



Haroon Mirza, Stone Circle, Ballroom Marfa, Installation view - April 2018 Photography by Rowdy Dugan

ECO-DESIGN ART PRIZE

Supporting artists in reducing their
their environmental impact

ART OF
CHANGE
21

Institutional partners :



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Introduction

Eco-design, a newcomer to the world of contemporary art

All the indicators are in the red. Marked by heatwaves, 2022 was the hottest year on record, as were each of the previous seven years, providing undeniable proof that global warming is accelerating. The Paris Agreement in 2015 pledged to limit global warming to +1.5°C for the rest of the century, but this target is now out of reach. These rises in temperature go hand in hand with rising sea levels that will affect numerous coastal towns, including major art capitals, such as New York. In addition to the climate, worsening air quality is causing living conditions to deteriorate in numerous countries (India, China) and biodiversity is decreasing at an alarming rate, even if the recent agreement reached in Montreal that calls for the protection and conservation of 30% of the planet by 2030 is a source of hope.

Faced with these issues, an increasing number of artists are concerned about the environmental impact of their art. They have realised that the materials (concrete, glass, acrylic paint etc) and equipment they use (kilns, software etc), as well as how they transport artworks count more as causes of the environmental crisis than solutions. In 2009, *Long Horizons: An Exploration Of Art + Climate Change*, a pioneering series of essays on the subject, was published by Julie's Bicycle. Amongst other content, Anthony Gormley shared with readers his confidences and commitments: "*I am responsible for managing my own impact, including the carbon footprint of the studio and all its activities*". Gormley had already calculated his carbon footprint, reduced his use of air freight and insulated his studio, where he was getting ready to install solar panels. Since then, examples of good practice amongst artists, motivated in particular by the COP21 in Paris, have been multiplying. Examples include artworks being transported from Germany to Japan without using planes, artists calculating the carbon footprint of installations (Olafur Eliasson) and exhibitions powered by solar power (Julian Charrière).

Museums, (The Louvre, Guggenheim, Palais des Beaux-Arts de Lille), galleries (Galleries Commit, Gallery Climate Coalition) and biennials (Helsinki, Venice) are also calculating their carbon footprints, reducing their environmental impact, or choosing to exhibit work by environmentally and socially committed artists (Serpentine Galleries, Palais de Tokyo, lille3000). Art fairs are making progress too, in particular Art Paris, which has carried out the first life cycle analysis. However - and despite all their efforts - industry professionals lament the ever increasing number of temporary exhibitions, art fairs and biennials, while continuing to contribute to the trend. They feel obliged to always have something new going on, at times to the detriment of research, showcasing the value of what already exists, allowing sufficient time for visits and implementing more inclusive business models. Only a "new culture" would seem to be able to slow down this headlong rush to destruction. And what if this new culture was eco-design?

Eco-design looks at the entire life cycle of a work of art, an exhibition, or a museum, taking into account a wide range of environmental criteria. It is apparent today that eco-design is the most suitable and the most exhaustive method for measuring and reducing our environmental impact and yet it is almost completely absent in contemporary art. Why? In fact, there are three explanations: a tendency to focus on the sole issue of global warming; the added cost of sourcing relevant eco-design expertise; and finally, the absence of any case studies or practical examples to show how eco-design can be applied to the contemporary art sector (this method having previously only been applied for industrial products and consumer goods).

The decision to increase the place of eco-design in art raises several questions. Could it be detrimental to creative freedom? Not at all, because artists are still in control of the materials and techniques they use and types of transport they choose. Eco-design is not about injunctions; it simply provides artists with all the information they need to make their own decisions. If it is more expensive to produce environmentally friendly art, where to find funding? Associations like Art of Change 21 help artists adopt a new approach and some state grants exist, but in the future by pooling resources (in this case online tools) it will be possible to make them freely accessible to all. To succeed, this provision of freely accessible expertise must unite all the stakeholders. And finally, does this new approach change the role of art? No, but it does raise the question of what this role truly is. Carrying out an environmental assessment can be compared to giving "a helping hand", which is an integral part of life of society. In addition, eco-design can be a formidable lever for fostering innovation in art and making it more accessible.

Alice Audouin, president and founder of Art of Change 21.

The Eco-design Art Prize

Since 2014, the association Art of Change 21 links contemporary art and major environmental issues. In 2021, Art of Change 21 awarded the "Planet Art Solidarity" Prize with an endowment of €42,000, thanks to the support of Maison Ruinart. This prize rewarded 21 young artists working on the theme of the environment and impacted by the pandemic. The choice to have 21 laureates (each receiving €2,000) supported a more collective and less competitive approach, dear to the association and to the artists of this movement.

After the success of this Prize, Art of Change 21 continues its commitment to artists through the Eco-design Art Prize. It aims to promote the culture and practice of eco-design in artistic creation and brings together for the first time artists and experts in this field.

Supported by Maison Ruinart, the Eco-design Art Prize is organised in partnership with the contemporary art center, Palais de Tokyo. Its institutional partners are the Ministry of Culture and ADEME (the Agency for Ecological Transition), Maison Guerlain is a sponsor.

Its aim is to help artists reduce their environmental impact. It is open to artists living in France and covers all artistic practices (sculpture, painting, video, digital, performance, photography, etc.). Having an environmental approach is not a selection criteria.

Keeping the collective momentum initiated in 2021, the Eco-design Art Prize rewards 12 winners, designated by a prestigious Jury. Beforehand, 36 finalists were chosen by a Selection Committee out of 278 candidates. The call for entries, which was made on the Art of Change 21 website, consisted of a simple questionnaire (unlike a traditional open call). The Art of Change 21 Eco-design Award ceremony was held on 10 January 2023 at the Tokyo Art Club, in the Palais de Tokyo.

The award consists of a coaching in eco-design on-site, at the Palais de Tokyo, by professionals and experts recognized and invested in the art sector, over a period of three days and in groups (on site, at the Palais de Tokyo). In addition, two of the twelve artists among them will also benefit from a Life Cycle Analysis (LCA). Calculated by eco-design engineers, the LCA provides a complete scientific evaluation of the impact of a creation on the main environmental issues. The reward (the coaching and the two LCAs) is worth €40,000 in total. In addition, at the end of their support, the artists will be able to request a bonus of €1,000 for their time commitment.

The eco-design method goes further than just calculating the carbon footprint by including other environmental issues, such as biodiversity, water, climate, scarcity of resources, etc... It intervenes at the beginning of the creation process, at the time of the design and production of the work, all the way until the eventual "end" of the work i.e. the full life cycle.. While the acceptance and diffusion of more ecological practices is spreading rapidly in the art world, the aim here is to provide a genuine scientific and technical expertise.

The experts from Karbone Prod and Solinnen, partners in eco-design of Art of Change 21, both based in Paris, will be the main coaches of the winners.

