

THE 15TH INTERNATIONAL TEXTILE AND FASHION CONFERENCES

AN INITIATIVE OF THE *FÉDÉRATION FRANÇAISE DE LA COUTURE,*
DU PRÊT À PORTER DES COUTURIERS ET DES CRÉATEURS DE MODE,
IN ASSOCIATION WITH *DEFI - COMITÉ PROFESSIONNEL DE L'HABILLEMENT*
WITH MANY THANKS TO THE *VILLE DE HYÈRES* AND THE *VILLA NOAILLES*

30TH INTERNATIONAL FESTIVAL
OF FASHION & PHOTOGRAPHY IN HYÈRES

APRIL 23RD TO APRIL 27TH, 2015

FRIDAY, APRIL THE 24TH

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SUPERVISED BY **PASCAL MORAND**, DIRECTEUR GÉNÉRAL ADJOINT, CHARGÉ DES ÉTUDES ET DE LA MISSION CONSULTATIVE, CHAMBRE DE COMMERCE ET D'INDUSTRIE DE PARIS ÎLE-DE-FRANCE

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JEAN-CHARLES DE CASTELBAJAC, CRÉATEUR

FELIPE OLIVEIRA BAPTISTA, CRÉATEUR

UCHE PÉZARD, EXECUTIVE DIRECTOR, LUXE CORP

SIMON PORTE JACQUEMUS, FONDATEUR ET DIRECTEUR ARTISTIQUE, JACQUEMUS

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LOUISE BERNARD - ÉCOLE NATIONALE DES PONTS ET CHAUSSÉES

ALARIC BEY - INSTITUT FRANÇAIS DE LA MODE

MASSIMO FILACCHIONE - ESCP EUROPE

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Her background

After a scientific preparatory class, I enrolled in the Ponts et Chaussées school of Civil Engineering. I specialised in economics and finance beginning in the second year and then spent a gap year at an investment bank in Paris. I am currently studying for a Master of Science in Finance at the Imperial College in London. Most of my experience in the fashion and luxury industry consists of a 6-month consultancy mission for TagHeuer which took place in the second year of my studies. The aim was to help the brand set up the performance monitoring of their French after-sales service which was created in the same year with internalisation in mind.

The complexity of the issue of sustainable development in a production chain covers both the multi-dimensionality of the concept of sustainable development (social, ethical and economic) and the complexity of the life cycle of the product (many stakeholders are involved, from extraction to the consumer). The measures and behaviours adopted are different depending on which link in the supply chain you are talking about.

Let's consider the point of view of the consumer for example, which is relatively easy to tackle because he/she is the "showcase" of the logistics chain. Even by simply comparing the behaviours of the various European countries, it is clear that not all countries are at the same point of eco-awareness. The Nordic and Germanic countries have anchored these behaviours at the very heart of their culture. It is unthinkable for them not to sort their waste, whereas such behaviour is still relatively marginal in our country. French consumers currently have the impression they are being drawn into the latest fashion and that marketing campaigns aim at getting them to consume more rather than benefit from genuine awareness of sustainable consumption.

From where I stand, there is currently a good momentum and committed approaches that could prove effective: the major challenge lies in integrating them. The logistics chain should be thought of as circular rather than linear: consumers are one link, but not the only one. It would therefore seem logical not only to question them but also include them in the general process. The various dimensions of the issue of eco-sustainability must be linked and not kept in separate compartments.

This eco-friendly approach must not be seen as an end in itself but the means: the ultimate aim is to not even have to ask the question of sustainability anymore because we will have integrated it into our culture. The initiatives of certain brands that launch sustainable lines are a good start but they are part of a movement that is still too marginal: they only affect a tiny percentage of the total production and do not prevent the rest from continuing to be produced in the same old way.

From my point of view, we have a lot to learn from other countries, some of which are already way ahead of France. Les Rencontres d'Hyères also provides an excellent opportunity to discuss these and other issues: personally, it's what I have most enjoyed over these three days. Over and above the artistic aspect, the festival encourages dialogue. And this is how we will manage to take the right measures: by making commitments together at the same time!

The perfume industry consists of a handful of large companies that share the contracts, customers and procurement sources. Behind the famous cosmetic groups and luxury brands, these players are genuine craftsmen who create and assemble the juices. Their names, which are little known to the general public, are pillars in the perfume world: Givaudan, Firmenich, IFF and Symrise, to name but the most important. These companies play a vital part in procuring raw materials, flowers, spices, woods, plants and resins. The cultivation of most of these products, virtually all of which are grown in developing countries, is today subject to many constraints. Soil impoverishment, rural exodus and the scarcity of farming land are obstacles to procurement that is sustainable, i.e. that is both eco-friendly and offers decent conditions of employment in the long term.

This is what has led these large companies to seek solutions: for several years now they have all, one after the other, developed ethical sourcing departments responsible for securing the procurement channels. One unusual feature is that the measures in place are customised according to the type of crop and the area of the world. Ylang-ylang for example, which is mainly produced in the Comoros Islands by distilling flowers, is a particularly high consumer of firewood. In order to tackle the resulting deforestation, Givaudan now supplies the farmers with fast-growing tree seedlings to produce sufficient fuel.

But the initiatives also take the social aspect of production into account, and this means education. Not only by supporting schools in rural communities, but also by teaching good farming practice because the producers have to be made aware of the benefits of preserving crops that are often neglected to make room for more profitable ones. The aim is also to improve the yield of land and the quality of the resulting produce: better raw materials are advantageous to both the farmers, who can demand higher prices, and the company that is guaranteed improved procurement. In recent years these methods have proved their durability. What's the secret? The famous saying "needs must when the devil drives". Particularly given that in a context where consumers are crazy for natural products, such practices are necessary in order to meet the ever-increasing demand.

By working in this way, the major stakeholders in the perfume industry illustrate perfectly the appropriateness of the "shared value" concept advocated by the American university professor Michael E. Porter: a company's capacity to improve its competitiveness while improving the economic and social conditions of the environment in which it operates. But we have to define how sustainable initiatives can be part of a competitive business model; only accurate studies can provide credible, concrete responses to this question. And many production sectors are still light years away from the heightened awareness found in the perfume industry.

His background

I am currently finishing my Master in Management at the ESCP Europe where I have attended two majors of specialization, one in Corporate Finance and one in Innovation. Before I have laid the foundations of my technical background by obtaining one bachelor degree in Management Engineering at the Polytechnic University of Milan and one in Mechanical and Production Engineering at the Tongji University in Shanghai. Despite my academic path is diverse and multifaceted, due to my passion I have professional experiences mainly in the luxury fashion industry. In fact I worked in the Relational Marketing in Gucci in Milan and in Finance in Fendi Asia Pacific in Hong Kong.

Innovative business models as a key for the sustainable development in the fashion industry.

There are many different ways for a company to integrate human development and environmental sustainability. Actions, programs and company's culture addressing sustainable development issues are all means of showing direct efforts towards the new global agenda. Anyways the actual impact on the environment is often difficult to measure and the intentions behind are frequently led to mere brand image purposes.

When focusing the attention on the fashion industry, the opportunities on the way of the sustainable development are multiples. A secure path for reaching practical and objective results by the sustainable development is to integrate it within the whole business model. In this context two concepts appear to be fundamental: the reduction economy, defined as the shift from the volume to the value, and the functional economy, connected to the phenomenon of the "servitization" and defined as the shift from the product to the service and so from owning a product to just using it.

Nowadays these two shifts are even more eased by the development of the internet connection spread in a society "always on". The result is that some brave companies of different size have been able to pursue these economies by adopting innovative business models able to create even indirect but tangible results for the environment.

Integrated technology solutions as high accuracy cutting machines and softwares aiming at reducing wastes while keeping an high quality output, online platforms easing the communication in the company and ensuring real-time monitoring of the production processes as well as the renting of showrooms and ateliers for the prototyping are examples of how companies are shifting from volume to value in the fashion industry. On the other side the "servitization" is drastically changing the whole industry: from second-hand or private community fashion products marketplaces to companies actually "renting" high-end fashion items.

The needs behind the new global agenda are changing and so are the business models in the fashion industries. Innovation and sustainable development more than key factors for the success are assuming the role of key factors necessary to keep up with present.

Optimising eco-friendly logistics in the textiles sector by improving our use of data.

Digital technology has ushered in the collaborative economy which is still growing fast. We are seeing changes in social behaviour and the way people consume, with consumers more ready to share and preferring new more direct types of consumption, cutting out the middlemen. But most importantly, through their activities, they provide data about their behaviour, their habits and their expectations that we are now in a position to harvest. This information constitutes a set of data that we can analyse and use in a large number of sectors.

Promising ecological possibilities are emerging, particularly through the potential of applying data to the production and distribution phases of the textiles sector, by using such data to optimise eco-friendly logistics for the production chain and its environmental impact. "Eco-logistics" which consists in optimising the logistics chain and flow management in ways that protect the environment, can very quickly produce significant advantages if the data is interpreted intelligently. Two examples illustrate this point well:

Shipping is a major factor in CO₂ emissions in the textiles sector, particularly at the luxury end. Analysing data to limit consumption of hydrocarbons by helping companies better calculate the optimisation of their stocks and shipping, using algorithms to link up the data, means that nowadays we have improved our flow management. The data is given to us by our consumers and includes their travel and what they buy when they are abroad. This gives companies better information on which stock movements can be avoided.

The textiles industry is also responsible for 17 to 20% of water pollution worldwide. We could also use the new data processing technologies to envisage ways of optimising the quantities of water used, particularly for textile finishing, and therefore limit the amount of water that is polluted.

My feeling is that we now have a real opportunity to optimise the environmentally critical stages particular to the textiles industry and reduce their environmental impact by analysing the data which, although now available to us, is still too little used.



DISCUSSION BETWEEN JEAN-PIERRE BLANC AND
GODFREY DEENY ON THE OCCASION OF THE
HYÈRES FESTIVAL 30TH BIRTHDAY.

DISCUSSION BETWEEN **JEAN-PIERRE BLANC** AND **GODFREY DEENY**

GODFREY DEENY

Good afternoon.

I ought to know a little bit better Jean-Pierre Blanc. Jean-Pierre is, in my own view, one of the most important figures of the European fashion, given in particular what he has done to launch the career of so many young talents.

Jean-Pierre, how did you first get the idea of creating this Festival?

JEAN-PIERRE BLANC

When it all began, I was only 20 years old. It started as a project at the end of my business school. What I wanted to do was to create an event where professionals and young designers could share ideas and have the best work relationships. The goal was to make it easier for the young creators to enter this professional world. At the time, it was amazing because the country had the best, most supportive minister of Culture, Mr Jack Lang, I've got the pleasure to welcome here today. In this very special moment for the country, I felt that everything was possible, including organizing an international festival.

We were a couple of friends working with the Mayor of Hyères and we sent letters to all the new designers that we dreamed to meet - Claude Montana, Thierry Mugler, Jean Paul Gaultier ...

The only one who answered was Thierry Mugler. The letter was actually signed by Didier Grumbach. It was maybe a sign because four years after that, Didier came to be a member of the jury and four more years later, he accepted to become our President!

This is pretty much how the Festival was born.

GODFREY DEENY

History comes in cycles.

I first came here in the 1990's when the Festival moved from the town up to the Villa. Of course, at the time it was an extraordinary place but I found the ruins were quite "abimées". How did you manage to so successfully restore the Villa?

JEAN-PIERRE BLANC

Again, thanks to the ministry of Culture Mr Jack Lang, who decided to rebuild this house in 1984. Overall, it took something like 20 years to complete the restauration of the Villa. The Town and the Ministry of Culture were the two main actors of the renovation.

The Festival moved here in 1990 for the first photography exhibition, with Florence Muller and Nathalie Dufour. The exhibition was set up in the "salles voutées" where the young photographers still present their works today. In 1996, we came for the 10th anniversary of the fashion Festival. Maybe some of you remember the presentation of the young designers in the swimming-pool and in the squash room, it was completely destroyed! It was a very poetic and interesting experience...

When the building was finished, we actually felt that maybe we lost something - everything was clean and perfect. After all these years in a destroyed building, it was very special for us.

GODFREY DEENY

I have seen the wonderful black and white film by Man Ray "Le Mystère du château du Dé". In it, he talks about astro-terrestrial creatures coming here... Have you experienced that?

JEAN-PIERRE BLANC

Unfortunately not. You may have seen one in the permanent exhibition. But we received yesterday a present from Mr Lagerfeld who decided to offer one photograph he shot a few years ago when Natalia Vodianova came and did a 'série' for Vogue US in the garden. It is shown in the permanent exhibition now.

GODFREY DEENY

Do you think that the ghost of Marie-Laure and her husband are sometimes present? Do you believe that the Villa today represents what she would have wanted for it to become?

JEAN-PIERRE BLANC

In a way yes. I spent many nights preparing many festivals before the rebuilding. This house is sending us a lot of really good vibes, and there are moments when we are always thinking that Marie-Laure and Charles de Noailles are not far away.

GODFREY DEENY

And Man Ray of course.

When you began the Festival, did you ever think it would go on for so long?

JEAN-PIERRE BLANC

No, it was just impossible to imagine that! I was 20 years old, I was being asked by the Mayor to lead the department of Culture of the city. In itself, that was crazy. I was thinking of getting back to school when I was offered this position that I could not turn down. The plan was to do that for a couple of years and then go back to school. It was impossible to imagine that the Festival could last for so long...

GODFREY DEENY

Nowadays, there are prizes for young designers all over the world (Andam, CFDA young designers in America...) but, in a way, you were the first one. Do you see yourself as a frontrunner?

JEAN-PIERRE BLANC

I don't know... I know that we were the first ones and we are different: We are more than a prize and more of a festival. That is what makes us special. There are two contests, fashion and photography, but also exhibitions, conferences, tons of meetings, art performances, concerts...

GODFREY DEENY

Why is it so important to have photography and fashion in the same festival?

JEAN-PIERRE BLANC

We decided to include photography in 1997, after the end of the amazing “festival de la photographie de mode” that Béatrice Dupire and Hady Sy organized in France many years ago. It is impossible to conceive fashion without photography. We wanted to develop the relationship between the two fields within the context of the Festival.

GODFREY DEENY

Do you think you have launched some important careers in photography?

JEAN-PIERRE BLANC

One of the better examples is shown in this year’s jury; we have the incredible Sølve Sundsbø who won the prize in 1999 - and you know what Sølve achieved after he won. Cédric Buchet, as well, shot a campaign for Miu Miu just after he won the prize.

GODFREY DEENY

When I look at the exhibitions, that of the 10 photographers you chose this year, I see art photography much more than fashion photography. Is that a choice or is that the way that fashion photographers have consciously gone in that direction?

JEAN-PIERRE BLANC

We always try to present good photographers. And good fashion photographers can do anything: fashion of course, but also landscapes, architecture, etc. This is the way we decided the Festival should develop.

GODFREY DEENY

How do you choose the people who appear here, the young talents?

JEAN-PIERRE BLANC

For the fashion part, we usually receive something like 400 applications in December. We then do a pre-selection right before Christmas. And in January, we submit around 60 files to the jury which picks the 10 finalists around the end of January. For the photographers’ selection, it is Raphaëlle Stopin who is taking care of the process. This year, we got 800 digital applications. Again, this is the jury that selects the 10 finalists.

GODFREY DEENY

Have you ever felt guilty about refusing some people?

JEAN-PIERRE BLANC

Of course. Actually, there is one of them here today in the room that we once refused - and today, he is very famous. Don’t ask, I will not give names!
Yes, sometimes we do make mistakes. We are subjective, it’s a contest, and at the end of the

day only the vision of the jury matters. . . . But as I said, you can become a super star without winning here.

GODFREY DEENY

Yesterday, during your speech you became very emotional at some point. Was it because you remembered how difficult it can be to keep the Festival alive?

JEAN-PIERRE BLANC

It was mostly because there were people who organized the Festival with me in the very beginning, people I have not seen in years. I have to say that organizing this edition was hard, especially for such a small team like ours. So when the Day arrived, it was a little bit emotional, yes.

GODFREY DEENY

Did you ever have to live in the Villa at any stage?

JEAN-PIERRE BLANC

No.

GODFREY DEENY

But you spent many nights here, right?

JEAN-PIERRE BLANC

Yes, quite a lot. A question my children asked me when they were young was: why isn't it our house, dad?

GODFREY DEENY

Did you bring them for barbecue here, or to swim?

JEAN-PIERRE BLANC

No. We filled the swimming-pool with water the last time for the Karl Lagerfeld's exhibition in 2002. All the team thought we could swim into it for the last time because we all knew it will be finished soon. We decided to organize a swimming party the following night. Unfortunately, as the exposition lasted one month, we had to put chlore in the pool and we put too much of it. It was then not even possible to swim.

GODFREY DEENY

Marie-Laure de Noailles, in addition of being a great aesthete and obsessed with art and creativity, was a sports maniac. They even had a permanent gym trainer here in the 30's. That may seem contradictory in today's fashion. Are you a sportive person?

JEAN-PIERRE BLANC

I used to be. But you need to know that the swimming-pool and the squash room existed only for 5 years maybe. It was important to have sport represented in the Man Ray's movie.

GODFREY DEENY

The squash room was never really used... Regarding the original furniture of the Villa, do you have plans to gather it at some point? I know that most of it is spread around the world.

JEAN-PIERRE BLANC

We created a kind of foundation, and up to this point, we developed a rather close relationship with the Noailles family. They decided to give us a lot of furniture. But as you said, it is very hard to gather them together again, even for them. To find a Pierre Chareau bed for the "Chambre de plein air", was not an easy task, and a really expensive one. When we opened the permanent exhibition, there were about 10 original objects. Now, we have something like 500 pieces.

GODFREY DEENY

Congratulations.

One thing is very surprising about the Villa: the rooms are very small. That is strange for a person that was so wealthy and who lived in one of the most fabulous "hôtel particuliers" in Paris...

JEAN-PIERRE BLANC

The house was a holiday home. Charles and Marie-Laure de Noailles really built this house only for their Christmas vacations. They wanted to escape the cold winters of Paris. And Hyères was the most famous place to be during winter times, it was especially popular among English people. The Noailles decided to build this house here to come with their children for Christmas only.

GODFREY DEENY

There is quite an unusual garden here, done by Gabriel Guévrékian. I read that when they have done it, most of the plants died. Is that true that Charles de Noailles had to intervene and redo the garden?

JEAN-PIERRE BLANC

He decided to commission Gabriel Guévrékian after one of the "Arts Décoratifs" exhibition that took place in Paris in 1925. He saw a prototype of the garden and hired Guévrékian for the Villa. This first version of the garden lasted for about 10 years - that is mostly the sun that destroyed its small pieces. After that, Charles decided to have the garden redone.

GODFREY DEENY

Also, I wanted to know if there are other houses designed by Robert Mallet-Stevens in the neighborhood?

JEAN-PIERRE BLANC

In the Côte d'Azur, no. There is an incredible Le Corbusier house in a small town called Le Pradet: The Villa l'Artaude. It was built in 1926. There is also an amazing house by Philip Johnson, built in the Lavandou. There is another house built by Jean Prouvé in the Lavandou, and a Pierre Chareau house too.

GODFREY DEENY

Talking about the exhibitions, how do you choose them? What are your criteria?

JEAN-PIERRE BLANC

Throughout the year, we are meeting people and are constantly looking for new works. Ideally, it has to be a mix of exhibitions of established artists and upcoming talents. So you have the Chanel exhibition in the swimming pool, Karl Lagerfeld's photography in the squash room, but also Lorenzo Vitturi and Arnold Goron in front of the swimming pool.

GODFREY DEENY

Every year, you have the most fabulous people gathering here. What do you do the rest of the year at the Villa?

JEAN-PIERRE BLANC

The year is divided into 4 important moments. The beginning of the year is dedicated to Architecture in February, then the Fashion and Photography Festival in April. Beginning of July, we organize a Design furniture contest for young designers all over the world, the same as fashion and photography organization, and shortly after that, in October, we have a photography exhibition.



MASTER CLASS OF KARL LAGERFELD.

CONVERSATION WITH **KARL LAGERFELD** AND **GODFREY DEENY**

ROUND TABLE SYNTHESIS

During the Master Class which took place at the 15th edition of the International Textile and Fashion Conferences of the Hyères Festival, Karl Lagerfeld stressed, notably to the future designers in the audience, that creation is not an exact science. "Everything depends on what the person - designer, couturier or a photographer - wants to do and can do" Lagerfeld told fashion editor Godfrey Deeny who moderated this Master Class. Facing the audience and the Festival's Jury, Lagerfeld discussed his varied sources of inspiration, his career path, his passions, and distilled advice to the future design talents discovered at the Festival. "I design the same way I take photographs: quickly," he said. "There is no pre-established recipe to trust throughout one's entire career. I still don't know if I was made for the field I work in, nor do I know where my talent comes from. I do know, however, that I have never stopped improving my skills. Today, I no longer waste time to make my visions a reality". Attendees were treated to nearly an hour of listening to Lagerfeld explain how he pursues design and photography. "Honestly, I have always been as a couturier interested in photography, analog or digital. You cannot compare the two, in the same way that it's impossible and vain to compare two life cycles". Prior to interviewing Lagerfeld, Godfrey Deeny spoke with Jean-Pierre Blanc, the Festival director about the history of this major event, founded in 1986.

GODFREY DEENY

We are going to have a Master Class in a little while with a man who, certainly, doesn't need introduction, Karl Lagerfeld.

Karl, when did you first come to this magnificent Villa?

KARL LAGERFELD

I don't remember exactly when but I think in the early 90's. But it was really a sleeping beauty then. Kind of poetic, but really a sleeping beauty...

GODFREY DEENY

And when you came in 1995 for your photo exhibition, what was your feeling about this space?

KARL LAGERFELD

I had seen the little movie from Buñuel, the Man Ray movie as well. This place is quite known in the history of architecture and of French culture of the 20's and the 30's. So I was not visiting something unknown or discovering something. I felt like I was seeing the left overs of something that once was quite famous and emblematic of the period I mentioned.

GODFREY DEENY

Marie-Laure de Noailles and Coco Chanel frequented the same circles...

KARL LAGERFELD

Maybe, yes. I'm not sure that they were that friendly. There are photos of Marie-Laure de Noailles in Chanel dresses, but I never hear that Chanel was close to her. They knew the same people, because this kind of world is not that big anyway.

GODFREY DEENY

But there is this famous photograph of them with Stravinsky. Marie-Laure was a sort of a patron for Stravinsky, so there certainly was a link there. The Villa is a famous example of modernism...

KARL LAGERFELD

Indeed, but the story is that, apparently, the viscount did not intend to order the building to Mallet-Stevens but to Walter Gropius or Mies van der Rohe, someone from the Bauhaus. But he was told, that in France, in the early 20's, it was perhaps not the best idea to have a German architect. Finally, they found Mallet-Stevens who was very influenced by the people from the Bauhaus. If you look at the very early sketches that he did, they look like that of Josef Hoffmann. The only really modern French architect in this period of the Bauhaus was Mallet-Stevens.

GODFREY DEENY

I hear and feel echoes of these designers in the Chanel exhibition you had here...

KARL LAGERFELD

I hope so. It is difficult for me to comment because I don't necessarily see it the same way as you do. But I am happy you see it that way.

GODFREY DEENY

For instance, Gabriel Guévrekian's very unusual garden...

KARL LAGERFELD

I love the garden!

GODFREY DEENY

I see echoes of it in what Chanel did at the time...

KARL LAGERFELD

What you are talking about is the taste of the period. You cannot say "only Chanel". It was the mood of the moment. Chanel wasn't also that much into geometric patterns. There was a sport company called Jane Regny which made the most beautiful sweaters with these kind of patterns. It is too easy after almost 80 years to say that.

GODFREY DEENY

In the plissés that you do, in some of the dresses you present, there are echoes of it...

KARL LAGERFELD

Yes, there are echoes, but this kind of pattern is also an echo of Japanese culture. There is a big influence on modern architecture that comes from the 19th century in Japan. I think that certain things in early modern buildings are, in fact, very influenced by Japanese architecture. Even things from Mies van der Rohe and people like this.

GODFREY DEENY

Were you always a fan of Robert Mallet-Stevens?

KARL LAGERFELD

Yes, even though I don't know so many buildings by him. There is the Atelier of the Martell brothers, which by the way is for sale. There is a place I like a lot, it's near Lille and it's called La Villa Cavrois. It's a very big place, the location is not as beautiful as here, even if at the days of the Noailles, the view was a little better here - there was not so much buildings, no airport, it was a little more poetic. And the Villa Cavrois near Lille was very beautiful, but now around it, it's awful.

GODFREY DEENY

Who are the modern architects you most admire?

KARL LAGERFELD

I would say the ones I already mentioned: Gropius and Mies van der Rohe.

GODFREY DEENY

And what about today's architects?

KARL LAGERFELD

I like a lot Tadao Ando and Zaha Hadid. They have a completely different, almost opposite style. I wanted to build a house in France with Tadao Ando and I never got the permit. They always thought it looks too much like the temple of a sect. Three times I bought the locations and three times they turned it down! One, actually, was accepted but the people around made it impossible for me to obtain the permit, near Paris, near the Château de Champs. I found several places but I sold them after very quickly. This is really my only frustration in life, not being able to build a modern building in France, only because they like “mansards”, “chalets” and “mas provençal” so much. I mean, Tadao Ando is the top of the top. I admire also Herzog & De Meuron, they are great.

GODFREY DEENY

Why do you find that you like architects as distant as Tadao Ando and his purity and sincerity and the curvily fantasies of Zaha Hadid ?

KARL LAGERFELD

Generally speaking, I don't like complicated architecture. In the end, for your mind, it is easier to live in geometric patterns than to live in complicated patterns. For my brain, it works better. Here, I love the contrast of the countryside landscape and the Villa.

GODFREY DEENY

But was it not Marie-Laure de Noailles's dream to live in geometric patterns juxtaposed to the nature...

KARL LAGERFELD

I think it was more her husband's idea. They had a house near Aix, and he made a beautiful garden near Fontainebleau, “le Pavillon de la Pompadour”. The Villa was a place to be young. They had the possibility to live their youth in a modern way when youth was - not as important as today, because today everybody talks about nothing else anymore. It was a time to enjoy and experiment everything that was new. And pretty much everything was new in the 20's. Now, it's nothing.

GODFREY DEENY

You made a generous contribution to the Villa by providing them a “roue allemande”.

KARL LAGERFELD

Apparently, it is the one they had here. An antic dealer pretended he had bought it from the family. It's exactly the same shape; we can believe that the restoration is vaguely different of what it was when they lived here. And the furniture has all disappeared.

GODFREY DEENY

Let's talk about this very special Festival. Your own career began with...

KARL LAGERFELD

Not with a festival but with a contest

GODFREY DEENY

You were a laureate in 1954 of the International Woolmark Prize.

KARL LAGERFELD

The difference is that the festival is more festive and fun while you had 200,000 people from all around the world for the contest. It was a worldwide contest organized by the International Wool Fashion Office. They had huge posters in every city saying: Send sketches if you aren't a professional - a coat, a dress or a suit in wool. I sent a few sketches. I forgot all about it, and 6 months later, I received a telegram - yes, we had telegrams back then and I was told I won the first prize for the coat design.

And Balmain was the one who made the coat for the presentation where we had to show the item and collect the prize. It was an enormous amount of money for then, because 350,000 francs in 1954 was a fortune. You know, in those days, the 'smic' was at 35,000 francs so it was 10 times more, which was not bad for stupid boys like us. I remember spending everything in clothes that I bought in a boutique called Eddie located in the Passage des Champs-Élysées.

GODFREY DEENY

That was a happy day.

KARL LAGERFELD

There were a few more.

GODFREY DEENY

Outside in the garden, there are a lot of hopeful young talents watching us as we speak. What would be your advice to them?

KARL LAGERFELD

I don't think there are any rules. Every case is different. It depends what they want, what they can do, what they could do, what they couldn't do... It's very difficult to say. There are no rules. And I believe careers are built on no rules.

GODFREY DEENY

You sit on a jury of another prize (LVMH) in Paris, What advice would you give to Eric Pfrunder who represent the jury of photography and Virginie Viard the one of fashion. What criteria would you suggest to its members when choosing the laureate?

