SWAROVSKI ELEMENTS.



Daniel Hurlin
France, Menswear

Perfect Blue Tamara

Daniel Hurlin is in the process of completing his studies at the Institut Français de la Mode, in Paris, but that which truly defines him is his diversity: one moment assisting Raf Simons with his menswear collections and the next designing clothes for the supermarket Tesco, or even taking a trip to work on eco-farms in Japan, just to recharge his batteries. His collection combines two major sources of inspiration, seemingly far removed one from the other: on the one side, the painter Tamara de Lempicka, with her elegant portraits and their metallic texture, and on the other, the schizophrenic world of Satoshi Kon's animation Perfect Blue. Daniel Hurlin unites them both in his highly charged prints where delicate lilies conceal panicked expressions. Acting as a common thread, this iconography is embodied within the architecture of his clothes. They are fragments of screens upon which poisonous images jostle, the lithe bodies of naked or blood spattered women. Daniel Hurlin sees even more bonds between these two artists: a question of materials, light, transparency, an atmosphere that is at once both erotic and glacial. He deconstructs the patterns of classic menswear, manipulates cuts, compartmentalises bodies, isolating certain parts, or suddenly revealing others: a mosaic of faded colours which sometimes makes one think of Kazimir Malevich. Employing violent contrasts, Daniel Hurlin creates an attractive fiction where elegance conceals a trap which is as delicate as it is deadly.

www.danielhurlin.com

Collection produced with support from: Première Vision:, Olmetex, Lyria, Limonta, Furpile Maglia, Puntoseta.

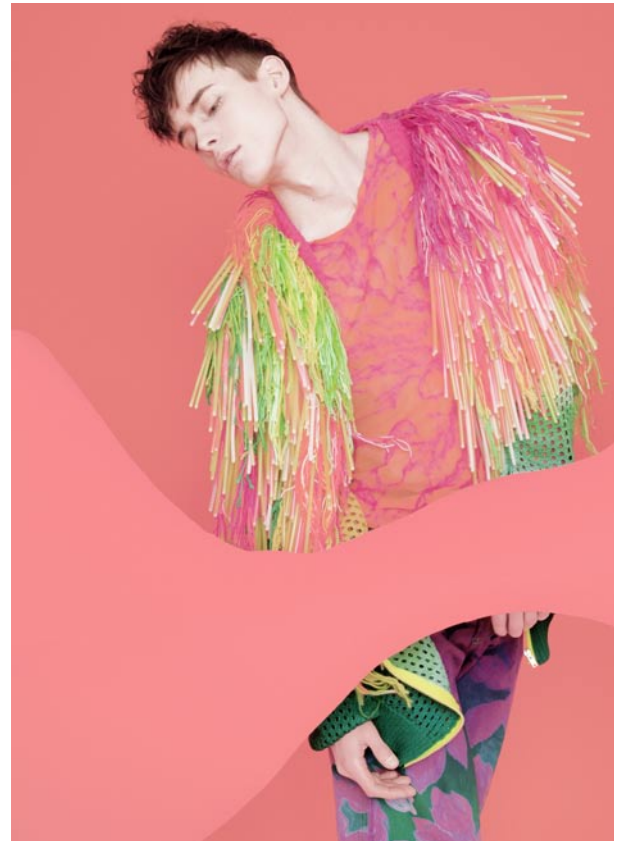


Ragne Kikas
Estonia, Womenswear
Dress Code Defensive

Ragne Kikas is in the process of completing her university education in Hamburg, where she both lives and works. However, she has not left it until now to make her entry into the spotlight. For this, her fifth collection, she takes her inspiration from 15th and 16th Century armour, whose inflexible and angular shapes she translates into knitted fabrics, her preferred medium. By her own admission, she was practically born with knitting needles and crochet hooks in her hands. Despite this, she is not just another chunky knitwear fanatic. Just like Sandra Backlund, whom she cites as a reference, Ragne Kikas is a master of the subject and is passionate about the infinite applications of this method, upon which she applies contemporary influences. Sometimes delicate like a fabric, sometimes bunched up, her material is smocked, pleated, and covered in patterns which grant the clothes their structure. If some of the details are particularly expressive (the shoes and collars), a clear-cut discipline and an economy of means counter-balance these effects, thus providing a happy medium. Ragne Kikas prefers to restrict her palette of colours from silver-grey to black and is careful in adhering to a strict balance between all of the constituent parts. Her language is confined to the abrupt efficiency of her shapes. Ragne Kikas offers her own vision of the radical: each silhouette must be a new sculptural enigma, whilst at the same time being both evident and impenetrable.

www.ragnekikas.com

Collection produced with support from: Première Vision., Expofil., Tearfil Textile Yarns, ModAmont., Close to Clothes, Eclair Pryn Belgium. Cristals offered from: SWAROVSKI ELEMENTS.



Siiri Raasakka
Tiia Siren & Elina Laitinen
Finland, Menswear

Once upon a time there were three pals who met on the benches of the Alvar Aalto school, in Helsinki. They had this dream of creating an imaginary tribe of "urban nomads, living in a utopian society of the future". The aim of this collection is to clothe the male members of this tribe. In order to achieve this, the designers are attempting more than simply manipulating the standard rules of streetwear. They abandon themselves to all kinds of joyous experimentations, notably with regards to the materials used. They misappropriate manual techniques, such as felting, which is more typically found in the pages of Modes et Travaux, than in men's fashion, even if it is avant-garde. Woollen fringes confer upon these boys an air of friendly savages from the third millennium. Thus disguised, like giant pompoms, wearing acid colours and holding phosphorescent glowsticks, they appear to be wandering from one rave party to the next. To protect them from the cold, their creators have designed purple coloured reefer jackets in fake fur. Raasakka, Siren & Laitinen like to make it clear that they produced all of the prints themselves and knitted each of the pullovers and their out-of-fashion wallpaper motifs. Many of the garments are asymmetrical, almost as if they have been misshapen and deformed by careless youths, thus betraying a certain fragility. This trio of designers loves the margins and wastelands, where danger is apparent, thus placing a heavy emphasis on their refusal for over-polished fashion.

Collection produced with support from: Première Vision: Schoeller, Stib19, Furpile Maglia / Linea Ross, Saydam, Ventures, Puntoseta. Cristals offered from: SWAROVSKI ELEMENTS.



Maxime Rappaz
Switzerland, Womenswear

Finally, I opted for the square

Having graduated in 2011 from HEAD, in Geneva, Maxime Rappaz is currently working for a year at Roberto Cavalli, in Florence. His end of year collection offers a study upon purity. Of course, absolute purity is an ideal, an inaccessible concept. Instead of attempting to access it directly through garments, he has taken inspiration from his own photographic research which describes the straight lines and smooth, monochrome surfaces of our modern environment. He then proceeds as if creating a photo-montage, confronting the curves of the body with these geometric shapes. The collection is thus presented like a series of minimalist dresses, supplemented with rigid accessories which transform the feminine silhouette into a sculpture by Donald Judd. By adding leather panels, which seem suspended in space, to the initial organza architecture of the garments, Maxime Rappaz re-frames, de-limits, withdraws, masks, transfers back to the human figure a sort of maniacal control, at the limits of the absurd. A systematic repetition of colours, shapes, materials; the designer seems to exhibit all of the symptoms of OCD (Obsessive Compulsive Disorder). "Yet at the same time I wanted it to be ironic, like something that was funny, but in the end isn't" he says, as a form of (non) explanation... A provocation? A denunciation of a certain standardisation? Maxime Rappaz is not yet ready to stop squaring circles.

www.maximerappaz.com

Collection produced with support from: Première Vision:, Soieries Roger Cheval, Stib19, ModAmont:, Cadicagroup, Puntoseta.



Paula Selby Avellaneda
Argentina, Womenswear

ULDAM

Paula Selby Avellaneda is both a graduate in fashion design from the Antwerp Royal Academy of Fine Arts and also in management from the Institut Français de la Mode, in Paris. Her collection asks a curious question. If, as is currently under trial in Ulan Bator, the capital of Mongolia, we must artificially transform our rivers into icebergs as tall as skyscrapers, in order to cool our over polluted cities. Then, what would daily life look like if walls of ice replaced the Tuul river, the Seine, the Thames, or the Rio de la Plata? Let us see how a responsible designer might dress women as a result. In order to cope with the regular floods, Paula Selby Avellaneda employs plastics and materials that are easy to dry. She adds reflective strips to her clothes and offers luminescent lycra leggings in order to improve visibility amongst the waterlogged roads. Her latex skirt and perfecto-style jacket, with its woven acrylic buttons, do not mind the wet. Like a mischievous mermaid, her woman goes to work in a tailleur covered in scale-like sequins and rubber fins which assist her in sliding along. She wanders the streets clothed in a holographic dress which plays with the light. Lastly, on her way to a cocktail party, she dons a jacket – in lieu of a fur coat – which is made from strips of metallic paper that sparkle and rustle in the breeze. A pertinent and understated vision of a potential future.

www.paulaselbyavellaneda.com

Collection produced with support from: Première Vision:, ModAmont:, Prym Fashion, YKK, JRC Reflex. Cristals offered from: SWAROVSKI ELEMENTS.