Others actively involved actors in the project include : "guest artist" Fabien Léaustic, researcher and pioneer in eco-design ; Lisa Seantier, director of exhibition production at the Palais de Tokyo ; Alice Audouin, founding president of Art of Change 21, as well as other external speakers.

Within the framework of this accompaniment, materials, production techniques, transport, display systems and conservation will be all explored in order to identify innovative and less impactful alternatives.

At the end, the main results of this process will be made public. A document for sharing expertise and experiences will be published by Art of Change 21 and accessible to all.

The objective, beyond this Prize, is to catalyse a more global dynamic, through further, more wide-reaching editions. Amongst the follow-ups to this initiative, exchange days, the publication of a guide, a webinar and an online calculation tool will be explored.

This Prize is just the first step in a movement that aims to equip French artists with an environmental culture that will enable them to adapt and anticipate the major changes to come.

AGENDA

1 November - 4 December 2022: Call for applications

12 December 2022: Jury Deliberation

10 January 2023: Award ceremony

27 January - 26 May 2023: Coaching

1 February - 1 June: Life Cycle Analysis

July 2023: Publication

Selection Committee

Mainly composed of the future coaches of the winners and experts in eco-design, its role was to select the 36 finalists among the 278 candidates.



Fanny Legros



Nicolas Delon



Lisa Seantier



Philippe Osset

Nicolas Delon - Architect, co-founder of Encore Heureux Architects

Fanny Legros - Founder and Director of Karbone Prod

Philippe Osset - President and Founder of Solinnen

Lisa Seantier - Director of exhibition production at Palais de Tokyo

Jury

The jury, composed of eight personalities from the worlds of contemporary art and sustainable development, selected the 12 winners and among them, the two artists benefiting from a life cycle analysis.



Alice Audouin



Guillaume Désanges



Fabienne Leclerc



Fabien Vallérian



Julian Charrière



Anne Bourrassé



Emmanuel Tibloux



Cécile Lochard

Alice Audouin - Founding President of Art of Change 21

Anne Bourrassé - Curator, artistic director of the Consulat Voltaire

Julian Charrière - Artist

Guillaume Désanges - President of the Palais de Tokyo

Fabienne Leclerc - Director of the gallery In Situ - Fabienne Leclerc

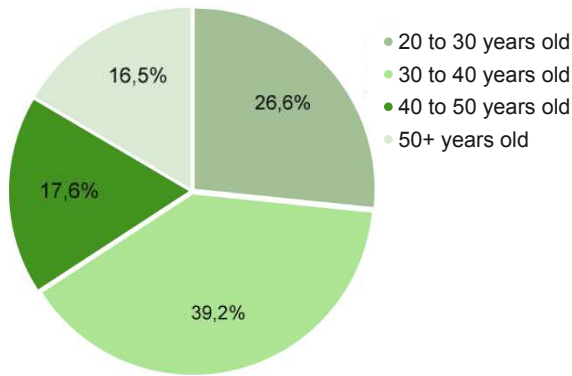
Cécile Lochard - Director of Sustainable Development at Guerlain

Emmanuel Tibloux - Director of the École nationale supérieure des arts décoratifs de Paris

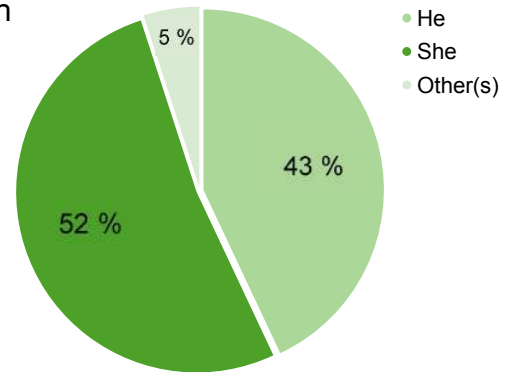
Profiles of the candidates

278 candidates

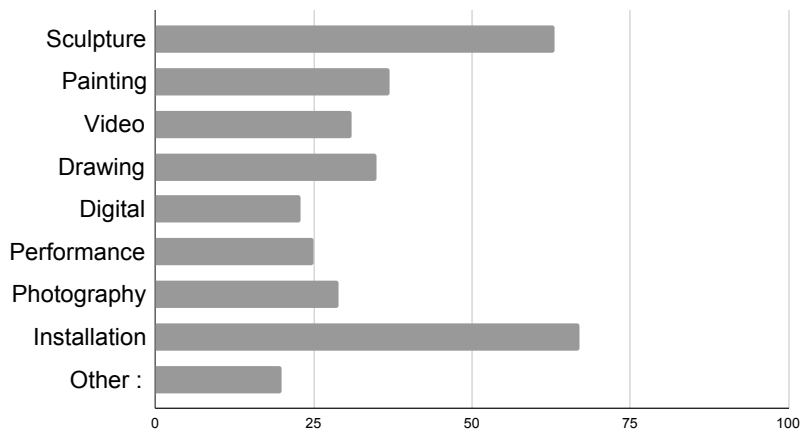
Age



Pronoun

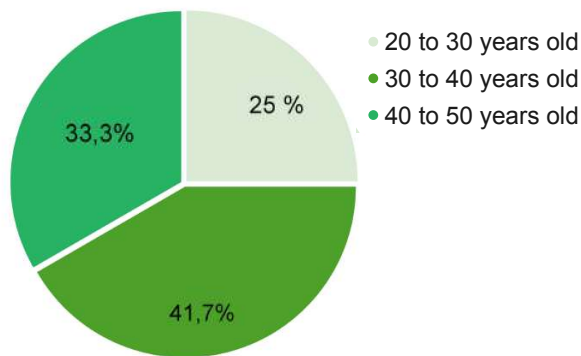


Candidates artistic practices (%)

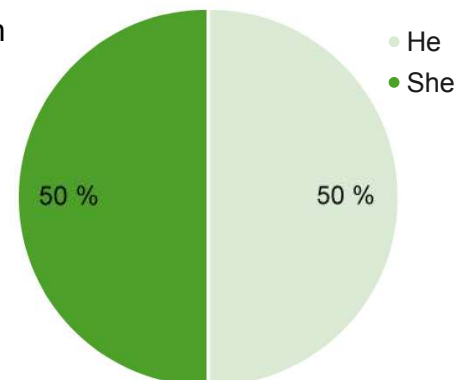


Profiles of the winners

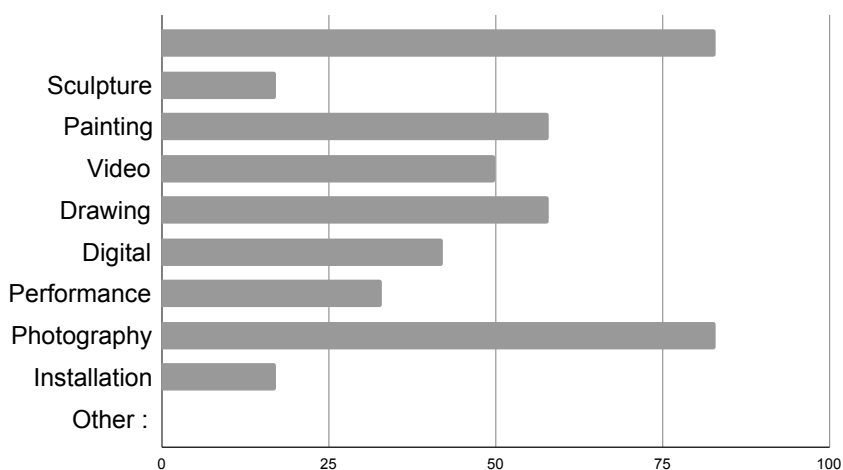
Age



Pronoun



Winners artistic practices (%)



The coaches

A team of experts, a guest artist pioneer in eco-design, and guest speakers will accompany the winners in understanding the issues and impacts related to their practice, in developing a working method and in seeking alternatives.