KARL LAGERFELD

I don't want to influence anybody. Otherwise, I would make the choice myself. For me, it's interesting to see their choice. I'm not interested in my choice. I'm interested in other people choices. In this case, Virginie's and Eric's choice. But this contest is very different to the LVMH one. The LVMH one was for people who are already in business. These are students who hope to be in business one day or find a big company which hires them, because today, to found a company is different because in the past, there was not this way of working, with big companies

with art directors, call them however you want. But this is, in a way... (if I can say something very pretentious)... this is something I invented, because I did it before anyone else.

GODFREY DEENY

What is the importance of image-making in fashion?

KARL LAGERFELD

We live in a world of image, so if you cannot make an image, forget about it! We are victims of images...

GODFREY DEENY

Do your thoughts process differently when you are designing fashion and taking photographs?

KARL LAGERFELD

You know, I don't think that much. I work with my instinct. I don't ask myself many questions. I try to find... not a solution, because there's no question. My way of working is very special. I have a kind of electronic flash; - to use a modern term - I see something and can put it on the paper. And I'm lucky that I can put everything on the paper so that people can immediately see it and read it and make a dress or whatever without even asking too many questions. I don't have to fuss around for ages to find something. Normally, you go to my board... (and you came to my studio)... the dresses you see look exactly like the sketches. The sketches aren't made after the dresses are made, they're made before, because I don't change my mind that quickly. Before I present an idea, I throw 20 others into the garbage can.

GODFREY DEENY

The sketches on the wall of your studio... It is remarkable how close they are to the final results.

KARL LAGERFELD

Yes, because... I don't want to be pretentious again, but Spinoza said: "Every decision is a refusal." That means, if I decide to do that, the rest are refused and I forget about them. And I don't change my mind.

GODFREY DEENY

How young were you when you realized you had this particular gift to put your visions on sketch for people to interpret them?

KARL LAGERFELD

I've spent my life sketching, so I don't really know. But it improved with age, if that's what you want to know! I don't know, I've never done anything else in my life other than sketching and reading. So I really don't know.

GODFREY DEENY

My experience of meeting young designers...

KARL LAGERFELD

I hate the expression 'young designers'! There are good and bad designers, that is all. When

you reach 30, nobody wants to cast you because you don't have this label anymore. The label 'young' is the most dangerous thing in the world. I was young, and young was something you were not supposed to be proud of since you had no experience.

GODFREY DEENY

Let's say the next generation, or the generations to come then. What strikes me is that the majority of them can't sketch.

KARL LAGERFELD

When they come to me with their books that are computer sketched, I throw them at their face. I don't even look at them. They all look the same. That is something that shocks me. I mean Chanel or Mme Vionnet were not sketching. I think that even Poiret did not make sketches, it was another way of working. But today, everything is speed, you have a great number of collections, you have to know what you are doing, to put it on the paper, you cannot fuss around for hours for each sketch.

GODFREY DEENY

When did you begin taking photos?

KARL LAGERFELD

This you must ask Eric Pfrunder because it is his fault! You know, when I started at Chanel, there was already this idea of the "dossier de presse". They were made by people not knowing the collection, organized without the stylist, so it couldn't be great. At the beginning the photos were just horrible. And one season, in 1987, because I refused three times the photos that he presented to me, Eric decided to hire a camera and an assistant. My first victim was Inès de la Fressange. And 6 months later I was doing an editorial, advertising and everything. But I was always interested in photography. I was even vaguely collecting, but I stopped and nearly gave up everything. I never thought I could do it, but in the end, why not...

GODFREY DEENY

You don't collect photography but some other things...

KARL LAGERFELD

Today, I only collect books. They take so much space, there is no room left for anything else. If you go to my house, you'll have to walk around the books. I ended up with a library of 300,000. It's quite a lot for a private person.

GODFREY DEENY

How do you work when you take photos?

KARL LAGERFELD

It's not far from the way I sketch. I have a vision and I try to put that on film or whatever it is now. I still love film, the argentic, but for fashion today you have to do digital, we live in a world of digital, we cannot fight against that. I'm not Don Quichotte and I got used to it, I have to say.

I have great people who work with me. Most of my assistants - and today, you have to have a lot of people around when you do this kind of campaign. . .

One is working with me since I think since 1988. That's 27 years. It is not bad. So I mustn't be that horrible. It's a group. Today, you don't work alone. For these kinds of things, you need people, you depend on people. You cannot do it alone. With your little black and white camera, you can do it in a different way. Helmut Newton made genius photos with just a little camera - he could hardly change the film himself because he hated that - and a plastic bag with films, and that's all. That's how he took the most beautiful photos. That's a very strange story.

Sometimes, it's even a shame, when I think of how those people work...

People like Guy Bourdin, whom I knew well, how they work... with little equipment and nothing else. And with all the potential of our productions today I'm not sure if the result is even better.

GODFREY DEENY

Do you think something was lost, in the quality of the image, when we made the transition from silver film to digital?

KARL LAGERFELD

It is another quality. Don't compare! The secret of life is never compare. It's different, it's something else.

GODFREY DEENY

As fashion critics, we have to compare all the time.

KARL LAGERFELD

Yes, but I am not a fashion critic.

GODFREY DEENY

Who are your favorite photographers, in history and today?

KARL LAGERFELD

In history, Steichen, Alfred Stieglitz, a woman photographer called Käsebier, Paul Strand, all those people. And because I have very bad tastes, I love Baron de Meyer. His photos are touching, kitsch, elegant. And his personality, the life of this man, his whole story.. The few that I kept are Baron de Meyer's photos.

Today, there are lots of good photographers. You have to put on one side all the people who copy Helmut Newton and Guy Bourdin, and there is a lot of them.

There's Peter Lindbergh, Steven Meisel who is really THE fashion-photographer, because he loves fashion. The other thing is very often, they are too good for fashion. You know, there's a problem with fashion today. In the past, fashion designers wanted to be social, to go to elegant parties, and that the ladies who invited them wore their clothes, and they were happy to sell those clothes. Today, the social life like in the old days doesn't exist anymore. Red carpet is another story. Now, they want to be artists. And that's very dangerous. Because fashion is an applied art, but it is not Art, the way they pronounce the word "Art".

That's very dangerous. To me, it is a lack of modesty. Because there's nothing bad in making dresses. If you want to make Art, then become an artist. If a gallery takes you. (To someone in the audience)

GODFREY DEENY

Why is photography important to you?

KARL LAGERFELD

This is the only thing that reflects what we did. Borges said that mirrors see everything but record nothing. Films record.

GODFREY DEENY

When you are taking portraits of individuals, what are you trying to elucidate, to suggest?

KARL LAGERFELD

There is no recipe. It depends on the personality, the use of the image. You can make a very intellectual speech about it. In fact, it is quite easy. Very often, it's at the moment you don't even pay much attention that you get the best photos. I don't believe in rules, I don't respect rules because you go nowhere with that.

GODFREY DEENY

You have always been also attractive and prolific in terms of creating architectural images. . .

KARL LAGERFELD

I love to take pictures of architecture.

Specially, I can do it with small cameras. I used to go along with a Russian camera, but nobody could repair it after when it broke. Yes, I love to do it, when you have to find another kind of light. . . The only thing I hate doing in photography is to change films. I am quite brutal with my hands.

GODFREY DEENY

The images you took of the Eiffel Tower, which are beautiful, were they taken with the Russian camera?

KARL LAGERFELD

Yes. They allowed us to go inside where the public doesn't go, that's why you have this strange vision that you can't have when you are a tourist.

GODFREY DEENY

In the recent years, you became also prolific as a film maker.

KARL LAGERFELD

Yes, of a certain kind of film, not pretentious ones. These films are more or less related to the history of Chanel or to something that goes with the collection we do.

GODFREY DEENY

Do you find modern fashion films pretentious?

KARL LAGERFELD

There aren't so many fashion film makers. Give me a few names.

GODFREY DEENY

All over the world, there are festivals of short fashion films today...

KARL LAGERFELD

I don't see those short-movies anyway. I don't do Internet, so I don't see those things.

GODFREY DEENY

Why is it so important for Chanel to have made all these very interesting films about imagining if Coco Chanel had gone to Russia or China, etc.?

KARL LAGERFELD

This was mostly for the people who had no idea of what Chanel could be today. And it is up to me to make believe something that, perhaps, was different or something that could have been that too.

GODFREY DEENY

Something that strikes me is that Chanel is very energetic but sells nothing through its web site.

KARL LAGERFELD

I sell nothing! Nowhere! You have to ask Mr Pavlovsky. I never wanted to be a businessman. Not that I would be bad at it. It's just not my job. My job is what I am doing and nothing else.

GODFREY DEENY

Have you ever thought that, one day, you would become such an iconic figure?

KARL LAGERFELD

No. As a child - later less - I was sure that I was going to be famous because I was such a pre-tentious child that I thought there could be no other way for me than to become famous. After that, I became more modest.

GODFREY DEENY

None of the less, you have an unusual expression to talk about icons of modern fashion.

KARL LAGERFELD

Yes but you know, my fortune-teller told me something very strange, and I only saw this one in my whole life. She said: "For you, it really starts when it stops for the others." No comment.

GODFREY DEENY

Before we leave, I would mind finally asking you, what are you wearing today?

KARL LAGERFELD

I wear Hilditch & Key collar made of a shirt from 1912, jeans in suede of a company with an impossible name, Dior necktie, Massaro boots, Chanel gloves from Causse.

GODFREY DEENY

Thank you for this conversation.

SELF BRANDING THROUGH INSTAGRAMING?

MODERATOR

JESSICA MICHULT, RÉDACTRICE EN CHEF, NOWFASHION

SPEAKERS

MICHEL CAMPAN, FONDATEUR & PRÉSIDENT, SAME SAME BUT DIFFERENT

JEAN-CHARLES DE CASTELBAJAC, CRÉATEUR

FELIPE OLIVEIRA BAPTISTA, CRÉATEUR

UCHE PÉZARD, EXECUTIVE DIRECTOR, LUXE CORP

SIMON PORTE JACQUEMUS, FONDATEUR & DIRECTEUR ARTISTIQUE, JACQUEMUS

ROUND TABLE SYNTHESIS

Instagram reached a turning point in its operations with the March 2015 launch of advertising banners in its image feeds. With this move, is Instagram losing its caché of showing someone's personal, intimacy side via images, the exact thing that made it so unique and strong in the first place? With Jessica Michault moderating, Jean-Charles de Castelbajac, Simon Jacquemus and Felipe Oliveira Baptista confirmed that Instagram offered them, often daily, a creative link and a freedom of expression, that weaves in and out of public and private domains. Consultants Michel Campan and Uche Pézard outlined the strategic power of Instagram; how it compares to the powerful Chinese network WeChat which goes a few steps further than Instagram with e-commerce and messaging capabilities; and, Instagram's ability to create significant client data bases, along the same lines of Facebook. While some certainly think that Instagram has sold out with its policy to allow advertising, others believe that the Asian market is particularly thirsty for this inevitable change which reflects their personal buying choices. In any case, the number of followers a label can achieve, the visibility potential of profiles remains a strong and credible Internet vehicle of communication if one's brand has the ability to build on Instagram and its image-based foundation a coherent "voice" along with a corresponding and pertinent message.

JESSICA MICHAULT

Thank you all for coming to take part in this discussion.

Without further ado, I'm going to let each member of the panel introduce themselves and tell us, in a few words, why he or she decided to join Instagram.

JEAN-CHARLES DE CASTELBAJAC

Hello everybody. I've just done my first Instagram post of the day, the morning one.

Why Instagram? For me, it is first and foremost a design tool. It's an extension of my creative spark, my mind - the equivalent of my pen or chalk.

FELIPE OLIVEIRA BAPTISTA

I haven't posted anything on Instagram yet this morning...

I would compare it to a little book that you jot things down in - I've always had sketchbooks with me. I started on Instagram two years ago. For me, it's a means of expression in its own right, where I put photos, drawings, things that I see and affect me. It's both quite personal and a work tool.

UCHE PÉZARD

Hello. I run a company that specialises in luxury industry strategy, with the emphasis on incorporating the virtual world.

For us, Instagram is a work implement, a way of measuring and monitoring changes in the psychology of fashion and luxury consumers.

SIMON PORTE JACQUEMUS

What I like about Instagram is the spontaneity and the direct relationships I have with other people. I've always been careful not to put up any barriers between my fashion and other people.

I'm pretty obsessed with the medium, as I take something like 400 photos a day.

MICHEL CAMPAN

I direct a company that helps businesses move towards the Internet, in China and France. And I use Instagram for personal, private purposes.

I sort of act as the guide who puts these technological developments and their impact on companies' digital world back into perspective.

JESSICA MICHAULT

What did you think about the advent of advertising in your news feeds? For example Samsung, Air France and other big names.

How did you react when you found out about it?

FELIPE OLIVEIRA BAPTISTA

I immediately created a hashtag entitled "the beginning of the end". Until now, the great thing about Instagram has been its purity. So I'm pretty much against the arrival of advertising.

SIMON PORTE JACQUEMUS

Same for me, I have even blocked Orange adverts and posted comments full of emoticons.

JESSICA MICHAUT

Michel, we were talking about this yesterday: the reactions in Asia have been completely different to those we've just heard. Users aren't shocked at all, quite the contrary. Why?

MICHEL CAMPAN

Indeed, it's totally different. Firstly, it has to be said that it's pretty understandable that Instagram has started advertising. Like any network, it has to make a living. However, you could question the way it's gone about it.

Generally, when you compare WeChat, the leading major network in Asia, and Instagram, you notice that WeChat started carrying adverts very early on, even though it doesn't match its business model, which is making money by selling emoticons. The fact is, the Asian client-base reacted very enthusiastically. "They sent me a BMW ad, so they must think I'm rich!" There was a buzz that's all the more surprising to us as WeChat is very cautious with advertising and absolutely wants to avoid intrusive mistakes in the style of Facebook or Instagram.

In any case, the public in Asia - China, Hong Kong, Singapore, etc. - is very much in favour of the arrival of advertising on social media.

JESSICA MICHAUT

Jean-Charles, one of the things I love about Instagram is the fact that I can discover the work of people I don't know in "real life". Have you ever met someone on Instagram who you've subsequently worked with?

JEAN-CHARLES DE CASTELBAJAC

Yes, it's happened to me with photographers and graphic designers. Instagram is a hotbed of revelations, it lets you travel and come face to face with design.

In my spare time, I have a penchant for objects that have been abandoned in the street. The French have this strange habit of throwing all sorts of things out in to the street, like dressing tables, bedside tables, etc. I turn up with my felt-tips and carry out transformations by drawing on them. Then, I post them on Instagram and the treasure hunt can begin. I really like the idea of putting indoor objects that had been abandoned back into houses.

It's a game. Instagram enables these revivals, this exposure for my work.

JESSICA MICHAUT

Which of the images that you post do people like most? Which ones resonate most with your audience?

FELIPE OLIVEIRA BAPTISTA

My drawings, I think. Slightly unusual photos, too. A fashion publication will get fewer likes.

SIMON PORTE JACQUEMUS

You always get more for reality and truth. People aren't on Instagram to see a magazine or a fashion product.

JESSICA MICHALTY

Uche, the stars are now starting to sell their image on Instagram. Can you tell us about this phenomenon?

UCHE PÉZARD

Everyone here knows that Instagram helps to define the icons of today. Instagram plays heavily on this, putting the most influential figures in the world at the forefront.

In last week's Time Magazine, the list of most influential people includes Kanye West, Kim Kardashian and Chiara Ferragni, who is on the cover of Vogue and has over 3,300,000 followers. The figureheads and icons of tomorrow are currently being defined on Instagram. Recently, a journalist asked me why Beyoncé still isn't the official figurehead of a luxury brand. Why Rihanna, Kim Kardashian, and not her? The answer is on Instagram: how many followers does she have? That's where the difference lies.

Also, the stars have no hesitation in attracting the attention of the luxury goods companies. In return, they engage with them directly. It's two-way traffic on this platform.

JESSICA MICHALTY

We also know that today, young models are contractually obliged to take photos for the brands that employ them, who they do shows for, and post them on Instagram.

JEAN-CHARLES DE CASTELBAJAC

I'm not a famous young model but, in terms of all the contracts that I've signed recently, I also have to publish a certain number of posts - 3 or 4 - on such and such a date.

JESSICA MICHALTY

What's your reaction to this practice of obliging artists to post on Instagram? It's not trivial...

JEAN-CHARLES DE CASTELBAJAC

It suggests a different creative act, but also another form of advertising for us to reinvent. It's a fascinating, exciting subject.

SIMON PORTE JACQUEMUS

In my opinion, if it's not spontaneous, it shouldn't happen.

FELIPE OLIVEIRA BAPTISTA

It's quite odd to be obliged to publicise something intimate. That said, there are several ways of using Instagram.

To come back to what Uche was saying, I am poles apart from the behaviour that you describe, which is quite revealing at present. In those cases, followers are seen as currency.

UCHE PÉZARD

From a personal point of view, it disturbs me too. Seeing that the most influential people in the world don't really have a job, apart from taking selfies and putting them on Instagram, is quite depressing. I'm not talking about bloggers, but people like Kim Kardashian. Her job is living her life. It's quite pathetic, but it works. She has something like 39 million followers on Instagram.

FELIPE OLIVEIRA BAPTISTA

That's four times the population of Portugal!

UCHE PÉZARD

It's the evolution of our society.

Don't look for scientists trying to combat global warming in the latest issue of Time, you won't find them.

JESSICA MICHALT

Michel, apparently, if you want to market something on Instagram, it's better to use images than videos. What do you have to do to get as many likes and followers as possible?

MICHEL CAMPAN

Historically, social networks like Facebook and Twitter were created around an image, followers' impressions. Instagram turned up with this idea of photos. The acquisition by Facebook meant that the follower base could be built up very quickly. Now, the network is trying to become a genuine "ecosystem" by producing other features such as video, which will be very useful for advertisers, and instant messaging, like WeChat in China. They are trying to extend their reach. But the figures show that it's not really working, at least in terms of volume. In terms of people joining, it is. But what's still working well with regard to volume is instant photo sharing, i.e. the network's roots, its initial *raison d'être*.

The network will age, and in one or two years it might be a "has been", and it will gradually be replaced by another network - at the moment it's Snapchat - that will take on the younger population. Undeniably, the followers that count for the brand names are the under-20s.

I just want to come back to the celebrities. In concrete terms, it's "the" business of the sector. Social media can only work with them. Of course I can chat to my aunt and my father on Instagram, but, overall, what attract people is the celebrities. People are only surprised by it in France! In the United States, in China, no-one is surprised.

The brands are transferring their advertising budgets to the social networks, that's a fact. So they want something out of it. As Jean-Charles de Castelbajac said, the way companies advertise and generate income are being reinvented. It's a business.

The battle has started. Twitter buys "celebrity" agencies, so does Instagram, they all want to acquire your followers, your ability to be opinion leaders. It's an underlying trend, not necessarily a good thing for the world. I'm not making a value judgement on the matter, that's just how it works.

JESSICA MICHALT

What are your fears about Facebook buying Instagram?

MICHEL CAMPAN

Again, I'm not worried; I take note of the evolution of the business. I have a fairly rational, pragmatic and frankly unpoetic view of what's happening. Then, it's annoying to find that Facebook lied. They said that they would never interface their databases, and one month after the buyout, they did exactly that. So, Facebook knows everything about you, has access to all

of your data in terms of volume, and Instagram does in terms of quality - hashtags say everything about what you do or don't like. When you combine the two databases, you get terrifyingly accurate information, it's an atomic bomb.

Today, everything you post on Instagram, like on Facebook, is monitored for advertising. It will then be used for targeting. You'll get Air France or Orange adverts depending on your tastes and hobbies. It's great for them because they need to earn money, but it's less great for users. You might switch to Snapchat in six months.

UCHE PÉZARD

Instagram works now because it's an intimate, spontaneous, direct, concrete, authentic network. I don't think that the arrival of targeted adverts is going to change the sector drastically. In both the United States and China, people appreciate that advertising is a means of acknowledging the relevance of their tastes. The fact that the adverts are preselected with you in mind is very well thought, especially among young people.

Advertising on Instagram, quickly followed by e-commerce in my opinion, will grow. There's already a "find more" application that takes you to merchant sites.

JESSICA MICHAULT

Why isn't it possible to do story-telling on Instagram, by posting several images one after another, like advertisers can?

MICHEL CAMPAN

You have to go onto Stellar, a really nice new social network where you can manipulate several images in that way.

JESSICA MICHAULT

So we've already moved on from Snapchat to Stellar...

UCHE PÉZARD

I think you can do it on WeChat...

MICHEL CAMPAN

WeChat is at least three years ahead of the others. E-commerce, messaging, calls - it has everything.

JESSICA MICHAULT

Has having a slightly limited framework pushed you to be more creative? And Simon, why have the same image repeated three or four times?

SIMON PORTE JACQUEMUS

Posting the same image several times is very powerful, very effective. On phones, it creates lines, the result is less untidy. I wanted my world to be quite square. It's a question of aesthetics.

JESSICA MICHAULT

And you Felipe, what did all that stuff with the planes mean?

FELIPE OLIVEIRA BAPTISTA

I've created several Instagrams in which I classify my drawings, my photos, my planes, my children's Lego... I appreciate images when there's a creative act, when you're telling a story. The people I follow on Instagram are very active on social networks in general.

For that reason, the arrival of advertising disturbs me because I'm on Instagram so that I can choose what I want to see on there. I don't watch television and now I'm being caught up by the advertising I was trying to get away from.

JESSICA MICHAULT

I was recently at the Lanvin show and I took a photo of Jared Leto with his new blond hairdo. I was really pleased and I posted it on Instagram straight away. Two months later when I was reading an article about Suicide Squad, there was my photo! My name wasn't mentioned, no credit, nothing.

What can we do when our photos are used by third parties for an article or for advertising purposes, with no mention of the source?

UCHE PÉZARD

Did you put a hashtag on your photo?

JESSICA MICHAULT

Yes, absolutely.

SIMON PORTE JACQUEMUS

I find that quite exciting, actually. Often when I'm out and about I find photos of my work. They're never credited, but it doesn't bother me - quite the opposite. I think it's a good thing that people can appropriate images.

JEAN-CHARLES DE CASTELBAJAC

I lost a friend called Malcolm McLaren, who created the Sex Pistols. He hated social networks. When Facebook appeared, he said that he would never use that kind of platform. He felt that society would become the stage for a battle between authenticity and karaoke.

I believe in that idea. The practices of appropriating, misappropriating, kidnapping images are now part of the principle of creation. When I post something, I am sometimes convinced that it will be influential. It's like skimming stones, playing with the echo.

SIMON PORTE JACQUEMUS

We have always been surrounded by images, and no-one ever lived with their eyes closed. In the street, we have thousands of images forced on us. These days, we have a number of filters through which we can choose them. That makes us perceive them differently.

UCHE PÉZARD

Currently, people express themselves through social media. That content, in text form on Facebook and in the form of pictures on Instagram, is not protected. People spend their time sharing images. Tourists, with their telescopic sticks, spend less time looking at monuments

than they do looking at the photos they take in front of them.
We all move between two worlds, the real and the virtual, and the visual is taking over everything.

SIMON PORTE JACQUEMUS

When you flick through your grandparents' photo albums, do you look at the scenery or do you examine faces to see if you can recognise people? It's the same thing. That's why selfies don't bother me.

UCHE PÉZARD

Everyone has two parallel lives now. But you could ask whether, by dint of being connected to the virtual, we are missing out on lots of things in the real world. We are less attentive, shallower.

At my nephew's 18th birthday party, he spent the evening taking photos and sending them on Snapchat. I took photos with my camera and, at the end of the evening, I told him I'd email them all to him. He looked at me and said, "Huh?" For him, the moment had already passed. He'd already shared and archived everything!

SIMON PORTE JACQUEMUS

Yes, I'm completely addicted to social networks and my phone. At the dinner table, I communicate with my sister by text messages only!

MICHEL CAMPAN

I've been working with Asia for ten years, and I found it really hard at the beginning. People spend their whole time in meetings sending texts and emails. Everything is on social media, their notes and info are chucked on there immediately. The integration of mobiles is staggering. We mustn't forget that Instagram was the first network created on the mobile. Twitter was both desktop and mobile, Instagram is 100% mobile, which is doubtless where the sort of addiction generated by using it comes from.

In future, we will move increasingly towards the instant, that's for sure. And we won't write, think or work in the same way with the mobile. We mustn't be scared of it. It's just a different way of classifying information, organising and adapting.

JESSICA MICHAL्ट

Jean-Charles, you're very sad about the disappearance of MySpace...

JEAN-CHARLES DE CASTELBAJAC

I was an absolute fan. I'm mad about music, and finding out that I could go to Damon Albarn from Blur's site and listen to his playlist, which takes you to Crystal Castles and plunges you into the family tree of underground... I was staggered. Then, initiated by my sons, I switched to Facebook, which didn't suit me nearly as well because there's a sort of voyeurism that disturbed me. Now I'm on Instagram and Snapchat as well because my little boy Balthazar encouraged me to. He's seven and only posts objects on Instagram, you should have a look.

JESSICA MICHAL्ट

Michel, Uche, in your opinion, can relations be improved further between the brands and this generation of new customers?

UCHE PÉZARD

For designers and luxury goods companies, being on the Internet or Instagram involves finding ways of engaging with customers. It's not enough just to have links and followers. You have to manage to bring people into the virtual world of the houses. In fact, Chloé has just this week launched an operation on WeChat called "I am a Chloé girl".

Michel, were you behind that? Bravo, congratulations! It's excellent, I got my link yesterday. Chloé has managed to personalise the use of its site by making every individual a Chloé girl. In my case, one of my photos posted on WeChat has been reworked and used to turn me into a Chloé girl. I think it was done in China...

MICHEL CAMPAN

As it happens, the Chinese networks are more open and, above all, further from Paris... They feel freer.

What we're trying to do is involve people in content creation. It's not only to entertain, but also to create more engagement. The volume is less important than the engagement rate, which has to be increased. In the fashion world, what you post on Instagram is seen by 0.86% of people. On WeChat, the engagement rate is already around 6-7%.

With interactive operations, you let people into the brand's universe, which has the effect of increasing the engagement rate and conversion. Because let's not forget that what we are looking for above all is making people come into our stores, for them to buy our products, etc. We are first and foremost retailers.

JESSICA MICHAULT

How do you explain why China is so good at it?

MICHEL CAMPAN

It's generational. The equipment has a huge impact. In the United States fifteen years ago, the computers were older than the European PCs. The Chinese came to digital very late, in around 2006, mainly for economic reasons. The development of the traditional media, the written press, television, was quite limited. It was also the country of the only child, with a need to communicate with the outside world. When you need advice, you can't go and ask your sister because you haven't got a sister! So everything took off very quickly on the social networks.

Then, for basely economic reasons, China took a completely separate Internet network and created champions, mainly three multinationals that are almost exclusively focused on the domestic market. It's the biggest digital market in the world - WeChat has 400 million users, after all. When they launch a network, they do it unashamedly, i.e., using all the European and American ideas. They mix everything up, with the emphasis on efficiency and practicality. They also count a lot on service. It becomes an ecosystem: you chat, you communicate, you watch a show, you buy things... You do everything.

JESSICA MICHAULT

Why does WeChat work so well in Asia and not here?

MICHEL CAMPAN

Because we're very slow. Italy has quite a strong presence on it.

Then, the Chinese don't want to export hugely, as there is still a lot to be done on the domestic market, which is huge. In two years, WeChat has crushed all the other networks. They are gradually opening up to the United States, doing the same as everyone else, i.e. buying celebrity agencies. They have the money, they have the technology - they lead the way in that field, ahead of Silicon Valley - they have all the developers.

As for us, we're better on the brands. We know what a brand fundamentally is. The Chinese don't have that awareness of history, the time required to build a brand. But they'll learn. Internet users already spend an average of 4 hours and 33 minutes per day on WeChat, compared with 5 minutes on Instagram and 18 minutes on Facebook. It's this time spent on the Internet that contributes to creating the brand now.

JESSICA MICHAULT

Felipe, you told me that you took over Lacoste's Instagram account for two or three days before the show. Why not do it the whole time?

