

PRESS RELEASE

LAUNCH OF THE PARTNERSHIP BETWEEN FONDATION THALIE
AND THE ÉCOLE NATIONALE SUPÉRIEURE DES ARTS DÉCORATIFS DE PARIS

CYCLE OF CONVERSATIONS « CREATORS FACING THE CLIMATE EMERGENCY »



Cycle of conversations Creators facing the climate emergency, Festival Agir pour le Vivant, Arles, 2022. Fondation Thalie

Fondation Thalie is pleased to announce the launch of a partnership with the École Nationale Supérieure des Arts Décoratifs de Paris for the 3rd season of “Creators facing the climate emergency”.

On a monthly basis, these meetings between artists and scientists aim to raise public awareness, particularly among the younger generation of creators, of the need to invent new imaginaries of transition, to reflect on new ways of designing and producing with biomaterials. How does the impact of global warming already generate new ways of living in the world, more respectful of planetary limits?

Launched in 2020 by the Foundation on the initiative of Nathalie Guiot, the series of conversations [Creators facing the climate emergency](#) mobilizes the bold vision of the artist to imagine possible futures and invites the sharing of knowledge, by collaborating with researchers to reveal scientific facts through the experience of the sensitive. With more than 50 artists and scientists invited in 2 years, these meetings, attended by more than 40,000 people, aim to create collaborations between these two disciplines.

This third season at the École des Arts Décoratifs is organised by Stefano Vendramin, coordinator of the programme Creators facing the climate emergency, in co-construction with Francesca Cozzolino, teacher in human and social sciences, and Patrick Laffont-DeLojo, teacher in stage design at the École des Arts Décoratifs.

Artists have an infinite capacity to be precursors in the invention of new forms. Yesterday's practices must be overturned through artistic creation. This means conceiving new narratives and new forms and methods of production. Through the medium of emotion and imagination, artists are able to mobilise us, a particularly urgent impetus given impending climate issues and the immense challenges that our society faces. Our role as a cultural actor is thus to involve and support the young generation towards new ways of thinking about and creating a carbon-free world.

Nathalie Guiot, curator et founder of the Fondation Thalie

There is no art more urgent than that of living together, no design more necessary than that of a shared planet, made up of both the living and the non-living. Hosting the series "Creators facing climate emergency", conceived in partnership with the Fondation Thalie, is part of the mission of our School: to train students, not just so that they fit into the world, but so that they can transform it. Enabling these meetings with artists recognised for their artistic commitment in favor of the reconfiguration of our living environment – both imaginary and real, visual and material, analogue and digital, natural and artificial – is to give the means to our young generation of creators and designers to conceive and implement solutions to the great ecological concern of our time.

Emmanuel Tibloux, Director of the École des Arts Décoratifs

Creating without destroying: inaugural encounter with the artist Tino Sehgal and the environmental journalist, teacher and Founder of the Momentum Institute, Agnès Sinai

Wednesday 26 October, 6pm-7:30 pm

Creating without destroying: is this possible? Sobriety is the order of the day and innovation must now be frugal in the face of the injunction to reduce our CO2 emissions by 43% by 2030. The change in society is systemic. Each step forward takes time and yet we have to move so fast. What is the impact of such an environmental challenge in the artistic sphere? **Tino Sehgal**, one of the most influential artists of his generation, has over the years built up a practice linked to the immaterial, to the performance that is by definition ephemeral, and to an experience lived by the spectator, in which voice, language and movement become artistic forms. The artist talks to **Agnès Sinai**, professor at Sciences Po Paris and founder of the Momentum Institute, a think tank on the Anthropocene and the effects of degrowth. Together, they will discuss how to create without exhausting our natural resources.

Co-moderated by **Nathalie Guiot**, Founder-President of the Thalie Foundation, and **Annabel Vergne**, teacher at École des Arts Décoratifs.

The guests

Renowned as one of the most important artists of his generation, **Tino Sehgal** (b. 1976, England) develops a radical artistic practice that takes the form of "constructed situations": inspired by ballet, theatre, and performance, his living installations value one's relationship with the other more than the creation of a defined object. The ephemeral nature of his work is based on the specificity of an encounter involving verbal exchange between actors and visitors around societal, philosophical,

economic or artistic subjects. Trained in dance and economics, Tino Sehgal was a finalist for the Turner Prize in 2013, winner of the Golden Lion at the 55th Venice Biennale in 2013, and his work has been the subject of numerous solo exhibitions, including the Guggenheim Museum, New York, Fondation Beyeler, Basel, Palais de Tokyo, Paris, Stedelijk Museum, Amsterdam, and Tate Modern, London.