The experts from Karbone Prod (Fanny Legros) and Solinnen (Philippe Osset and Aurore Philippe Delvigne), partners in eco-design of Art of Change 21, will be the principal "coaches" of the winners, as well as leading the two life cycle analyses.

Active participation will also be provided by

- A guest artist, Fabien Léaustic, who integrates eco-design in an advanced way,
- Lisa Seantier, director of exhibition production at the Palais de Tokyo, who will give a unique insight into the practices, constraints and room for manoeuvre in terms of eco-design at the Palais de Tokyo, through a practical case study,
- Alice Audouin, founding president of Art of Change 21, who will share her 20 years of expertise in sustainable development and the link between contemporary art and the environment,
- Other external guest speakers will share their specific expertise, such as Alexia Venot, an independent designer-artist-researcher, who will speak about biomaterials and textiles.

Karbone Prod



Karbone Prod is a consulting agency in eco-designed production and environmental impact calculation, which assists companies and cultural institutions in reducing their environmental impact. Founded in 2020, the agency works for all companies related to the cultural sector. (Museums, galleries, art fairs, festivals, foundations, cultural agencies and shipping companies).

For example, it has carried out the first eco-design process for the art fair, Art Paris in 2021-2022. Karbone Prod is founded and managed by Fanny Legros, who previously worked for more than 10 years in the contemporary art sector, as the former director of the Jérôme Poggi Gallery. In 2021, Fanny Legros is also the co-founder of the company Plinth, which offers a tool for the reuse of materials and scenographic equipment for the visual arts, a winner in 2022 of the PIA4 of the France 2030 plan.

Solinnen

Solinnen specialises in eco-design and brings together practitioners with experience in Life Cycle Analysis (LCA), motivated by the idea of inventing innovative solutions to meet environmental challenges.

It operates in the industrial and construction sectors, as well as in the luxury and art sectors. It was founded in 2010 by Philippe Osset, an engineer from Centrale Paris (1992), who has been contributing to the development of Life Cycle Analysis (LCA) for the past 30 years, through a number of scientific commitments: scientific director at SCORELCA, leader of the PEP Ecopassport Association, active member of numerous bodies (ISO, PEF, AFNOR, etc.). Philippe Osset is accompanied in the art sector by Aurore Philippe Delvigne, both an engineer and a graduate in environmental management, who, alongside Karbone Prod, led the eco-design process for the Art Paris fair.

Guest artist : Fabien Léaustic

Lives and works between Paris and Marseille
www.fabienleaustic.fr

Artist and researcher, Fabien Léaustic is a member of the doctoral school "Letters, Arts, Humanities and Social Sciences" at the École Normale Supérieure in Paris. His research focuses on analysing the influence of prospective anthropology on an artistic creation process.

Clay, phytoplankton and deoxyribonucleic acid (DNA) are "collaborators" that accompany him in his investigations of our relationship to the environment through sensory universes. A graduate of both an engineering school and the École des Arts Décoratifs de Paris, Fabien Léaustic places the issues of the rarefaction of natural resources and eco-design at the heart of his thinking and his practice.



© Sylvie Humbert

The 12 winners

Pierre Clement
Raphaël Fabre
Pierre Gaignard
Agata Ingarden
Ángela Jiménez Durán
Eva Jospin
Ludivine Large-Bessette
Thomas Lévy-Lasne
Louisa Marajo
Vincent Mauger
Théo Mercier
Manon Pretto

The 2 winners of a life cycle analysis

Eva Jospin
Louisa Marajo



Pierre Clement



Lives and works in Paris

41 years old

Website: www.pierreclement.com

Instagram: @prrcmnt

A former graduate of the ESAD des Pyrénées, Pierre Clement's work is mainly focused on sculpture and installation. His works borrow from alternative cultures and the internet underground to highlight certain particularities of our collective imagination: science fiction, piracy, survivalism, satellite cartography, biotechnology and military imagery are the composite sources that feed his work. Although heterogeneous in their forms and materials, Pierre Clement's sculptures, installations and paintings function on the same methods of appearance: repetition, proliferation, encryption, superimposition, replication and assembly. His works invite the viewer to question their own vision and certainties.

Pierre Clement's works have been exhibited at the Frac Midi Pyrénées, Toulouse, at Valeria Cetraro Gallery, Paris, at the CACN, Nîmes and at the Gallery Perrotin, Paris.



Tumb-SAT /wd-Ghi:sDARpa, 2020

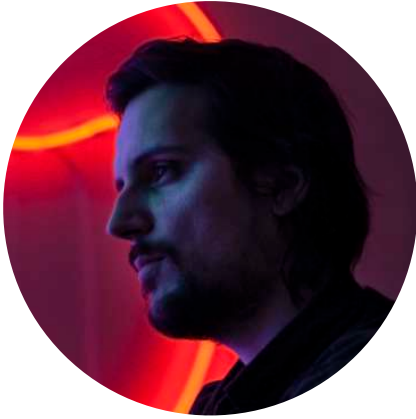
Fiberglass, jesmonite, NATO paint, varnish, polyester cords