FELIPE OLIVEIRA BAPTISTA

I just used it to give a glimpse into the organisation of the show, to show the preparations and give people access to the other side of the mirror. For the rest of the year, the commercial stakes aren't the same. Before the shows, you're not trying to sell products, you're letting people behind the scenes of the shows.

JESSICA MICHAULT

Are you interested in the comments afterwards or do you let go and never think about it again?

FELIPE OLIVEIRA BAPTISTA

I look at everything.

JESSICA MICHAULT

Do the reactions and criticism have an impact on your choices subsequently?

SIMON PORTE JACQUEMUS

Yes, for my part, they have made me think. Last year, I had around 600 comments calling me a racist. In my castings, I always try to find my mother, a very French girl, brunette, it's a sort of obsession with me. It's a personal choice, but in so doing perhaps I sent out the wrong message. I thought about my little sister, who is French-Arab, and it changed my way of seeing things.

JEAN-CHARLES DE CASTELBAJAC

Something quite trying also happened to me. One year, I had made a dress for President Obama's wife, which I posted on Facebook. Within a minute, I found myself with death threats. Posting images often has very direct consequences. Of course, I'm very sensitive to it, but it's also a way of taking a stance sometimes.

JESSICA MICHAULT

Felipe, you were telling me that you have a lot more followers on Facebook but more likes on Instagram.

FELIPE OLIVEIRA BAPTISTA

It's the famous ageing of Facebook that we were talking about. In my case, what I post on Facebook is directly linked to my work. On Instagram, it's more mixed. That said, the same content will attract more likes on Instagram, which shows the growing lack of interest for Facebook.

JESSICA MICHAULT

What do you think of the impact of the "square frame" imposed by Instagram?

SIMON PORTE JACQUEMUS

It's simple, I only see life in a square or a circle now!

JEAN-CHARLES DE CASTELBAJAC

The square structure started with Malevitch. In a sense, it is continuing with Instagram. Working within constraints can sometimes be beneficial in terms of discipline.

JESSICA MICHAULT

It's also interesting to see that the brands are making increasing use of curators. Your son has curated for Ferragamo, hasn't he?

JEAN-CHARLES DE CASTELBAJAC

Yes, he was given Ferragamo's Instagram account so that he could give his vision of the brand.

JESSICA MICHAULT

Jimmy Choo recently launched a new type of marketing with its hashtag #Idoitjimmychoo. Women getting married take a photo of themselves wearing Jimmy Choos, send it off, and Jimmy Choo uses the photos for advertising and marketing. What do you think of this reappropriation?

UCHE PÉZARD

It was a great idea. It was part of real life, they were real weddings, real followers and the hashtag was very specific. It has since been taken up by other people, for example the fashion editor of the Financial Times, who has created the hashtag #clothesmyhusbandhates.

Jimmy Choo found a particular angle by addressing a population that was born at the same time as the Internet, intelligent twenty- to thirty-year-olds who speak the language of digital. These are people who aren't attached to a platform, who move with the times and easily connect to other networks. Jean-Charles was talking about MySpace earlier, and I think some of the people in the audience haven't even heard of it.

MICHEL CAMPAN

I just have a personal request to make: the brands have got to stop using hashtags in their advertising! It serves absolutely no purpose, it's just for the sake of fashion. What works is a voice, someone who speaks for a brand through social media. People want meaning, they want the creativity and peculiarities of the brand to be embodied, explained and expressed, by the designer or a spokesperson. That's what groups of fans and communities can congregate around.

Just a word about Facebook: we mustn't forget that it is still the leading social network in the world, with a population of over one billion two hundred million people. Young people and trend setters have deserted, but Facebook is still "the" advertising base. Just like [French TV channel] TF1, it still exists!

JESSICA MICHAULT

Olivier Rousteing of Balmain has reached over a million followers, I think. Is it down to his personality, which he promotes alongside the Balmain adverts? Doesn't the secret lie in this approach?

MICHEL CAMPAN

Above all, he's good friends with Rihanna, Kim Kardashian, etc. That's also where the secret lies.

JESSICA MICHAULT

Do you have any other advice to help our friends who use Instagram to have more followers?

UCHE PÉZARD

Definitely don't buy followers! Or likes... You will always end up being found out. Instagram is too direct, intimate and sincere. If you have 50 million followers and only 10,000 comments per post, it will show straight away that they aren't real followers.

Designers and luxury goods companies mustn't forget that new platforms appear every six months. Where will Instagram be a year from now? It's impossible to say. WeChat, Stellar and Snapchat are evolving very quickly. A few years ago, we had MySpace, SecondLife... they've all disappeared. YouTube is now the 3rd biggest search engine, having been number 2 for a long time. Where will Facebook be in one or two years? It's a mystery.

Digital, technology and innovation are on the move. The virtual world moves more quickly than the real world.

MICHEL CAMPAN

A great man once said to me, "When the press are talking about it, it's already too late". Really, it changes every year. The social networks are all about innovation, so things are constantly moving and changing.

It's not a problem for the designers here today, who can move their designs from one network to another. You will always find new audiences on the networks you move to. It's also quite normal for the leaders to evolve and alter. What's more, the networks themselves can change by taking on other more conventional functions, such as product promotion for example. But the opinions transfer to the new networks.

JESSICA MICHAULT

With Instagram, it's frustrating to have to buy other applications when you want to put several images into one. Why isn't it possible to do it directly?

UCHE PÉZARD

So that they can offer a second version, I think. It's a question of marketing.

JESSICA MICHAULT

It's time for each of you to give us your favourite Instagrams.

JEAN-CHARLES DE CASTELBAJAC

I follow one of my nieces, Fanny Karst, who graduated from St Martin's in London and has produced a collection for women over 60. Her Instagram is Silver Age. I also follow a situationist artist, Thomas Lélou, for the quality of his misappropriations. And finally, I follow Balthazar de Castelbajac, of course.

FELIPE OLIVEIRA BAPTISTA

I follow The Academy New York, which posts triptychs that often aren't credited. You don't really know where they come from. Buttocks, graffiti...

Idea Books - they're great people who I already knew and make me spend lots of money.

The third is Weareallright, a photographer who I'd really like to work with.

UCHE PÉZARD

Since this morning, my top 3 - Instagrams by the members of this panel.

I look at everything, I follow everyone. In fact, my name isn't on my Instagram account, I mainly use it for work. However, I like the blogger Chiara Ferragni, she's found an interesting angle with her #blondesalad hashtags.

SIMON PORTE JACQUEMUS

I want to say MMParis, Kalen Hollomon, New York artist. But what I like most is following girls like those Australians who might only have 60 followers but have an aesthetic all of their own.

MICHEL CAMPAN

There's a Greek influencer, Yatzer, who I love. He's a former blogger, he puts some really beautiful images on Instagram. He posts loads of photos of the sea. When I'm travelling, his blue photos do me a power of good. It's a therapeutic use of Instagram.

FROM THE AUDIENCE, CLARISSE REILLE, DIRECTRICE GÉNÉRALE, DEFI

Simon, I was really struck by the story about what happened to you. Did you tell yourself that the 600 people who called you a racist only represent a tiny minority and that after all, it could hinder your freedom of thought and creativity and force you to be politically correct?

SIMON PORTE JACQUEMUS

That's exactly it. I wasn't going to bend to the casting rules that we are all familiar with; in New York particularly, they are obsessed with the idea. I didn't want to respond with even more anger and hatred. On the contrary, I chose to respond with more love. With my new collection, I simply wanted to talk about humanity and put across a positive message. There was no question of laying down rules.

FROM THE AUDIENCE, TALLY FITOUSSI, INSTITUT FRANÇAIS DE LA MODE

We've heard a lot about authenticity, instantaneousness, when on Instagram there is always a

pause in the form of the time needed to take the photo. There are now two new social networks, Meerkat and Periscope. What do you think? Is it giving marketing people ideas? And the artists, do you plan to use these new networks?

MICHEL CAMPAN

I don't know Meerkat. Periscope is really interesting. Some brands are starting to use it. It's still very "niche". It will have to be used with other networks. Periscope, Stellar, etc., are no use by themselves. You have to combine them with other networks in joint operations. Twitter really got ahead by buying networks, groups of opinion leaders. The American networks are truly at war, the Chinese aren't really very interested at the moment - they're too busy preparing to eat everyone up.

FROM THE AUDIENCE, PATRICIA ROMATET, GESTION PROCESSUS DE COLLECTION / PROFESSEUR PERMANENT, INSTITUT FRANÇAIS DE LA MODE

A question for the three people who post: Are their limits on the intimate? Is there a line that you don't want to cross? At what point do you decide to stop publishing?

SIMON PORTE JACQUEMUS

It's sort of what I say to myself, apart from I don't stop! More seriously, when, like me, you don't have any barriers, you have to learn to listen to yourself. Private life, public life, for me the boundary is fluid; let's say I don't have a problem with it.

JEAN-CHARLES DE CASTELBAJAC

I asked myself the question this morning because there was condensation on the mirror in my bathroom, and I drew a picture in it. I said to myself, "Shall I post it or not?" And I posted it.

JESSICA MICHAULT

If I could just answer that one, I would say that the limit is my children. I don't put my children's faces on Instagram - if I show them, which is very rare, it's only from the back. When it's me, I don't have a problem with it.

FELIPE OLIVEIRA BAPTISTA

I'll say the same, I don't post photos of my children. Or if I do, it's from the back or in silhouette. But it's very frustrating because the photos of my children are some of my best.

FROM THE AUDIENCE, JEAN-MARC CHAUVE, INSTITUT FRANÇAIS DE LA MODE

I'd like to know how you switch from being a follower to a consumer. That's the aim, as you have said. But we know that young people aren't particularly big buyers of luxury goods. I know hundreds of Balmain followers, but hardly any of them is going to buy a Balmain product.

UCHE PÉZARD

In my opinion, if you are a follower then you are already a consumer. A luxury goods company's content is a product in itself. You are consuming the identity, the history of a brand before you buy its products, which is the next stage. Then, it all has to be converted into turnover.

MICHEL CAMPAN

I agree and disagree with you. I don't think that followers are consumers. They create an aura and an air of prestige, which is considerable moreover. But it's exactly like a page of advertising. They talk about the brand, they engage with it. But this very promotional, very American view of things isn't enough. The American social networks are way behind in terms of incorporating links to purchases. In Asia, the networks operate in a much more concrete way. WeChat already has a very efficient "iBeacon" system, the aim of which is to take the consumer to the shop. The American networks only have one effect, prestige.

UCHE PÉZARD

I would add that the transactional aspect is not the only factor in estimating the value of a brand. Visibility, credibility and reputation are still very important. Then there's the financial part. Instagram, Facebook, etc. relate to the intangible aspect of the brand. Tory Burch, for example, is valued at over one billion dollars even though its turnover is nothing like that amount. It's the same with Jimmy Choo. The social networks add an intangible value that can't be measured in financial terms.

MICHEL CAMPAN

But it can't be an aim in itself. A company that's valued at one billion dollars for 20 years without achieving any turnover is going to have problems sooner or later..

FROM THE AUDIENCE, DIDIER GRUMBACH, PRÉSIDENT D'HONNEUR, FÉDÉRATION FRANÇAISE DE LA COUTURE, DU PRÊT-À-PORTER DES COUTURIERS ET DES CRÉATEURS DE MODE

Just a side question... I wonder how Sylvie Zawadzki negotiates the image rights with the Syndicat national des agences de mannequins (French modelling agency union) now?

FROM THE AUDIENCE, STÉPHANE WARGNIER, PRÉSIDENT EXÉCUTIF, FÉDÉRATION FRANÇAISE DE LA COUTURE, DU PRÊT-À-PORTER DES COUTURIERS ET DES CRÉATEURS DE MODE

All three of you use Instagram a great deal and you continue to make clothes. Has Instagram changed anything in your approach to design?

SIMON PORTE JACQUEMUS

I'm being asked that question more and more often in interviews and, quite frankly, I don't know.

FELIPE OLIVEIRA BAPTISTA

Not in relation to fashion itself. But I'm in the middle of a project on a book of drawings at the moment, and another book of photos. Yes, in this case, using Instagram has an effect, if only because these projects came about as a result of contacts made on Instagram. In parallel with fashion, I am pushed towards fields that I'm interested in.

SIMON PORTE JACQUEMUS

Just to be clear, we don't design our collections so that they get more likes. I'm not going to do something ostensibly more visual in order to be popular on social media.

JEAN-CHARLES DE CASTELBAJAC

My Instagram account is beyond fashion, in fact. It's a bit like recreation for me. You don't really see my work as a designer, after all. It's more that you see the design process. If I had to give my Instagram account a title, it would be "Drawing". I love drawing, that's really where the creative, searching process starts.

FROM THE AUDIENCE, DANIEL WERTEL, PRÉSIDENT, FÉDÉRATION DU PRÊT-À-PORTER FÉMININ

People increasingly need to have witnesses to their own existence. This need for others to be looking is very strong. Doesn't that speed up the process of weakening individuals?

UCHE PÉZARD

It's one of the disturbing consequences of the developments and processes we've been talking about. The Internet has changed the world, we have started down different paths without any real possibility of going back. The same thing happened with electricity. I don't know whether Instagram makes the world worse or better; I don't think it weakens it, I believe it makes it more creative.

MICHEL CAMPAN

The boss of my subsidiary in China said to me as long ago as 2006: with digital, in China, we are no longer alone.

Digital technology is my job, I love it. However, I'm not going to tell you that everything's fine. But in the past, in our societies, people could be absolutely alone. Social media has brought about these unprecedented possibilities for sharing and getting together. There are love stories unfolding on Instagram as we speak. The outlook is broadly positive, even so.

JEAN-CHARLES DE CASTELBAJAC

I would also like to answer that young man over there, to say that design is never without danger.

JESSICA MICHULT

And on those words, we'll end this round table. Have a good day, everybody.

CAN FASHION AND CREATION MESH WITH ECONOMY?

JEAN-PIERRE GIRAN, DÉPUTÉ-MAIRE D'HYÈRES

PASCAL MORAND, DIRECTEUR GÉNÉRAL ADJOINT, CHARGÉ DES ÉTUDES ET DE LA MISSION CONSULTATIVE,
CHAMBRE DE COMMERCE ET D'INDUSTRIE PARIS ÎLE-DE-FRANCE

ROUND TABLE SYNTHESIS

This subject was the topic of discussion between Pascal Morand and the Deputy-Mayor of Hyères, Jean-Pierre Giran. Giran, an elected official for the Var region of France, compared the political action and artistic activity of designers that both "allow for advancement and the ability to escape banality." Mr. Giran also stated how proud he was to see the growth of the International Fashion and Photography Festival, said it was "a present that Jean-Pierre Blanc, child from Hyères, gave back to his city", and underscored the citizen-like dimension of this kind of event. Mr. Giran, an economist and author of numerous publications, referred to the Austrian School of Economics and in particular to Joseph Schumpeter who believed that economy and society are always in motion. He stressed the role of entrepreneurs because they bring their energy and creativity to the forefront of business while having the ability to anticipate trends that will lead to profound change, just like great fashion designers. Schumpeter described this phenomenon as "creative destruction". Nothing is set in stone and nothing ever should be. In this vein, France should more actively encourage professional mobility. "The employees, the young workers, cannot stand still in a world which is constantly changing."

PASCAL MORAND

Mr Mayor, I won't use the customary greeting that we're delighted to welcome you here, as you are at home in your capacity as MP and Mayor of Hyères. People therefore know you as a member of parliament, but what they might not know is that you are a renowned economist. The author of several works, you were Dean of the Faculty of Applied Economics at Aix-en-Provence. In the late 70s, you published some very innovative writing. For my own thesis on the economics of information, I read your works on maladjustment theory. Your most recent publications cover the theme of sustainable development, which we will be discussing later. La République Impudique looked at issues of ethics, and another of your books examined the relationship between politics, nature and biodiversity. I'd like to take this opportunity to remind people that you have been very much involved with the environment as President of the French national parks association.

Fashion is a very significant sector from an economic point of view. In France, it is the heart of the creative industries, which represent, at the very least, 5 to 10% of the national economy, even more if you extend to the field of Fashion. According to Barthes, it is subject to short cycles and is always linked to design and brand development. But fashion also, and perhaps particularly, can be used to anticipate the economic climate. On this basis, the scope of the economy covered is much broader.

So, Jean-Pierre Giran, what are your thoughts as Mayor of this town which for several decades has played host to this Festival, the size, fame and reputation of which never cease to grow? And, more generally, as an economist, how do you see fashion and design?

JEAN-PIERRE GIRAN

Firstly, thank you for releasing me from my duties as Mayor for a few hours. I believe that there is a link between politics and design. I'm interested in this Festival, outside its economic impact on the town, precisely because it celebrates design. It is also a fine example of what political action can achieve. In my opinion, political action cannot be confined to the repetition of past formulas. It must be inventive, innovative and original, exactly as design must be. Political leaders cannot be managers, accountants responsible for producing results and trying to achieve equilibrium.

We have to invent the future, put forward a vision of things. Like some designers, we have to feel things before other people, and lead the way rather than following. Politics and fashion, for example, in order to exist, must involve creation, rupture, entrepreneurship and innovation.

PASCAL MORAND

Jean-Charles de Castelbajac was saying this morning that where there is design, there is danger. For politicians who want to act, move, create, it's kind of the same.

JEAN-PIERRE GIRAN

We are exposed, without doubt. An old friend in the Senate used to say: "If you want to be elected, don't do anything." You maintain, you repeat exactly the same things, you flourish and you're sure to be re-elected. I prefer, on a daily basis, to use my imagination and my personality and count on the transformations that can be brought about by public action. What counts is not being ordinary. Yes, there's a risk, and personally, I take it.

PASCAL MORAND

Apart from this Festival of Fashion and Photography and the fields of Design and Music, you are very attached to the Literary Festival that took place recently. What is your fundamental view of culture?

JEAN-PIERRE GIRAN

I'm going to give you an economist's answer. For many years, we were split between two schools, two ideologies. A socialist ideology that tended towards planning and preparing for the future in an organised, centralised way. Individuals were overlooked, they were just comrades. The government did the planning. Then, opposite this, there was the liberal approach, with planning taken care of by Nature, sometimes even by God. Here again, evolution was seen as consistent. All you had to do for everything to run smoothly was to remove the imperfections. Here again, individuals were trivialized and, even worse, interchangeable.

I believe that these ideologies have more in common than people say. But they don't suit me. There is a third way that has been neglected and to which I am very attached, the approach of the Austrian School, Schumpeter and others. It says that individuals are not trivial: there are active units and others that are inactive, or less active. There are entrepreneurs and followers, imitators. Some people have the talent to start things, to innovate, because they don't know how to do anything else. Karl Lagerfeld said that what interested him was doing things that he had never done before. With this view, we are not in the realm of linearity, planning and certainty. We are in the realm of surprise and shock.

For life to work, you need people whose will and genius light up the future, who aren't afraid to take risks, who practice what Schumpeter called creative destruction. This process is constantly at work in fashion, which moves forwards through successive ruptures. That's how life is, marked by periods of routine interrupted by shocks.

PASCAL MORAND

The Schumpeterian notion that you outlined is fundamental. It is also a humanist, vitalist idea. A photo by Robert Capa from 1947 shows the presentation of a clothing collection to the State Planning Committee in the Soviet Union. It is a good reverse illustration of what you have just said, through the effect of symmetry. An armada of bureaucrats, stock still, bolt upright, watching a lone young woman modeling the clothes. Fashion was chosen, determined.

I have a little anecdote to share with you about this idea of imposed, planned fashion. With the MEDEF, I was involved in the reform of the Cuban textile industry in 1995. It had been decided that the basis of fashion would be set at 17 m² of textiles per person, per year. That included everything, clothes as well as general textiles such as parachutes. On the "Junta de planificación", the three people in charge of determining fashion were of course held in contempt by the general population as their measures were the complete opposite of surprise and freedom. That's what interventionism gives you.

To echo what you are saying, it's this notion of creative freedom that's important in fashion.

JEAN-PIERRE GIRAN

After the fundamental innovations, after the imitations, fashion spreads everywhere and can become a uniform that everyone wears. That's when you need breaks, precisely to prevent the

uniformity that is always lying in wait. Evolution can only be created by breaking out of monotony. When Dior invented the New Look, it was a complete break. It ended up being imitated, so then he had to get away from it. It's the same with Saint Laurent's tuxedo suit, it was a prophecy. When, after a time, everyone is wearing one, it becomes ordinary. To repeat the Cocteau quote used by the Minister for Culture, Fleur Pellerin: "What is curious about fashion is that you have to be very kind to it, because it dies young." And that's a good thing, because if by chance it lived a long life, it wouldn't exist any more and everyone would end up looking the same. There are the prophets, then the watchers, who work by adjustments, by small modifications.

PASCAL MORAND

Schumpeter said that technology lent itself to all types of creativity, but that initially it was a factor to drive them. From this point of view, this morning's discussion about Instagram raised questions that we didn't finish answering, particularly that of the impact of new technologies on the evolution of fashion.

Does anyone have any questions for the Mayor?

FROM THE AUDIENCE, DIDIER GRUMBACH, PRÉSIDENT D'HONNEUR, FÉDÉRATION FRANÇAISE DE LA COUTURE, DU PRÊT-À-PORTER DES COUTURIERS ET DES CRÉATEURS DE MODE

I would like to know how this Festival can have long-term repercussions on the health of the town of Hyères?

JEAN-PIERRE GIRAN

This type of event has a very considerable civic dimension. In another life, I was mayor of another town. For the opening of an arts centre, I chose to put on a Miró exhibition. All of the farmers in the local area came and said that it was a load of rubbish. Then, with a bit of education, these people and their children, even if they didn't become admirers of Miró, learnt to accept contemporary art and modern art.

The Festival here at Villa Noailles brings together a high quality population of initiates. These events spark some really major cultural developments. It is very important to open them up more and more to everyone. The spirit of rupture and innovation that we were talking about must be able to touch each and every person. We can't stay cooped up in our habits and our heritage. Raising awareness is a civic act to which people often react favourably.

France should break away from its traditions, which have their merits, and move towards innovation, which gives rise to better. Hyères is an agricultural, horticultural town of Italian immigrants, that has never expected anything from anyone because it had everything.

Hyères is a historic town, and it's fabulous, but it is also a modern town, that's essential. It's through this Festival, which symbolises this dual identity very well, that this idea can win over minds.

PASCAL MORAND

We talk about creative destruction in fashion as an exemplary, symbolic thing. But there is also the destruction of jobs, which results in people being left to one side. As a politician, what is your view of the extremely serious employment problem, which affects the fashion industry too? How, in this turbulent world, do you see these challenges of creative destruction and integration of new talent?

JEAN-PIERRE GIRAN

You can only look at employment in terms of balance. If you think about new jobs on the one hand, and lost jobs on the other, you are balancing the books. Everyone needs to be aware that the job market is a living world. People have to understand and accept the idea that they will have 4 or 5 roles in their life. This economic process of the life of a company, with its phases of growth, maturity, ageing and, of course, closure, has to penetrate into people's minds. Those who systematically want to preserve the established order and at the same time have innovation and new technologies will fail, because potential won't allow it.

Of course there is suffering and periods of adjustment. And politicians must be attentive to these pivotal moments. But under no circumstances must we crush creative enthusiasm by falling back on the accepted and the established order. Mobility is a major challenge. For some people, moving town is an effort, moving area is an exception, and moving region is simply impossible! Moving country is like talking about brain drain, haemorrhage...

The world is increasingly open, companies are multinational, creativity is constant. How can you have stationary employees in a world that never stops moving? Through education, the country has to prepare for these changes.

Our past and our traditions must not hold back progress. You can see it with the Asian countries, which after a long period of hibernation, went straight to innovation. We have to put the emphasis on the development of new, more modern businesses.

It's easier said than done, but we don't really have any other choice, it seems to me.

We can also use the past and tradition as a base to support innovation. It is interesting to note that Villa Noailles, which houses this Festival, is on the ruins of a castle. If it hadn't existed, Villa Noailles wouldn't have existed, and the Fashion Festival wouldn't be what it is.

It has been renovated and once again plays host to future talent. I am convinced that strong, successful innovation is only possible if it has strong roots.

In other words, let's think about where we have a comparative advantage, talent, let's not try to do everything and copy everything. We live in a world of specialisation, we have talent in the luxury goods and fashion industry, those are the sectors in which we have to move forward.

PASCAL MORAND

With the creative enthusiasm that the Festival continually witnesses.

JEAN-PIERRE GIRAN

Jean-Pierre Blanc, who's here and who founded the Festival of Fashion and Photography, is a child of Hyères. We didn't need someone from elsewhere to evangelise the local tribes. Over time, this Festival has gained international fame. It is truly the product of the imagination of a young man from Hyères.

JEAN-PIERRE BLANC

Thank you, Mr Mayor. I am descended from the traditional Italian immigrants of this town. As I wrote in one of the exhibition catalogues, I grew up in an Italian restaurant, where I was taught to be generous and welcoming. And it revolts me when I hear people from the South of France saying: "Oh no, we don't need the Parisians to do this or that!" When people are good, no matter where they come from, they're good! The Mediterranean is open, generous and welcoming, and the mix of populations is a blessing.

The Festival has been going for 30 years. It's luck, a stroke of good luck that we are celebrating together today. Thank you for being here, Mr Mayor.

PASCAL MORAND

Mr Mayor, all we have to do now is set up a program in Hyères and beyond to explain to the other industries the keys to creative destruction and the destruction of creativity.

JEAN-PIERRE BLANC

We often talk together about a very important subject, the Hyères horticulture that is so important in the region, and its links with the luxury goods industries. I would really like it to be a subject in the next ten years of the Festival. The Hyères peony has recently obtained the "Fleur de France" label. Didier Grumbach and Stéphane Wagnier, a few years ago you experimented with the relationship between flowers and perfumes. I think that the Festival will also have a future in its economic development around these questions. Otherwise, we will continue to be a cultural event, but it could be the challenge for the coming years, and we would like it to be.

PASCAL MORAND

I have a concrete proposal for you. If you agree, Mr Mayor, I will ask Hervé Fretay of Givaudan, who's on the panel of the round table that's about to start, to implement this project.

SUSTAINABLE DEVELOPMENT: A KEY CHALLENGE FOR FASHION.

MODERATOR

PASCAL MORAND, DIRECTEUR GÉNÉRAL ADJOINT, CHARGÉ DES ÉTUDES ET DE LA MISSION CONSULTATIVE,
CHAMBRE DE COMMERCE ET D'INDUSTRIE PARIS ÎLE-DE-FRANCE

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MARIE-CLAIRE DAVEU, DIRECTRICE DU DÉVELOPPEMENT DURABLE ET DES AFFAIRES INSTITUTIONNELLES INTERNATIONALES, KERING

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FRAŅÇOIS-GHISLAIN MORILLON, COFONDATEUR, VEJA, COFONDATEUR, CENTRE COMMERCIAL

ROUND TABLE SYNTHESIS

Pascal Morand moderated a panel featuring Giusy Bettoni, Marie-Claire Daveu, Hervé Fretay and François-Ghislain Morillion who all insisted the need for sustainable development to be an integral part of the companies development strategy. Everyone agreed that it was time to get rid of the restrictive image that the sustainability concept still symbolizes, that sustainability is too often perceived as a problem rather than an issue of shared values. The panelists also lobbied for an increased use of big data which would be useful in helping companies to strengthen their responsibility in their production and sales of their goods process. It is critical for industry to communicate differently and more effectively on sustainable development, not only in their outreach to consumers but also to existing and potential business partners. The production and sales chains should be involved in the local creation of values. For example, traditional perfumery which imported the bulk of the raw materials it needs for production tries now to source their materials nearby. The sustainability of production of those materials on a local level allows companies to discover new ways to recycle, or determine new ways to use waste in these new processes. Sustainable development is an undeniable tool of progress and presents a unique opportunity for entrepreneurs to stimulate a spirit of innovation, to empower practices and to generate a true virtuous circle.

PASCAL MORAND

People are talking a lot about how “fast fashion” is being challenged by the need for sustainable development, but does “slow fashion” exist?

The concept of sustainable development is very global. It includes environmental factors - we obviously think about the upcoming COP21 conference scheduled to be held in Paris at the end of this year - and question whether there is any point talking about a carbon-free economy and if so, whether such an economy can be competitive. But it also includes biodiversity - should we have a rigid conception of nature? - and vital questions about water and other resources.