Lucas Sponchiado
Belgium, Womenswear
OUT OF VACUUM

Lucas Sponchiado graduated in 2011 from the École Supérieure de La Cambre, in Brussels, where he lives and works. He has extended his experience by spending time in various fashion houses, such as Balmain and Gaspard Yurkievitch. It would be difficult to define the inspiration for this his final year collection as it is extremely varied: Indian architecture, traditional England, Chinese pictorial art, etc. References and eras are superimposed without resting upon an identifiable source. From transpositions through diversions, one image leading to the next, he attempts to exhaust the multiple connections within his initial outline. Indeed, the silhouette is never there where one expects it to be, being somewhere between a warrior's outfit and a space suit evening wear. Here, figures are clothed in hyper-structured bodysuits encapsulating a vigorous outline. Elsewhere, they are draped in dresses perforated with decorative swirls, whilst the legs are embroidered with architectural motifs. Like an interstice between two metamorphoses, suspended in between the second and third dimensions, they announce a precious moulting. Combining refined embellishments from the past, with fuselages of the future, Lucas Sponchiado's collection gives the impression of supporting free movement for both thought and body. A movement which corresponds with our period of transactions and transformations.

Collection produced with support from: Première Vision, ModAmont;, AT+T Advanced transfers & technologies.



Steven Tai
Canada, Womenswear

Steven Tai has recently completed a cursus at Central Saint Martin, whilst at the same time working as an assistant for Bless, Viktor & Rolf and Stella McCartney. He is due to start a new programme of study at Parsons, in New York, in 2012. However, nothing predestined this young man towards such a brilliant path within fashion, prior to his daring to cross the threshold of the London College of Fashion, in 2008. Having never touched a sewing machine, nor a needle, not knowing in the least how to distinguish between a jersey and a cotton fabric, he undertook a total change of direction, due to the influence of a passion that was as sudden as it was irrevocable. His collection is a riddle. If my first is a sequence of artisanal actions: like those undertaken by a binder; my second is a poetic image: fabrics which have been patiently cut-out and laid out in straps; and my third is a play on words, on nerds compared with "worms", little animals which "devour", turning dictionaries and encyclopaedias to shreds. Then my whole offers unexpected silhouettes which distil a good measure of humour. Taking as its source a very classical wardrobe – classic button collared blouses – Steven Tai distorts certain elements which thus become strange and sculptural appendages. He employs lacerations and pleats with great mastery, modifying our perception of figures which are voluntarily ungainly. He completes his outfits for this new breed of intellectuals with a variety of typical accessories: a stack of books, large framed glasses, etc. All the rage for spending a day in the library.

www.steventai.co.uk

Collection produced with support from: Première Vision;, Lyria, Styletexp, Taroni, Infinity, Meridyen;, British Milleraim, Bel Maille, ModAmont;, Action Maille.

Four prizes will be awarded:

**the L'Oréal Professionnel Jury Grand Prize,
which consists of a grant of 15.000 euro**

**the Première Vision Prize which consists
of a grant of 10.000 euro**

**the Chloé Prize Prize which consists
of a grant of 15.000 euro**

the Public Prize of the City of Hyères

Many of the Festival's partners participate in granting the prizes: SWAROVSKI ELEMENTS, Camper, Givaudan, Mobilier National with the Manufactures Gobelins - Beauvais - Savonnerie, Mercedes-Benz, Catwalk pictures

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 14th - 16th 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.

L'ORÉAL PROFESSIONNEL

Official Sponsor of the International Festival of Fashion and Photography of Hyères over the last 13 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 2013 summer/spring Fashion Week.

www.lorealprofessionnel.fr

PREMIÈRE VISION

As a partner and sponsor of the Festival, Première Vision, the world's premier fabric show, supports fashion creativity through the **Première Vision Prize in the amount of 10.000 euros**, and also provides direct assistance to the young designers by putting them in contact with exhibitors from the Première Vision, Expofil and ModAmont shows. This affords them a privileged access to top international makers of fabrics, yarns and accessories.

Première Vision's commitment goes well beyond this for the winner of the prize, with a showcase of their work and major visibility provided at Première Vision events in New York in July and in Paris in September.

www.premierevision.com

CHLOÉ INTERNATIONAL

This year, for the very first time and for the next three years, official festival partner Chloé Fashion House is offering 10 laureates the chance to take part in the Chloé Prize, an award worth 15,000€ to the winner. Participants will create a silhouette in the spirit of the Chloé tradition, demonstrating expertise in luxury ready-to-wear combined with a naturally elegant, spontaneous and modern feminine style.

www.chloe.com

MERCEDES-BENZ

Mercedes-Benz is pleased to partner with the prestigious International Festival of Fashion and Photography of Hyères for the first time this season. The brand has been committed to fashion for over 15 years and is the partner of more than 30 fashion weeks and events worldwide. An additional aspect of the brand's commitment to fashion is the international support of up-and-coming designers. Mercedes-Benz invites shortlisted designers in the competition at Hyères to present their collections at the *Mercedes-Benz Fashion Week de Berlin* in July 2012, in cooperation with German *ELLE*.

In addition, Mercedes-Benz also serves as an exclusive car sponsor at the event.

www.mercedes-benz.fr/fashion

LE GROUPE GALERIES LAFAYETTE

Galleries Lafayette Group 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, Galleries Lafayette will allow three of the selected designers of 2011, Léa Peckre, winner of the Grand prix du Jury L'Oréal Professionnel, Céline Méteil, winner of the Première Vision and the Prix du Public to showcase their creations by letting them design two **windows in its Toulon store from April 27 to May 26**.

www.gallerieslafayette.com

SWAROVSKI ELEMENTS

SWAROVSKI ELEMENTS: design inspiration today and tomorrow.

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

SWAROVSKI ELEMENTS supports the 27th edition of Hyères by providing crystal. All of the selected candidates will benefit from the support of the Festival's partners: crystals from the SWAROVSKI ELEMENTS collection.

www.swarovski-elements.com

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.

www.givaudan.com

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.

www.camper.com

PUNTOSETA

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

www.puntoseta.com

MOBILIER NATIONAL

The **Mobilier National** is partnering for the first time with the International Festival of Fashion and Photography at Hyères for its 27th edition. The competition winner will be offered the opportunity to visit the national lace and embroidery workshops where they will create an item to be used as part of a garment for a future collection (a second item will be created for the Mobilier National's own collection). This residency will provide the winner with the opportunity to discover, or rediscover, the milieu, the wealth of knowledge, and the capacity for invention at the national workshops in Puy and Alençon, which has recently been recognised by UNESCO as an Intangible Cultural Heritage. This innovative experience may well serve as a tangible link between the excellence of expertise of the Ministry of Culture and Communication's national workshops and the professional world of Fashion.

www.mobiliernational.culture.gouv.fr

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 16 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

www.lebook.com

CATWALK PICTURES

Catwalk Pictures offers to the Grand Prix award winner, the photographs of its next fashion show during Paris fashion week.

www.catwalkpictures.com

LES OLIVADES

The manufacturer of emblematic Provençal fabrics, perpetuating the ancestral knowledge of printed fabric since 1818, provides a residence for the creation of fabrics for the next collection of the Grand Prize winner.

www.lesolivades.fr

PALAIS DE TOKYO – VILLA NOAILLES**Live broadcast of the catwalk show on Saturday 28th April**

The Palais de Tokyo, extended and renovated, and more than ever open to innovative arts, along with the villa Noailles, an epicentre for fashion and young design in France, invite you to join them for the live broadcast of the 27th International Festival of Fashion and Photography at Hyères, in the Palais de Tokyo, Paris.

A Palais de Tokyo / villa Noailles prize winner will be chosen by the general public, who will witness live the ten chosen designers' creations, along with a real-time, two-way commentary.

The broadcast will be shown in the salle Epstein, a legendary room in the Palais de Tokyo, created by the Cinémathèque Française at the end of the 1980s and which has been brought back to life, after being abandoned for more than twenty years.