Agnès Sinaï is an environmental journalist, author, and founder of the Momentum Institute, a network for reflection on the politics of the Anthropocene, collapse and degrowth. In 2010, she created a course on the politics of degrowth at Sciences Po. She holds a doctorate in spatial planning and urbanism (University of Paris Est), and a diploma in permaculture market gardening. She is developing a reflection on bioregions as places of earthly hospitality. She is the co-author of *Le Grand Paris après l'effondrement* (Wildproject, 2020) and of various books, including *Sauver la Terre* (Fayard, 2003), *Petit traité de résilience locale* (with Pablo Servigne, Raphaël Stevens, Hugo Carton, ECLM éditions, 2015), *Walter Benjamin face à la tempête du progrès* (Le Passager clandestin, 2016).

[Upon registration \(limited seats\)](#)

École des Arts Décoratifs
31 rue d'Ulm – 75005 Paris

UPCOMING ENCOUNTER

Wednesday 30 November, 6pm (École des Arts Décoratifs)

Irene Kopelman, visual artist + **Richard Sennett**, sociologist: *Collaborating with the living*
Co-moderation: **Stefano Vendramin**, head of the “Creators facing the climate emergency” programme, Fondation Thalie and **Anna Bernagozzi**, teacher at École des Arts Décoratifs.

The conversations Creators facing the climate emergency are accessible in replay on the Thalie Foundation website and will soon be accessible in audio podcasts on the dedicated platforms AppleMusic, Spotify, Deezer.

FONDATION THALIE



Fondation Thalie, Bruxelles © DR

Created in 2013, the Fondation Thalie is a private art foundation. Based in a neo-modernist house in the heart of Brussels since 2018, the Foundation exhibits both historic and emerging international artists in addition to an art collection; it also offers **online events about environmental issues along with an artist and author residency in Brussels.**

Through a multidisciplinary program, a residency, and the exhibits, the Foundation wants to perpetuate a unique and lively dynamic in a house of art and beyond the walls with satellite projects. Each exhibit demonstrates the support for contemporary creation by way of commissions which are sometimes tied to acquisitions or the architecture of the house in Brussels. The Brussels space also has a small shop supporting our publishing house Edition Ishtar and local artists (ceramics, jewelry...).



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Founder and President, **Nathalie Guiot** is an author, editor, and exhibition curator. She founded Anabet Editions in the 2000s and in 2012, created Thalie Art Project, an association that produces artistic and performative encounters. Over the years this has become a foundation with an exhibition space along with a residency for artists and authors in Brussels. Nathalie Guiot is a member of the International Circle and of the Design acquisition Committee at the Centre Pompidou, a member of the Visual Arts acquisition Committee for the CNAP and an active patron of other cultural institutions in France and Belgium. In 2020, in the midst of the pandemic, she launched a new online discussion format between artists and scientists: [Creators facing the Climate Emergency](#), which aims to broaden the fields of imagination in the face of the challenges of the ecological transition.

ÉCOLE DES ARTS DÉCORATIFS DE PARIS



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A wellspring for intellectual, creative and artistic development for over 250 years, the École des Arts Décoratifs Paris aims to give **the new generation of artists, designers and creators the tools they need to transform tomorrow's world.**

Every year the École des Arts Décoratifs trains over 800 students in 10 departments (Art, Interior Architecture, Animation, Graphic Design, Product Design, Textile and Texture Design, Fashion Design, Printed Image, Photography/Video and Stage Design).

Students who are committed to producing the material, visual and imaginary environment that reflect today's

world and reflecting on changes in the social and artistic landscape.

With a unique educational model, a remarkably outward-looking approach and an exceptional research centre, the École des Arts Décoratifs ranks as one of the top art, design and fashion schools. The École des Arts Décoratifs is an institute of higher learning under the authority of the Ministry of Culture and Communication and a partner of Université PSL (Paris Sciences & Lettres).



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Emmanuel Tibloux is Director of the École des Arts Décoratifs since 2018, formerly Director of the Ecole nationale supérieure des Beaux-arts de Lyon. A former student of the École normale supérieure de Fontenay-Saint-Cloud, he has directed the École supérieure d'art et de design de Saint-Etienne, the École régionale des beaux-arts de Valence and the Institut français de Bilbao.

Emmanuel Tibloux's project for the Ecole des Arts Décoratifs takes into account the specificities of this school of excellence which welcomes more than 800 students per year. In 2019, he initiated the plan for a "School of Transition", making the School of Decorative Arts the first higher education institution to **adopt an ecological transition plan.**