185 x 185 x 85 cm

Credit: Lev Ilizirov

Portrait, credit: Salim Santa Lucia

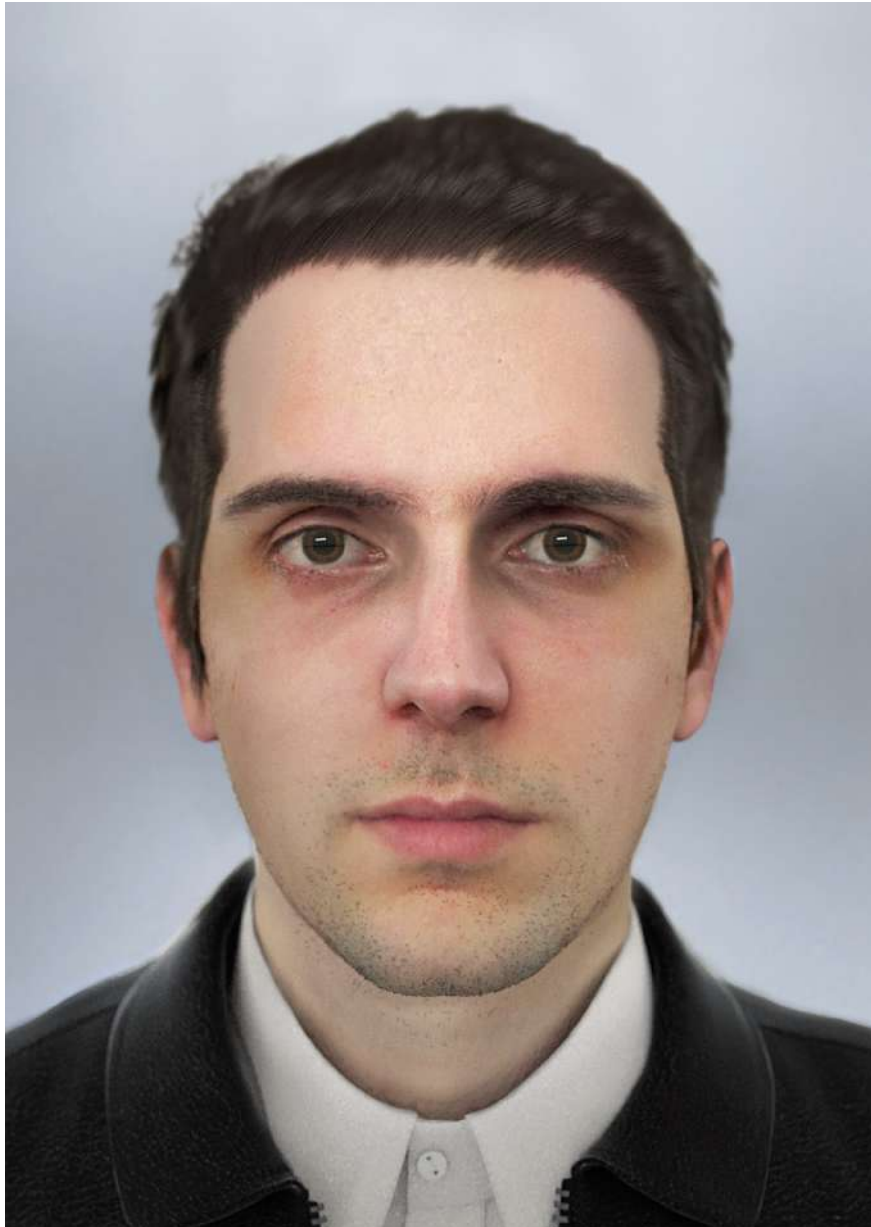
Raphaël Fabre



Lives and works Paris
33 years old
Website: www.raphaelfabre.com
Instagram: @erbafleahpar

Graduated from the Beaux-Arts in Paris, Raphaël Fabre uses fiction as a favourite medium. Using artifice, parodies and even copies, Raphaël Fabre's works, installations and performances question and disturb our perceptions and the meaning of reality.

Raphaël Fabre has had numerous exhibitions in France and abroad, including at : MAC VAL, Vitry-sur-Seine, Galleria Continua, Boissy-Le-Châtel, KMCA, Seoul, Typography Center, Krasnodar, Russia , and Complexe Guy Favreau, Montreal...



CNI, 2017
French identity card with 3D portrait .obj, .blend, .psd
portrait: 70 x 100 cm

Pierre Gaignard



Lives and works in Clichy
36 years old
Gallery: Eric Mouchet, Paris
Website: www.pierregaignard.com
Instagram: @pierreg666

Pierre Gaignard's artistic practice unfolds through sculpture, performance and experimental films. Trained at the École Nationale Supérieure des Beaux-Arts in Lyon, the artist explores different narrative and visual paths through which he investigates the relationship between man and his environment in relation to memory and forgetting. An investigation that he conducts in the field like a scientist or a historian.

His work has been presented in numerous exhibitions, including : the Museum of Contemporary Art in Lyon, Magasins Généraux (Pantin), Art Centre l'Onde, Art Centre Les Tanneries.



Mausolée Quad-Core, 2021

Installation & Video game

Raw steel, 125cc scooter body, 32/9 screen, Computer, Arduino Leonardo, Gyroscope, Potentiometer, 3D printing