Event partners: THE WOOLMARK COMPANY, GALERIES LAFAYETTE.

www.palaisdetokyo.com

**SHORTLISTED
PHOTOGRAPHERS**

Olga Cafiero
Switzerland/Italy

Jessica Eaton
Canada

Richard Kolker
United Kingdom

Namsa Leuba
Switzerland

Hanna Putz
Austria

Florian van Roekel
The Netherlands

Akira Somekawa
Japan

Brea Souders
United States

Yasuyuki Takagi
Japan/United States

Manuel Vazquez
Colombia/United Kingdom

JURY

Jason Evans
photographer, Londres

Marcel Feil
deputy director, FOAM, Amsterdam

Hans Gremmen
designer, founder, Fw: Books, Amsterdam

Anne-Celine Jaeger
critic & writer, London

Kira Pollack
photography director, Time, New York

Jody Quon
picture director, New York magazine, New York

James Reid
picture director, Wallpaper*, London

Aaron Schuman
photographer, writer, curator and
editor of Seesaw Magazine, United Kingdom

Leslie Simitch
executive vice President, Trunk Archive, New York

Carla Sozzani
founder, Corso Como, Milan

Michael Wolf
photographer, Paris, Hong Kong

Photography curatorship

Michel Mallard and Raphaëlle Stopin



Olga Cafiero
Switzerland/Italy

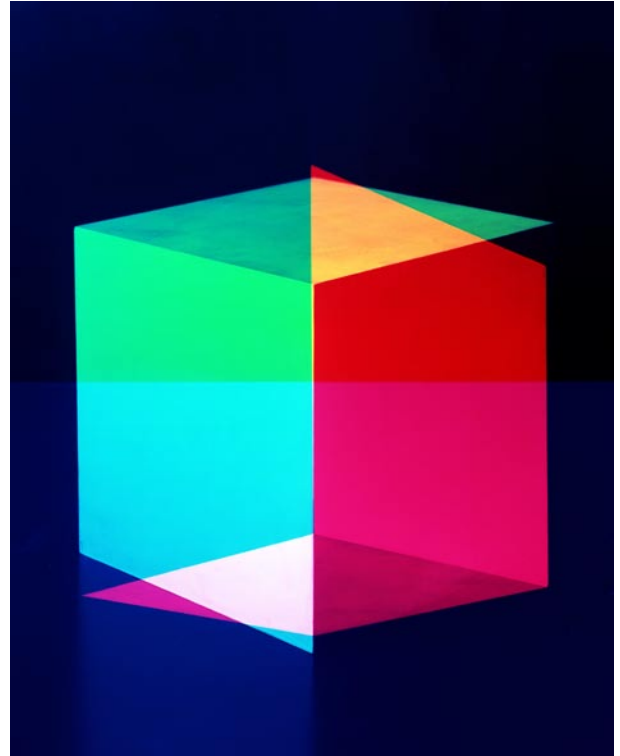
"At the heart of a Renaissance cabinet of curiosities is the collector himself, who collects in an encyclopaedic manner, and according to his own criteria, heterogeneous objects that he later organises according to his tastes, interests and passions. This is a subjective process, resulting in the reproduction of a personal and often magical world.

I choose to assemble images of extraordinary and disquieting animals, portraits of ambiguous temporality and contemporary machines that amazingly resemble decors from the past.

In my work, I question the professional practice of photography – architecture, still-life and scientific – material that I then use for building my collection and which I seek to reshape by seeking a form, a style of presentation. The choice of my subjects is mainly dictated by fascination and curiosity: once I am in front of my images, I look for their underlying tensions by linking contrasting subjects in order to arouse the reader's curiosity and to intrigue him."

Olga Cafiero (Switzerland) graduated from the École Cantonale de Lausanne in 2011. In the same year she won a Swiss Federal Design Award. Olga Cafiero lives and works in Lausanne.

www.olgacafiero.com



Jessica Eaton
Canada

"The series Cubes for Albers and LeWitt explores the possibilities of manipulating time, space, perception and, in particular, the additive system of colour. The images from this series are constructed onto single sheets of 4x5 film. The subject in reality is monochromatic. The photographs use a set of cubes and ground options painted white, two tones of grey, and black.

Through multiple exposures the colour hues in each image have been made by exposing the film to the additive primaries of red, green and blue. The reflective value of the cubes controls the value or lightness of that hue, and the black is utilised as a type of reflective mask, holding potential on the film for other exposures."

Jessica Eaton (Canada) studied at the Emily Carr Institute in Vancouver. In 2011 she exhibited her series *Cubes for Albers and LeWitt* at the Higher Pictures gallery in New York. That same year she was part of the Flash Forward selection of the Magenta Foundation (Toronto) and her work was published in the *Talent* issue of *Foam Magazine*. Jessica Eaton lives and works in Montreal.

www.jessicaeaton.com
www.jessicaeaton.tumblr.com



Richard Kolker
United Kingdom

"My project explores escapism and how we engage with the immersive virtual reality of the online video game. The images are constructed using a combination of traditional photography and the 3D modelling techniques of the video game industry. But instead of portraying the escapist fantasy sought in the online world, they reflect the more mundane nature of the player's everyday life and the moment when the real and virtual worlds meet. They act both as a mirror and as a conscience as he confronts the psychological realisation of the blurring of the real/unreal boundary and recognises his roles and responsibilities in the real world.

Unlike the narrative of a movie or novel, the first person immersive involvement of a computer game and an online virtual world enables us to participate emotionally and socially in an alternative dimension to our familiar physical life."

Richard Kolker (United Kingdom) graduated from the University of the Arts in London in 2009 and the following year took part in the exhibition *ReGeneration: Tomorrow's Photographers Today*, organised by the Musée de l'Élysée. Richard Kolker lives in Surrey.

www.richardkolker.com

Namsa Leuba
Suisse

"I am an African-European, born in Switzerland and my project was accomplished on a trip to Guinea Conakry. In this work I was interested in the construction and deconstruction of the body, as well as the depiction of the invisible.

I have studied ritual artifacts common to the cosmology of Guineans, statuettes that are part of a ceremonial structure. They are from another world and are the roots of the living. Thereby, I sought to touch the untouchable.

Modesty, luck, fecundity or a channel for exorcism – these statuettes embody a cultural value through what they represent or symbolise. In this work, I transform these objects, cosmological symbols of a community, which traditionally have a signification when used as part of rituals."

Namsa Leuba (Switzerland) graduated from the École Cantonale de Lausanne in 2011. Her series *Ya Kala Ben* was exhibited in the same year at the Espace Lausannois d'Art Contemporain (ELAC) and at the Planche(s) Contact festival in Deauville. Namsa Leuba lives in Neuchâtel.

www.namsaleuba.com



Hanna Putz
Austria

"I enjoy it when pictures feel as if one has left the people undisturbed. My work is concerned with a consciously created "casualness" that strips away the spectacular, the noisy, and superlatives. When I started working with photography, I mainly photographed models, since I was working as a model myself, and most of them were close friends, whom I knew and lived and worked with in close proximity. However my interest isn't really in photographing them as models, within a fashion context; I chose to work with professional models because the notion of "posing" interests me.

I like to question the expression of identity through the notion of posing – posing for a camera. The moment you're being photographed, the moment you're present "for" a photograph, or generally "presenting" yourself for something or someone interests me."

Hanna Putz (Austria) is self-taught. She started out as a model before devoting herself entirely to photography. In 2011 and 2012, she took part in the exhibitions 'Wald' (Pavlov's Dog Gallery, Berlin) and 'No Fashion, Please!' (Vienna Kunsthalle). Hanna Putz is based in London.

www.hannaputz.com



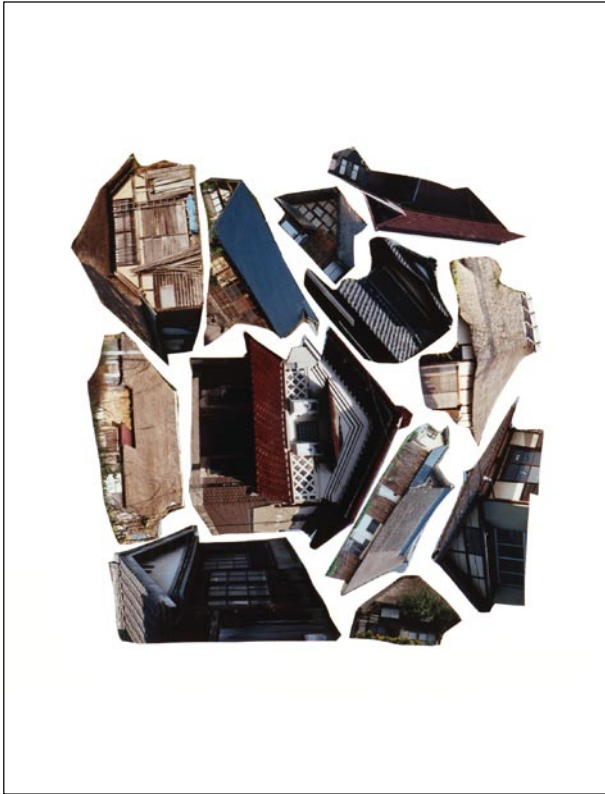
Florian van Roekel
The Netherlands

"My work revolves about the way we experience everyday life and how that affects the way we deal with each other. My images are documents, taken from a candid reality. But what they really seem to document is the way our perception of the world around has been coloured by years of media input.

The series How Terry Likes his Coffee is the result of a fifteen months exploration of five different offices throughout the Netherlands. The book narrates the feeling of being disconnected from your daily surroundings, but at the same time longing for a real personal connection with another human being. I suggest that office culture and our society as a whole are preoccupied with a rational way of interpreting."

Florian van Roekel (Netherlands) graduated from the Royal Academy of Art in The Hague in 2010. In 2011 his work was published in the *Talent issue* of *FOAM Magazine*. He has published *How Terry Likes His Coffee* (a book selected by Martin Parr for his 'Best Books of the Decade'). His work has also been exhibited at the Flatland Gallery (Utrecht) and the Kominek Gallery (Berlin), as well as for the Bouw in Beeldprijs held at the Cobra Museum of Modern Art in the Netherlands. Florian van Roekel lives and works in Amsterdam.

www.florianvanroekel.com



Akira Somekawa
Japan

“‘Housescape’ is a portmanteau word combining ‘house’ and ‘escape’. I got this idea for the project when I was cutting up film one day for another project. I often go to an old part of town or to the countryside and walk around, as it reminds me of how people lived in the past. I was desperate to escape from modern life in Japan, because I felt there was only one way of living and because you are forced to follow desire, with everything being provided or organised for you. Of course, living a primitive way of life or living in a rural area must be as difficult as living in a big town, or even tougher. Thus I imagine that I am trying to escape from reality, though this is a relief. According to a myth recounted by old people, it is possible to live hidden away in secluded places where people do not normally live. I still look for old houses and nice landscapes. And I take photos of them as a stranger and cut them out and then put them together to transfer them to a modern art form.”