There are also social aspects of sustainable development with the so-called “corporate responsibility” and ethical questions that are absolutely vital.

Before we start our discussion, I would like to ask four students to take the floor. They are studying respectively at ESCP Europe business school, the École Nationale des Ponts et Chaussées technical school, the Sciences Po Paris school of political science and the IFM fashion school. Each speaker will give us a brief outline of their plans and ideas.

MASSIMO FILACCHIONE, ESCP EUROPE

His background: Massimo got engineering degrees from the Milan Polytechnic and Shanghai, his master's degree in Turin followed by Berlin and Paris. He has worked for Gucci and Fendi in Italy, for Chanel in Hong Kong and is an “innovation” option student at ESCP Europe. He is also a photo stylist and photographer in his own right at the renowned Institute of Milan.

I am interested in the effects of innovation by showing what advantages sustainable development can have for companies. We are talking here about what is sometimes called the “function economy” and the transition from products to services, of the economy of reduction by changing from volume to value.

We have taken as our starting-point two companies: Lectra, a leading company in integrated technological solutions, have developed a software package that lets the top management communicate with designers and monitor production in real time. The other company we studied was Moda Operandi which puts designers in contact with consumers.

Our objective was to adapt business models and production conditions to the challenges of sustainable development particularly by acting on the problems of reduction and suggesting innovative ways of getting management to take more responsibility.

LOUISE BERNARD, ÉCOLE NATIONALE DES PONTS ET CHAUSSÉES

Her background: together with fellow-students she set up an after-sales service system for Tag Heuer, spent one year with Safran in Seattle, is completing a Master's degree in finance at the Royal College, London, and is passionate about fashion.

People have a different take on ecological awareness depending on the country they live in. During my internship in the United States I found myself living in a little town near Seattle. It was very industrial and not particularly wealthy. But for those people, sorting their household waste was vital. In France it's still a fashion statement and consumers still need encouraging by marketing campaigns. Ecological awareness is still not an essential part of people's everyday lives. We need to rethink our production chains in a circular rather than linear way. Eco-friendly products should also be discussed by all the stakeholders in the production chain and be fully integrated into it.

EMMA LECOQCQ, SCIENCES PO, PARIS

Her background: international experience including one year with Chanel in the United States in the fashion and luxury products marketing sector. She is also interested in digital technology.

We often hear it said that generational pressure will be so great by the time we take our place in the various companies that our altruism will spontaneously and naturally make an ecological difference. The important thing is that we were made aware of environmental problems when we were much younger so that we know that regulations will soon be introduced and that we will no longer have any choice in the matter. The data available to us is perhaps not yet adequately used. It should be used more and used better if we are to make the production chain more eco-friendly. In the field of transporting textiles, properly used data enables us to optimize flows and stocks. The same applies to finishing operations: predictive analysis should be of special value in making better use of water resources.

ALARIC BEY, IFM

His background: Graduate of Sciences Po Bordeaux, followed by a Master's degree in international risk analysis. He is particularly interested in all the economic and political challenges with a special feeling for perfume, an option recently introduced by the Institut Français de la Mode. Sustainable fashion can only come about if we rework our business models and companies incorporate new practices that preserve the chance element of competition without hindering what I would describe as "normal" growth. The American theorist Michael Porter has devised an entire, very convincing, theory of "shared value" which, for a corporation, consists in sharing the wealth the corporation produces with the community in which it operates. The goal is to maintain the corporation's high levels of performance while improving the conditions of its economic growth. The major perfume houses like Givaudan, who are represented here today, set an example by changing their procurement and production techniques. Such corporations can be found in developing countries where it is often small farming units that supply the raw materials. The increasing scarcity of farming land, soil impoverishment and rural exodus are all pressures that are felt by these communities. Our objective should therefore be to mobilize this population to save and manage their resources sustainably.

The ultimate long-term goal is to ensure the continuation of the procurement and production of these cultures. This could be applied to all sectors.

PASCAL MORAND

Our thanks to all four of you!

I now turn to Marie-Claire Daveu. Marie-Claire trained as an agricultural engineer and has a degree from the University of Paris Dauphine. She has held major public office including working under Jean-Pierre Raffarin and Nathalie Kosciusko-Morizet. She now works for the major Kering group as director of the Department of Sustainable Development and International Institutional Affairs.

How do you, who have an intimate knowledge of this theme, see sustainable development being implemented? How indeed do you go about it at Kering?

MARIE-CLAIRE DAVEU

In my opinion what is important in the very expression "sustainable development" is a notion

of development that does not put us in a position of decline. Such development should be concretely durable and a long-term strategy. As you suggested earlier, to do this we need to avoid reducing sustainable development to its environmental essentials. Of course we should care for the planet and its resources, but we should care as much for the human beings who live on it.

What made me very keen to go and work for Kering was that we are lucky enough to have a CEO, François-Henri Pinault, who has genuinely made sustainable development the keystone of his business strategy. This is what makes us stand out from companies who do a little bit of sustainable development as simple communications and marketing stunts.

This notion of sustainable development is crucial for Kering because it matches the ethical values the company wants to support but also pure business challenges. All of us here agree that the world needs to tackle challenges like climate change, the preservation of biodiversity and the limiting of natural resources. And a company like Kering, which operates in the luxury sector, uses a lot of raw materials taken from ecosystems. For precious skins we use python and crocodile. We also use cotton, gold and a certain number of precious stones. In fact we need all these materials not only in quantity but of quality. This is therefore a central question. We say that if we want to continue making sustainable development part of our business we have to become much more efficient, innovatory and creative if we are to change all these production processes. Another challenge for us is to make savings - here I am thinking of the management of energy, water and a certain number of other fluids.

Putting this strategy into operation means implementing an action plan. In 2012 we publicly rolled out this action plan. We launched it in public because transparency is always healthy and it also increases motivation. We defined quantified objectives and an implementation calendar. Reducing greenhouse gases, water consumption, waste, etc. Apart from these classic commitments, we have tried to be more innovative for our sector: we want to procure our precious skins and leather 100% from sources that comply with sustainable criteria. Put like this, it seems very simple. But behind all that, there are very rigorous notions of traceability and a need to give clear definitions of environmental and social criteria. We are an international group that thinks globally. The demands are therefore particularly exacting.

Sustainable development makes us rethink our models and therefore be more innovative. We have to keep up the momentum that will help us find responses to all the problems we encounter. This is why we work with universities, experts and even our competitors or sometimes with players from other economic sectors. This is why technical breakthroughs in the automobile sector, which sometimes uses the same materials as us, are of interest to us. For example, the process of tanning is very basic. We wanted to eliminate the chromium which pollutes ecosystems and is unhealthy for the population. By working with academics and chemists we managed to prevent hexavalent chromium forming during the tanning process in two of our brands, Gucci and Bottega Veneta. We also succeeded in eliminating all the heavy metals.

The first things you need are vision and strategy. Then you need to tackle the purely operational and the concrete. In an industry that moves extremely quickly, it is important that the company should have at its head, the top management, the chief shareholder - in our case François-Henri Pinault someone who is totally convinced. This means you need to invest and be prepared to accept that the return on your investment will not be the usual sort. You also need to dedicate the necessary human and financial resources.

PASCAL MORAND

It is very interesting to see what happens in a major group when sustainable development is an integral part of the core business strategy. Even though the return on investment may not be the same, you know that you will benefit in the long term, and that's exciting.

Giusy Bettoni, you are a very important figure of the textile sustainable development landscape. You are the Founder and the President of a platform called CLASS. And you are also willing to emphasize the practical and the conceptual dimensions of sustainable development, with this idea of ingredient-branding that you have developed. Very important as well, you are an advisor for Première Vision...

GIUSY BETTONI

The most commonly associated word with the term 'sustainable development' is 'issues'. It is a little strange to me, because what we are talking about here is a huge opportunity, about values. It's a challenge but, I insist, it is first of all an opportunity. In fashion, what can be more valuable in addition to style is a new dimension that is called responsibility.

What an ingredient can do, not just from a look point of view, but from a value point of view? I started to think about this in 2000, because technology was beginning to allow it. It was finally possible to concretely integrate a dimension of responsibility into fashion. But when you hear about green fashion, the perception from the trade and also the consumer is not a nice one. The first thing that is coming out is that the look is really terrible and that it is too expensive. Here, I am talking about what the fashion pioneers did back in the nineties with organic cotton. At the beginning, the sustainable collections were made 100% in a certain "pure" way. We learned that if we really want to create an impact, we want and we need to have an industry behind, we have to be synergistic with the world around. My world is made of people doing fibers, yarns, fabrics, brands, retailers and then of course consumers.

Today, if we want to make a real difference, we have to work in a much more complete way. And for that, we need to communicate at a different and more global level

To this end, you need a concept. And it should not be limited to a green thing. It should also talk about a design driven product, because without design you won't create any impact at the consumer level. It is quite simple: we put on things that we like.

The second thing is the innovation. We are not going back to the medieval period, and the fact that we want something good for the environment does not mean that we are willing to wear something that we do not like or that is not easy wear. On the top of those 2 elements, we need to add a new one that is responsibility.

There are materials, processes, finishings, there are companies ready to start to implement this approach, and it is important to bring them together. That is exactly why we started with CLASS. To show brands and retailers that designers are not waking up in the morning saying, I want to pollute the world!

We need to communicate differently on material processes. This is where CLASS is coming and is quite a reference all over the world. The cooperation with Première Vision is a key to communicate with material producers, who were never willing or used to talk about their activities. When you try to explain why responsibility is important, it's difficult because for them responsibility is organic. Imagine what it means for the consumer when you sell at luxury level a recycled material. To me, recycling is a technology, not the finished product. So, you can't communicate with the wrong word. You need to do marketing in a total different way.

I am proud to announce today that Première Vision is launching a platform called Smart Creation. Smart because we are talking about the most advanced market and products. It's not easy to integrate those new values. This hard work can only be done by the most innovative people. Generally speaking, this platform will allow the exhibitors of the fairs to talk a little bit more in the correct way, explaining the importance of the new values. The word 'quality' is the one that is used the most.

But beyond all what I just said, we don't want to be just story tellers, we want to be story makers.

PASCAL MORAND

Thanks a lot, Giusy, for announcing this initiative.

Hervé Fretay trained as a chemical engineer whose work drew him to everything eco-friendly and recyclable. He then joined the top management of Givaudan. Every day he faces the most concrete challenges of sustainable development. The notion of international procurement is particularly crucial in his sector which is that of perfume...

HERVÉ FRETAY

This question is even at the origin of our industry. Like the fashion sector, the perfume industry uses very distinctive raw materials and it is the fashion designer or artisan perfumer's job to transform the raw materials into something that is more than the sum of its parts

From the earliest times, the perfume industry imported its raw materials from all over the world. While it is true that Grasse became the nerve centre of the perfume industry because it was surrounded by fields full of aromatic plants, it was chiefly because Marseille was not far away. All the raw materials from the French colonies entered France via the port of Marseille. At that time the supply chain was highly centralised. But then in the 1990s we started to understand that ours is the only industry that uses certain raw materials. We are the only people who use vetiver, patchouli and even lavender. That's when we came to our senses: if we didn't look after these resources they might very easily disappear.

At Givaudan, we very quickly understood how important it is that we should get involved in the procurement chains by taking our place at the source. We needed to create value with the local communities and stop relying on our old style of procurement that was highly centralised — what I call the “Grasse model”. We therefore set up ethical sourcing programmes all over the world to secure the procurement of our most iconic raw materials. Doing this helped us improve the quality of our products, create value with local communities, rationalise our use of raw materials, heating wood and water. We work alongside agronomists, chemical engineers, supply chain specialists, etc.

We finally ended up with a “virtuous circle” whereby we ensure the future of our raw materials, we contribute innovation to improve product quality, we involve local communities and even discover new resources. And things come full circle when iconic brands like Diptyque join us to take up where we leave off and move our programmes forward and make them even more ambitious.

PASCAL MORAND

I am very struck by the lack of naivety in what you have just said. There seems to be a perfect blend of business and responsibility.

HERVÉ FRETAY

I would just like to add that everybody in the company, right up to the highest level of management, is totally committed to these problems. Something that bears this out is the creation last year of a foundation, one of the pillars of which is supporting local communities in their implementation of the programmes I have just mentioned.

We're obviously not an NGO but we are convinced that we are capable of contributing value, innovation, creativity and quality in ways that are responsible and collaborative.

PASCAL MORAND

I don't think we could have had this discussion just 5 or 6 years ago. The climate wasn't right. Ghislain, you are one of the rare young entrepreneurs who has stayed the course. And that is not as common as people might think. A lot of brands were launched 10 years ago and how many of those have survived? Veja has continued growing, and, what's more, growing very well. With Veja, we are dealing with what Giusy touched on earlier. The brand that is really carried by a militant approach, in the best sense of the word. And at the same time your sneakers are fashionable and creative.

Would you tell us your story.

FRANÇOIS-GHISLAIN MORILLION

I'd first like to say that there was a term Giusy used that I liked a lot: ingredient. I love cooking and get as much pleasure out of cooking a dish as choosing my ingredients. The thing chefs like best is doing their market shopping and learning about the products they buy.

In a way, that was our approach when we launched Veja. My best friend Sébastien and I had been fans of sneakers for a long time. When we left university we travelled around the world taking sustainable development as our theme. We went to Asia, South Africa and Brazil visiting factories and meeting entrepreneurs involved in sustainable development. We were pretty disappointed by what we saw but came up with the idea of making something really concrete and very 'down to earth'. We thought of a design of sneakers that would embody a 360-degree view of the world. We wanted to create the coolest possible sneakers that would be made differently, trying to have a positive impact.

You talked about a militant approach but I'd like us to talk about pleasure too. When people start talking about sustainable development, people take fright. Sustainable development is often a synonym for restrictions, carbon footprint, limitations, etc. All that exists, of course, and it's very important - incidentally, I would recommend Naomi Klein's latest book - but it would be good to stress pleasure for a change. Our approach is an integrated one that tries to be positive and also aims at letting us live life to the full. A life that comes up to our expectations.

I'm talking about the pleasure of creating but also of producing, in other words going to look for the 'ingredients' we need. This means that we have to be totally involved and genuinely interested in what we're doing. OK, that's militant - but it's fun too!

Our first sneakers were inspired by what we saw everyone in Brazil wearing. If you like, they were very 'democratic' sneakers. All we needed was canvas and soles made of natural rubber; that seemed fairly simple. So we took a close interest in the materials. We went and met organic cotton producers in northern Brazil and today, our lives are intertwined with theirs. These shared values go beyond the purely financial; this is our lives, it's human. It's interesting that we

sometimes find we are sharing these values with our business partners before they reach the customers. The next stage for us was to go looking for rubber in the Amazon, from agricultural communities that tap the rubber themselves. This rubber is also used by Pirelli to manufacture their formula 1 tyres. We are talking here of very special materials where we have excellent abrasion qualities because we use more natural than synthetic rubber.

And we get the same pleasure with each new idea. For instance, 2 years ago we wanted different, exotic skins. We met someone who worked with fish skin. The workshop is an extraordinary place where they make patchworks of fish skin - this is a family business in the heart of São-Paulo.

And there are more of these stories and that's great. Sustainable development is not just a set of ethics and "thou shalt nots". It's also a great pleasure that gets passed around.

Only a month ago, we were asked to present our collection and global project at "Dover Street Market" in London which has a worldwide influence because it was created by the designer of Comme des Garçons. We were particularly happy to be able to share our message which is an integral part of the product.

PASCAL MORAND

Before throwing this discussion open to the floor I want to ask Nathalie Ruelle, a professor at IFM, to tell us more about the "Revolution fashion day", an initiative related to the disaster in Dacca in Bangladesh. Each year, a large community of people turn their clothes inside-out so that you can see the labels. The point is that we should always be interested to know where our clothes come from. This symbolic act is very powerful. It is a pity that such a terrible tragedy had to happen before we realised this.

NATHALIE RUELLE, PROFESSOR OF TECHNOLOGY AT IFM

At the IFM we have been monitoring all these sustainable development problems for nearly 15 years.

The speakers haven't talked much about recycling. Is that the future of the responsible use of resources and another way of thinking about fashion? Unlike the way we consume perfumes, for example - we empty the bottles and then either keep them as souvenirs or recycle them - we don't really wear out our clothes. Our fashion is rarely "consumed" to the very end. So what do we do with what is left? Are there any initiatives in the "circular economy" sector?

PASCAL MORAND

I would just like to say that this question often comes up in the field of design and I would like to give you an example to illustrate what you were saying.

In 2012-2013, after he broke the camera of his smartphone, the Dutch designer Dave Hakkens, who was aware of the waste in the electronics industry, decided to invent the modular mobile phone. He submitted the idea to the community of internet users, making it clear that he did not want to become an industrialist but just suggesting the concept. Google and the headphone manufacturers Sennheiser got together, then Google launched the Ara project at Motorola. This smartphone will be rolled out in Puerto Rico next August. It will be interesting to follow this experimental phase because within 3 or 4 years it may be compulsory to include this recycling aspect.

Liang Zi, could you tell us what you do with silk, which is just incredible...

LIANG ZI

Good afternoon. I'm very happy to introduce to you my brand, Tangy which is famous for silk.

NATHALIE RUELLE

One of the characteristics of the Tangy brand is that it updates a very special kind of silk, namely local silk that has undergone an age-old finishing technique before being dyed using a Chinese medicinal plant. This results in a fabric with a sheen and it is very remarkable because it uses the whole of nature: earth, water, sun...

PASCAL MORAND

Thank you very much, Liang Zi.

Marie-Claire, what can you tell us about recycling?

MARIE-CLAIRE DAVEU

To respond to what Nathalie Ruelle said, yes this is one of the elements of sustainable development at Kering. For example in our Research and Development department we have launched a partnership with a start-up called "Worn Again". H&M are also part of the project, the aim of which is to develop ways of recycling polyester and cotton fibre.

Communication and marketing on this subject are understood very differently in the textile and fashion sectors. In fact the luxury brands don't communicate much about sustainable development because their starting-point is that our sector is all about the outstanding quality of the product. Saving the planet is just one factor and is on the same footing as know-how, heritage, the health and safety conditions of workers in the supply chain and the development of local communities. Stella McCartney, for example, is a pioneering designer in this field. She is totally committed to the subject but her communication to customers never mentions the fact.

I also think the luxury sector has a real responsibility because it's the sector that sets trends. I agree with what you said earlier: it's not a limitation but an opportunity.

To decide what we should do, we need to know where we are at, particularly as far as the supply chain is concerned. We have developed a system we call the "Environmental Profit and Loss Account" which we use to measure our environmental impact at every stage of the procurement process. And instead of talking about tonnes of CO2 and litres of water used, we assign a monetary value to the impact. This means that ecological awareness can be forged using exact figures for the costs of what we use.

I'd like to announce that we are making our Environmental Profit and Loss Account public next month. I'd like to encourage all the players, both in the sector and outside it, to use this type of system by adapting it to their own businesses. If we are going to change the paradigm we cannot keep things to ourselves, we need to actively share best practice by making it open source.

FRANÇOIS-GHISLAIN MORILLION

It's the only way of doing something like that.

At Veja, recycling is the one area in which we are frankly useless. What do you do with our sneakers when you can't wear them anymore? You stick them in the dustbin ...

But at the moment we are too small and don't have systems like the Environmental Profit and

Loss Account. But if in the future we have the capacity to use systems developed by Kering and H&M, we will. At the moment we don't know how to separate the various materials that go into making our sneakers - leather, cotton, rubber. At the end of the day, it all goes into the same skip.

Thinking between brands needs to be global. I welcome this initiative by Kering who are a group we encounter often because they have been working on eliminating chromium from the leather industry for 10 years. And our path keeps crossing that of Puma in the markets because our thinking on this subject is the same.

PASCAL MORAND

We should spread the word about this open innovation because it is very important to support Research and Development of recycling and encourage companies to develop their culture by assigning a monetary value to what they do.

FRANÇOIS-GHISLAIN MORILLION

Surely the interest in data the students talked about earlier, applies to the potential tracing of the components of products. Surely this would mean they could be separated and recycled.

At Veja we use fabric made from PET from plastic bottles. It is very easy to recycle but often comes mixed in with PVC and you have to be able to separate them if you are going to recycle the PET as polyester.

I believe that by having a better idea of all the components of each item of clothing or shoe, we will eventually be able to recycle these products 100%.

GIUSY BETTONI

Recycling has to include different kinds of supply chains, the pre-consumer one and the post-consumer one.

Ghislain was talking about the bottles. We have to keep in mind that, it is not because polyester is recyclable that it is always sustainable. We need to communicate better because things are not all the same. There are so many different recycled fabrics in the world.

For recycled polyester products one of the key variable is HOW this process is done. For example, is the process done in a chemical or mechanical way? So you need to be in touch with the entire supply chain.

Two years ago, at Première Vision, we launched Newlife to showcase new yarns. It has been a key material for weavers, knitters, spinners, in order to become fantastic fabrics. Livia Firth was wearing for the Green Carpet Challenge 2012 an incredible outfit created by Armani made of this "new technical silk", and another one created by Valentino. It's not even more associated to polyester because the "transformation" of the material has generated something completely new. This can be used by fashion, protective wear... depending on how you "cook" the ingredient.

I fully agree with Marie-Claire about communication towards the consumers which is essential. How could they understand the value of the product if nobody talks about it? It depends of course of the positioning of the brand. It could be more at a corporate level for the luxury industry.

For example, Weekend by Max Mara has communicated not only on the performance of the material, on the quality; they have highlighted for the sustain the savings of the water, the

energy. It is not a limited edition, a concept collection, it is really a product available for women in all the shops all over the world.

The second story started last September in Première Vision with three companies based in Tuscany area, which is well-known for recycling the wool. They completely renewed and innovated their supply chain together. One of them is sorting out in Europe pre-consumers left-overs picked up from the garments of the coat, another one in Prato is selecting the material by color and weight, and the third one is doing the spinning and the fabric. It is called "re.Verso". They have done a fantastic collection whose excellence is in the quality of the fabric which is engineered cashmere. And you don't even have to dye it, the left-overs are already colored in blue, black, grey...

The project has been done in cooperation with Gucci in Italy. This very successful story can be expanded. The key objective is to get left-overs from brands and retailers in order to reach the zero waste and in the same time have the precious material in order to do something really excellent with it.

PASCAL MORAND

Hervé, before we take questions from the floor, would you like to give us your thoughts on this subject?

HERVÉ FRETAY

On the one hand you have recycling and on the other there is full use of raw materials.

When we extract an essence we ask what we are going to do with the residues. They can be used in the perfume industry. But you need to be present on the ground and work at the source if you are going to accurately measure what happens in the early stages of the supply of raw materials, the by-products and even the waste. Benzoin powder, which is the perfume industry's mythical gum, is now used to make a sublime product we call "grand cru benzoin". This raw material is an ingredient of Prada's latest fragrance "Candy".

By working at the source, it is possible to develop by-products and sub-products and improve our overview of our business.

FROM THE AUDIENCE, EVA CORDERO

Destroying fashion collections is rather a taboo subject... As the key to luxury is desirability, can I ask Marie-Claire Daveu how her company deals with its unsold goods? And are there any alternatives for fashion houses that destroy their unsold collections?

FROM THE AUDIENCE, CLARISSE REILLE, DIRECTRICE GÉNÉRALE DU DEFI

I want to ask a question about the people who work in fashion. Pascal, you rightly raised the Rana Plaza disaster in which a major Italian brand was thrown into the spotlight. Prato is also facing moonlighting problems with Chinese immigrants. You also gave a number of indicators about water, CO₂, ingredients, recycling, animals, etc. Are there as many indicators about the people who work in the industry - the health and safety of the men and women - but also what profit-margin the sub-contractors take?

And more generally, can you talk about sustainable development and ethics without talking about the people affected by them?

FROM THE AUDIENCE, JEAN-PAUL LEROY, RÉDACTEUR EN CHEF, FASHIONMAG

There was a report this week on the France2 TV channel about Ethiopia which has become a major sourcing centre since the Dacca tragedy. Water pollution, how the workers are treated... don't you ever get the feeling it's a pointless exercise? I can't help feeling that things are much more complicated at the scale of the fashion industry.

MARIE-CLAIRE DAVEU

When we talk about sustainable development we are talking about a pragmatic approach. The last thing we want to do is claim that the system is perfect. We are trying to improve it. I made it clear in my introductory remarks that Kering are tackling both the environmental and social aspects. I am a great fan of humanistic ecology. At the social level you should be aware that turning concepts into reality means committing to progressive practices. That means you have to establish things from the legal point of view. At Kering, a code of ethics and a supplier code are in force and we include very clear clauses in our contracts, etc.

Although our sports brands were not actually involved in the Rana Plaza case, there is no cause for us to brag. You can bring all the resources possible - inspection clauses, audits and the rest of it - but we know that zero risk does not exist. Our consumer-customers are becoming more and more aware and they also incite us to change.

If we turn to the question of unsold stock we have address the broader question of quantities. We haven't much time left but I could tell you everything we do about it at Kering, particularly staff discounts by which we manage to sell off a certain amount of stock.

As concerns the challenges of sustainable development, we cannot come up with a "one size fits all" solution. That would be too easy. But sustainable development is certainly a factor in momentum and enthusiasm and should be promoted collectively.

FRANÇOIS-GHISLAIN MORILLION

For years I have been taking part in seminars on sustainable development and this is the first time I have heard people talking about the concrete things that are in our collections and shops. That's a nice change from charters and concepts. I hope that "fast fashion" ends up by copying the luxury sector and not just its designs but particularly its approach.

HERVÉ FRETAY

We have given examples of companies and brands, but these problems must be tackled in the entire sector. We have realised that it is by joining forces and all working towards the same end that human values take their rightful place. The fashion industry should speak with a single voice.

GIUSY BETTONI

We tend always to remember only the good things that are happening around us. But you mentioned the Prato, Dacca, we can't forget it at all.

Speaking of the human part, I wanted to add that CLASS wants transparency and without transparency, everything we said is zero, especially what we heard about the human part.

PASCAL MORAND

What you said about fast fashion and the fact that the luxury sector should be our touchstone concerning durability made me think of a quote by Henry de Montherlant: "A day will come when speed and the urge to travel ever faster will result in slowness being the only way of expressing a certain type of delicacy".

This morning Facebook was compared with the mass-market French TV station TF1. We might recycle Didier Grumbach's original idea and refer to the Davos of Design or Fashion when speaking of our International textile and fashion Conferences.

I will now ask the Mayor of Hyères to say a final word.

JEAN-PIERRE GIRAN

To conclude I would rather ask a question. At the last conference on biodiversity in Nagoya, multinationals that use scarce resources in other countries committed to paying back a certain percentage to those countries. Does the luxury sector apply this principle?

MARIE-CLAIRE DAVEU

I will give you a very concrete example of the agreement you are referring to: we use wool from Patagonia which accounts for 23% of the Stella McCartney knitwear collection. The local populations benefit from that.

PASCAL MORAND

Thank you everybody.



A CONVERSATION WITH SØLVE SUNDSBØ.

SØLVE SUNDSBØ, PHOTOGRAPHER AND RAPHAËLLE STOPIN, CURATOR

photos © Sølve Sundsbø

ROUND TABLE SYNTHESIS

Norwegian fashion photographer Sølve Sundsbø, a former winner of the 1999 Festival and Jury member this year, discussed his prolific career with Raphaëlle Stopin, the moderator of this conference. From his first photos to his use of new technology, Sundsbø revealed the polymorphous nature of his work. The photographer expressed his vision of the image of fashion which should more focus on creating style, than just being about fashion for fashion's sake. He was asked about his relationship with models, the use -or not- of digital photo retouching, the various publications he's worked with and the difference in work process between editorial work and advertising. Sundsbø feels that fashion offers him a framework that encourages the creation of captivating images that owe their impact to the skills used to achieve the images. Sundsbø then discussed a series of photographs, from his first black and white pictures shot in London, to his more conceptual and iconic images, including the male nude shot for the M7 fragrance for Yves Saint Laurent. "I think I was the first to set the stage with a nude man, showing him in a vulnerable position. At the time, this photo was considered shocking. But fashion photography must fight stereotypes and misogyny which continue to exist in the industry," explained Sundsbø. It was also an opportunity for Sundsbø to discuss the responsibility of a photographer working in the press.