Credit: Salim Santa Lucia

Portrait, credit: Pablo Réol

Agata Ingarden



Lives and works in Paris

28 years old

Galleries: Exo Exo, Paris - Berthold Pott, Cologne - Piktogram, Warsaw

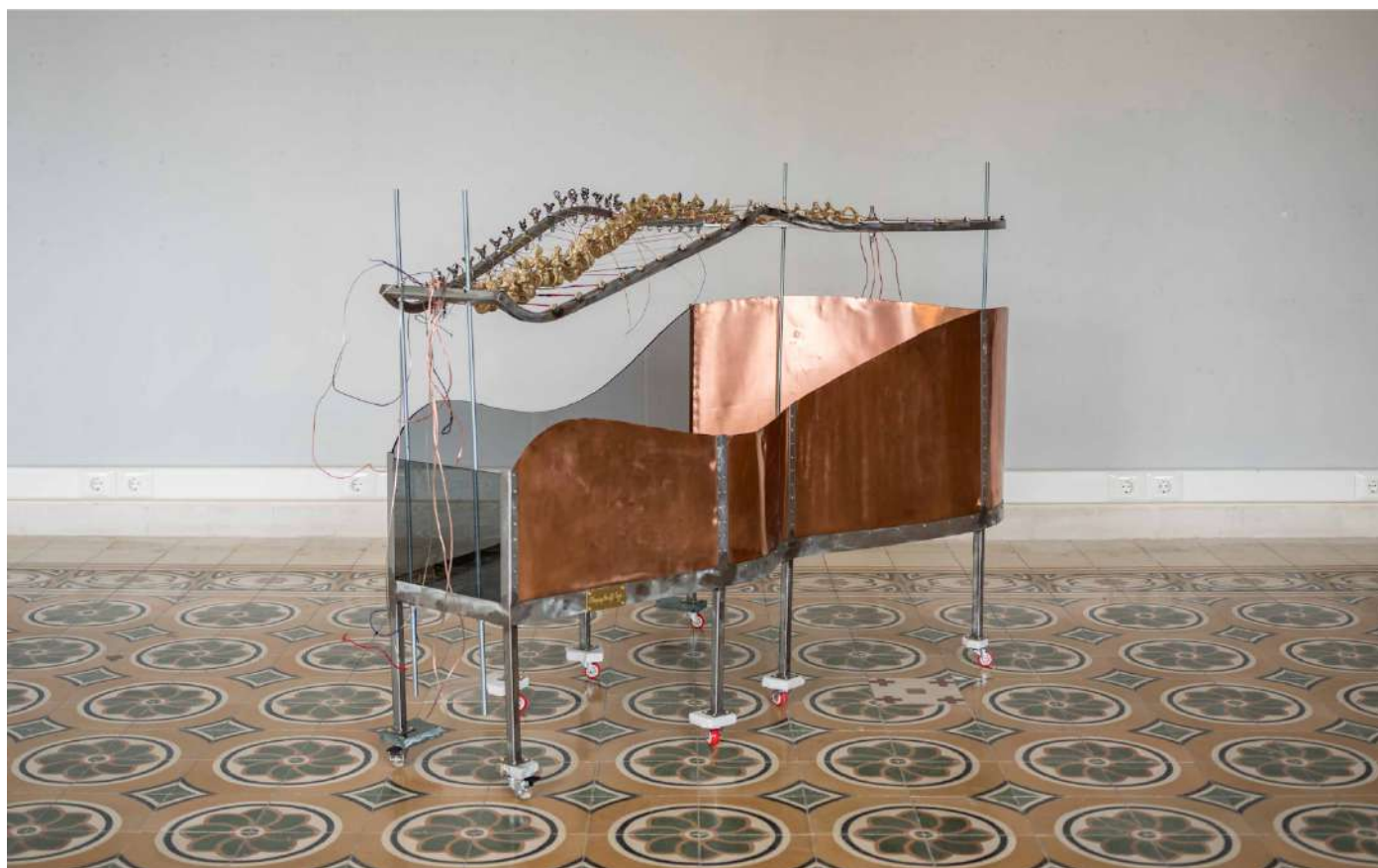
Website: www.agataingarden.com

Instagram: @ag.ingarden

A 2018 graduate of the Beaux-Arts de Paris, and having studied at The Cooper Union, New York (2016), Agata Ingarden develops a practice influenced by the human sciences and science fiction that the artist investigates. Her work unfolds through several mediums such as installations, sculptures and videos.

Her work has been exhibited in several institutions in France and abroad including : Palais de Tokyo, Paris, La Panacée, MOCO, Montpellier, Künstlerhaus, Vienna, PLATO, City Gallery of Contemporary Art, Ostrawa, Czech Republic, CAPC Bordeaux, Museum Unter Tage, Bochum, Germany..

Agata Ingarden is also one of the winners of the Special Prize of the Future Generation Art Prize 2020.



Sleeping Beauty Corp., 2022

Galvanised steel, copper, bronze, brass, glass, marble, music, instrument strings, wheels, bolts, metal, engraved plate

Installation view of the group exhibition History of Absence, curated by Elina Axioti, organised by AMA House, Spetses School AKSS, Spetsess Island.

Ángela Jiménez Durán



Lives and works in Paris
26 years old
Website: www.angelajimenez.fr
Instagram: @angela.jimenezduran

Trained at the École Nationale Supérieure d'Arts de Cergy, Ángela Jiménez Durán describes her work as a story composed of fragments or ellipses. Otherness has a special place in the artist's practice, inviting us to rethink our relationship with non-human elements. The artist's sculptures are conceived as presences or absences that interact with the spectators.

Ángela Jiménez Durán has exhibited in : Parc de l'Abbaye de Maubuisson, St-Ouen-l'Aumône, La Casa Encendida, Madrid...



Temporal Anomaly III (Echoes),

View of the exhibition *Les échos d'un temps lointain arrivent en sifflant sur le sable*, Curator: Yvannoé Kruger, POUH, Aubervilliers, France

Eva Jospin



Lives and works in Paris

47 years old

Gallery: Suzanne Tarasieve, Paris

Website: www.suzanne-tarasieve.com

Eva Jospin is a graduate of the École Nationale Supérieure des Beaux-Arts in Paris. For several years, she has devoted herself to the study of forest landscapes which she represents with cardboard or charcoal. The scale of her work and the choice of material reveal the depth and density of forests while suggesting their mysterious and fragile character.

A former resident of the Villa Medici, she collaborates with museums, remarkable gardens and haute couture houses through monumental installations that are both sophisticated and enchanting.

Among her key exhibitions: Musée de la Chasse et de la Nature, Paris, Palazzo Dei Diamanti, Ferrara, Italy, Hayward Gallery, London, Cour Carrée du Louvre, Paris.



Forêt, 2019

cardboard and wood

90,5 x 130 x 20 cm

Portrait, credit: Raphaël Lugassy

Ludivine Large-Bessette



Lives and works in Paris

35 years old

Website: www.ludivinelargebessette.com

Instagram: @ludivinelargebessette

Ludivine Large-Bessette's practice is at the crossroads of video art, photography and contemporary dance. Trained at the FEMIS, the artist uses the body as a form of visual and narrative writing in its own way. Inspired by historical images, she constructs contemporary allegories that reverse our relationship to progress and power strategies.

Her work has been presented in various exhibitions including : Salon de Montrouge, Montrouge, Parallel Art Foundation, National Dance Theater of Budapest, Hungary, FilmForum, Ludwig Museum, Cologne, Musée d'Art de Rouyn-Noranda, Canada...



Regained Bathers, 2019

Video installation, 13'.