Akira Somekawa (Japan) is self-taught. Based in Tokyo, he works in parallel on press assignments and on personal projects. In 2009 he published *Akirasomecamera*, a book devoted to his experiments in the medium of photography.

www.akirasomekawa.jp



Brea Souders
United States

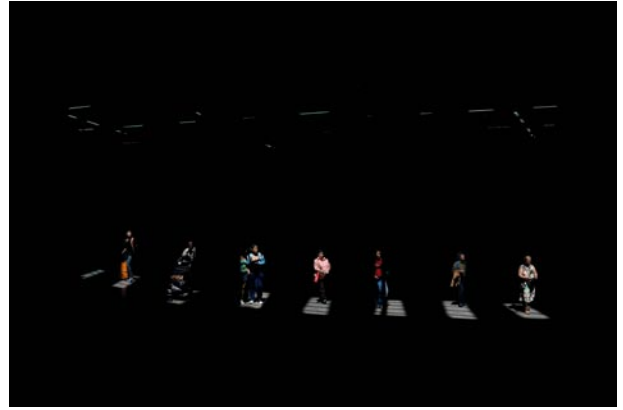
“As an American with typically mixed bloodlines, I started this project to explore the many places in Europe where I have ancestry and their influence on me as an artist and a person.

I created the very first photograph in this series, titled *Sunburn in Naples*, in Italy, in May 2010.

This image encapsulated my feelings – a desire to own my Italian ancestral roots, to be wholly a part of something, but an inability to do so. The Neapolitan sun burned the Irish skin that I inherited from my father’s father. Upon my return home I continued my work, creating images that reflect my research into Christianity, art history, European history and family traditions, and my desire to connect all of the pieces together into one unified whole.”

Brea Souders (United States) studied photography at the University of Maryland. Her work has been exhibited at the Corcoran Art Gallery in Washington, and also in festivals such as the New York Photo Festival, Photolreland, Dublin, and the Singapore International Photography Festival. Brea Souders lives in Brooklyn.

www.breasouders.com



Yasuyuki Takagi

Japan/United States

"I am presenting here two different series. One is about an ancient forest I visited earlier this year in the southern island of Japan to witness with my bare eyes a living tree that may be 7,000 years old. During my quest I was struck by the beauty and power of the forest.

The second series of photographs is an ongoing project about community gardens in New York City. These images are from Harlem, where there are now over sixty community gardens. Originally these gardens began as an art movement in the 1960s planting seeds in abandoned lots. Today's gardens show why we need these sacred places for our urban environment. Both projects are photographed in black and white, where nature becomes timeless and abstract. The experience is as if I were visiting a personal fairy tale; one the true form of nature itself and the other remade by humans."

Yasuyuki Takagi (Japan) studied photography at the Pratt Institute. Now based in New York, he works simultaneously on editorial commissions for magazines such as *Brutus*, *Esquire*, *GQ*, *The Telegraph* and *Wallpaper**. His personal work has been exhibited at the Capsule Gallery and the Corridor Gallery, in New York.

www.yasuyukitakagi.com

Manuel Vazquez

Colombie/United Kingdom

"In a society full of prying eyes like ours, everyone can become both spectator and actor in the quotidian spectacle. With CCTV cameras scattered in every public space our dwelling leaves traces behind, stored as visual codes. Choreographed crowds transit the nameless global city during their daily commuting, with self-absorbed pedestrians experiencing the paradox of public space; between anonymity and scrutiny. Non-places are where this paradox turns explicit and evident, and this is where my project was undertaken with the intention of constructing imaginary urban landscapes that comment on our exposure to city life."

Manuel Vazquez (Colombia) is based in London. He has a master's in photography and urban culture from Goldsmiths University. He has also studied international cultural cooperation in Barcelona and economics in Colombia. His work was exhibited at Fotofest in 2010, and, in 2009, in the Flash Forward (Magenta Foundation, Canada) and PhotoEspaña (Descubrimientos) festivals.

www.manuelv.net

GRAND PRIX DU JURY PHOTOGRAPHIE

The photography jury 2012 - constituted by international leading personalities from the art and publishing worlds - meets during one-by-one portfolio reviews, each of the photographers shortlisted in the competition. At the end of the meetings, the jury will award one of them of the Grand Prix du Jury Photographie, which distinguishes the originality of the author's vision and artistic approach.

DIGITAL PHOTOGRAPHY LVMH AWARD

The **LVMH Group** has been a partner of the International Fashion and Photography Festival in Hyères for the past 14 years. In addition to sponsoring the "Fashion" program at the festival—a discipline that resonates with the core métier of many Group companies—starting this year LVMH is also sponsoring the "Photography" competition.

As a major force in European creativity and culture, LVMH is delighted to encourage talented young photographers by creating the "LVMH Digital Photography Prize". This new competition reflects the Group's commitment to supporting the development of new technologies in the world of photography.

A world leader in Luxury, LVMH has a unique portfolio of exceptional companies that have since their creation continually preserved and perpetuated unrivalled savoir-faire, with a constant commitment to creativity, excellence and innovation.

European Commissioner in charge of Education, Culture and Youth, Androulla Vassiliou will be handing out this very first LVMH Award in Hyères.

www.lvmh.fr

SCHOOL OF VISUAL ARTS

The **New York School Of Visual Arts** is one of the most prestigious school of applied arts & fine arts. Their Critical Photography Certificate Program entitled "Photo Global" is an intensive ONE-YEAR 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 the program is to advance the content of individual work through critique, lectures, museum and gallery visits and dialogue with other participants. Seminar Leader: Marc Joseph

Guest Photographers and Lecturers Include: Gregory Crewdson, Tim Davis, Taryn Simon, James Welling, Larry Sultan, Jessica Craig-Martin, Elinor Carucci, Jack Pierson or Collier Schorr.

The School Of Visual Arts offers to the photographer awarded by the Jury Prize a Photo Global one-year scholarship.

www.sva.edu

LE BOOK

Le Book, the international guide-book of creative resources for 25 years now —the reference on photography, illustration, production, art direction, advertising, music and fashion— offers exposure in its Paris, London and New York editions, as it does every year, to the selected photographers of the Hyères photography competition.

www.lebook.fr

Yohji Yamamoto

Swimming pool & gymnasium, villa Noailles

Inez van Lamsweerde & Vinoodh Matadin

Squash, villa Noailles

Jason Evans

Galerie nouvelle, villa Noailles

Matthew Cunnington**& John Sanderson**

Summer House, pigeon house, garden, villa Noailles

Anouk Kruithof

Tour des Templiers, city center

Ina Jang

Grids of the museum, city center

Lynsey Peisinger & The Stimuleye

Sautoir, villa Noailles

Chronique Curiosité

Parvis, villa Noailles

Fabrics Interseason

villa initiale, villa Noailles

La Maison Rondini

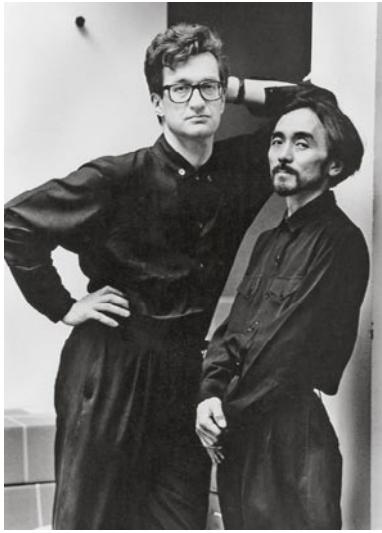
Gardeners' house, Parc Saint-Bernard

Léa Peckre

windows, Galeries Lafayette, Toulon

Céline Méteil

windows, Galeries Lafayette, Toulon



Yohji Yamamoto et Wim Wenders © Alice Springs



Yohji Yamamoto, Runway Order at Backstage © Donata Wenders

Yohji Yamamoto

Yohji Yamamoto at Large

Piscine gymnase, villa Noailles

Yohji Yamamoto graduated from Keio University and in 1972 he embarked into the world of fashion, creating his first ready to wear label Y's Company Ltd. In 1977 he showed his first Y's collection in Tokyo. His success in Japan led to shows in Paris and he launched his Yohji Yamamoto line in 1981, followed in 1982 by his first collection in New York. In 1984, he extended his savoir-faire to menswear, presenting his Yohji Yamamoto Homme collection in Paris, and creating his company Yohji Yamamoto Inc.