RAPHAËLLE STOPIN

I am very pleased to welcome Sølve Sundsbø for this discussion. I guess that many of you here are familiar with his work.

Sølve has a special link with this Festival, because he won the photography prize in 1999. In 2003, he came back for a retrospective. We did a show in the squash room with him, which after that traveled to Vienna and Mexico. Today, we are happy to have him here again, this time as a jury member.

Sølve has an extensive career in fashion magazines. He has worked pretty much with all the major titles of the industry like Pop, Love, Another, Dazed & Confused, Vogue Italia. . .

Sølve, what was your very first approach to photography? Did it involve some kind of experiment at all? I ask you this because you are known for using all kinds of mediums and technologies. . .

SØLVE SUNDSBØ

The first pictures I can consciously remember taking. . . it is me asking a friend of mine to throw a bucket of water on another friend on a hot summer day. I took them with a Kodak Instamatic camera. They actually came out great. They are in a drawer somewhere. . .

It wasn't an effort to be a photographer, it was just fun. That is how it started. When it comes to manipulation, let's say that I am a very frustrated man: I am not really a good writer, I can't draw. But, I am quite good at communication through pictures, through photography. So instead of waiting for something miraculous to happen, I create my own environment. In that way, I am always manipulating. We start with a reality that we need to manipulate to express ourselves. More often, it starts with the real life, not in front of a computer: A bit more light here, a bit less there, someone should stand there instead of here, etc. Everything is manipulated or created right from the beginning.

RAPHAËLLE STOPIN

Was fashion an obvious direction when you started?

SØLVE SUNDSBØ

Yes at all. I am a farm boy from Norway. . . It's not something I woke up one day and said, I want to be a fashion photographer! I was educated to be an academic, not a photographer. I understood fashion as a way to communicate, as a great opportunity to explore things. If you are a wedding photographer, you are stuck with weddings, if you are a car photographer, you are kind of stuck with cars. With fashion, I have the freedom to create the images I want to create.

RAPHAËLLE STOPIN

You were born in Norway. You moved to London in the mid-nineties.

SØLVE SUNDSBØ

Yes in 1994. I decided to move there before that. I became friend with an English photographer named Craig McDean who said that if you want to work in London, you can't get a job just from Norway, you will have to move. I couldn't really go there before finishing my studies in 1994.

RAPHAËLLE STOPIN

We say that Paris is the capital of fashion and London, the capital of fashion photography... Was it already true at the time?

SØLVE SUNDSBØ

Generalizations are not always true. Great designers come from London and iconic fashion photographers are from Paris. The thing is that the career of many famous photographers started in London, which is the reason why I wanted to go there.

RAPHAËLLE STOPIN

The London scene in the nineties was particularly vibrant, with all those underground titles.

SØLVE SUNDSBØ

You forget what was happening in the eighties in France! That was really special too. Nick Knight was so much based in Paris he did have a French agent. In the eighties, London was more looking to Paris than anything else. Paris had this 'fuck off' attitude, it actually created it - think about what Mondino did for instance. The photographers went to London not because they were looking for a more creative space. They really hit the scene when the magazines started running major advertising campaigns all the time. All of a sudden, there was a lot of work.

RAPHAËLLE STOPIN

What were the main changes you saw in the fashion magazines?

SØLVE SUNDSBØ

Today, the structure has changed a lot. When I started, it was the art director who was the king of the house. The mighty art director! Now, the person who really puts things together, is the stylist. They have taken on that role.

RAPHAËLLE STOPIN

Did it change something for you in the relationships or the working process?

SØLVE SUNDSBØ

I have always been more of an art director photographer than a stylist one - more love from the art directors... I do have very warm and nice work relationships with fashion stylists as well.

RAPHAËLLE STOPIN

Is there any magazine that you use to work with at the beginning of your career you still collaborate with?

SØLVE SUNDSBØ

Absolutely, Dazed, i-D...
A lot of photographers I admire moved to New York around that time: David Sims, Glen Luchford,

Craig McDean... Mario Testino, Terry Richardson were living in London. There is never be much money to make in London. If you are a commercial photographer in London, you are stuck in the middle, between New York and Paris. And there are more opportunities in New York.

RAPHAËLLE STOPIN

In your opinion, what horizons did technologies open to fashion photography?

SØLVE SUNDSBØ

I was at the back end of the first wave of people who used digital tools: Inez & Vinoodh, Mert and Marcus, Nick Knight... I am not a pioneer at all in that respect. It was not like, "Oh we got computers, we're going to change the world..." It was more like "Great, here is another tool that will help us create and communicate".

The young photographers always try to figure out whether or not a picture has been computerized. Funny enough, using a computer has become a bad work - which is something I understand: Everything used in excess is not great, especially for commercial communication. It's wrong if it's used when it doesn't need to be used. I would incite everyone who works in Fashion to look at the fashion magazines from 1990 and 1991, it's amazing, it was a different world. It was quite beautiful.

Now you see a whole new generation of young photographers who are rebelling, They never shot with films, they shoot very often really simple things, not necessary grungy, and you can see it's been made with a camera. It's a bit ugly but that's right. And it's great.

RAPHAËLLE STOPIN

In your own practice, you still do both?

SØLVE SUNDSBØ

To me, it is not about post-produced or not post-produced. It is about an interesting picture or a boring picture. It doesn't matter if you use a five thousand dollars computer or you shoot only with a camera.

RAPHAËLLE STOPIN

You mentioned Nick Knight, whom you worked with at the beginning. What did he teach you?

SØLVE SUNDSBØ

I was very fortunate that he is a very strict master, he is very medieval. Discipline was important, but the most important I learn from him is openness and curiosity. Actually, I did not learn that: I was encouraged. What I would like to do today, speaking with kids who are starting out, is to say that there are so many rules imposed on people and restrictions that they put on themselves. People are scared, they fear things. Fear is the enemy of any creative process. What I said about young photographers who start, they seem really bold.

The people I started with were bold, they did not seem to care. It's about that, it's not about trying to be cool. I became a photographer because I had this misunderstood notion that I had something that people wanted to see. When I am scared, I don't dare show that.

That boldness, that sort of misunderstood self-confidence... Young photographers need that. Just do what you want!

RAPHAËLLE STOPIN

Regarding the use of technology, most of the time, this implies that you imagine the post-produced image while you are shooting...

SØLVE SUNDSBØ

It's never like taking a picture and then seeing what I can do with a computer. I always have an idea of what the final image should look like. But it is never sketched up. There is always a plan. It's just one of the tools.

I don't wake up in the morning asking if I should take a particular lens for my camera or use my computer today, it's not how it works. Nowadays, the computer is not an option; it's there, because that's where you store your media, that's how you communicate.

RAPHAËLLE STOPIN

You used to shoot analogic?

SØLVE SUNDSBØ

I was trained on a 10 x 8 camera, and I am very happy that I did. It gives you a discipline. Today I prefer to shoot on digital camera.

RAPHAËLLE STOPIN

We can see some of your pictures on the screen.

How would you define your style, your signature?

SØLVE SUNDSBØ

Fashion photography is not about fashion. It is about style. Fashion design is about fashion, Since designers can't get women walk around the world to reach million people to see their collection, they have us. In many ways, we create the style for the designer. That is how I guess a designer chooses a photographer for his campaign. We are the person who can interpret the woman, the style, the character that he would like and make his clothes come alive.

Fashion photography is merely about style, and this distinction is really important. Fashion is not about seeing the bottom of the trousers, the color, the cut... it's about the attitude. It's a language and a character. You are selling the illusion of the cloth.

Regarding my style, I would say that I am not patient enough to limit myself to one style. I wish I could, I wish I was Peter Lindbergh, but I am not. He is an amazing photographer. He must see the world very clearly.

I was not born like that. When I see a problem, I look at the world differently. I try to approach each problem differently. And maybe that is my style.

Should we speak about my pictures, it's much more interesting than about me?

Can we start the slide-show from the beginning? You asked me for 60 pictures and I gave you something like 120.

This is a very wide edit and it's not put together in a particular order. It's representative of

some of my work, it shows quite a wide span. Those pictures are not specially my favorite one, but they represent who I am.



This is a product that I shot for Numéro.

If you have something or someone amazing to photograph, it helps. Stephanie Seymour, for example, she is kind of special, I remember a picture where she was almost naked. A friend of mine, photographer, said it's such an amazing photograph. I said no, it's a great simple picture but sometimes what you put in front of the camera makes the thing more interesting or less interesting.

A reportage photographer knows that, but most fashion photographers don't. There is also the fact that only a few people get access to the greatest clothes on earth. It is, literally, a luxury. When you have that stuff to photograph, it's easy.

RAPHAËLE STOPIN

All the works showed here are editorials.

SØLVE SUNDSBØ

Yes there is only one commercial, otherwise there would have been 300 pictures.



This is a picture out of a series I just did. It looks super modern and very old fashion at the same time. I shot with the daylight.

It's very close to my heart to take something super modern and make it applicable to something very old fashion. It does not have to be science fiction even if it's technology.



RAPHAËLLE STOPIN

For instance, for that series, how many people did you work with?

SØLVE SUNDSBØ

There was quite a lot of people because we had to scan everything at the same time. On the set, they were maybe fifteen. But you know, on some commercial jobs, there is a hundred people.



This is a series I made one day when what was scheduled cancelled. We had some parrot into the studio, we made a film. I used everything... exhibition material, record covers, dresses... It has been copied many times.

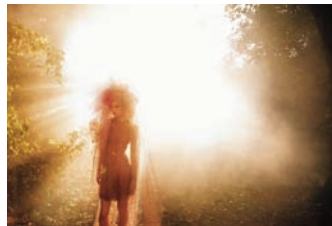
It's nice to take nature inside, out of the context. We use to shot flowers inside but not animals in all their grace.

I am very inspired by nature - I grew up watching nature programs and reading a lot of comics. When I was a child, I spent half my time under water. It shows on my photos as I shot quite a lot of pictures underwater. I still love doing this. It is like flying to me.

This one is the first fashion image I ever took. I'd got a roll of film, my girlfriend was a stylist at the time, she made the cloth. The model was a friend of us. It wasn't for a magazine.



This is a series of images I got schizophrenic with.



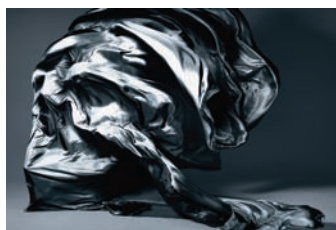
These are my first fashion pictures we shoot in New Orleans for the Italian Vogue, with Valentino dresses. When we came down there, we had a complete different idea of what we were going to do. I had a smoke machine. One of my assistant put it on by mistake and the all place filled on with smoke. It was an accident, a happy one. But in general, the best photos are all happy accidents. You can't plan most things. You need to get ready to go with what you have in front of you, and then you get something very unique.

RAPHAËLLE STOPIN

Is that a kind of freedom you have when you do editorials better than when you do campaigns?

SØLVE SUNDSBØ

Yes, absolutely.



This is for Exhibition magazine.

It is an example of very simple photography - there is one light, one grey background, one piece of fabric wound around a person and that person makes the picture. It's like receiving a small gift.



This one was earlier on. I did have an intense desire to change the picture from being normal. At that point, there was still a lot of grunge going on. I sent the picture to an old teacher who hand painted it afterwards. It's not a computer image.



This is a series for Italian Vogue again. It's a beauty story where people think you are going to shoot lipsticks, make-up, but it's just a question of creating beautiful images.

One thing is also very important, underlying all what we said. I try to create characters I would

like to meet or to see them exist. This informs how a lot of pictures should be viewed actually. You create someone that does not exist that you would like to exist.

RAPHAËLLE STOPIN

In that respect, how do you envision the relationship with the model?

SØLVE SUNDSBØ

It is super important. The best analogy is that I am like a film director working with an actress or an actor. They are the tools able to project what you want to say. It is the same thing with the models. And if she or he is not capable of understanding what you are trying to say, it is a difficult position. That's why you have super models, because some are extremely good at that and some not. So many people are prettier than Kate Moss, but not as many who are able to do what she does better than her, or Karen Elson too.



Here you have this kind of world that we created with 400 kg of powder paint for i-D on a rainy shoot in England. It's about creating characters and worlds. It's a bit old now and has been done quite a lot. It's not a computer image but it's what it looks like.

RAPHAËLLE STOPIN

It's interesting to see that picture because you were in that period where technology were a lot used and you were associated to 3Ds and technology trends, but you have also made a lot of pictures without that kind of manipulation.

SØLVE SUNDSBØ

The world is beautiful enough, and if I put kilos of powder paint, it becomes more beautiful.

This is a story for i-D, which again is old fashioned photography. I hope people can understand that this is someone I would love to exist. I think I've read too many French comics when I was a kid.





Again, another story for i-D, it's like an imaginary world that I'll love to be in.

RAPHAËLLE STOPIN

When did you start shooting videos, speaking about creating imaginary worlds and narratives?

SØLVE SUNDSBØ

About ten years ago, quite soon. It's much easier now. It used to be very difficult because you hadn't the same opportunities with films. You want to be able to do what you want, to bend the world into the shape that you want it should be.

RAPHAËLLE STOPIN

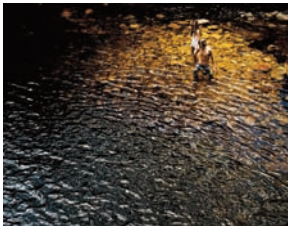
You do that within the frame of editorials?

SØLVE SUNDSBØ

Not so much.



Here is a picture that draws back to my dream to be under the water.



Those are pictures shot in South Africa for Pop magazine.

RAPHAËLLE STOPIN

What are the material that nourish you, photography, literature or cinematography?

SØLVE SUNDSBØ

Everything. When you look at all the young photographers down here, they are all good. I like even persons whose work isn't similar as what I do.

I like cinematography, art, cartoons...

RAPHAËLLE STOPIN

You were at Karl Lagerfeld's conference yesterday. He said that photographers nowadays were copy-pasting Guy Bourdin and so on, and many people were sourcing in the history of fashion photography.

What kind of relationship do you have with fashion photography history?

SØLVE SUNDSBØ

We all stand on the shoulders of giants, I expect. I am just a small part of a long line of culture, a culture that has changed a lot. We all look at the previous masters. It is true that some people are more easily influenced than others. But we all are in one way or another. There are very few, really few original voices. I hope I'm not doing that. But I'm not sure. Sometimes, I look back to some of my early work and I think, Oh my god, this is really influenced by that person... At the time, I was not even aware of it.

He said that I was one of the great photographers of the time and he is one of the people who do that, with great flair, he doesn't hide his references. It is complicated.

RAPHAËLLE STOPIN

Fashion photographers say that what they do is a way to portray women. Others are more into fashion itself and clothing. What would be your position?

SØLVE SUNDSBØ

What I do is portraying style and create "a" woman, "a" character. You have a Chanel woman, an Armani woman, you have different designers who have a person that they prefer to wear their clothes. But once again, I don't take pictures of fashion, I take pictures of style.

RAPHAËLLE STOPIN

Can we talk about the M7 campaign that you shot for the Yves Saint Laurent perfume?

SØLVE SUNDSBØ

Yes, I always get excited and animated when I talk about it, and this has nothing to do with the naked man.

When it comes to the politic of fashion, very few people are asking the right questions. The responsibility of a fashion photographer is not just to take pictures of beautiful women



and gorgeous clothes. So many people forget to ask what they are actually looking at. To my assistants, I always say, OK, you love this picture, but take away the composition, the lighting, and tell me what this photographer is trying to say you with the story.

Going back to the M7 campaign, most of them were quite shocked with the picture and how little they were trying to tell would be how horribly misogynistic it is. There is a lot of that in fashion photography, especially at the moment. Maybe it always has been the case. It's just horrible. What about sexual equality in terms of nakedness? We are so used of seeing images of naked women, selling anything from cars to lipsticks. And I am as guilty as anyone, but I was fortunate enough to do the first fully naked man for this fragrance M7, for Saint Laurent when Tom Ford was there. And people were shocked, maybe because it was very blatant, it was not like trying to hide something. You don't see much female nudity in advertising anymore, but you see a lot in magazines or editorials, especially in the grungy nineties it was the norm.

I am very proud to have done that, portraying a man very vulnerable and open. It's not necessary a self-portrait, but I have also portrayed a lot of strong women. I think it's a good thing to have vulnerable men and strong women.

RAPHAËLLE STOPIN

Some photographers working in the fashion industry talk about the role of the photographer. Erwin Blumenfeld for instance was very conscious of the huge audience that he could reach through the magazines.

SØLVE SUNDSBØ

Yes, you have a responsibility. You know, I have got a daughter now, it makes me very aware. It is something I want to show her in 20 years and be proud of it.

RAPHAËLLE STOPIN

Can we go to the case study and start chronologically?

This picture was made in 1998?

SØLVE SUNDSBØ

Yes, it was made for Dazed & Confused. There was a lot of high-tech white clothes around and I found this way of making images. It's a scanning machine, really which at that time took 760 kilos bits that had to fit on a floppy disk. Even then, it was old fashioned. It was really tricky to get it made because all the company that could help me do it didn't want to do it because they thought it looked very old fashioned. Later on, it became famous because it was the album cover of Coldplay. It's become a stamp, an iconic image that lives its own way now.



RAPHAËLLE STOPIN

Was it easy to present images where there is no clothes visible?

SØLVE SUNDSBØ

When I am really happy, I'm scared of sending my pictures to the magazines because they can reject them. Nothing makes me happier when they take it, when it works. I was absolutely convinced that they would reject this series. Katie Grand was the fashion editor at the time and she loved it.



RAPHAËLLE STOPIN

This is another iconic image you made for The Face, right?

SØLVE SUNDSBØ

It's the cover of the 20th anniversary of The Face. I was convinced that they will reject it.

It was made in an interesting way because I made the photographs, it is called "Oh lucky cow, where are you now? - It's a very British sense of humour - I wanted to sexualize it as much as I could - I got the

same guy who painted the other pictures a big print and he spent about 5 days to spread paint with a hairbrush on each image.

Everyone was surprised that we could do so marvelous stuff with computer, but no, it's wasn't computer made, it was old fashion made. Sometimes you catch people's imagination. This picture has that magical effect. Also, it started my career.

RAPHAËLLE STOPIN

How did you construct the narrative with this series?

SØLVE SUNDSBØ

People forget that when you shoot fashion, you have to show what makes them look the best, because that's the very important part.

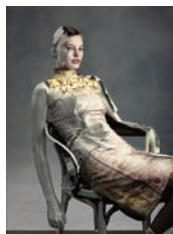
He narrative was build around... It's better to explain it like this: you can write a 200 pages book, or you can write a 2 pages small article, or you can write a 2 verses poem or a 2 lines for a little haiku... but I would rather like to write a 2 lines or 2 verses than a 200 pages. Every picture in a way is a little narrative, is a little story. And I hope your imagination can fill up the blanks.

RAPHAËLLE STOPIN

This is a recent one, right?

SØLVE SUNDSBØ

I'm happy you included this one because it's a mixture of old and new for me.



That picture again had that special effect on people - I got a lot of phone call, emails, I had 5000 likes on Instagram.

All the pictures you have chosen are those that people had re-appropriated.

I should probably talk technical aspects to entertain young photographers; I'm not sure if I want to, because I will be imposing. All photographers down here are more technical adequate than I am. The technique is only useful if it helps you to express what you want to do.

With this picture, I wanted it to be very old fashioned photography and a very modern way of communicating with 3D. It's basically a wind of light with a 3D scanner and then mixed together on the computer.

RAPHAËLLE STOPIN

If we speak about working process, is it very different working for magazines or for campaigns?

SØLVE SUNDSBØ

Yes, I've just finished the Giorgio Armani campaign last week. We produced 35 images, each had 5 selects which makes 175 pictures and they were all retouched, they were all printed and all put in customized black boxes before they went to Milan for a presentation. We had three studios, we had at least forty people... It's an all different thing.

RAPHAËLLE STOPIN

You have a studio on your own, with five people working with you?

SØLVE SUNDSBØ

I have a studio manager, her colleague and I have got three assistants, an agent in New York and I have a couple of companies I work with.

RAPHAËLLE STOPIN

How many editorials do you shoot per month, roughly?

SØLVE SUNDSBØ

I don't know really, I don't count. It's very seasonal, one month you work all the time, then you have a month for you to plan the next projects...

RAPHAËLLE STOPIN

Let's talk about your way of working with your assistants, knowing that you had also this experience of assisting.

SØLVE SUNDSBØ

My assistants usually stay with me for about 3 years. They learn the technical aspects by working with me. What I focus on, is to make them realize how the business works, how difficult it is. The best people still struggle. It's always going to be difficult. It shatters your illusions but if you can deal with that, you can deal with everything and it's fine.

RAPHAËLLE STOPIN

Some years ago, you were here as a photographer in competition, how did you feel to be a jury member and judge the work presented?

SØLVE SUNDSBØ

This was great! The level was truly high. When I came here, I have been shooting for a year and a half. These guys already have books out, they got exhibitions. That explains the high level of this year's competition.

FROM THE AUDIENCE

Was it Nick Knight who brought you up there, at the top, or the Festival of Hyères?

SØLVE SUNDSBØ

It's not one thing that led me to that sort of success you are referring to. It's not one, two, three or even four steps. It's a lot of steps! Nick was obviously many steps, and the Festival too. I would like to think that I would do it without Nick and that I have done it without the Festival of Hyères. I believe that, simply because there are other opportunities. But it helped me a lot.

FROM THE AUDIENCE

I want to know when a magazine asks you a story, as for instance Katie Grand you said you work with, do they have already an idea or do they let you free?

SØLVE SUNDSBØ

The next thing she asks me is a portrait she wants to be pretentious. That's all I have. And now I have to make pretentious pictures.

These communications are very oblique, opaque, at the best time it's a difficult process.

Most of the time, it is a partner story. If you can work with the stylist that trusts you, who believe in you, then you can make the best stories. To work with a more hardcore fashion stylist, I don't think it will work. People I admire tremendously like Joe McKenna, I don't think I could ever work with him. I make images, I don't take pictures of the clothes...

The bests stylists I work with want to do both.

RAPHAËLLE STOPIN

For instance when you did that story with Nicola Formichetti...

SØLVE SUNDSBØ

Nicola is one of the art director that is open enough, Patty Wilson too, they are fantastic people. To Patty I explained that I would love to shoot the collection, to make something very old fashioned images but also looking very new. She said to me "I don't understand what on earth you are talking about, but I just trust you".

She put in on Instagram and was then really amazed of the success it had.

FROM THE AUDIENCE, STÉPHANE WAGNIER, PRÉSIDENT EXÉCUTIF, FÉDÉRATION FRANÇAISE DE LA COUTURE, DU PRÊT À PORTER DES COUTURIERS ET DES CRÉATEURS DE MODE

I have a question about your relations with the models. By experience, I can say that you are the nicest person of the world, but when you are in a studio and the model get suddenly naked, you can throw everyone out of the studio...

SØLVE SUNDSBØ

That's not because I want to have quality time with the model - my wife has never been jealous and she has never had reasons to be - the reason why I ask people to leave is for the girl, because if I were to be naked in front of someone, I'd rather be two than twenty people,

FROM THE AUDIENCE

I have a question about video. Companies want to have a whole package now with photo shoots, videos... How do you deal with this aspect of having your work diffused on all the multimedia supports?

SØLVE SUNDSBØ

I try to embrace it as much as I can. In order to do that, you need a little more time. Internet is all about moving images.

I love making small little films. I won't make a narrative film. A lot of photographers dream to make a feature film and that is probably my worst nightmare, to spend 5 years concentrated on something that might not work, which will not be what you want, which will be influenced by some American guy in a lovely suit. I don't want to do that, never.

What you see is a little project we did for W. It was shown on a 2,18 meters tall screen, It was quite special, sponsored by Procter & Gamble.



For this film, we started to shoot the pictures, we build everything as photographs and then we had them moving, so we did the post production. It's called "cadavres exquis". We did it with Jerry Stafford from Première Heure.

We had 18 different totems, nine women and nine men and they were walking together on the screen.

It takes so much time to make a film. I stopped working 2 month before my daughter was born, so I could just work on that project.

FROM THE AUDIENCE

How do you work with art directors on the set? Do they have any influence?

SØLVE SUNDSBØ

The best art director is the one who gives you a strong idea and a strong direction and hopefully, if everything goes right, they don't have to say much. Then you create the best you can. But the best art directors are capable of turning you around, shaking you, turning inside out, without giving you a way.

When you work with people for a while, you start trusting them. When they come and say Hum, Hum... you know you are wrong. It's good because sometimes you are so concentrated on a particular approach, you are too busy and don't see that it's lead you the wrong way. A good art director will get you back on the right direction.

FROM THE AUDIENCE

Do you print all your pictures?

SØLVE SUNDSBØ

I do print some of them. With non digital pictures, you can have negatives, prints, archives... Obviously, when it's all digital, I use backups. I would like to be able to print and to have at least one form of analog representation of the images. Until now, not yet.

FROM THE AUDIENCE, OLIVIER ZEEGERS, PROGRAM DIRECTOR, MODESIGN ACADEMY

Is it possible to buy one of your images?

SØLVE SUNDSBØ

It depend if it is an edition or not, if it isn't, yes. You need to contact my agent, Art & Commerce. I am also present in the Gun gallery in Stockholm, Shoot Gallery in Oslo and also now Michael Hoppen gallery in London.

FROM THE AUDIENCE

I see you as the most artsy, creative fashion photographer out there. When you started, I assume you were your own art director. When did you start to have actual art directors with you on the set?

SØLVE SUNDSBØ

Thank you so much for the compliment, even though I am not sure it's right. To be honest with you, I always had a strong sense of art direction. That is why I need a strong stylist in order to be really happy and productive. Someone who trusts me and who is capable of delivering.

FROM THE AUDIENCE

What would be a perfect briefing like if it was a commercial job?

SØLVE SUNDSBØ

People often think that the best brief is "do whatever you want". It's the worst idea. If anyone

says that to me, I ask him to give his salary to me
Each time we have tried that, I said "I hate it, it's awful". It's like life, sometimes you think you had a perfect brief and it turns out to be a nightmare, sometimes you think it's the worst brief you had and it turns out to be the most fruitful experience.

I mentioned the Armani experience because it's quite specific. He would demand many presentations from the art director, he would say that is the direction I want to go, that's the model I like, because he has a very strong opinion of the Armani woman.

You always do the best to fulfill the brief, but then you have to interpret it yourself. In 99% of the time, he will choose your interpretation but he needs to see that you respect, you understand the person he wants you to create. He is also very open to say - now give me your interpretation.

With a commercial job, if you get a correction, it really hurts. You create something you believe in, that you love, and someone comes and says "no, that's not right".

I don't think yet, maybe with one exception or two, that having corrected it was the wrong thing to do. It's a the case with the campaign we've just shot, we sent the images and we were very proud of it, and suddenly some came and said "I don't like the light I don't like the hair, I don't like the make up, I don't like the attitude, but the rest is OK". You can go into panic, you can be angry, you can be both, but you can also say "I'm going to change the light, the hair, the make-up, the attitude but I am going to keep the rest". And it works. And he was right.

What is important is to keep the essence of what you've created.

PRESENTATION OF THE 10 SELECTED PHOTOGRAPHERS.

MODERATOR

RAPHAËLLE STOPIN, CURATOR

PHOTOGRAPHERS

JEANNIE ABERT / FRANCE,

SUSHANT CHHABRIA / INDIA,

SJOERD KNIBBELER / THE NETHERLANDS,

WAWRZYNIEC KOLBUSZ / POLAND,

EVANGELIA KRANIOTI / GREECE,

DAVID MAGNUSSON / SWEDEN,

FILIPPO PATRESE / ITALY,

THOMAS ROUSSET / FRANCE,

POLLY TOOTAL / GREAT BRITAIN,

OEZDEN YORULMAZ / GERMANY

RAPHAËLLE STOPIN

This talk is dedicated to the 10 short-listed photographers. You may have seen their work presented downstairs. The exhibition is the result of a few months of collective work. They will be showed until the end of May.

The process of selection is actually quite harsh. We receive approximately 800 submissions per year, coming from all over the world, from which we select a first round of 60 photographers. They are asked to send us prints which are studied by the jury in January, in Paris. And we end up with a selection of 10 photographers.