Exhibition views at Espace Jean Morlet, Champigny-sur-Marne

Portrait, credit: Willy Vingadachetty

Thomas Lévy-Lasne



Lives and works in Paris

42 years old

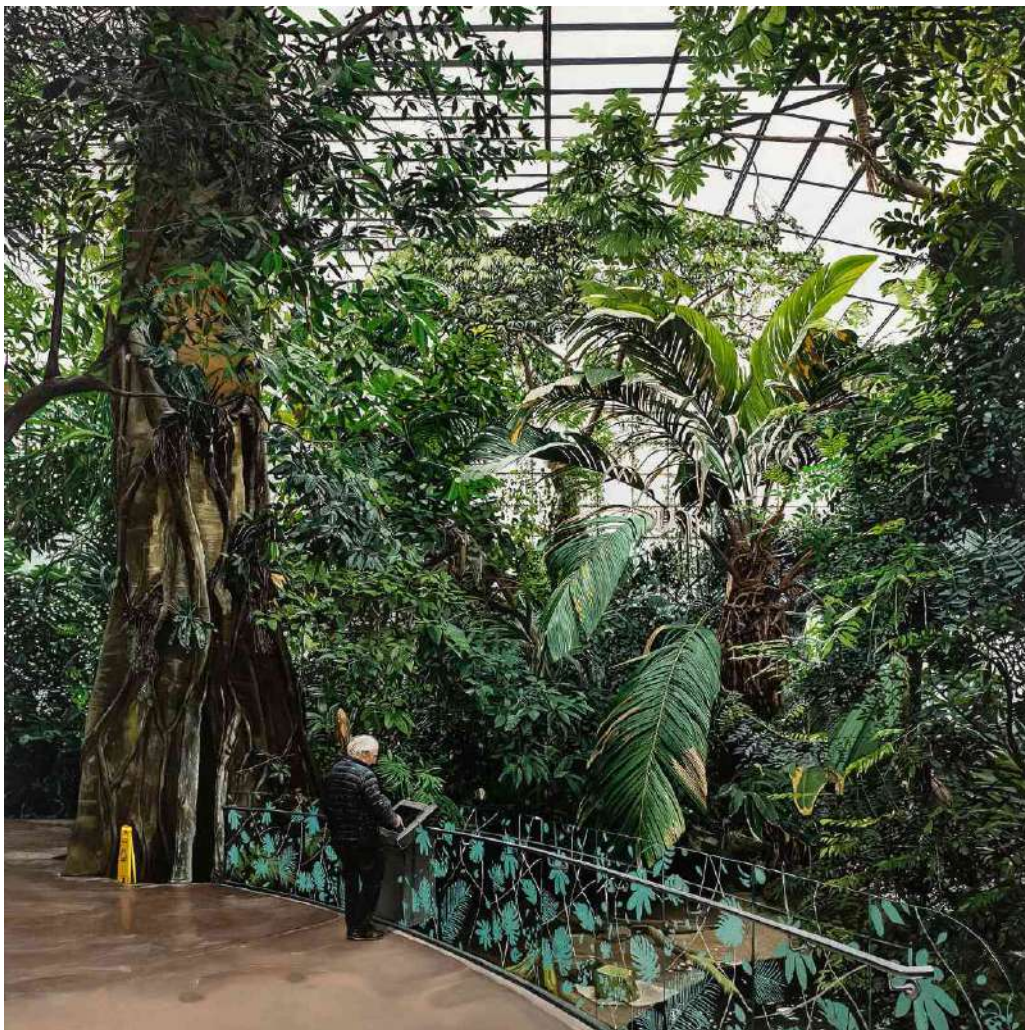
Gallery: Les Filles du Calvaire, Paris

Website: www.thomaslevylasne.com

Instagram: @thomaslevylasneartwork

Thomas Lévy-Lasne is a painter born in 1980 in Paris. He is represented by the Galerie Les Filles du Calvaire and is a former resident of the Villa Médicis (2018-19). Through watercolours of celebrations, charcoals of demonstrations, erotic webcam drawings, oil paintings of urban loneliness or the invasion of intimacy by technology, he tackles the most diverse and contemporary subjects in a classic way and today deals with the end of the banal, that of the ecological catastrophe.

Thomas Lévy-Lasne has notably exhibited at La Monnaie de Paris, Villa Medici, Rome, Collection Lambert, Avignon, Projektraum Ventilator, Berlin...



Au Biodôme, 2019,
Oil on canvas,
150 x 150 cm

Louisa Marajo



Lives and works between Martinique and the Paris region

35 years old

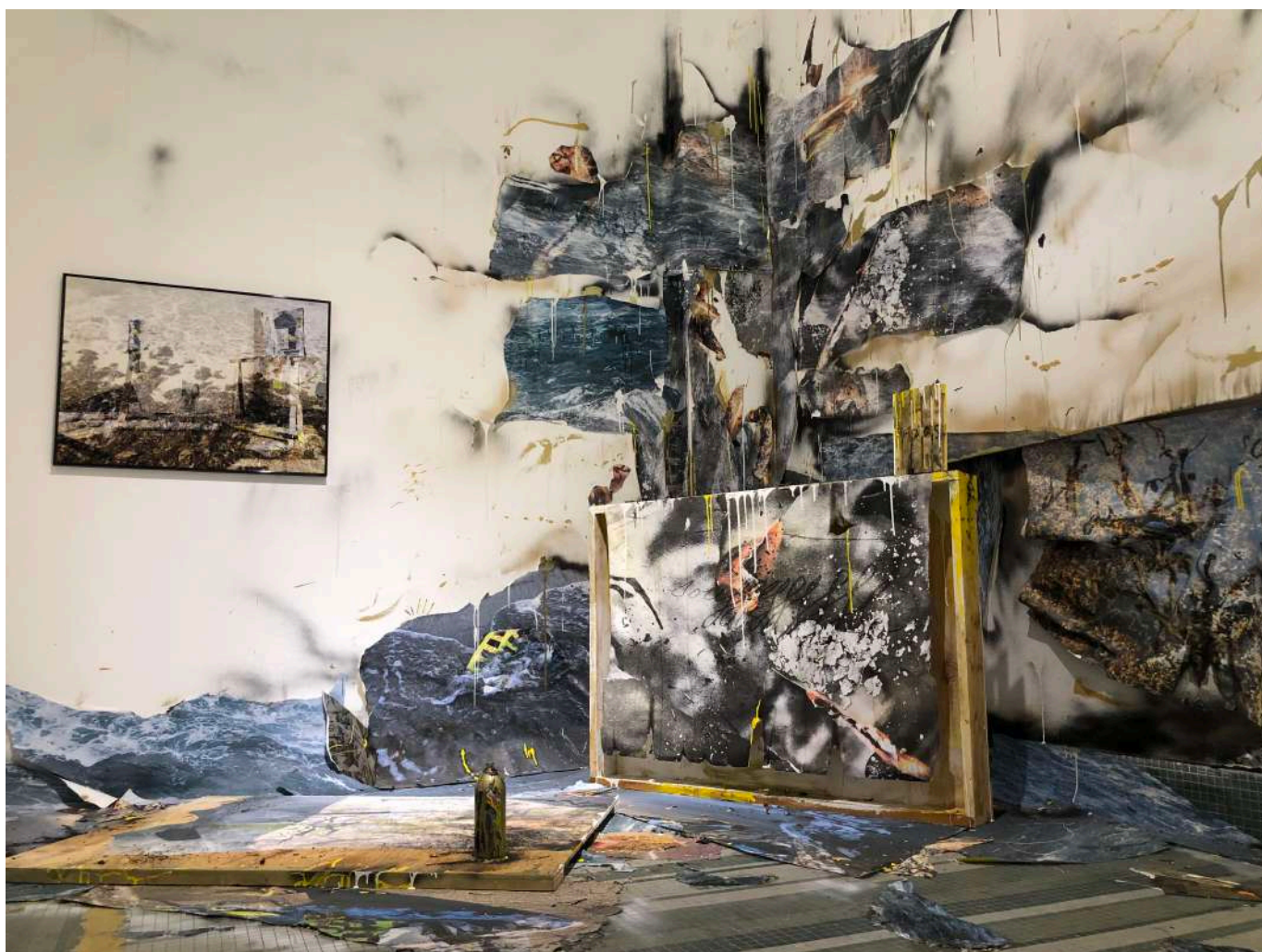
Gallery: Dix9, Paris

Website: www.louisamarajo.com

Instagram: @louisa_marajo

Through her compilations of drawings, photographs, sculptures and poems, Louisa Marajo invents chaotic installations telling her own diasporic story. Visually and physically fragmented and decompartmentalised, her work is composed of multiple layers in order to analyse the state of a world in perpetual mutation of its memories. Since 2018, she has been interested in the ecological disaster represented by the proliferation of sargassum in the Caribbean Sea. The artist associates this plague with the current migratory chaos, one of the consequences of the capitalocene. She is a graduate of the Ecole Supérieure d'Art et de Design de Saint-Etienne and of Paris 1, La Sorbonne.