Yohji Yamamoto heralded a genuine rupture within the context of the flamboyant fashion of the 1980s through his conceptual world imbued with a radical poetry. As the instigator of an innovative aesthetic movement he has created a silhouette that is instantly recognisable from all others. He questions the body's proportions, introducing a sensuality where it is unexpected, in the space between the body and the clothes. Like an a priori, he endlessly reworks the colour black, in order to explore its countless possibilities, punctuating his collections with touches of red, blue, or green, always employed sparingly. He experiments with fabrics, manipulating them in order to create a lived-in effect which rejects anything brand-spanking new. A fervent expert on fashion history, he scatters his collections with allusions to the past, revisiting 18th century crinolines, work overalls and even traditional Japanese costumes. Endlessly questioning that which seems established, he deconstructs in order to better reconstruct, reducing clothes to their bare essentials.

Forever positioned at the crossroads between the worlds of fashion and art, Yohji Yamamoto broadened his range to include cinema with Wim Wenders' film-portrait Notebook on Cities and Clothes (1989), he then collaborated with Takeshi Kitano for the costumes in Brother (1999), Dolls (2002) and Zatoichi (2003). He has also flirted with opera, designing the costumes for Madame Butterfly by Puccini, performed at the Opéra de Lyon, for Tristan and Isolde, directed by Heiner Müller in 1993, and Susano for the Kanagawa Art Festival Opera in 1994. He also contributed to the 25th anniversary of the Pina Bausch Company in 1998.

In 2002, he wrote the book *Talking to Myself by Yohji Yamamoto*, edited by Carla Sozzani and published by Sozzani and Steidl. He was also the subject of the exhibition *May I help you?* at the Maison Européenne de la Photographie in Paris, which was subsequently exhibited at the Hara Museum of Contemporary Art in Tokyo, in 2003.

In 2005 he launched two international exhibitions: *Correspondences* at the Galleria d'Arte Moderna di Palazzo Pitti in Florence and *Juste des Vêtements* at the Musée de la Mode et du Textile in Paris; followed in 2006 by the exhibition Dream Shop at MoMu in Antwerp. 2011 saw the release of his autobiography *My Dear Bomb*, published by Ludion, along with a series of exhibitions in London, at the Victoria & Albert Museum, *Wapping Bankside* (Yohji's Women), *Wapping Project* (Yohji Making Waves), and *the London College of Fashion* (Yohji Yamamoto at work).

2012 marks the fortieth anniversary of Y's and will also be the year that he serves as president of the fashion jury for the Hyères International Festival of Fashion and Photography. Within this framework, art functions like a red thread, entwining the Noailles family's passion for the arts with Yohji Yamamoto's own works, which have always stood at the crossroads between fashion and the arts. Threading its way through the different events organised by the Festival, one might also perceive a reflection of its presence within the parallel exhibition of works by Inez van Lamsweerde and Vinoodh Matadin, this photographic duo having previously collaborated in the creation of three catalogues for Yohji Yamamoto, under the artistic direction of M/M (Paris). As time and spaces unfold during the festival, he will be revealed through dance performances, musical interludes, open air film projections, and discussions, including one which will interweave fashion and cinema (organised by the French Federation of Fashion). The villa Noailles' pool room will also host its traditional exhibition dedicated to the president of the jury: locked away within the pool room, sleeping beauties will stay awake under the fluorescent lights, whilst Yohji Yamamoto and Y's creations will wander amongst the gardens, like a dialogue between fashion staples and everyday outfits.

www.yohjiyamamoto.co.jp



Inez van Lamsweerde & Vinoodh Matadin, Me Kissing Vinoodh (Lovingly), 1999



Inez van Lamsweerde & Vinoodh Matadin, Kate drowning, 2006

Inez van Lamsweerde & Vinoodh Matadin

Pretty Much Everything

Squash, villa Noailles

For over two decades, the meticulous and audacious imagery created by Inez van Lamsweerde and Vinoodh Matadin has challenged and inspired the field of fashion photography. Working together since 1986, the Dutch partnership rose to fame in the early 1990s. Experimenting with the latest digital imaging technologies, their early work captured the imagination of art critics, who were mesmerized by the sophisticated interplay of elegance and horror in their images. As their notoriety burgeoned in the art world, the fashion community became equally captivated by early editorial work for British style magazine *The Face*, which added high-octane glamour to their dark and unsettling aesthetic. Collaborating with Belgian designer Véronique Leroy, they formulated a vocabulary of attenuated predatory figures in hyperreal environments, flying in the face of the prevailing 'grunge' movement and signaling the end of that genre of fashion photography. Exerting considerable influence in fashion and in art, van Lamsweerde and Matadin are exceptional in balancing successful careers in both.

The pair met whilst studying at the Art Academy in Amsterdam and following careers in and around fashion, began working formally together as artists in the early 1990s. Their provocative breakthrough 1993 series "Thank You Thighmaster" and "Final Fantasy" challenged preconceptions about the female form through innovative use of computer manipulations, whilst "The Forest (1995)" seamlessly conflated the features of men and women's bodies to pose questions about gender and beauty. Starting to translate these challenging techniques into fashion imagery in 1994, van Lamsweerde and Matadin attracted enormous attention for their sensational editorial for *The Face* and they instantly began photographing for the most prestigious and progressive magazines.

They are regular contributors to *Vogue Paris*, *Purple Magazine*, *W Magazine* and *V Magazine* among many others and have created iconic advertising campaigns for leading fashion and fragrance brands including: Yves Saint Laurent, Christian Dior, Gucci, Chloë, Givenchy, Balenciaga, Chanel, Roberto Cavalli and Viktor & Rolf Parfum. In collaboration with the choreographer Stephen Galloway, van Lamsweerde and

Matadin have devised a unique and highly recognizable language of poses that imbues their work with individuality and produces vivacious, playful portraiture. Enjoying working with young and more established models equally, the pair have longstanding, collaborative relationships with the faces of our age, including Kate Moss, Shalom Harlow, Christy Turlington, Chloë Sevigny, Lou Doillon and Sophia Loren. van Lamsweerde and Matadin are highly sought after as society photographers and have created definitive, iconic portraits of many of the key figures of film and celebrity, from Bill Murray, Clint Eastwood, Daniel Day Lewis and Yves Saint Laurent to Madonna, Natalie Portman, Shirley MacLaine and Julianne Moore.

van Lamsweerde and Matadin's career in art is equally prolific; their work is exhibited internationally and held in public and private collections across the world. Motifs from imagery produced for commercial commissions are often carried through into their artwork and the pair regard this dialogue between commerce and art a central theme of their practice. Their work can have diverse and unexpected outcomes, such as their ongoing collaboration with van Lamsweerde's uncle, the esteemed sculptor Eugene van Lamsweerde, or their richly experimental work with the art directors M/M (Paris).

Biography by Penny Martin

The villa Noailles squash welcomes a double video projection in a site specific installation. It presents an generous overview of both Inez and Vinoodh photographic and video work.

www.inezandvinoodh.com



Jason Evans, Deathburger, Hanatsubaki, 2011. A.D.: Masayoshi Nakajo

Jason Evans
Commercial photography
1991-2011

Galerie nouvelle, villa Noailles

Jason Evans (1968) is a photographer. He also writes for *Photoworks* and *Aperture*, and *ArtReview*.

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.

The show displays a selection of his works, all sharing one common feature: they have all been commissioned, either for magazines, or music bands, or advertisings.

Images are displayed along the gallery walls as for a magazine flat plan, the photo paper sheets hanging next to each other. The exhibition proposes a joyful and playful panorama of Evans' 20 years of commissioned photography, and reveals that there is still a place for invention and creation in the context of commercial photography.

www.jasonevans.info



Matthew Cunnington & John Sanderson, 2012

**Matthew Cunnington
& John Sanderson**
Pianola Garden

Summer House, pigeonier, jardin, villa Noailles

Amygdala

The amygdalae are located in the brain and govern the formation of memories associated with emotional events.

The main emphasis of the collection / exhibition is 'Restoration'. Details and structures are printed in black showing the garment's outlines as though on a blank canvas. The garment's beginning...

Prints begin to evolve from black & white to colour, inspired by the ageing process of foxing. A stitch print is used to depict the technique of darning and is also incorporated to convey this idea of repair.

With this collection / exhibition we hope to create thought-provoking silhouettes that the viewer can relate to in order to evoke their own amygdala memories.

www.cunningtonandsanderson.com



Anouk Kruithof, *Untitled, (I've taken too many photos / I've never taken a photo)*, 2012

Anouk Kruithof

Untitled

(I've taken too many photos /
I've never taken a photo)

Tour des Templiers, centre historique

Anouk Kruithof, a shrewd Dutch artist who studied photography, uses the medium as a starting point for her projects, which veer between performance and installation. Her ventures, which vary in scale, are based on an interaction with the place that she is working in and the people she invites, be they protagonists in her projects or visitors to her exhibitions. Books are also an important medium for this artist, who has already published six.

Anouk Kruithof won the Prix du Jury Photographie at the Festival d'Hyères and was a beneficiary of the PhotoGlobal programme at the School of Visual Arts. In 2012 she won the Infinity Award in the young photographer category.

Anouk returns to Hyères this year with the aim of giving form to her photo archive: ten years of 'automagic', as she calls it, pictures taken compulsively and which, up until now, were left asleep in some hard drives. And this person who has taken too many photos has been searching for someone who has not taken a single one.

With Harrison, a young guy from her neighbourhood, she goes through 300 images, from which he has to choose 80 to go in the exhibition. He also determines the sizes of the pictures for the installation, which will take place at the Tour des Templiers, in Hyères: a collaborative and playful process, along the lines of Anouk's work.