There are no criteria of genres - it is not a fashion competition, you can submit portraits, still lifes, landscapes. You can propose a more conceptual approach or one that deals more with fine arts. The competitor needs to have originality, a vision and a coherent artistic discourse. Some of you may wonder why this is not a fashion photography competition. Really our idea is to present authors who have their own language. This is also the bet we make here in Hyères, to connect people from the fashion industry, from the media, galleries and museums to those young photographers. The objective is for all of them to engage in a fruitful collaboration.

During the Festival, they meet the jury members, they have individual portrait reviews with each of them, they also meet professionals that come to see the exhibition.

I will start with Jeannie Abert, who graduated from the Ecole Nationale Supérieure de Photographie en Arles. She practices mostly the collage with a largely free spirit. For her, the photography medium is a very flexible subject, which can be manipulated endlessly. She takes her inspiration from a wide range of subjects. What you can see of her downstairs is a combination of 2 bodies of work: "Les Machines Célibataires", which are kind of hybrid sculptures, and Cover, a series dedicated to material coming from magazines with which she experiments empty spaces. She uses paper textures or "brou de noix"... to give special effects.

Aude, who works with me, will now read a text from Jeannie, who cannot speak because of a voice extinction.

AUDE, ON BEHALF OF JEANNIE ABERT

The image as a starting point.

Store. Collect. Gather. Pile up.

Pile of paper. Pile of newspapers. Pile of magazines. Pile of postcards. Pile of about everything
Music. The night.

Leaving empty spaces. Cutting. Ink on paper. A splash. The rest that we keep. The image as a fragment.

A breach on the support. An escape route.

A clash of particles.

Provoking a spark. Let go.

Cut. Distort. Experiment. Try to organize. Bring about an encounter. Get in touch.

André Breton once said: Beauty shall be compulsive or not be.

I'm looking for shapes and colors containing a risk of explosion. I'm looking for an internal combination. An echo. A balance.

Photo, material, grain, texture, thickness. Cutting inside the color.

Draw a line. Start from an accident. Keep certain details. And start over again.



RAPHAËLLE STOPIN

The work presented here comes from the last three years of her production. Each exhibit is an opportunity for Jeannie to create very specific installations which take the architecture of the premises into account. She plays with scales, the "Machines Célibataires" are printed in a large format as well as presented as miniatures inserted in a wallpaper frame.



These photos coming from the "Cover" series are assemblies from magazine clippings with this walnut stain texture giving this brown wash effect.

Sushant Chhabria from India presents an installation in the vaulted rooms which is made of very miniature portraits. Can you please talk to us about that series called Travelers?

SUSHANT CHHABRIA

I am Traveler no. 09 and I come from India. You could also call me Sushant Chhabria, that's the name given to me by two beautiful beings, who are my parents from this life. Why I call myself a traveler? Traveler is another name I give to the soul, mind or spirit that travels from one incarnation to another by the process of birth and death. I don't wish to use any of these ancient words in my series as they seem to be meaningless to modern society.



The work that I am showing at Hyères is titled "In loving memory of". It is a series of miniature portraits constructed by recycling snapshots of dead people to give birth to new beings that

may or not exist. This process of recycling the dead runs parallel to the idea of reincarnation. I even add an actual photograph of myself in this series as I believe I am part of the same process in life. I do believe when I die, I will leave this body and enter another one, maybe a bird in Africa or a Buddhist in Nepal or maybe a sunflower in France.

For those of you unaware of the various techniques involved in photography today, I wish to elaborate a little bit on my process. I had initially decided to construct these images manually, using just scissors & glue to cut and paste the images and then photograph the result. I had just one image of each dead person, so I decided to scan them before cutting them, but since I am a lazy person, I photographed them instead.

Using my camera's in built flash, gave these images texture and grain visibility. I loved that and decided to use it. Using the cut and paste technique digitally as technology helped me make these travelers look more believable instead of distorted portraits from the 20th century.

The pink letter you see up here is actually a wall text, the kind you may not see in galleries. It's addressed personally to every traveler that reads it. So this one is addressed to every traveler here at Hyères.

I conducted a few experiments on my friends and family about their personal views towards life, god, death, reincarnation and several other things we have no answer for. What was beautiful about this experiment was that everyone reacted to it in a very different way. Not everyone was happy, a few were confused, sad and even angry. I tried to incorporate their different views in my series with the facial expressions of these newborns. If you see some of these newborns, they seem really happy to be born again, while some seem angry, some sad, neutral, and even surprised.

Isn't it fascinating how no-one knows the truth of life, the way I see it. When every human being is born, he is given a book that takes an entire lifetime to read. As you keep reading, you will see that a few pages are missing in your book. Now you could do a few things, be angry at life for these missing pages or consider life as a playground and write your own pages. But the ones I am most curious about are those who are confused and look into other people's book to read what they have written and rewrite it for themselves.

Finally I wish to conclude by sharing with you my belief in destiny. I do believe that certain people died at a certain time for me to find their pictures and to finally create what you see today.

May their souls travel to a better incarnation.

RAPHAËLLE STOPIN

Could you tell us about your choice of doing miniatures?



SUSHANT CHHABRIA

The original source of the images comes from newspapers. Usually their size is about that of passport photos. When I enlarged the pictures, I could see this special texture of the paper which I found very nice. Then I changed my mind last minute and decided to keep it small like the original. I printed the pictures and stuck them on a wall. I like the fact that the viewer has to go very close to see them. You have to look at them differently that way. The experience is more intimate, even here in the context of an exhibition.

RAPHAËLE STOPIN

And the choice of doing these miniatures within a frame which refers to a very intimate presentation like the one you can have from your family members...

SUSHANT CHHABRIA

The initial idea was to print them as tattoos because I thought to stick them sometimes in public places waiting for someone to see them, someone who looks like them. I have no idea why I changed my mind, but it looks good and I am quite happy with this. Maybe one day I will make tattoos of those miniatures.

RAPHAËLE STOPIN

Next is Sjoerd Knibbler, from the Netherlands, graduated from The Royal Academy of Den Haag. The body of work he presents here is about the idea of capturing the wind. He shows a combination of paper planes projected, some pictures and also a video. It's a very broad approach...

SJOERD KNIBBELER

The starting point for the work I will show you was a kind of challenge I set to myself. I wanted to photograph wind, which is pretty impossible really because it's such an ephemeral and invisible phenomenon. So, it implies that you have to invent ways to walk around the limitations of photography. It worked well because it allowed me to work associatively with a theme. I make most of my work in my studio, but a lot of researches I do outside. For instance I go to the National meteorological institute. Or I meet stunt pilots to talk about how they experience flying, or I go to the university to talk to scientists who do wind tunnel tests. Basically I talk to the people about what they do and I look around the places they inhabit.



Slowly, that first clear starting point is becoming more blurred for me, and then I take all those influences back to the studio with me and they inform the work I make, although that is very often quite indirect.

I want to show you a few of my current studies, which are short-lived experiments I conducted in my studio. I try, shape, surround and capture air currents for which I use blowers, fans, smoke, dry ice and plastics; mostly basic DIY materials. So I try to create images that have a kind of really fine balance between just being present and falling apart. The camera is a tool I use to fix this balance. Another quality of the camera, which I love, is that allows me to capture processes that I cannot see clearly without it. That is where the magic is for me and what I find most interesting and captivating about photography.

When I set to myself that challenge to photograph wind, I thought that the most visual form of wind - where you can actually see it happening - is a tornado. But I didn't want to travel to the US to chase storms. So I did some research and found out how to create a small tornado in my studio, using a glass box in which I create a vacuum. The work you can see, titled *Vortex*, is a large print on acrylic, which stands free in space. Light falls through the print, giving it a slight translucency and the acrylic has a high gloss, and so the work invites you to walk around, take distance and see how the light falls differently.

The *Vortex* was based on a model and I like working with models. These objects not only allow you to better comprehend a large idea, but I've found that they can also single out and convey some emotional qualities of an idea. So the *Paper Planes* series was really born out of something I love to do ever since I was a kid: folding paper planes. It's playing with aerodynamics, with nature, and it's a form of practical dreaming really. The models I made and photographed for this series are based on actual aircraft designs that were never executed and only exist on paper. Or at least, nowadays they mostly exist online, where there are many aviation historians and enthusiasts who gather and share their information on these aircraft that never flew. So I find this very interesting: The designs have failed as physical aircraft, as machines to fly. But as ideas, they still fly around the world in the virtual form of data. And so using this data: descriptions, drawings, so called 'artist impressions', I was able to create the models.



I love to create different forms for projects. Sometimes it can be special installations, but for this series of paper planes, I just recently published a book which I am presenting here for the very first time. And the cover holds a leporello with a length of almost 4 meters, and each photograph is folded at least once, making it pretty impossible to photograph.

RAPHAËLLE STOPIN

Thank you.

Coming from Poland, we have Wawrzyniec Kolbusz. Your work deals mainly with the representation of war and the photograph as simulacra. The work you present here was made in Iran. The series you will talk about now is called Sacred Defense.

WAWRZYNIEC KOLBUSZ

Before I move to talk about my project, I wanted to thank Raphaëlle for putting together 10 very different projects into one cohesive exhibition! It is a great effort and a great result. Thank you Raphaëlle!

The project I'm showing here, called Sacred Defence, was done in Iran. Before telling more about the content, I wanted to say a few words about the origins of it. One of the beginnings actually starts here, in France, a long time ago. The Lumière brothers had a close friend which was Iranian. On his way back to Tehran, he took with him the new techniques the Lumière Brothers created. Iranian cinema was born. They have quite a long tradition. I was reading about the history of cinema photography, I came across a location, a cinema city, which was built with the sole purpose of shooting war movies. I started to think a lot about that space as a landscape designed only to become an image - to be photographed, an image of war. I then went to Iran to actually shoot the project. All you see in it may look like war or a representation of war, but actually it is a kind of illusion.



The landscapes you can see here are shot in that location. For me, they are creating other movies there, just war movies. It is interesting that cinema city space is designed only to be photographed and only to become an image of war. The place is not to be visited.

I also investigated to find out why they made so many war movies. It looked like Iran constantly reproduced the war with Iraq, which was extremely traumatic, in different ways. And when something is very traumatic for a country, it is often used for political reasons.



In the first part of the project, you see installations which were used by different Medias to gather political power around historical events which are important to the people.



In the second part of the project, you see the interiors, like the image with mirror and bullets, or the school class-room. And again, it is all not a real destruction, but it is all museum reconstruction. And the level of that reconstruction is amazing! First there was a war event, which was later photographed by a photojournalist, and based on that photograph we have a museum reconstruction, and at the end that reconstruction is photographed again, and this is what you see on the exhibition here. So we are dealing here with a long continuum of representation



On the next images you can see also portraits, but again these are not portraits of real persons, but portraits of wax figures mimicking particular soldiers.



On the following images you can see also some objects, these are the land mines, the anti-personnel mines. And one more time these are not the real ones, but just plastic replicas sold in the museum shop as souvenirs.

One may find this laughable, selling things that are designed to cut off your legs as souvenirs, sounds a little bit bizarre, crazy. 80% of the Iranian society is against that and actually is tired

of those images. In my country, in a way, we were still fighting with the Nazis in the 1980's. All societies are using the past for political purposes.

I didn't want to end up with the feeling that someone is crazy here. The Western countries are doing the same, especially towards Iran, we show them using different visual languages, here satellite images of nuclear facilities. That is the way we perceive them. Those images are being also used to build kind of a support for a hypothetical further attack of their nuclear installation.

So what I did, using Photoshop, was first to destroy those images in order to create new war-related simulacra in digitally amended satellite images of Iranian nuclear sites.

What was important for me, in both parts, was to merge the content with the form. The content is simulation and the way I shoot this project is to show you images that make you believe that it is war. I employed also this illusion which was partially given to me and partially created by me.

RAPHAËLLE STOPIN

Evangelia Kranioti couldn't join us this afternoon since she had to go to Munich to present her first full length film, «Exotica Erotica, etc.»

Evangelia is a Greek artist based in Paris since about 15 years. She undertook a very ambitious project on her country under the angle of maritime traditions. She started off with an essentially photographic project with portraits, before embarking on board cargos to closely follow and share the lives of seamen. Her idea was to capture the envy of foreign places as well as the imaginary, exoticism and the sensuality associated notably to calls in ports. Exotica Erotica, etc. is the title of the exhibit shown here as well as the first full length film produced by Evangelia. Her way of doing photography already bears the stamp of the cinema through her taste for narration.

We will now show an extract of her film.

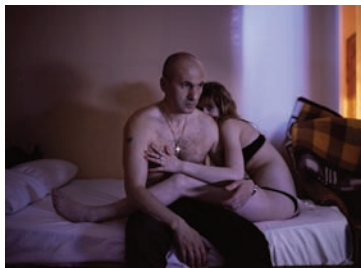
EVANGELIA KRANIOTI (TEXT OF HER WORK GIVEN AFTER)

Ever since I can remember, my country's maritime tradition has been an inspiration for me. As a Greek native, the sea is what I have always considered as my vision on my motherland, generating a series of concepts strongly linked to the themes of wandering and desire. Thus in 2006, I decided to carry out an artistic and anthropologic endeavor focusing on the life, travels and intimacy of Mediterranean sailors across the world.



I instinctively drew upon my culture and its rich mythology to find parallels between the great heroes of the past and today's everyday man and woman. The life and feats of Ulysses had always fascinated me as a child, but it was the sailor's figure in the literary work of the Greek poet, writer and seaman Nikos Kawvadias (1919-1975) that had the most significant impact on me. His writings, halfway between fiction and anthropology, deal with the endless human journey and give birth to the modern version of a nomadic myth.

I managed to pursue my research solely over a 9-year process, and travelled in 20 countries, listening to the stories of my subjects, the wounds they carry, the dreams they harbor, their everyday struggle for dignity and happiness. The ports of multinational cities are terrae incognitae of transition and impermanence, where sailors mingle with other people, overwhelmed by a primary need to feel alive. Erotic desire is the most significant expression of this urge. Thus for a few moments, all barriers - ideological, cultural, political, ethical or social - disappear; and a human being is standing naked in front of another human being. These brief, yet intense moments, became the source for my interest in the prostitutes of the ports and, through them, the eroticization of faraway places.



Prostitutes form an archetypical couple with sailors, offering an exciting metaphor on man's elementary relationship with the Other. But how does one explore what lies in the deepest recesses of consciousness? What visual vocabulary does one choose to evoke the memories of a past life, the dreams left behind, the fantasies lying ahead, and how do they all lie in stark contrast with the grim and gritty reality of everyday life as a sailor on a ship, or a prostitute in a port?



To answer these questions I decided to become a sailor myself and pursue my research on another, more meaningful level. As the only woman on board these supertankers, bulk carriers and container ships, I experienced the flow of cargos of the Greek merchant navy during nu-

merous crossings; from the Mediterranean to the Black Sea, venturing into the Atlantic to the Magellan Strait and the Pacific, from Panama to the Baltic, all the way to the North Pole. The works I have produced over this period include a vast photographic corpus and 450 hours of video footage which lead to the creation of my first documentary feature.



Exotica, Erotica, Etc. navigate centuries-old trade routes and speak to the universal orientation towards exploration, expression and affection. But above all, it is a love note to the forgotten, hidden and ignored men and women whose long sojourns, dangerous travels and bouts of loneliness are paradoxically essential for societies to function.



Exotica, Erotica, Etc. is a documentary conceived as an endless journey, an ongoing dialogue between man and woman, nature and the world. The film's non-linear narrative embraces the rhythm of merchant ships in perpetual motion and unfolds like a landscape, an archipelago : a retired woman of the night reflects on encounters with past lovers long gone, perhaps lost at sea. We listen to her as she longs for one to return and fulfill the final romantic chapter of her life. The voice of an old captain coming from faraway -the solitude of the ocean or the hotel room of an unknown port- becomes an echo to her monologue. Both characters are real and their personal narratives, kept intact, eventually weave a dense discussion on longing, memory and loss.

RAPHAËLE STOPIN

David Magnusson is from Sweden and he presents here in Hyères a series entitled Purity, dealing with purity balls. Could you please tell us about this body of work?

DAVID MAGNUSSON

As a photographer, I am curious about how we all are shaped by the culture that surrounds us as individuals. In Purity, I photographed young girls and their fathers participating in the purity balls ceremonies in the US. This is where the girls promise they will stay abstinent and not have sex until marriage. The fathers, on their part, promise they will protect them in their choice.



I first heard about the purity balls in an article in a Swedish magazine. I was completely shocked. I imagined terrified fathers doing whatever they could to protect some kind of family honor. But, at the same time, I was fascinated by the use of the symbolism of marriage during the purity balls ceremonies - the white dresses, etc.



The more I read about the reasons why the girls were attending the ceremonies, the more I realized how quick I have been to judge them and something I knew very little about. In the end, I was more struck by how prejudiced I was toward this group of people. So what I decided to do was to explore, to show this phenomenon without giving any kind of answers or conclusion to my work. I was struck by the idea that what set us apart wasn't anything more than how we had been influenced by the culture we grew up in and the values it had instilled in us. In Purity I wanted to create portraits so beautiful that the girls and their fathers could be proud of the pictures in the same way they are proud of their decisions - while someone from a different background might see an entirely different story in the very same photographs. By doing so, I hope that the viewers will question their own reactions to this material. It is often much more interesting to try to understand what is the most different from the culture you are a product of. This does not mean that you necessarily have to agree with it

RAPHAËLLE STOPIN

Did you direct the models you worked with in this project?

DAVID MAGNUSSON

In the beginning, I wanted to do a conceptual portrait series, shot with a classical 4x5 format so that the small details and the interaction between the girls and their father could tell us a story about their individual relationship.



When they arrived, the only thing I said was that I wanted to see their daughter and father relationship in the light of the decision they have made. And I presented them a series of options: You can stay close together or as far apart as you like, you can hold each other, you can hug, pray, etc. Or you can look straight to the camera. But I did not direct the little details, the way they were interacting, I wanted to leave room for their individualities to shine through.

Showing the work in public was quite interesting! One year ago, the book *Purity* has been published by Bokförlaget Max Ström during the exhibition at the Museum of Photography in Stockholm. People in Sweden were so provoked that they tried to call for the boycott of the exhibition, accusing the museum of promoting some kind of patriarchal structures...

At the same time, I sent all the photos to the girls and their fathers, and they were so proud! They put them on Facebook, post them everywhere...

It's very interesting to see how the same photograph can cause such dramatically different reactions depending on your background, and it tells you also a lot about the viewer in that process.

RAPHAËLLE STOPIN

Thank you David.

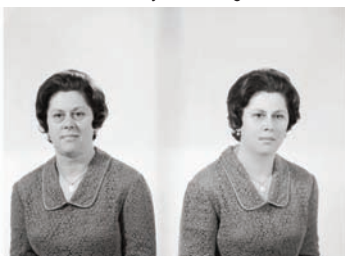
Filippo Patrese, coming from Italy, has a background as an architect and is photographer. He shows here portraits about grey nuances in a series called "Corrections". Can you tell us about this work?

FILIPPO PATRESE

The last days, a lot of people asked me if I was a painter or a photographer or both of them. Honestly at a first glance, it's normal wondering about the nature of my pictures. They don't look the way photographs usually are supposed to look and the idea that two different medium, painting and photography, converged into the same picture led my process from the beginning. Corrections is a project about the discovery of an archive, about a pre-Photoshop retouching technique of the 19th century. It started when I found a huge archive of about 30000 black and white sheets. Most of them were portraits for id documents made by two Italian photographers. They use to retouch negatives to obtain a result beautifully flawless in order to reflect the ideal representation of their clients.

The idea to investigate negatives came when I found the same client photographed two times on the same slides. It happened when the photographers had the impression to have missed the exposure or in case of fussy clients. It was at this point that I noticed something strange

but hilarious at the same time. One of the two exposures displayed the client distinctly and extremely younger. It suddenly recalled to me the act of an embellishment. This is how the ancestral figures appeared to me, on the side usually out of sight.



The 2 photographers used to spread a retouching liquid called *mattoleina* and a very thin pencil in order to make their clients look more beautiful. The retouching technique known as *photo-cold-cream* in 19th century was well described in a French pamphlet "*L'art de retoucher le négatif photographique*" by C. Klary.



When I discovered the technique, I took the picture of the negative, I figure out the potential shift from the two media. So what I did after was to achieve this process of shifting from photography to painting. The choice of the camera, the lens, the light settings, the background, and also the paper on which images were printed are focused to achieve this painting effect. The woven pattern of signs on the surface of negatives had a cosmetic nature. It expresses the attempt to achieve the order of beauty on the face. I wondered which was the authentic face? So, in my opinion the authentic visage, in social terms, is the face as product of the mask (the mask that I unveiled) not that one hidden by the mask. Man constantly works on his ima-



ginary being in order to adapt his public image. Civilized life requires for that, to be superficial. Finally, at the end, when we die, all our efforts are summarized in one picture you don't choose of course.

Corrections project also brings into question my role as author and photographer in this kind of appropriation work.

A spirit of inquiry leads my practice as well the urge to discover and the desire to investigate the medium and its implications on the experience of reality. As author (reciting Roland Barthes) I am a collector of preexisting quotations and finally, as photographer, I should be able to project consciousness and spirit into images.

RAPHAËLLE STOPIN

Polly Tootal, from England, shows a series of landscapes she made in Great Britain . . .

POLLY TOOTAL

I am from London, was born in England. I started with the idea of photographing landscapes. I did not want to travel anywhere outside of the UK to bring back exotic photographs. I was just about looking at familiar places - really searching in my landscapes to find images I wanted to capture.



It is a completely lonely pursuit. I travel in my car to go and find my scenes. That could be anywhere: so I started looking in all sorts of places in England.

I am interested in geometrical buildings, in light and in color. When I am travelling around, looking for scenes, it's an instinct. And when I find something that catches my eyes, I stop the car and I can take 2 hours to compose the shot. So it is always about me being in the landscape. Alone in it, looking, slowing down and considering all the marks that are left there. The way that we use the landscapes that we live in - I use weather mist, bright sunshine, clouds as a tool to evoke a feeling or an emotion. All my photographs are pure, I don't use any retouching or filters. Everything exists in the place.

RAPHAËLLE STOPIN

Can you tell us, Polly, why you are so attached to British landscapes?

POLLY TOOTAL

Maybe it was something as forcing myself to search in my familiar environment, to look in the

places I am supposed to recognize. It is my home, I didn't want to bring back exotic images from abroad. Photography is about conveying some message in something so familiar as a wall, around the corner from where I live. It's about taking away from the reality to create a photograph that notices few things that you will pass by very quickly in your everyday life and show the marks that are left. Also the collections of these images create a narrative.



I continue to do this, looking forward to be surprised at any corner. I focus on the places I know the best, to really look, slow down, to be alone, to put myself in a landscape at night, and feeling what is like to be there and then a woman travelling to work every day, to visit friends and hopefully some message comes. The story and the narrative are often a question of interpretation. In the beginning, I didn't set out to tell you a story, but then the story develops and the images were collected. That's why I had the idea of taking the subject of UK, so vast, I needed that to give me freedom. Freedom of traveling.

RAPHAËLLE STOPIN

You don't scout for locations?

POLLY TOOTAL

I love maps, when you look at a map, you see the terrain and decide where looks are interesting. I went on a four day trip in Liverpool, I had never seen it. The images are now in my head, I know how the landscape are there.



It is a random search and what is magic is when suddenly a surprise occurs. That is what I really enjoy in photographing landscapes.

RAPHAËLLE STOPIN

We're now going to move to the work of Thomas Rousset who is French and a graduate from the École Cantonale d'Art de Lausanne.

THOMAS ROUSSET

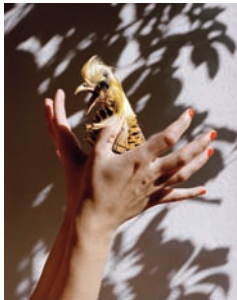
First, I'd like to say that I'm much honored to be with you today and to thank Raphaëlle and all the volunteers who are here to take such good care of us.

I started this project in 2009 when I was a student in my last year at the ECAL art school. After a two year break, I resumed my studies in 2013. I'm still working on it today in parallel with other projects.

To give you an idea on the context, I come from a small village perched on the mountainside over Grenoble, in France. Through part of my family who are farmers, I discovered the world of farming and cattle raising. I first focused on their living habits, their work and more generally on the idea of a community through notions like self-sufficiency, recycling, mutual assistance, but also isolation and the refusal to obey to outside rules.



The idea of this project was to start from a place and an environment that I knew well, by using the people who are close to me so as to create a fictive and timeless community, a utopic world evolving between the frontiers of reality and those of the imaginary. At the beginning, I wanted to position myself as a photo reporter traveling in an unknown place and I started to describe my universe with portraits, still life and settings so as to create a kind of fake documentary. Today, this is no longer very important. I'm no longer trying to tell stories or make a social critique: I design my images so that they can work by themselves independently, like paintings. I leave the viewer free to interpret them as he or she wishes.



This village, and more specifically my family's farm, was the starting point and the setting for part of my project. I used every single place and all the accessories as settings for my images, everything locate within 400 meters around the property. Since a few years, the location is no longer very important in the sense that I can produce images anywhere as long as they fit with the series.

My practice revolves around a pivotal notion, that of diversion.



-Diverting objects:

I spend a lot of time building sets, gathering objects and clothes that I will later associate and transform in my compositions. The shooting part almost becomes secondary given how long the preparation can take. These images could be used to make full length or short films or even for exhibits where photos and objects could be mixed.



-Diverting rites and customs:

The photo staging a man painted in orange in a canoe of the same color is inspired by the myth of the ferryman of Hades that we find in the Egyptian and Greek mythologies. . . . The ferryman carries the souls to the world of the dead. I revisited this myth and interpreted it by simplifying it down to the roots: the boat and the ferryman as well as the object he carries like a lighthouse in the night. I deleted all the symbols referring to a myth or a culture so as not to take sides.

This project which comprises about one hundred images should lead to the publishing of a book by the end of the year.

RAPHAËLLE STOPIN

Oezden Yorulmaz is from Germany. He lives in London, where he graduated from The Royal College of Art. Here at the Festival, he has an exhibition called "Ed Meets Jack". This series looks like a photo novel.

OEZDEN YORULMAZ

In 2001, I was been asked by my parents to scan quite a lot of negatives from their period in Africa in the 60's. I spend most of the summer to look at random images I didn't know they exist before. So, I started to build a story out of images that I saw. At that time, I was looking for a new project for my studies and therefore reading quite a lot of Lacan' series about the gays, how they work, how they become fathers mentally but not physically. I tried to find out how I could become part of an image that actually I didn't belong to.



In the beginning, there were a lot of failures. As you see on this picture, you are not part of the image, you just become a layer of the image but not anymore the real image.

I experimented different ways. Then I came across retro projection, which back in the 1960's was a way of manipulating films and videos like this. I started to collect images and clothes in order to create an individual who only existed within this images I created. I could not just go in and be myself in the series. I needed to be myself because that person was living in the 60's and I don't. I needed to create a fiction. So I had to think, what kind of person would I be in the 60's? Or, what kind of person would I like to be in the 60's? What kind of job would I do, what food would I eat, where would I go, what would I do, etc.



I was like being an actor without talking about it. I tried to create it physically and visually.



So I became part of the image but the problem was I didn't communicate with it. On the right side, you see the first time I managed to communicate when I turned my way towards the image. This is the set up in the studio I was working with to do it. I tried to keep the manipulation very low. I tried to create everything within the frame of a film.

What I also wanted to do was to create a narrative by which the person is visiting an image without being fully part of it. Each image has its own narrative, so you can read the story the way you like it, you can start from the first one and go the last one, then the third one. . . .



I then worked with some Cindy Sherman pictures because she was one of the main influences during the period of doing the color of *The Visitor* series. I also read a lot about reproductions, about appropriation theories and stuff like that, and about her way to show the male gays. I was interested in what would happen if I reintroduced a male person within the image? How would the image change? Would it change in positive?

I was in search of images that works, because in some images, there is no more space for somebody else; in others, you can enter. So I create this relationship between a man and a woman. I thought I had a kind of relationship with Cindy and see it like a love-hate relationship. We all have positive and negative experiences in life. Maybe you are a little bit masculine outside, but in the softy room or in a bed, you never know. In the same way, who is following who? In the conflict we often have. . . .