She has participated in several group exhibitions, notably at the Perez Art Museum in Miami, the Dakar Biennial 2022 and the Rencontres photographiques de Bamako.



La vague enflammée, 2022
in-situ installation - Dakar Biennale
@louisamarajo and Adagp

Vincent Mauger



Lives and works in Paris

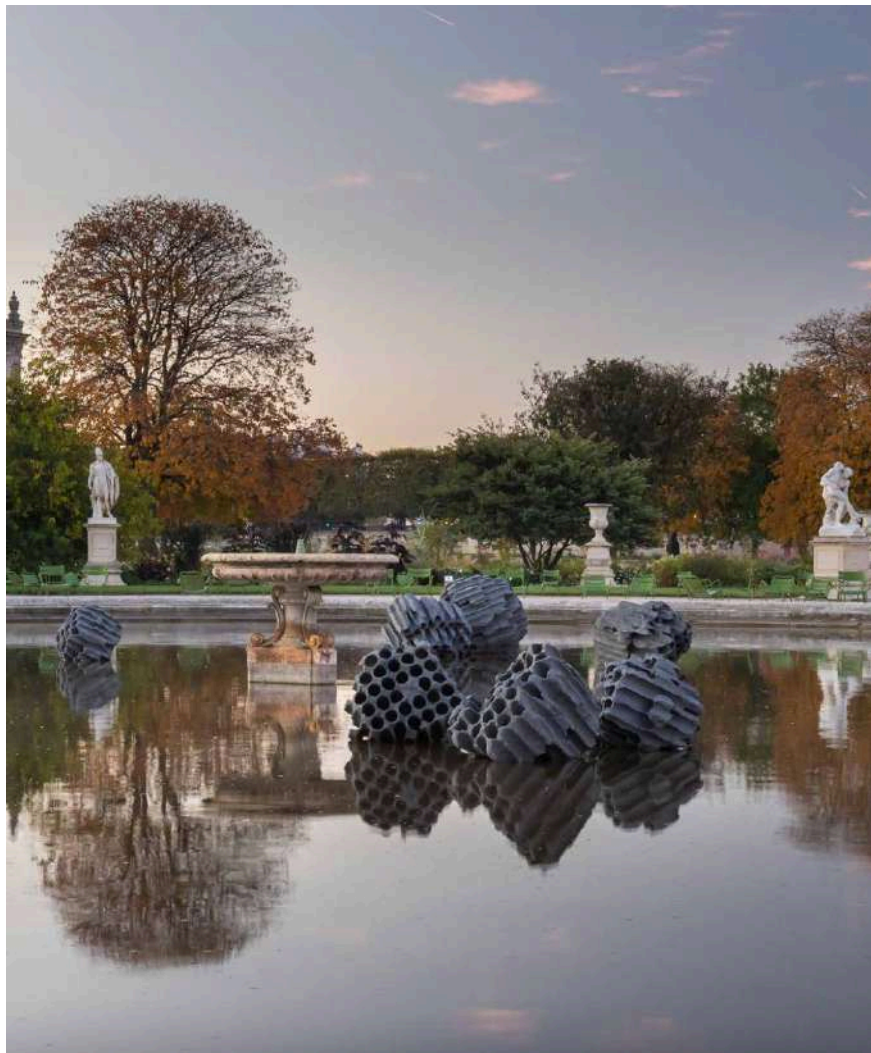
46 years old

Website: www.vincentmauger.com

Instagram: @_vincent_mauger_

Vincent Mauger's main mediums are sculpture and installation, in which he seeks to materialise what would be a mental space, a notion that is as much subjective as it is mathematical. Using simple materials, the artist questions our relationship and our perceptions of the environment and its urbanism.

Vincent Mauger's works have been exhibited at the Château d'Oiron, Villa Datris Foundation and the Sculpture Biennial, the Hague, Netherlands.



Divagations aérolithiques, 2021

installation, glued polystyrene blocks, ropes and ballast slabs
variable dimensions

presented during the FIAC 2021 Hors les murs by the Bertrand
Grimont gallery.

Credit: Loïc Made

Portrait, credit: Marc Sanders

Théo Mercier



Lives and works between Paris, Mexico and Marseille

38 years old

Galleries: mor charpentier, Paris/Bogotá - Casado Santapau, Madrid - Proyectos Monclova, Mexico

Website: www.theomercier.com

Instagram: @theomercier_official_

Théo Mercier's sculptural practice unfolds through an inventiveness of forms, skills and materials used. A graduate of the École Nationale Supérieure de Création Industrielle de Paris (ENSCI) and the University of the Arts in Berlin, the artist adopts a nomadic form of work specific to each location that he invests in situ with each production. His latest creation "OUTREMONDE" was made of sand, which was borrowed locally and returned after the exhibition, thus making the sculptures created disappear, and thus inaugurating a new social and environmental model of creation.

His work is regularly exhibited in France and internationally, including : The Invisible Dog Art Center, New York - West Bund Museum, Shanghai, China - Arts Jameel, Dubai - Museo El Eco, Mexico - Luma Foundation, Westbau, Zurich - Collection Lambert, Avignon - La Conciergerie, Paris...



Exhibition view, OUTREMONDE: The Sleep Chapter, La Conciergerie, Paris, 2022

Portrait, credit: Jérôme Lobato

Manon Pretto



Lives and works in Clermont-Ferrand
29 years old
Website: www.manonpretto.com
Instagram: @manonpretto

Formed at the École supérieure d'art de Clermont Métropole (ESACM), Manon Pretto's work questions modes of existence and resistance in the face of our societies dominated by systems of surveillance and control. The artist's sculptural practice is based on hybrid plastic forms. The environment in which we are immersed is a dystopian world where the identity of the characters disappears under masks and abstract forms, inviting us to consider and think about identity differently.

Manon Pretto has notably exhibited at L'Espace Voltaire, Paris, Lille Art up, France, Triangle Arts Association, New York and Macadam Gallery, Brussels.