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. In 2010, she exhibited her work at the Nederlands Fotomuseum, Rotterdam (*Quickscan NL#01*, 2010) and at FOAM, Amsterdam (*Still/Life*, 2011). In 2011, she was awarded the Photography Jury Grand Prize at the Hyères Festival, and was offered a one-year scholarship, at The School of Visual Arts in New York, as part of PhotoGlobal programme. Anouk is the recipient of the 2012 Infinity Award, Young Photography category (ICP, New York).

www.anoukkruithof.nl



Ina Jang, *clrs*, 2012

Ina Jang

clrs

Grilles du musée, centre ville

Ina Jang, a shortlisted photographer from the 2011 competition, returns to Hyères to exhibit the result of a commission: to photograph the outfits of the 10 shortlisted fashion designers.

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 as well as Yann Gross, Ina Jang made a series in the spirit of her personal work.

"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."

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. In 2011, she takes part as a shortlisted photographer in the 2011 Photography Competition of the Hyères Festival, and got also selected as a FOAM Talent. She is currently studying at The School of Visual Arts, MPS of Fashion Photography.

www.inaphotography.com



Lynsey Peisinger, *Pilori* © Antoine Asseraf, 2012

Lynsey Peisinger & The Stimuleye Pilori

Sautoir, villa Noailles

performance/installation/video
by Lynsey Peisinger and Antoine Asseraf/ The Stimuleye

We all covet things.
We all want luxury.
We want, but do we need?
Is it OK to give into superficial desires to the detriment of an authentic sense of self?
We can live with very little, but we fill our lives with material objects.

Pillory aims to reflect on a place where performance and fashion mingle.

A place where we ask questions about luxury versus necessity, reality versus fantasy, external versus internal beauty, and conformity versus audacity.

Lynsey Peisinger is a Paris-based choreographer, performer and actress. Her work has been shown in New York at The Watermill Center and various performance venues in Manhattan, Paris and Berlin. She is currently working with Marina Abramovic, casting, training and facilitating workshops for performers. This year Lynsey will continue work on two theatre productions with Robert Wilson. She has collaborated with René Habermacher, choreographing several of his pictures for the magazine *Numéro*, and Lainie Dalby among others. Lynsey was the online voice of the Hyères festival in 2011.

Antoine Asseraf is a film and creative director who has worked with *Vogue Italia*, *Vogue Paris*, BETC Euro RSCG, Armani, Erotokritos and Vivienne Tam, and who since 2006 has worked with the Hyères festival, directing documentaries and curating exhibitions such as 'C'était Hyères' and 'ASVOFF'. In 2010 he co-directed with René Habermacher the short film *Spectre*, an update of Man Ray's *Les Mystères du Château de Dé*.

The Stimuleye, which Antoine and Lynsey are both members of, is an international structure, both a collaborative blog/magazine centered on art, culture and fashion and a creative workshop for film, communications and curating projects.

Video by Antoine Asseraf / The Stimuleye

www.thestimuleye.com



Shila Khatami, *Über der Grenze*, 2011. Courtoisie Galerie Samy Abraham, Paris ; dans *Curiosité* - 2011 semaine 41 - Ikebana

Chronique Curiosité Chronique - Carte blanche à Curiosité parvis, villa Noailles

Curiosité is an observer of trends in contemporary art. Each Monday it compiles for its subscribers an illustrated selection of seven exhibitions which it has visited. This weekly review, through its systematic coverage, acts as a filter for current artistic events in Paris, France, and internationally. Each edition is a reflection of the quality of its archive, which is cultivated from visiting more than two hundred exhibitions each month, thus attesting to both the necessity as well as the satisfaction gained from sharing this commitment. This impetus for dissemination will take on a new dimension at the villa Noailles, whilst still highlighting its values: assiduity and iconographic standards. Thus, twelve artists will be invited to exhibit a print of one of their works, to be displayed in the villa's forecourt. The chosen artists will have all featured within a different issue from each month of 2011, resulting in a monthly overview of a year's worth of chronicles. Time will thus be partitioned into images.

Joël Riff

www.chroniquecuriosite.wordpress.com



Fabrics Interseason



La Maison Rondini Les Tropéziennes

Maison des jardiniers, Parc Saint-Bernard

Atelier Saint-Bernard/ Atelier Rondini
Exemple n°1: Tropéziennes

Fabrics Interseason Invitation n°2 Charles et Marie-Laure de Noailles, une vie de mécènes,

villa Initiale, villa NoaillesExposition permanent

total recall
___fis 1998-2010

Wally Salner. Johannes Schweiger
ad) assisted living

If the villa Noailles is now inscribed as a living space, a memory of walls, via surfaces, materials, design and interior layout – and through them, a relationship, a life in the surface is also narrated, and communal residence of man/woman/child is described, or of shared/detached thinking, working and living – it seems this place is the ideal setting or display in which to retrospectively and fragmentarily contextualize selected works. They too narrate a life together, a relationship in the surface.

Wally Salner

www.fabrics.at

L'Atelier Saint Bernard and the villa Noailles For the first time the Atelier Saint-Bernard, Charles and Marie-Laure de Noailles' former gardener's house, has been transformed into a workshop and an artists' residence which, during the FIAMH, will host an exhibition that enters into a dialogue with fashion, the young designers' creations, and which raises questions on the boundaries between fashion and design. This first exhibition will feature the work of the Atelier Rondini.

The Atelier Rondini In 1927, whilst the Noailles were having a pool room built at their new villa, in Hyères, Dominique Rondini established his workshop in Saint-Tropez and dedicated himself to making sandals. Thus, the Tropéziennes was born, which was their only model at that time. However, his son Serge quickly designed new lines, taking inspiration from Capri, India, Egypt and the Sahara. Today, Alain Rondini continues to produce sandals designed by his father and his grandfather.

Tropéziennes: Fashion accessory or design classic? Tropéziennes have crossed the ages, without dating at all, whilst retaining the same success. They possess the beauty of well designed objects. The right materials, the right quantities, the right proportions... Each component is necessary, nothing can be removed. The final touch for this myth: the only place where one may buy Rondini's Tropéziennes, is from their small workshop on rue Clémenceau.

This family-run, artisanal workshop, using French leather and plying its trade all year round in what is a seasonal town, is truly exemplary. All equally valid reasons as to why we wished to present these sandals; from the leather, to the finished product. The exposition of a beautiful idea, of beautiful footwear. The reverse side of a handful of pieces of leather which are the pride of our Mediterranean Provençal coast and the beautiful fishing village of Saint-Tropez.

Antoine Boudin

www.rondini.fr



© Léa Peckre

Léa Peckre

vitrites, Galeries Lafayette, Toulon

Léa Peckre is a graduate of the La Cambre design school. In May 2011, she won the Grand Prix du jury L'Oréal Professionnel at the prestigious "Hyères International Festival of Fashion". She is an accomplished professional, having gained her experience at the heart of great fashion houses, such as Jean-Paul Gaultier, Givenchy, and Isabel Marant, which she now draws upon as an artistic director for a luxury leather goods brand.

Combining sculptural volumes with ethereal diffuseness. Blending acute designs with chiaroscuro. Linking rigour with weightlessness. Léa Peckre's undertaking is a paradoxical and spiritual task, on the limits of the intangible, all of which grants her world a rich and intriguing dimension.

To make material changes, within a system devoted to the female form. To discover fitting combinations, in order to render each woman sublime. Those are her aspirations. Her work is sophisticated and attentive to each detail. The result is luxurious, elegant and dream-like little jewels. Each item of clothing is highly constructed, sculpted and generally possesses a voluminous foundation upon which other more flowing and airy features contrast. The material is used against the grain, in order to play with these contrasts: architectural and vegetable, monolithic and fluid.

www.leapeckre.tumblr.com

In particular, Léa Peckre had the support of ACD Maille, DGE, Malhia Kent, Première Vision and ModAmont, while Céline Méteil had the support of MarioBoselli Yarns, Jersey, Sophie Hallette, Première Vision and ModAmont.



Céline Méteil, Dreams on Canvas, 2012

Céline Méteil

Dreams on canvas

vitrites, Galeries Lafayette, Toulon

Céline Méteil is a graduate of the Institut Supérieur des Arts Appliqués, in Paris. She has worked with Alexander McQueen at Givenchy, followed by Galliano in 2005 as a second seamstress, before joining Balenciaga two years later. In 2011 she took part in the Hyères festival where she won the Prix Première Vision and the Prix du public.

"Céline Méteil established her minimalist and ethereal designs" in her award winning collection "Plié-Backstage". The common thread within these designs: jaconet. A material that is not normally used beyond the fitting stage.

"Envelopes are a common feature in Céline Méteil's back catalogue. From the envelope within which she slipped her application for the Hyères Festival, last December, to the gusset envelopes within which her dresses, folded like origamis, might even fit..." Lisa Vignoli, Les Inrockuptibles, 1/06/2011.

This year sees a different raw material, a fabric that had long been abandoned, deep within haberdashers' wardrobes, has captivated Céline Méteil's attention. Laying undetected within this canvas fabric was something that now fascinated her: a sequential weft made of innumerable holes that are filled – or remain empty – with colours and light.