There is a light humor in this, a light darkness in this one, a kind of ambiguity in it. This one is the last of the series, I didn't go further.

This is two different images communicating with me. So it becomes a communication between three people who have never been together but within the space of the image are actually

parts of it. I was also interested in how the body moves within this fragment. It became this sort of sculpture.

The project you have seen downstairs is being part of a book with other twenty people, each one having about 4 pages. So it ended to create a photo novel on the idea that, as you have love stories in teenagers magazine, creating a story not using words but only photographs. That ended in this kind of work, abstract, two spaces showing a scene and the other one will be a kind of break of the page. I left it with the ambiguity of what will happen until the end. The different gaps between each image are to be filled by your imagination.

RAPHAËLLE STOPIN

Thank you for coming. Have a good afternoon.



MADIFESTO EUROPEAN FASHION SUMMIT, FASHION EDUCATION AND ITS FUTURE.

MODERATOR

JEAN-PIERRE BLANC, DIRECTEUR DE LA VILLA NOAILLES

SPEAKERS

TATIANA DE LA FUENTE, MODAFAD, BARCELONE

JEAN-PAUL LESPAGNARD, DESIGNER

ETIENNE TORDOIR, PHOTOGRAPHE

LUCA MARCHETTI, HEAD, GENÈVE

PHILIPPE POURHASHEMI, BUSINESS CONSULTANT, CRÉATEUR & JOURNALISTE

JEAN-PIERRE BLANC

I thank the keynote speakers invited by the Mad and by the Festival d'Hyères for being here today to talk about education, a topic which is quite essential in our trade.

Multiple and diversified declarations including Li Edelkoort's thunderous one, have brought us to change the initial discussion angle. In short, she pretends that fashion is dead.

Before starting, I propose to read the message Franc' Pairon addressed to us. She was an important actor in the construction of the Hyères Festival and should have been with us this morning. There is a competition in Belgium called the "Canette d'Or", which is richly endowed, and a magazine called Pam - I recall having kept the issue prepared by Walter Van Beirendonck. In 1989, we decided, along with the director of this competition, to directly integrate the winners in the selection of the Hyères Festival. This didn't last very long but the only one to benefit from this idea is Sami Tillouche. His fashion show deeply impressed and moved all the people attending that year, myself included. This was the first creative shock for the Hyères Festival and the onset of very nice encounters with Bill Mertens for example, and then, all those you know such as Jean-Paul Lespagnard who is with us today.

This rapprochement between the Mad and the Festival d'Hyères that I supported and is in its early stage, can obviously be developed and take a new form.

This is the text Franc' Payron asked me to read to you :

« Dear Li Edelkoort,

Your article struck me by the efficiency of its argument. You used a scalpel to depict what has been on the horizon for many seasons. Strangely enough, the designers themselves do not want to believe that the times have changed. Many continue to believe in a system that is running idle. Our society, filled with uncertainties, has shifted towards an over-accelerated pace, multiplying offers, shaking up values, privileging quick successes and leaving ethical values aside. And when things speed up, everything is exacerbated. Everything, it seems, except creation and risk taking. But if the era in which we live came about to give birth to new ways of thinking, we'd be saved. Schools in this sense hold their share of responsibility. Pure Creation -with a capital C- has never been subject to diktats. Its role is to provoke, challenge, question and make visible what other people can't see. School is a laboratory and must stay so. Yet, research is suffering in a world where only results matter. The reassuring cut and paste and brilliant zapping-junkies are becoming scarce. While I've personally always advocated in favour of "being" rather than "appearing", I think it's important to establish a direct link between Art, Technology, Know-how and Knowing-how-to-be. In four words: Provocation, Modernity, Knowledge and Consciousness. For this purpose, we must leave aside the scope of fashion and, more than ever, subscribe to the much more involving endeavour of reinventing society.

Franc' Payron, Brussels, 26 April 2015

So we are here today discussing Li Edelkoort' idea that fashion is dead and Franc's, who explains that things have accelerated to the point that nothing is no longer possible.

Needless to say that I disagree with both of them, that I believe in provocation and that there's no better place than the Hyeres Festival to contradict Li, Oliver and Franc's positions. Because

if fashion is dead, this means that all the schools are also dead and that the Hyeres Festival has been dead for a long time. You can imagine that I'm against these positions even if I can easily understand the complexity of the period we are going through.

After 30 years of the Festival, I can say that we've already been faced with such difficult moments and that our trade has always managed quite well, thanks notably to the schools that play an essential role in all sectors and at all moments in the life of our professional organization.

I will now ask each of you to introduce yourselves and then hear what you have to say about what has just been said.

ETIENNE TORDOIR

I'm a journalist and photographer. I've been following fashion shows since 1984 and the Festival d'Hyères since 1993 or 1994. I am a member of the Modo Brussels association, which has now been renamed MAD Brussels, which tries as best it can to ensure that designers in Brussels and Belgium pursue their careers under the best possible conditions.

LUCA MARCHETTI

I'm a professor-researcher at HEAD Geneva. I also teach at the IFM and I also play a part in industry because I help fashion and luxury brands develop their image, create their products and understand the culture to which they offer their products.

I'm only too pleased to be included in the friends of the Festival as for the last 15 years I can bear witness to the fantastic creations that have been presented here.

JEAN-PAUL LESPAGNARD

I am a fashion designer and I was awarded two prizes at the Festival d'Hyères in 2008. I present my fashion collections at the Paris Fashion Week. My work is sold internationally. Alongside the designer studio that I direct for my own collection, I run other projects with various brands including Jaguar, and partnerships to develop my firm.

TATIANA DE LA FUENTE

I come from Barcelona and work for a slightly unusual association that has existed for 130 years in Spain. It groups together five different sectors: architecture, design, industrial design, fashion and jewellery. The organisation is supported by the government and calls on private sponsors. It supports young designers in these sectors. It's the first time we've had a finalist at the Festival d'Hyères.

PHILIPPE POURHASHEMI

I'm French and have been living in Belgium since January 2008. I've been working as a coach for two and a half years, I supervise Belgian designers whose work is sold in Paris and, more recently, Kazakhstan. I try to help the designers evolve, find their own identity, sell abroad, set up, work on their image, price, etc. I'm very interested in whether or not the difference between the training given in schools and what is expected of a designer in the real world is a cause for concern.

JEAN-PIERRE BLANC

It's interesting to see that real life starts after school ends. It's a new way of tackling the subject. I don't know whether it's my optimistic nature and great naivety that led me to create this Festival in a provincial town in southern France, but I don't go along with the idea that fashion has disappeared because of the big groups, because of speed, because the world is such a horrible place. I really don't feel I belong to that type of world, but am I in the real world?

What enables me to organize this Festival today under the current conditions, i.e. with little money and a few major structural difficulties, is because such outstanding creativity and fashion sometimes exist.

As I said on the opening evening, if these feelings, the outstanding work of designers and photographers were not here, it's likely I wouldn't have been here for a long time. It's what convinces me that fashion is not doing so badly. When I see the ten designers who have just displayed their creations, we are far from people who are at the bottom of a hole, utterly depressed and downtrodden who have their minds set on one thing: to leave the sinking ship. I am clearly treading a fine line between natural healthy provocation and reality. I have no difficulty in admitting that the economic conditions today, which are ultra-marketed, are hopeless and appalling, and I hope that the traditional behaviour of the economy will make it swing the other way and that the years to come will be closer to creativity and creation. Certain changes have already begun, here's just one example: the boutiques of the major fashion houses throughout the world were usually standardized from Paris to Tokyo via New Delhi. Certain brands, which have taken the lead over the others, are now rethinking the concept and are starting afresh with organisational frameworks proper to particular countries with local artists and craftsmen.

To throw the ball back into the other court, I am inclined to be optimistic, still as enthusiastic and pleased about the fashion we are experiencing today.

ETIENNE TORDOIR

In a sector such as fashion, the perfect school doesn't exist and never will. It can't, however, be denied that a major change has taken place since the Festival d'Hyères first saw the light. At the risk of repeating myself, talents such as Alexander McQueen or John Galiano could simply no longer appear in England because since the Thatcher era, fashion schools have become so expensive that people from working class backgrounds or whose father is a taxi driver just do not have the resources to develop their talent in this field. I can't fully agree, far from it, with this aspect of school. Furthermore, in the last thirty years or so, certain schools, which are strangely absent from the festival selections, have themselves become commercial brands that practice a form of branding by opening schools almost everywhere in the world in countries where they don't necessarily fit in. Esmod began in this way, Maradoni has also done the same thing by opening a school in Shanghai recently. When you mentioned craftsmen who represent luxury brands in their respective countries, I believe that schools should teach a form of craftsmanship that is related to a specific place. I have difficulty in imagining schools in the Netherlands or Belgium (La Cambre, the Royal Academy of Fine Arts Antwerp, Artès, etc.) setting up shop anywhere other than in their home towns. The fact of them being based in a certain place is what gives them their appeal.

The way in which teaching is offered could be a subject for discussion. In terms of the English-speaking world where the emphasis is on marketing, commercialization and finance, when you

see the St Martin's marker at the Fashion week, you have trouble finding any originality in the talent because everything seems to be formatted. On the other hand, the schools in Belgium and the Netherlands put the emphasis on developing personality.

JEAN-PIERRE BLANC

You're the first person I've ever heard say that St Martin's school produces market-oriented products. Everyone else has been saying for years that it's the best school in the world. It's years since we received an entry at the Festival d'Hyères that could make it to the finals. I don't mean only St Martin's, it's a choice of school and that choice doesn't interest me. It may be meaningful in terms of how it's organised, I just wish people would stop saying it's the best school in the world, because it isn't.

ETIENNE TORDOIR

In the schools of the North, in Belgium, the Netherlands and Germany, where the fashion schools are included in the art schools, students are selected on entry. The number of students selected is relatively small. All these schools that have become commercial brands are run on a tight budget, and the entrance fee enables the organisation to continue growing.

JEAN-PIERRE BLANC

They are encouraged to work in that way because everyone tells them what they do is fantastic. They are backed up by the major luxury groups, the press and part of the profession, and that's another reason they continue in this direction. There are other schools that have expensive tuition fees for their students and that operate on a completely different basis. The entrance fee is clearly a determining factor for students the world over and we can still dream of a public service school. In Belgium and the Netherlands you are remarkable examples of what that can produce. From this point of view, public service in terms of fashion training has a meaning.

TATIANA DE LA FUENTE

I'd like to share the Spanish experience with you. In Barcelona we have 14 fashion schools, and that's perhaps due to our love of contemporary design in the city or the influence of macro-industries like Mango. Each school is very different. Whether private or state-run, they share the teaching with the schools of architecture or design, which is very unusual. We support the 6 best students from the 14 schools.

JEAN-PIERRE BLANC

What the Belgian, Dutch and English schools have in common is that they are combined with the Fine Arts academies. I remember Ann Demeulemeester telling me how much she enjoyed going from one workshop to another, from sculpture to video, to music, etc. The question may be asked whether schools dedicated solely to fashion, that teach students technique and design only, are still viable. In the world of fashion, having open schools where you can switch between photography and video to music, and where you bump into teachers of the various arts, is a decisive factor. Where the contributions by Li Edelkoort and Franc' Pairon could take a new direction is if fashion stopped collaborating and having the desire to work with artists - something would dry

up - but I don't for a minute believe that would happen. Belgium represents this multidisciplinary approach.

The strength of the Helsinki school is clear. How is it possible? Simply due to the personality of the head of the school, Timothy Persons, who has done extraordinary work, and has the resources that mean that such openness is possible.

LUCA MARCHETTI

I'd like to respond to what Jean-Pierre was saying: in this sense the Festival d'Hyères has been visionary about what is happening today. There are fewer students who graduate and who want to start their career immediately alone, fewer than ten or so years ago. Nowadays there are associations of talent, which did not exist only a few years ago.

PHILIPPE POURHASHEMI

As a coach, I wonder whether fashion schools should operate in an elitist manner, in a vacuum, and not concern themselves with the business aspect: in other words merely train students to ensure they reach maturity in terms of their creativity and personality. Or should schools nevertheless be concerned with what happens afterwards?

We have students who graduate from very good schools like La Cambre, and they have to be taught everything. For people who want to launch their own brands, this elitist attitude of not being involved in real life is a genuine problem. I think there is a gulf between education and the reality of business. Why not combine the two?

LUCA MARCHETTI

We are using two terms almost interchangeably. These terms need to be defined. Education is not training. The risks I see in what Li Edelkoort has said is that we flatten out the profession. Training students means teaching them how to work, the techniques and how to create a product. I teach in an art school and not a fashion school in fifteen or so different departments and we range from virtual images to cinema, including fashion. It would be a pity to leave students with the idea that they are merely learning a trade. They are young, they want and need to study, to grow up in a wider context where culture is present.

Between 2007 and 2011 in Brussels, I was an exhibition curator working with fashion designers, contemporary artists and performers where there was not a single item of clothing. A naked body speaks of fashion, is fashion.

It's all about understanding signs, about energy in the trade of those who create the clothes and in the fashion product that makes fashion.

PHILIPPE POURHASHEMI

Students are very often turned into stars and the press also gives them a high degree of visibility. What's the point if they are unable to make the most of such media attention?

Something is out of phase here: students are pushed to the fore, promoted by the media but unless we intend to do something with them afterwards, I can't see the point.

LUCA MARCHETTI

I agree but I don't think the two things are contradictory. The virtual, aesthetic and cultural aspects of fashion have not distanced it from the product itself.

PHILIPPE POURHASHEMI

It's just that the product is not present in the schools which do not want to tackle the aspects of marketing, business, etc. They can't be bothered with the commercial side of things.

JEAN-PIERRE BLANC

I think we should encourage them, it's creativity that gets the orders, not marketing. We mustn't forget that and it mustn't change.

I don't understand why you say that the schools are elitist.

Heaven preserve us from training people for the real world! Heaven help us to continue ensuring that it is what students have in themselves that is encouraged, developed and somehow turns them into stars. The market only exists because in the product, or in our designer world, creation is strong. If we set out to standardise absolutely everything, at an even earlier stage than it is today, i.e. at school, it would mean that Li and Franc' are right, and it would be the death of fashion, no messing.

There would no longer be any talk of creativity whatsoever. I believe it is important that we do not head straight for what globalisation produces.

Let creativity go as far as it can; it will self-regulate as it always has... sometimes too much.

I can't see any future in all that. It's a dead end. I think it's a mistake to continue saying that marketing should be taught in schools. Students have time to learn the rules, the later the better. I was immensely pleased when I gave a sort of teaser course at the Ecole de la Chambre Syndicale in Paris and followed the master degree course 1 and 2 at the HEAD in Geneva. I encourage students to let themselves go as much as possible. They are sometimes so frightened by the Festival that they think that no extravagant creations will be accepted. It's unthinkable to imagine for a single second that our emphasis will be on commercial or marketed collections, or collections that have nothing original about them.

PHILIPPE POURHASHEMI

I thought some of the collections presented last night seemed very commercial...

JEAN-PIERRE BLANC

The person who won last night can, of course, immediately start selling her clothes. I don't think she was taught in that way, it's just fortunate. She has such a strong sense of creativity that she can persuade potential purchasers to take the plunge. Creativity can create desire.

PHILIPPE POURHASHEMI

What bothers me is that desire is created for something that is not going to exist. Schools should not be concerned with marketing but when you want to launch your brand, the school should be able to provide the wherewithal, even if it's only the basics of how to get started.

JEAN-PIERRE BLANC

You know the principle of our wonderful President, Didier Grumbach. He advocates at least working in pair. He has always promoted the idea that the best fashion houses - and you can easily check this - are those that are able to pair designers with marketing specialists. There are very good, even extraordinary business schools all over the world. I find this idea outstan-

ding. Firstly because the marketing people are doing what they know and the creator is supported. We all dream of that, each in our own organisation – to have someone alongside you who is capable of building castles in the air and at your side to develop your ideas. It's ideal, both in fashion and elsewhere.

You can't expect business people to be creative, it can happen but it's rare. Nor can you expect designers to be up to date with all the latest ways of developing their brand. I don't think it's possible, even though we may like to think so.

Ever since I started I have always heard that creators are incapable of doing business. So let's accept that as a fact. If creators are comfortable about business, so much the better. If it's not the case, leave them the possibility of doing something else.

ETIENNE TORDOIR

What I said at the beginning about St Martin's school clearly went too far in the other direction. Students must be taught the rudiments of marketing so that, when they are working as a pair, they are able to discuss with their partner and above all understand the direction in which the partners wishes to take them. If one speaks Chinese and the other only French there can't be any dialogue.

JEAN PAUL LESPAGNARD

I don't know whether there are any school directors here who encourage their students to launch their own brands. I'm sceptical, even though I think there is a potential.

It's a slight pity, however, not to have the basics of another language, as you say.

FROM THE AUDIENCE

We didn't expect to be trained for the real world, I think it would have been very good if it had been done informally. I would have been more prepared and things would have happened more quickly.

JEAN-PIERRE BLANC

Were you told what would happen to you in the real world? About the challenges you would face? As far as I'm concerned nobody told me anything either: I wish they had.

PHILIPPE POURHASHEMI

You assist people, try to protect them, maximise their potential, of course you inform them. You can't succeed alone in the fashion world. That just doesn't happen.

FROM THE AUDIENCE

Being alone in your studio, in your bubble, doesn't help change the situation. It was only when I spoke to Sonia that I realised that the collection wouldn't be in the boutiques until 3 or 6 months after the show. It is these discussions with all the players in the profession that are important.

ETIENNE TORDOIR

It is a question that many students who are finishing their studies ask themselves. It's why I

find it strange that some schools, particularly art schools, are not interested in providing the basics of this other language. When you launch a business you are not necessarily in a position to find a partner to work with, due to a lack of financial resources or a suitable network of contacts.

The risk is that if you are incapable of knowing how credit insurance works, of how to negotiate with a Japanese purchaser for example, you can make major mistakes. 20 years ago it didn't matter as much.

JEAN-PIERRE BLANC

Even if you tell them they mustn't sign a contract selling their name, 8 out of 10 will sign it anyway. We've seen several designers have their names stolen.

I basically agree, but - and this is my position this morning - it has to be said that creativity is more important than all the rest.

This is where the problem lies today. You arrive face to face with students, you mention Man Ray and you are lucky if they even know who he was. I'd rather they learn art history with top-class teachers than how to sign a contract. They'll have all the time in the world to learn that later. Objectively, schools no longer have the resources they need for a teacher in each subject, they need to make choices. It will be far more beneficial in the long term to choose creativity.

It's true for the schools, but also the festivals.

If we'd had to listen to reason for this Festival, there are many things we wouldn't have done the same as in previous years.

TATANIA DE LA FUENTE

I couldn't agree more with what you say. Our position is to organise "speed dating" meetings each year between students from fashion schools and students from business schools in Barcelona.

ETIENNE TORDOIR

I think we should be heading more in that direction. It's not that marketing should one day be a graded subject in which you have to succeed in order to graduate. It's more about making an information module available.

PHILIPPE POURHASHEMI

I don't see any contradiction between the fact that the school is a resource and is enabling future designers who are going to launch their brands to meet people who are players in this environment. I believe that you should be educated in a school but you must also be informed about other things and be encouraged to launch your own brand. They have platforms for that now. For someone who wants to come to Hyères, there is potentially an enormous platform for their name to be visible, publicised... So we create desire. This is where I have a problem: it's that we are going to create desire for something that is not going to exist. I'm not saying that everyone should create their own brand. I'm just saying that these students who are given star status will end up working for Isabel Marant or another designer creating T-shirts.

If creativity has this value and you believe in it, it should be pushed in an attempt to launch it.

JEAN-PIERRE BLANC

My role doesn't go any further than that. If you want to talk about boutiques, that's another subject. We are lucky to have here with us the best boutique in Europe. But in France, there is no risk taking these days for multi-brands. The most interesting boutiques are not in Paris, they are in the provinces or abroad.

PHILIPPE POURHASHEMI

The customers need to be educated too.

JEAN-PIERRE BLANC

I agree. Frustration can set in if you see something you like but you can't find it. Nowadays, the internet means that you can get anything you want from on-line stores. But even until quite recently, designers did not have their own retail outlets.

Why am I particularly defending 'The Formers'? Because they are great designers and it's virtually impossible to find their creations anywhere. Cunnington & Sanderson and Mareunrois are two examples of creativity that are virtually not distributed.

LUCA MARCHETTI

I'd like to stress the idea that there is no contradiction between these two worlds. There is a middle way to be found. Teaching fashion designers what business is, but also showing that a brand can be a culture, that a brand can be a suitable expression of a creative identity, isn't something that either tarnishes or formats creativity. Everything in terms of colour, logo, visual identity and space that can prolong the impact of a brand, either powerfully or subtly, is useful. There is no contradiction in that.

FROM THE AUDIENCE

I think that it's talking with several players in the sector who explained the complexity of my profession, between creation and knowing how to sell yourself, that made me want to do it myself.

ETIENNE TORDOIR

We'll talk about time difference again. You have the time when you're at school.

PHILIPPE POURHASHEMI

If I take Vêtements as an example, I see it as a counter example - when Li Edelkoort announces that fashion is obsolete, fashion is dead - it's typically a brand that has done three seasons, the latest show was a triumph, there was great excitement and that's what we need.

FROM THE AUDIENCE

At the same time, the background of the people who founded Vêtements is really exemplary.

PHILIPPE POURHASHEMI

An independent brand that becomes successful, it's a good thing particularly if it attracts media coverage while being commercial.

JEAN-PIERRE BLANC

Just to clarify, I'm not saying people should stay in their ivory towers. We should respect the designers.

Creativity is the starting point of everything. If the business aspect accompanies creativity that's great, otherwise desire no longer exists.

There have been roundtable discussions about creativity here on the theme of alternative fashion systems. There are very few of them. Jean Paul has been trying to escape from the historic constraints since the 1970s, but very few people try to do that.

FROM THE AUDIENCE

Certain businesses may be sufficiently inventive to incite designers to become more creative. I don't think that business and creation always pull in opposite directions.

PHILIPPE POURHASHEMI

I think that schools, particularly art schools, usually protect themselves from the business aspect. Two years ago I was on a jury in Vienna. I was very surprised to see that the students were incapable of talking about a boutique where they could imagine their clothes being sold and that they had no idea of prices. It was as if they were living in a vacuum, completely cut off from reality. When you are interested in fashion you are also allowed to know about boutiques, prices, magazines... you should be open and try to get as much information as possible.

ETIENNE TORDOIR

When you graduate from a fashion or art school, you come out with your head spinning. At school you are taught to live over a long stretch of time, where there is a maturing time for each stage, there is the excitement of the end-of-year fashion show... Once you are catapulted into the real world, particularly in today's world where fashion has become an everyday consumer product with countless products on the market, the window of opportunity is very narrow if you are not to be blackballed. Everything goes too quickly.

JEAN PAUL LASPAGNARD

No, I didn't have to face all that. I had the time to adapt, particularly to the self-inflicted rhythm of 4 collections a year. The rhythm is unusual because it's self-inflicted. In the solution that I proposed of selling the collection a few months before the fashion show, of receiving the purchasers at that time as well as at the fashion show, communication takes place directly in the boutique and each person can go to the boutique and buy the collection directly. In actual fact, I sell my collection at the time of the pre-collections, I continue to work with the official imposed system.

JEAN-PIERRE BLANC

Young people who leave school, the Festival, ANDAM or LVMH Prize should at some point be able to get advice. They should be able to call on an organisation, a system, perhaps international, such that the information is distributed uniformly, for example in order to stop copying the great designers. Why all the hysteria around multi collections, fashion shows, thinking of magazines, you also need to get back to the reality of the present moment.

The media talk of “cruises”, the art professions, the many fashion shows and young people imagine they should all do the same. They should be told perhaps to do only one presentation and no show - and that they will not be allowed to do a show unless they have at least 6 collections to their name.

FROM THE AUDIENCE

Unless you do two shows a year, your clothes will not be in the boutiques.

JEAN-PIERRE BLANC

I'd like to give you an example of what happened after the Festival: the two extraordinary designers of the SWASH brand who are based in London, never did a show, not even once. They were penniless, they didn't have a press agent for a long time. They increased the volume of their second lines and everything's great for them. They don't want to change for the time being. Of course they'd like to take part in a show one day - but fashion isn't just about fashion shows.

At one point Christian Wijnants said he didn't want to do any more fashion shows, he no longer had the time or money. But then because he won prizes and had the money, he again began to take part in fashion shows.

There comes a time in the system we're in, when you need to be able to stand back and stop in order to try doing things differently.

LUCA MARCHETTI

I want to protect my students from what might kill them: not from asking questions, times when they are tired, have to make choices, adopt a position...

I'm concerned with the things that are going to smash them to pieces because the system is crushing.

It's important to be able to make choices, analyse, stop for a time. It's the burden of suffering which, at a given time, tells you to go in another direction.

JEAN-PIERRE BLANC

Yes, make choices, not mindlessly imitate. When you see certain people who tell you that they are not doing the campaign with Inez & Vinoodh, it's not going to work, you have to tell them to calm down. We've had enough of seeing the same campaigns done by the same photographers with the same models for the last 5 years. It's this system they must forget, they are young and creative, they must avoid uniformity.

The role of schools, professional organisations and festivals is to inform them correctly, and for that you need to speak the truth.

PHILIPPE POURHASHEMI

I agree with you. That's where professionalization is expected, even of young designers.

I'd like to get back to the story of Vêtements because I think it's crazy to organise a fashion show in the warehouse with friends. They have rejected the system you describe, the one in which you have to have a show with such and such a model, you need to be in the official programme, have this particular press agent...

That's where the system has gone into a tailspin, because we should not expect that of a young designer.

But is the world of fashion prepared to do what it did with Martin Margiella or Jean Colonna, go into car parks or unlikely places to see fashion shows?

JEAN-PIERRE BLANC

Of course it is. Léa Peckre, Christine Phung, Yiqing Yin, Stéphanie Coudert, these four women who are making the Paris of fashion today, who have extraordinary energy, they are penniless. Jacquemus too. . .

FROM THE AUDIENCE

Léa is currently in a very difficult situation because virtually nobody buys her collections. The problem clearly comes from the buyers who are opting for commercial collections that will sell. Galeries Lafayette and Printemps are not going to give those designers space in their stores.

JEAN-PIERRE BLANC

It's the system as a whole that's not working anymore because the press is heading in the same direction. An alternative system needs to be launched. Stijl, the boutique of Sonja Noël, is a good example because it takes risks, it gives designers a chance – like Maria Luisa did at the beginning with her shop in rue Cambon. When Maria Luisa was on the jury in 1993, when she saw Viktor&Rolf she said she would display them in the shop window the following week and it's exactly what we need to do today. What Collette does during the collections is absolutely FABULOUS, a different show model in the shop window every day.

FROM THE AUDIENCE

I think it's us professionals who programme this death. But it's the general public that buys it.

JEAN-PIERRE BLANC

In 20 years' time, it's the general public who will buy you.

The Festival is nothing to do with Vogue or other so-called fashion magazines that have never come to Hyères. They only have the importance that the world of fashion gives them. It's not true that it is commercially important. Stijl boutique is 1,000 times more important than Vogue. The diktats of the people who claim to be behind fashion no longer works.

ETIENNE TORDOIR

I'd like to return to the first question that was asked. Whether to focus on technique and clothing or to diverge into different sectors. If the system is the problem, fashion schools could train the players of this system who, in the future, will create the magazines and photos, will have the boutiques. People who have fashion awareness and the independence we hope for our students in order to make choices. The system needs changing from within.

FROM THE AUDIENCE

The notion of the fashion school needs to be redefined. They can train people for the fashion culture and management. What does "fashion school" mean, there are so many different ones.

JEAN-PIERRE BLANC

I consider it to be a coming together of technique and creativity.

It would be interesting to compare fashion with what is being done in the design of objects and industry.

FROM THE AUDIENCE

I can't see fashion designers thinking like industrial designers. That seems totally anti-fashion

PHILIPPE POURHASHEMI

No, it doesn't work.