Briefly reminding ourselves that in English a canvas is also a support for painters, Céline Méteil takes us further into her vision of it, playing with a material that in her eyes has become a fabric which filters and sifts the gaze: through openwork and pixels, she weaves themes and motifs, granting the canvas with the authentic modernity of digital creations.

Céline Méteil kidnaps this sleeping beauty from tapestry works, weaving with her canvas a narrative of thread; the threads of a stiff material which she tames in order to create a fabric that is supple, flowing and yet structured. Calling forth this raw material which, for her, is a basic net fabric full of nostalgia and femininity, she rediscovers the very essence of clothes themselves: a pure image, light, graphical, almost ethereal. The body itself breaths within the openwork of this canvas.

www.celinemeteil.com

FESTIVAL

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PRESS PICTURES

High resolution press pictures are
available for download at :

[www.villanoailles-hyeres.com/
hyeres2012](http://www.villanoailles-hyeres.com/hyeres2012)
(password on request from
the press office)

please mention the related credits
for any publications

ACCREDITATIONS

PRESS / PROFESSIONNALS

In order to be accredited, fill in the
application form that is on the
website of the Hyères festival.

villanoailles-hyeres.com/hyeres2012

LVMH

The **LVMH Group** has been a partner of the International Fashion and Photography Festival in Hyères for the past 14 years. In addition to sponsoring the “Fashion” program at the festival—a discipline that resonates with the core métier of many Group companies—starting this year LVMH is also sponsoring the “Photography” competition.

As a major force in European creativity and culture, LVMH is delighted to encourage talented young photographers by creating the “LVMH Digital Photography Prize”. This new competition reflects the Group’s commitment to supporting the development of new technologies in the world of photography.

A world leader in Luxury, LVMH has a unique portfolio of exceptional companies that have since their creation continually preserved and perpetuated unrivalled savoir-faire, with a constant commitment to creativity, excellence and innovation.

www.lvmh.fr

L’ORÉAL PROFESSIONNEL

The Parisian hairstyling house **L’Oréal Professionnel** has renewed its **partnership for the 13th consecutive year** with the International Fashion and Photography Festival in Hyères, for its 27th edition. This agreement is built upon shared values such as promoting artistic creation and craft excellence.

L’Oréal Professionnel proudly supports young talent and the future of fashion through its **Grand Prix du Jury L’Oréal Professionnel**, awarded at the International Fashion and Photography Festival in Hyères. The winner of the Fashion Prize will get a **€15,000 creative stipend**, and the brand will also give the designer the chance to present his or her collection in a **showroom, at L’Académie 14 rue Royale, during Spring/Summer 2013 Fashion Week**.

This partnership is one aspect of its close cooperation with the world of fashion, this year a nod to the agreement that L’Oréal Professionnel has just signed with the Fédération Française de la Couture to become an official partner of Paris Fashion Week.

In addition, during the entire Hyères Festival, from April 27 to 29, **L’Oréal Professionnel will do backstage hairstyling** for the three shows scheduled for candidates to present their designs to the jury chaired by Yohji Yamamoto. Studio hairdresser Fred Teglia, a feature at the runway shows, and his team will style 45 models with 10 different looks, one for each candidate.

This loyal commitment to Jean-Pierre Blanc testifies to L’Oréal Professionnel’s **drive to support emerging talents**, by sharing the excellence of its hairstyling products and the professional expertise of its partner hairdressers with them, to make their designs shine.

www.lorealprofessionnel.fr

CHLOÉ

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.

Clare Waight Keller has occupied the position of Creative Director since June 1st 2011. She brings her creative vision into play with modernity and sophistication, fundamental values associated with Chloé for the past 60 years.

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.

www.chloe.com

PREMIÈRE VISION

As a partner and sponsor of the Festival, **Première Vision**, the world's premier fabric show, lends its name to one of the prizes awarded in the Fashion Competition.

An international showcase of the most creative and innovative fabrics, Première Vision took a logical interest in the Festival, which is today a major event for international fashion and the young-designer community.

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

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

Well before the Festival, Première Vision opened the doors of the February 2012 Paris show to the ten finalists, putting them in privileged contact with international textile, yarn and accessories makers ready to collaborate with them.

The February 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. There were some 270 accessory-suppliers at the ModAmont show. Altogether the Première Vision Pluriel ensemble of shows featured 1,700 exhibitors and received over 55,000 visitors.

For the Première Vision Prize winner, Première Vision's commitment goes quite further, with a showcase of their work and major visibility provided at Première Vision events in New York in July and in Paris in September.

www.premierevision.com

MERCEDES-BENZ

Mercedes-Benz has a longstanding and profound international commitment to fashion which is continuously expanding across all continents. For over 15 years innovation, perfection, elegance and style have been at the heart of a creative partnership between fashion and automobiles that currently finds expression in over 30 commitments at the world's most important fashion events. In addition to title sponsorships of the *Mercedes-Benz Fashion Weeks* in renowned capitals including Berlin, Beijing, Tokyo, New York, Moscow and many more, the brand is also present at exclusive fashion platforms in numerous other international metropolises such as Milan, Paris, London and Buenos Aires.

In the context of its fashion commitment, Mercedes-Benz is particularly keen to support and nurture promising up-and-coming designers. As part of its international exchange program, for example, the brand has been supporting newcomers at the various Mercedes-Benz fashion platforms around the globe. As well as getting the opportunity to showcase their work to an international audience and to enhance their profile, these designers also gain invaluable experience and establish important contacts.

The Hyères Festival is an eagerly anticipated event in the international fashion and design calendar and regularly offers young creative talents the opportunity to network with one another. All partners have the chance to be inspired and to discover exciting new talents together. Accordingly, this new partnership is a perfect vehicle for the expansion of Mercedes-Benz's commitment. In addition to providing an exclusive shuttle service, the brand has an outstanding opportunity to extend its promotion of up-and-coming talents: shortlisted designers in competition will be invited to showcase their collections at the *Mercedes-Benz Fashion Week Berlin* next July, staged in cooperation with German *ELLE*.

www.mercedes-benz.fr/fashion

DÉFI

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 €9m in 2011.

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.

Lastly, during a press conference March 21st, 2012, the Minister Eric Besson announced the operational launch of the guarantee fund dedicated to young fashion design companies.

Finally, the new guarantee scheme that 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 €1,9m in 2011.

www.defi-lamodedefrance.fr

GALERIES LAFAYETTE GROUP

Groupe Galeries Lafayette, a Villa Noailles partner since 2007, is proud to step up its involvement by becoming the first sponsor ever to support the institution's programming as a whole. The Villa Noailles' focus on building bridges between architecture, art, fashion and design reflects Galeries Lafayette's commitment to contemporary art and culture.

An integral part of the Group's history, appreciating and promoting creativity is a key corporate value that is reflected in its operations, its corporate sponsorship commitments, and in the passion and beliefs of the family that has been a shareholder for five generations. In its quest to make quality and beauty affordable to all, the Group has supported contemporary designers through its business as well as via the institutions it sponsors.

Groupe Galeries Lafayette's cultural sponsorship policy is thus rooted in a long term approach, consistent with the company's mission. Already a sponsor of the Centre Pompidou's Nouveau Festival in 2009 and 2012, groupe Galeries Lafayette is one of the main partners of the Centre Pompidou Mobile, a unique travelling museum that takes art to various communities in a spirit of inclusion and with a strong element of pedagogy. The Group provides frequent support to institutions that promote contemporary artists, such as the Paris Musée d'Art Moderne. An official FIAC partner since 2009, the company initiated a support program for up-and-coming galleries and, since 2010, the annual Lafayette Award (Prix Lafayette) has rewarded the work of a young artist, allowing his or her work to be exhibited at the Palais de Tokyo. In light of its deep interest and historic involvement in promoting fashion, groupe Galeries Lafayette has also assisted young talents revealed by Villa Noailles as well as the National Association for the Development of the Fashion Arts (ANDAM).

A cornerstone of the Group's corporate identity, the popularization of fashion and applied arts has made Galeries Lafayette a prime interface between the world of artistic creation and the general public.

www.galerieslafayette.com

THE WOOLMARK COMPANY

The Woolmark is the world's best known textile fibre brand.

The leading global authority on Merino wool, The Woolmark Company is owned by Australian Wool Innovation (AWI), a not for profit enterprise owned by over 28,000 Australian woolgrowers, working across the textile pipeline through to consumers to promote merino as the world's premier natural fibre.

Working throughout the global supply chain – from farm to fashion, to educate and inspire designers and retailers. Carrying out B2B and B2C marketing initiatives and working on product development and innovation to increase demand for Australian Merino wool.

Australian Merino is rich in a wide range of unique natural properties that inspire the world's leading clothing designers, to create luxuriously soft and stylish garments. No other fibre, natural or man-made, provides such a special blend of fineness, next-to-skin comfort, versatility, durability and ease of styling.

The Woolmark Company works closely with leading fashion designer ambassadors to deliver the key messages of Merino wool. The partnership with our current ambassador, Vivienne Westwood, was launched at Paris fashion week in February 2012 to much acclaim and will continue through to 2013.