There is always this aspect of desire, which I find fascinating in fashion. The desire may have such incredible value and energy around something which, in the absolute, is perhaps nothing great, but it is the desire around a designer, a product or a collection that makes fashion stronger. Desire is irrational, it's part of the moment with a brand, it's part of a story. We have lost a great deal of the sense of belonging in fashion. I think that the people who bought Martin Margiela at the beginning wanted to be part of his world, to support him.

This perception of fashion is slowly coming back, and I'm very pleased.

JEAN-PIERRE BLANC

I don't think it ever went away. All the designers of the 1990s, including the group of 6, have taken up a lot of space. As everything always relies on the press, there were varying degrees of communication on the designers who came after, but it's never disappeared.

For myself, and to conclude, I would say "Provided we continue to produce people like Léa who I consider to be virtually ideal prototypes". She is just as, if not more, demanding than Jean Paul on questions of marketing, who she sells to, who'll represent her. . . I have endless admiration for this woman. The fact that her stuff doesn't sell is outrageous, it's not right and that's what our role should be, to defend an alternative system.

This is how I perceived the Festival, of allowing freedom of speech and actions that enables designers to exist.

What I didn't like about fashion before was that you had to be the son or daughter of so and so. I'd like to think that the Festival has created a few more cracks in that wall.

We saw from how powerful the Brussels symposium proved to be, that we can build a parallel movement that can help and support them.

FROM THE AUDIENCE

One question hasn't been raised: there is perhaps a problem of de-synchronisation between two systems. Clearly everything goes too quickly, speed doesn't help you change your point of view, your way of working, but I don't think that the system is stable and will continue for ever. I think that schools can also adapt to this speed, this chaos, this inability to interpret the changes clearly, but it needs time. I don't think it means the death of fashion, I think we are feeling the shock of something that is accelerating too quickly in terms of our ability to keep up. I think we will find solutions to adapt to the market.

FROM THE AUDIENCE

The students who are graduating from schools today have found solutions and are in the process of setting them up. For example, the former students of La Cambre have found innovative solutions for funding their collections. I don't know if it's worthwhile or if it will continue, but at least they dared. It's not something they would have learned in marketing classes.

JEAN-PIERRE BLANC

One thing I haven't managed to resolve at present is to open a showroom in Paris for the former prize winners of the Festival. When I hear the authorities say they'd like to help young designers, I ask them to give me an exhibition area for free so that I can make a showroom. Zero cost for the designers and the organisation behind the project. It's impossible! Why couldn't public money be used to support designers for 5 years? I dream of presenting The Formers in Paris.

FROM THE AUDIENCE

Things have, nevertheless, happened in Paris, the Ephémère hospital for example...

JEAN-PIERRE BLANC

I would like to make a correction by pointing out that there is an initiative by the Fédération de la Couture called Designers Apartment in rue de Richelieu that works really well. I would simply like to see the Festival d'Hyères, together with its selection, taking place in Paris to present its selection of international designers.

FROM THE AUDIENCE

Designers Apartment only lasts 4 days. We need permanent premises where the public can go, not only the buyers.

JEAN-PIERRE BLANC

Without giving anything away, that's sort of in the pipeline.

FROM THE AUDIENCE

I went to see certain decision makers. They told me they couldn't fund me or they'd have to help everyone and that it was an impossible choice for them.

JEAN-PIERRE BLANC

What I'm asking for isn't anything special, it's not to favour so and so, it's in terms of the organisation. I often take the example of cinema, which is an industry in the same way as fashion is. Cinema receives a lot of funding, young designers could be given similar funding. That idea still evokes great reluctance because fashion is seen as a luxury. I think that's nonsense because luxury would have no future if, at the start, creation was not encouraged.

If a sponsor of the Festival were to back out tomorrow, that could be the end of the Festival. Why don't the major fashion houses give us a tiny percentage of their profits? Structures need to be set up, whether with public or private funding. It's not enough to organise competitions, prizes, to promote designers, we need to do far more.

In the field of design, there is what has been organised throughout Europe, which is reflected

in Paris by the Designer's Day. In Turkey, Italy and Germany, parallel organisations are set up for creative design, which doesn't exist in fashion. In spite of this, you realise that each person has his or her own interests at heart and that no one wants to be exhibited alongside so and so.

The aim of our meeting this morning was to prove that there was solidarity between an organisation called "Mad" and the Festival de Hyères.

FROM THE AUDIENCE

It seems that the design objet market is mainly run by the publishers and distributors, whereas in fashion, the market is run by the brands and designers. The questions of competition carry perhaps more weight in this sector which is why it is more difficult to get the brands to join forces.

FROM THE AUDIENCE

Our next symposium in Brussels will take place on 4 and 5 June. It will be aimed at bringing together all the stakeholders in the profession, the creators and designers who will give their point of view on the sector, how young designers can still survive in this system, how the political powers may be persuaded to support the sector and how to find a common language that can be understood by everyone. We try to bring together all the forces at European level and define a strategy for the future.

JEAN-PIERRE BLANC

Thank you. See you next year!



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MODERATORS

JEAN-PIERRE BLANC

MADIFESTO EUROPEAN FASHION SUMMIT, FASHION EDUCATION AND ITS FUTURE.



© Filip Motiany

Born in 1964 in Hyères, self-made-man, Jean-Pierre Blanc is the villa Noailles art center director. Strongly inspired and influenced by Charles and Marie-Laure de Noailles, famous patrons of the artistic avant-garde of the XXth century, his first objective is to support young talents. He creates the International festival of Fashion and Photography in 1986 and the Design Parade in 2006. His new objective is to develop a place for contemporary creation by creating residence and technical support for young creators. Under the direction of Jean-Pierre Blanc, the villa Noailles turns to be an art center since 2003, impulsing a permanent exhibition dedicated to the patronship of Charles and Marie-Laure de Noailles, and temporary exhibitions on contemporary design, fashion, photographic commissions and architecture. In a perpetual evolution, the villa Noailles carries on the action undertaken in the early 1920' by its creator.

GODFREY DEENY

DISCUSSION WITH JEAN-PIERRE BLANC.

MASTER CLASS.



Godfrey Deeny is the Fashion Editor at Large of Le Figaro, who has reviewed the menswear, women's wear and haute couture runway seasons of Milan, Paris and New York for over two decades. During a long career, as Editor-in-Chief of Vogue Hommes International, Paris Bureau Chief of Women's Wear Daily, Editor-in-Chief of Fashion Wire Daily and Men's Fashion Critic of The Financial Times, Godfrey has interviewed pretty well every designer of note, and can address most major luxury executive on a first-name basis. For Le Figaro, Godfrey pens portraits of important creatives for La Dernière Page, reviews the major international collections and intermittently attends the fashion seasons of Rio de Janeiro, Sao Paulo, Moscow and Sydney. Born in Ulster and fluent in French and Italian, Godfrey is a frequent commentator on fashion television programs including Tele Monte Carlo's Moda, Style.com, The BBC's Fashion File and Toronto's Fashion Television. Godfrey is the Editor-in-Chief and joint owner of both Achtung, Berlin's leading directional fashion title, and of Sepp, the original football fashion magazine, named after legendary German soccer coach Sepp Herberger. He is also a fashion authority on E! Entertainment's panel of experts. Godfrey is a jury member of the following prestigious awards: the Council of Fashion Designers of America (CFDA); Who is On Next? founded by Vogue Italia; The International Woolmark Prize and Prix de la Mode Marie Claire.

JESSICA MICHAULT
SELF BRANDING THROUGH INSTAGRAMMING?



© Christophe Roue

Jessica Michault is the editor-in-chief of the fashion industry website NOWFASHION. For almost two decades she has covered everything in the world of fashion, from the red carpets of Hollywood to the Haute Couture collections in Paris. She has interviewed leading designers and fashion executives in the luxury universe and is always in search of the hottest trend, the latest must-haves and the designer diamond in the rough. Before her current post at NOWFASHION Jessica was the Online Style Editor for the International Herald Tribune (now the International New York Times). While there she worked side by side with renowned fashion critic Suzy Menkes for sixteen years. During her career she has been published in major publications worldwide such as the New York Times, the International Herald Tribune, Italian Vogue, Vogue Japan, Harper's Bazaar Brazil, GQ Germany, CR Fashion Book and Industrie. She also has a weekly fashion segment on France 24 television. Born and raised in San Francisco, she is now based in Paris where she lives.

PASCAL MORAND
CAN FASHION AND CREATION MESH WITH ECONOMY?
SUSTAINABLE DEVELOPMENT: A KEY CHALLENGE FOR FASHION.



Pascal Morand is a graduate of HEC (Ecole des Hautes Etudes Commerciales) and holds a Doctorate in Economics. As Deputy Director General of the Chamber of Commerce and Industry of Paris Region, he is in charge of studies, public affairs and policy. He is a Professor at ESCP Europe; a member of the French Academy of Technologies; a member of CNEE (National Education-Economy Council). Mr. Morand was Director General of IFM (Institut Français de la Mode) from 1987-2006 and of ESCP Europe from 2006 to 2012. His work has focused on innovation policy and the relationships between economics and culture. He has in particular written an essay concerning the Economic and Monetary Union, « La Victoire de Luther » (Vivarium/Maison des Sciences de l'Homme, 2001) and published « Les religions et le luxe; éthique de la richesse d'Orient en Occident » (IFM/Regard, 2012). Mr. Morand has been entrusted by Christine Lagarde, the French Minister of Economy, Industry and Employment at the time, with different missions respectively dealing with globalization, innovation, and accounting standards. Mr. Morand was also involved in formulating and implementing a new business strategy for the Moroccan textile and garment industries from 2003 to 2006.

RAPHAËLLE STOPIN
A CONVERSATION WITH SØLVE SUNDSBØ.
PRESENTATION OF THE 10 ELECTED PHOTOGRAPHERS.



A graduate in Art History, Raphaëlle Stopin is a free lance curator, writer and art&media consultant. She is art director for the mission photographique - Pôle Image Haute-Normandie. For the past twelve years, she has been curator in charge of the photographic section for the Hyères International Festival of Fashion and Photography where she aims to promote emerging photographers and in the frame of which she has exhibited the works of historical figures such as Erwin Blumenfeld, Melvin Sokolsky, Saul Leiter or names of the new scene such as Jason Evans, Viviane Sassen, Charles Fréger. For this year's festival, she is curating solo shows dedicated to Steve Hiett and Oliver Sieber. She has notably served as guest curator at The Photographers' Gallery in London, the Mexican Photography Biennial, UltraLounge Selfridges and the FNAC Photo Galleries. In 2013, she is Mentor to the Experimental Section of the Photomonth, Krakow, Poland and in 2014, Guest Curator of the Jeu de Paume magazine. Her publications include prefaces to the works of Charles Fréger, Mathieu Bernard-Reymond, Loan Nguyen, Melvin Sokolsky, Joël Tettamanti, Cyrille Weiner, Laura Henno and many more as well as collaborations with Têlerama, FOAM or L'Officiel Art. She regularly takes part in juries and portfolio reviews (Rencontres d'Arles, Curators Network, Photo España...).

SPEAKERS



autoportrait par Karl Lagerfeld

KARL LAGERFELD

MASTER CLASS.

Born in Hamburg in September 1938, a cosmopolitan education and a broad knowledge of languages enabled him to finish his studies in Paris. In 1955, he won first prize in the competition of the "Secrétariat International de la Laine", for amateurs. "La Maison Balmain" produced a coat designed by this young prize-winner, who was only 17 years old and was already the assistant to a well-known couturier. Then 3 years later, at the age of 20, he became artistic director for Jean Patou. Here, he spent three quite happy years, but which were, however, "a bit slow" for his taste. In relative freedom, he was able to develop his knowledge in the areas for which he had always been passionate: history, architecture, music and above all, 18th century France. In the 1960's, when ready-to-wear began to establish itself in the fashion world, he immediately saw a path for his future, and launched himself as an independent stylist in Italy, England, Germany and France. Most notably for the fashion house Chloé, where he gained notoriety. At this period, it was also essential to update the concept of the fur, to turn it into a real fashion item. So the Fendi sisters called upon him, and thus began a collaboration that still continues today. In 1983 he became the Artistic Director at Chanel for fashion. And since, he has created all the haute couture, ready-to-wear and accessories collections (totalling 8 per year). In parallel, he's been developing his own line since 1984. In 1987 he decided to put himself behind the lens and photographed a press kit for Chanel. From this moment onwards, his photographs have appeared in some of the world's most important international magazines. He equally organises his own advertising campaigns. This passion for photography has led him to transform these campaigns into actual art books.



GIUSY BETTONI

SUSTAINABLE DEVELOPMENT: A KEY CHALLENGE FOR FASHION.

Giusy Bettoni is CEO and founder of C.L.A.S.S., a unique worldwide platform set up in 2007 that showcases exclusive fashion, textiles and materials created using smarter sustainable technology for fashion designers, industry and business. She has been working within the textile system for more than 30 years, starting with “hands-on” experience within the raw material market development sector and ingredient branding approach working for major international organizations. She has dedicated the last 10 years focusing on communicating and developing a clear message of key competitive advantage role of innovating in a responsible way in the textile and, fashion market. She is also consultant about responsible innovation for Première Vision, the international leading trade show organizer for the fashion industry. She is also a member of the Advisory Board of ECO-AGE, one of which platform is The Green Carpet Challenge™.



MICHEL CAMPAN

SELF BRANDING THROUGH INSTAGRAMMING?

Michel Campan, a graduate of the «3e cycle» program of the Institut Français de la Mode, is considered an expert in digital communications strategy for the fashion, luxury goods and cosmetic industries. Five years ago, he founded his own consultancy, SAME SAME but different, focused on digital communications. This firm is based in Paris and has offices in Shanghai, Hong Kong and New York. Prior to establishing his own company, Mr. Campan worked for several top fashion and luxury goods companies on their digital presence. Between 2000-2006, he launched e-commerce for Hermès in the United States, Europe and Japan. He then joined L'Oréal to head up the Internet strategy and CRM (Customer Relationship Management) for Lancôme. Mr. Campan was the first to launch an e-commerce site for a luxury goods firm in China. In 2008, his achievements were rewarded with the «Homme e-commerce de l'année» prize (e-commerce Man of the Year award). That same year, Mr. Campan headed to Christian Dior Couture and launched the first brand content initiative for a Couture House, work that was recognized with the «Grand Prix Stratégies du luxe» prize. Mr. Campan started his career working at communication companies including DDB and Altedia.



HERVÉ FRETAY

SUSTAINABLE DEVELOPMENT: A KEY CHALLENGE FOR FASHION.

Hervé Fretay has obtained a degree in chemistry from ENSCP (Ecole Nationale Supérieure de Chimie de Paris) completed by a cursus in Business to Business Marketing with IMD Lausanne. Hervé has started his career at Unichema / Uniqema with several roles in sales and an assignment as Global Marketing Manager Lubricants for 4 years in the Netherlands specialising in biodegradable and environmentally friendly Lubricants. Hervé then joined the Fragrance division of Quest International in Paris in 1999 now part of Givaudan where he had several business roles in Cosmetic Ingredients, Fragrance Ingredients and Key Account management. He is currently Global Director of Naturals. Hervé is leading the Givaudan Innovative Natural programme including several projects of Ethical Sourcing at Origin and Innovation for natural fragrance raw materials.



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JEAN-CHARLES DE CASTELBAJAC

SELF BRANDING THROUGH INSTAGRAMMING?

Jean-Charles de Castelbajac is a french designer representative of someone whose work is completely polymorphous. His sparkling and colorful universe revolutionized the world of creation thanks to his diversions, the way he appropriates ideas, and his innovative and trans-generational approach to pop rock culture. Jean-Charles de Castelbajac is a transversal designer who works in fashion, design, contemporary art and the performing arts. His creative achievements include clothing made from transformed fabrics and materials; painting and graffiti dresses, cartoon-adorned sweaters, and collaborations with artists including Loulou Picasso, Ben, Keith Haring, and Jean-Michel Basquiat. His designs have been commissioned by top singers and personalities such as Madonna, Kanye West, Lady Gaga, Beth Dito and Katy Perry. This year, in parallel with his work in fashion and the arts, Mr. de Castelbajac founded a communications consulting firm, Castelbajac Creative Agency.



© Léa Crespi

MARIE-CLAIRE DAVEU

SUSTAINABLE DEVELOPMENT: A KEY CHALLENGE FOR FASHION.

In 2012, Marie-Claire was appointed as Kering's Chief sustainability officer and Head of international institutional affairs, as well as member of the company's executive committee. She is responsible for the continued development of Kering's sustainability strategy and the implementation of the Group's institutional affairs on a global scale. She joined the company from the public sector where she served as Chief of Staff to French politician Nathalie Kosciusko-Morizet, within the Ministry of Ecology and other areas from 2007 to 2012. Prior to this position, Marie-Claire was technical adviser to the cabinet of Prime Minister Jean-Pierre Raffarin and Principal private secretary to Serge Lepeltier (Minister of Ecology and Sustainability), before joining Sanofi-Aventis Group in 2005 as Senior Director of sustainable development. She is a graduate of the French National Institute of Agronomy Paris-Grignon, the "École Nationale du Génie Rural des Eaux et Forêts" (National School of Rural Water and Forestry Engineering). She also earned a "Diplôme d'Etudes Supérieures Spécialisées" (Diploma of Specialised Higher Studies) in public administration from Dauphine University, Paris.



Marie d'Hyères - Sce communication

JEAN-PIERRE GIRAN

CAN FASHION AND CREATION MESH WITH ECONOMY?

Jean-Pierre Giran was born January 9, 1947 in Marseilles. Deputy of the 3rd district of the Var since 1997, he was elected Mayor of Hyères in 2014. He is also an economist, associate university professor of economics. He was Dean of the Faculty of Applied Economics in Aix-en-Provence and supervised about fifty theses and many dissertations studies. He is the author of numerous articles published in scientific journals and of several books including «Analyse économique» (with Roland Granier, Economica, 1981), «Recherche d'information et déséquilibres» (Economica, 1982), «La République impudique» (L'Harmattan, 2010), «Des élus contre nature» (Technip, 2011). Former Chairman of the Board of the National Park of Port-Cros, he also chaired and coordinated the whole public institution French National Parks. Mr Giran has been awarded as Chevalier dans l'Ordre National de la Légion d'Honneur and Chevalier dans l'Ordre des Palmes Académiques.



© Marion Amadeo

SIMON PORTE JACQUEMUS
SELF BRANDING THROUGH INSTAGRAMMING?

Simon Porte Jacquemus, 25, is a French fashion designer who hails from the South of France. After a short stint at a Paris fashion school, Jacquemus went off on his own to launch his Jacquemus collection. This autodidact made his first collection in 2009 and held his first fashion show in Paris in 2012. Jacquemus likes to describe his collections as «naïve», «raw» or «ultra simple». He also gives his collections suggestive titles such as «La Femme enfant» (The Woman Child), «Les Parasols de Marseille» (The Parasols of Marseille), or «L'enfant du soleil» (The Child of The Sun) and each of them tell a story of the Jacquemus girl who could alternately be a nurse, a factory worker or a 1990s idol. This past March, he showed his 12th collection. In 2014, he was among the 12 finalists for the LVMH Prize. He is competing again in the 2015 edition of the LVMH Prize and is currently among the eight finalists. The Jacquemus collection is sold in 80 sales points around the world including Dover Street Market, Net-a-Porter.com, SSENSE, and Le Bon Marché.



FRANÇOIS MORILLION
SUSTAINABLE DEVELOPMENT: A KEY CHALLENGE FOR FASHION.

François-Ghislain Morillion is co founder of Veja and Centre Commercial. Between 2003 and 2004, he realised a sustainable development world tour with Sebastien Kopp and launched the brand Veja at the Palais de Tokyo in 2005. Veja is the first fair trade and organic sneakers brand, made in Brazil with organic cotton et wild rubber. Veja is sold in 30 countries in a selective network of independent shops, department stores and concept stores (Dover Street Market, Colette, Le Bon Marché). In 2010, he launched Centre Commercial, a Parisien collaborative place dedicated to the «well made»: design, fashion and contemporary art.



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FELIPE OLIVEIRA BAPTISTA
SELF BRANDING THROUGH INSTAGRAMMING?

Felipe Oliveira Baptista is the creative director of Lacoste. He graduated from Kingston University in 1997. From 1997 until 2002, he works for Max Mara, Christophe Lemaire and Cerruti. In 2002 he presents a collection at the International Fashion and Photography Festival in Hyeres and wins the Jury Prize. In 2003 he is awarded the Andam/LVMH burserie and launches his own collection with his partner Severine Oliveira Baptista. In 2005 Felipe is again awarded the Andam/LVMH burseries, and is invited to show his collections during the couture fashion week in Paris (2005-2009). In 2007 he designs a capsule collection for Uniqlo under his name. Felipe also takes part in a collective exhibition in Mudam (Luxembourg) about Portuguese Art. In 2008 he is commissioned by Nike to do a book AW77. The same year he does an exhibition at the Hyères Festival. From 2009 until 2013, he shows his collections at the Paris Fashion Week. In 2010, he is appointed creative director of Lacoste. In 2013 Felipe is the President of the Hyères Festival Fashion Jury. The same year Felipe Oliveira Baptista is honored with a solo retrospective exhibition at the Mude Design Museum in Lisbon.



© Michele Young

UCHE PÉZARD

SELF BRANDING THROUGH INSTAGRAMMING?

Following the creation of Luxe Corp in 2006, Uche Pézard initiated the same year the creation of Club e-Luxe, that remains the sole credible platform that congregates luxury executives to provide them with strategic digital direction. Uche is also the Founding Editor of the luxury business magazine, Luxe-Mag.Com, which provides insightful analysis of luxury business issues. She is the Author of the bestselling book, *Luxury Fashion Banding* (2007) that addresses the business of luxury from a strategic viewpoint. Her second book, *Luxury Online* (2010), remains the only industry reference text on the analysis of digital media, innovation and new technologies in the luxury context. She has also given keynote presentations in different annual luxury conferences. She constantly speaks to business schools worldwide such as Harvard Business School, ESSEC Paris, EML Geneva, among others. Uche sits on the board of several entities such as the London College of Fashion and the Influential Advisory Board of HP. She has an MBA from Brunel Business School, London.



SØLVE SUNDSBØ

A CONVERSATION WITH SØLVE SUNDSBØ.

Norway-born, London-based fashion photographer and filmmaker Sølve Sundsbø has garnered respect for his otherworldly concepts, stylistic versatility and open-mindedness towards new technologies, such as 3-D scanning. He has shot for publications such as *Italian Vogue*, *Love*, *Visionaire*, *V*, *Interview*, *i-D*, *NY Times*, *Chinese Vogue*, *Vogue Nippon* and *W Magazine*. His work has been featured in numerous exhibitions, from group shows to solo displays such as “Perroquets” in 2008 and “Rosie and 21 Men” in 2013. Sølve has produced imagery for major fashion and beauty brands including Chanel, Armani, Cartier, Mugler, Gucci, Yves Saint Laurent, Dolce & Gabbana, Louis Vuitton, Hermès, Guerlain, Givenchy, H&M, Lancôme, Estée Lauder, Sergio Rossi and Boucheron. He has directed short films for Chanel, Gucci, Lancôme, LOVE, NYTimes, Nike and SHOWstudio. His NY Times piece, “14 Actors Acting” won an Emmy Award for New Approaches to News and Documentary Programming in 2011. Sølve also received high praise for his images of the Alexander McQueen archive shot for the catalogue of the celebrated “Savage Beauty” retrospective at The Metropolitan Museum.

PHOTOGRAPHERS



JEANNIE ABERT / FRANCE

Jeannie Abert's work deals with collages. She takes photography - which she sees as a raw material to be manipulated - as her starting point for experimental research. Jeannie Abert graduated from the École nationale supérieure de photographie, Arles in 2013. She obtained a residency at New York's International Center of Photography in 2012. Her work has been exhibited at Rencontres internationales de la photographie, Arles, as well as at Amsterdam's Unseen Photo Fair. She received the OBLICK award in Strasbourg in 2014.



SUSHANT CHHABRIA / INDIA

In 2013, Sushant Chhabria started collecting pictures of dead people from obituaries. After over a year of collecting, he decided to digitally interchange their facial features and clothing to give birth to new beings. This process of recycling the dead runs parallel to his belief of the soul constantly travelling from one incarnation to another. Sushant Chhabria studied at the Symbiosis Institute of Design, Pune, India. He took part in group exhibitions in Kuala Lumpur in 2010 and New York City in 2013.



SJOERD KNIBBELER / THE NETHERLANDS

Sjoerd Knibbeler challenge himself to capture wind through the photographic record. He works associatively, combining in the exhibition space video, installation as well as photographs, aiming to translate large subject matters like aviation, aerodynamics and climatology to his own personal scale. Sjoerd Knibbeler studied at The Royal Academy of Fine Art, The Hague. His works were featured at the Unseen Photo Fair by Gallery LhGWR, in 2014. In 2012, he participated in the Noorderlicht Photography Festival.



WAWRZYNIEC KOLBUSZ / POLAND

Wawrzyniec Kolbusz presents through his series Sacred Defense a thoughtful investigation about the representation of war, here in Iran, seen both through Iranian and Occidental scopes. Combining photographs shot in sites now turned into museums and dealing with the representation of war by media as well as aerial photographs from nuclear sites manipulated by the photographer himself, Wawrzyniec Kolbusz clouds the clues: in his work, the border of simulacrum is on a constant move. Wawrzyniec Kolbusz studied at the Academy of Photography, Warsaw, Poland. Group shows and festivals he participated in include the TlPhP Festival, Tirana, Albania in 2014 and the Braga Festival in Portugal (where he was a finalist for the Emergentes International Award).



EVANGELIA KRANIOTI / GREECE

As a Greek native, Evangelia Kranioti's work is rooted in the maritime tradition of her country. She has lead for several years an ambitious artistic and anthropologic research, focusing on the life, travels and intimacy of sailors across the world. Evangelia Kranioti is a graduate of Le Fresnoy and the École nationale supérieure des arts décoratifs, Paris. Her work was featured in a group exhibition for the New York Photo Festival in 2012, as well as for Paris Photo in 2013 (Galerie du Jour).



DAVID MAGNUSSON / SWEDEN

David Magnusson unveils a gallery of portraits dedicated to the American phenomenon "Purity Balls", ceremonies in the United States, where the girls promise to stay abstinent from sex until marriage, while their fathers pledge to protect them in their choices. David Magnusson studied at the Nordic School of Photography in Sweden. He exhibited his work at Pulse Contemporary Art Fair, Miami in 2014, and the Swedish Museum of Photography, Stockholm.



FILIPPO PATRESE / ITALY

Filippo Patrese has looked into the archive of two photographers of a small town in South Italy, revealing, by his photographic gesture, the "Corrections" applied to the negatives, unveiling ghost-like and pictorial figures. After graduating in architecture, Filippo Patrese studied photography and visual design at NABA, Milan. He took part in the International Festival of Photography in Rome, 2014.



THOMAS ROUSSET / FRANCE

Thomas Rousset photos offer an ambiguous overlapping of representations and realities, a mixture that is constantly flirting with the limits of real life and imagination, and result in a staging device that plays with the codes of both fairytales and realism. Thomas Rousset studied photography at École cantonale d'art de Lausanne (ECAL). His work was presented at Circulation(s), the Paris festival of Young European Photographers, in 2014 and published, among others, in the Talent Issue of FOAM Magazine in 2013.



POLLY TOOTAL / GREAT BRITAIN

Polly Tootal is a photographer of British landscapes, she travels on journeys through cities, towns and villages, passing suburbs and countryside along rivers and following coastlines. The universal anonymity of these photos tells another story of modern Britain. Polly Tootal has lived and worked in London since graduating from the University of Brighton, Editorial Photography, BA Hons in 2001. She has recently exhibited her work at Palazzo Rialto, during the Venice Architectural Biennial, and at Adamson Fine Arts Gallery, Le Marche, Italy in 2014.



OEZDEN YORULMAZ / GERMANY

Oezden Yorulmaz is interested in how photographic images play an important aspect of self-definition within the western society he cohabits. He often uses himself as the main protagonist and creates male performs that is acting a narrative or mental state within the space of images or locations. Oezden Yorulmaz studied photography at The Royal College of Art, London. He has exhibited his work at Splinter Independent Photography Fair in 2013, and in various group and solo shows in London. He participated in the Brighton Photo Fringe in 2009.

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