The Woolmark Company is proud to support The Festival International de Mode et de Photographie à Hyères, and to support the young talent of tomorrow being showcased here today.

www.woolmark.com

GIVAUDAN

Givaudan at the International Fashion and Photography Festival of Hyères 2012

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.

www.givaudan.com

SWAROVSKI ELEMENTS

SWAROVSKI ELEMENTS SUPPORTS HYÈRES 2012

NURTURING TODAY'S TALENT TO FIND TOMORROW'S DESIGN STARS AT THE 2012 FESTIVAL INTERNATIONALE DE MODE ET DE PHOTOGRAPHIE IN HYÈRES

For well over a century, **SWAROVSKI ELEMENTS** has lived according to its core philosophy of supporting emerging creative talent all over the world. Once again, from April 27 to April 30, 2012, it will be lending its support to the 27th Festival International de Mode et de Photographie at Villa Noailles in Hyères, Southern France.

Every year, newly emerging young talent from the fields of fashion, styling and photography gather at Festival International de Mode et de Photographie to compete for recognition by an illustrious international jury. The event has an impressive history, having provided a launch platform for prominent figures of the calibre of Viktor & Rolf, Gaspard Yurkievich, Sébastien Meunier, Christian Wijnants, Henrik Vibskov, Alexandre Matthieu, Stéphanie Coudert, Richard René, Swash, C Neon, Romain Kremer, Anthony Vaccarello, Julien Dossena, Peter Bertsch, Sandra Backlund, Jean-Paul Lespagnard and Matthew Cunningham.

SWAROVSKI ELEMENTS: Inspiration for aspiring young designers

This year's 10 finalists will enjoy access to a vast range of beautiful, exquisitely faceted SWAROVSKI ELEMENTS to use in their final designs, which will be presented on April 28 and 29 at a sparkling catwalk show. The aim is to emphasize the importance that SWAROVSKI ELEMENTS places on encouraging new design talent, and to demonstrate the immense versatility of crystal as a creative ingredient.

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 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.:

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FRIDAY APRIL 27th

from 10 AM to 8 PM Accreditation (professionals only), villa Noailles.

6 PM Concert Stage of The Art - parvis, villa Noailles

6:30 PM Grand opening of the Festival and exhibitions - Cocktail, villa Noailles.

7 PM Lynsey Peisinger's performance - sautoir, villa Noailles

9 PM Designers' fashion show, hangar de la Mouture, salin des Pesquiers, La Capte

10 PM Winners' fashion show - Léa Peckre, Grand Prix du jury L'Oréal Professionnel and Céline Méteil, Prix Première Vision

10:30 PM Fashion show competition designers for Prix Chloé

SATURDAY APRIL 28th

from 10 AM to 6 PM Exhibitions opened to the public Encounters and discussions with the shortlisted fashion designers - showrooms, villa Noailles

Portfolio reviews with the shortlisted photographers - salles voûtées, villa Noailles

11 AM, 2:30 PM & 4:30 PM 12th International Textile and Fashion Conferences (professionals only) - jardin, villa Noailles

11 AM, 1 PM & 4 PM Lynsey Peisinger's performance - sautoir, villa Noailles

3 PM Visit of the photography exhibitions by Michel Mallard with the artists.

4 PM Concert Stage of The Art

6:30 PM Inauguration of Anouk Kruithof exhibition, Tour des Templiers, place Massillon, Hyères

8:30 PM Live broadcast of fashion shows, place Massillon, Hyères and Palais de Tokyo, Paris

8:30 PM Designers' fashion show, hangar de la Mouture, salin des Pesquiers, La Capte

9:30 PM Winners' fashion show - Léa Peckre, Grand Prix du jury L'Oréal Professionnel and Céline Méteil, Prix Première Vision

10 PM Fashion show competition designers for Prix Chloé

Signings on Saturday afternoon at villa Noailles. Detailed program available on the festival website and to the villa Noailles's reception

SUNDAY APRIL 29th

from 10 AM to 4 PM Exhibitions opened to the public, Portfolio reviews with the shortlisted photographers - salles voûtées, villa Noailles

10 AM - 12 AM Meeting and presentation of designers - showroom, villa Noailles.

11 AM 12th International Textile and Fashion Conferences (professionals only) - jardin, villa Noailles

12:30 PM Speech by Mrs Androulla Vassiliou, European Commissioner for Education, Culture, Multilingualism, Youth and Sports (professionals only)

1 PM Lynsey Peisinger's performance - sautoir, villa Noailles

3 PM Concert Stage of The Art

4:30 PM Designers' fashion show - hangar de la Mouture, salin des Pesquiers, La Capte

5:30 PM Winners' fashion show - Léa Peckre, Grand Prix du jury L'Oréal Professionnel and Céline Méteil, Prix Première Vision

6 PM Awards ceremony of the 27th Hyères Festival (attended by the juries) - hangar de la Mouture, salin des Pesquiers, La Capte

MONDAY APRIL 30

from 11 AM to 4 PM Exhibitions opened to the public Portfolio reviews with the shortlisted photographers - salles voûtées, villa Noailles.

EXHIBITIONS FROM April 28th TO MAY 26th 2012**VILLA NOAILLES**

10 Designers - hall

10 Photographers - salles voûtées

Yohji Yamamoto - piscine et gymnase

Inez van Lamsweerde & Vinoodh Matadin - squash

Jason Evans - galerie nouvelle

Lynsey Peisinger & The Stimuleye - sautoir

Matthew Cunningham

& John Sanderson - pigeonier et Summer House

Chronique curiosité - parvis

Fabrics Interseason - villa initiale

Charles et Marie-Laure de Noailles,

a life of patrons - villa initiale

CITY CENTER

Anouk Kruithof - Tour des Templiers, Place Massillon

Ina Jang - grids of museums, avenue Foch

HORS LES MURS, TOULON

Léa Peckre, Céline Méteil - Galeries Lafayette's showcases

OPENING DURING THE FESTIVAL

Saturday April 28th, from 10 am to 6 pm

Sunday April 29th, from 10 am to 4 pm

Monday April 30th, from 11 am to 4 pm

AFTER THE FESTIVAL

Caution, villa closed from Tuesday May 1st to Friday May 4th.

Then, from Saturday May 5th to Saturday May 26th, from 1 pm to 6 pm. Closed on Mondays, Tuesdays and on Public Holidays. Fridays opening evening from 3 pm to 8 pm

Tour des Templiers will be open from Wednesday, May 2 to Sunday 20 May: everyday from 10 am to 12.30 am and from 2 pm to 5:30 pm, except Mondays, Tuesdays and public holidays

FREE ENTRANCE

* program could be subject to changes

12th International Textile and Fashion Conferences

The 12th International Textile and Fashion Conferences are a joint initiative with the Fédération française de la couture, du prêt à porter des couturiers et des créateurs de mode and the Camera Nazionale della Moda Italiana, in association with DEFI and in collaboration with l'Institut Français de la Mode.

SATURDAY APRIL 28TH, 2012

11 am FINANCING METHODS FOR NEW BRANDS

Moderated by **Sylvie Zawadzki**, Déléguée Générale, Fédération française de la Couture du Prêt à Porter des Couturiers et des Créateurs de Mode

Speakers:

Isabelle Ginestet-Naudin, Directrice Générale Déléguée, CDC Entreprises, Directrice Générale, Mode et Finances
Jérôme Helffer, Consultant en développement, Head On
Sébastien Saunier, Directeur Crédits aux Entreprises, IFCIC

2:30 pm FASHION AND CINEMA: AN EXCHANGE OF APPRECIATION

Moderated by **Jean-Michel Bertrand**, Professeur associé, IFM, Professeur à l'ENSAD

Speakers:

Yohji Yamamoto, Créateur
Christophe Honoré, Écrivain, cinéaste

4:30 pm AUTHORSHIP IN A COMMISSIONED FRAMEWORK

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

Speakers:

Jason Evans, Photographer, United Kingdom
Kira Pollack, Photography Director, Time, New York
Jody Quon, Photography Director, New York magazine, New York
Leslie Simitch, Executive Vice President, Trunk Archive, New York
Carla Sozzani, Founder, Corso Como, Milan

SUNDAY APRIL 29TH, 2012

11 am CRAFT CULTURE: AN ANTIDOTE TO UNIFORMITY

Moderated by **Pascal Gautrand**, Professeur associé, IFM

Speakers

Dominique Barbiery, Directeur, Paraffection
Marie-Hélène Massé Bersani, Directrice du Département de la Production, Mobilier National
Jean-Pierre Ollier, Designer textile et Brodeur, Atelier Jean-Pierre Ollier
Philippe Pasquet, Président du Directoire, Première Vision SA

12:30 pm CREATIVE EUROPE: INVESTING IN EDUCATION, YOUTH, CREATIVITY AND INNOVATION

Speech of **Mrs Androulla Vassiliou**, European Commissioner for Education, Culture, Multilingualism, Youth and Sport

ACCREDITATIONS

PRESS / PROFESSIONNALS

In order to be accredited, fill in the application form that is on the website of the Hyères festival.

villanoailles-hyeres.com/hyeres2012

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HYÈRES 2012

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Director, Founder &

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Patrick Bouchain, Architect

Light designer: Thierry Dreyfus

Sound designer: Frédéric Sanchez

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