Under The Ground, 2021

Installation, multiple screens, rubble, digital photos,
variable dimensions

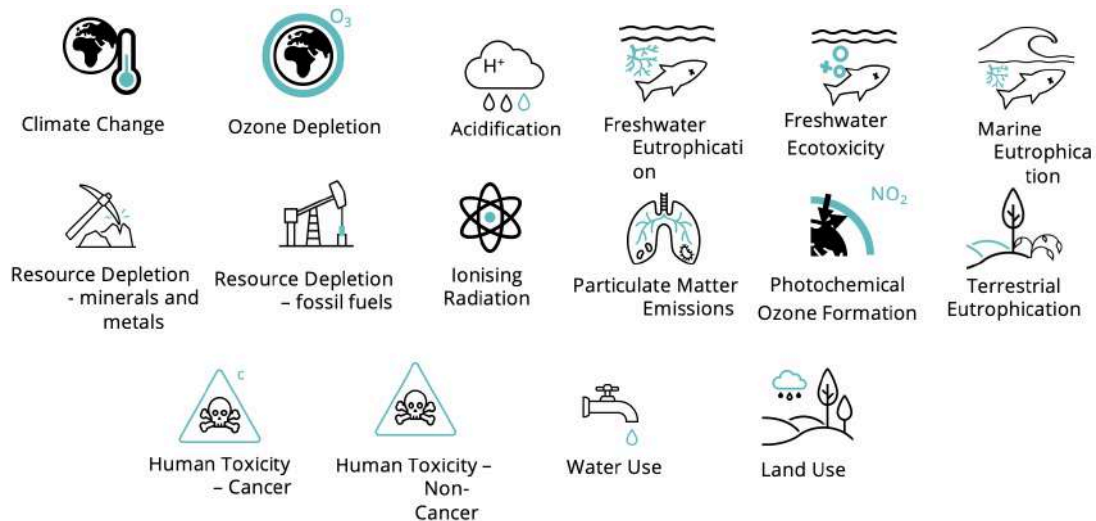
Eco-design

Eco-design was born in the 1970s in the United States, in the context of industrial production that already had many environmental impacts, and surprising as it may be, Coca-Cola was one of its pioneers.

Its definition initially concerned a consumer product, but it now concerns services, objects and works!

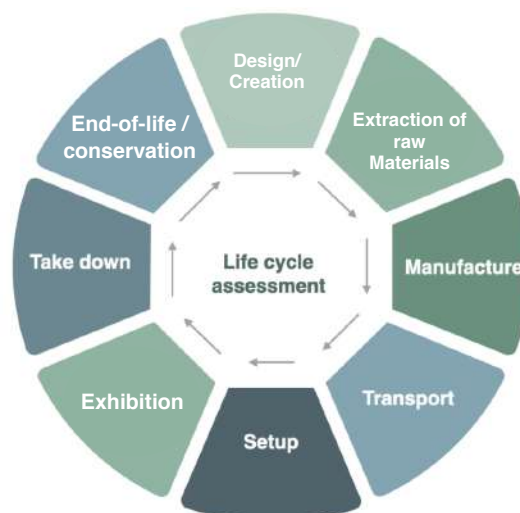
"A methodical approach that takes into account the environmental aspects of the design and development process with the aim of reducing negative environmental impacts throughout the life cycle of a product" (ISO Standard 14006)

Eco-design has many advantages: it allows comparison, the setting of common objectives and the measurement of progress over time. It corresponds to the evolution of regulations. Both in France and Europe (European standard EN 15804+A2) and internationally (ISO 14040, ISO 14044 and NF X30-264 standards), eco-design is becoming the recommended methodological reference. Above all, it does not respond to a single environmental issue (carbon/climate). It is a global approach that is necessary in the face of the ecological crisis.



The different impacts taken into account in eco-design

At the heart of eco-design is Life Cycle Analysis (LCA). Applied to artistic creation, LCA analyses the environmental impact of a work throughout its life, from the extraction of materials to its end of life, including all stages of production and display as well as its eventual end of life. Its results are quantified for more than ten previously identified issues.



Partners & Sponsors

In partnership with:

**PALAIS
DE TOKYO**

The Palais de Tokyo is the first art centre in France to set up a CSR (Corporate Social Responsibility) department and is thus preparing for the challenges of the 21st century, particularly in terms of adaptation, resilience and the fight against climate change, but also in terms of social and societal impact and promoting responsible models. In its daily operations, in its artistic programming - with exhibitions and seasons designed to raise public awareness of these issues - or in its economic model with the creation of circles of patrons supporting its ecological and social transition, the Palais de Tokyo is affirming its path towards a sustainable palace. Lisa Seantier, Director of Exhibition Production, Palais de Tokyo, will assist the winners in a workshop to be held at the Palais de Tokyo.

"I think it is important to take into account a certain number of new concerns that are irrigating society and art today, including the question of ecology, not in terms of the subject but in terms of the approach to work, which I describe as an ecology of practices."

Guillaume Désanges - President of the Palais de Tokyo

Main sponsor:

MAISON RUINART

FONDÉE EN 1729 - REIMS

As a supporter of the artistic world and committed to the fight against global warming for many years, Maison Ruinart naturally wished to respond to the call from Art of Change 21 as part of its sponsorship action, in order to support artists in reducing their environmental impact. This sponsorship is a continuation of the one provided in 2021 for the Art of Change 21 "Planète Art Solidaire" Prize, which supported 21 artists who put the environment at the heart of their creation.

"As a supporter of several actions in favour of contemporary art and committed to a sustainable development approach, Maison Ruinart is keen to sponsor this Eco-design Art Prize, which links these two worlds in an unprecedented way, and which will help artists to integrate the major ecological issues of our time into their creation."

Frédéric Dufour - President of Ruinart

Institutional partners:



**MINISTÈRE
DE LA CULTURE**

*Liberté
Égalité
Fraternité*

The Ministry of Culture's mission is to make the most important works of humanity, and first and foremost of France, accessible to as many people as possible. It conducts the policy of safeguarding, protecting and enhancing cultural heritage in all its components, it promotes the creation and dissemination of works of art and the mind, the participation of all in the cultural and artistic life and the development of artistic practices and teaching. It is responsible for architecture policy and leads the government's policy in the field of the media.

Within this framework, the Ministry of Culture is responsible for transcribing the Government's priorities in terms of ecological transition for the various sectors, professions and cultural structures. It implements a strategy for and with culture to decarbonise, protect biodiversity and develop the circular economy.



For 30 years, ADEME has been mobilising citizens, economic players and regions, giving them the means to move towards a resource-efficient, low-carbon, fairer and more harmonious society. In all areas - energy, the circular economy, food, mobility, air quality, adaptation to climate change, soil, etc. - it advises, facilitates and helps finance numerous projects, from research to the sharing of solutions. ADEME is a public institution under the supervision of the Ministry for Ecological Transition and Territorial Cohesion, the Ministry for Energy Transition and the Ministry for Higher Education, Research and Innovation.

Sponsor:

GUERLAIN
PARIS

It is in the name of its dual commitment to art and sustainable development that Guerlain wished to support the Eco-design Art Prize. Guerlain has worked with the greatest artists since its creation in 1828. Recognised as a Living Heritage Company and with a prestigious collection, rich in history, it carries out ambitious artistic actions through exhibitions at its address, 68 Champs-Élysées, and numerous artistic collaborations.

Guerlain has also been a pioneer in responsible luxury for 15 years. The bee, at the heart of its commitment, is the subject of several partnerships dedicated to its protection, brought together within the Guerlain for Bees Conservation Programme. It collaborates with recognised institutions such as UNESCO and the Women For Bees Programme and is a member of the UEBT. At the same time, Guerlain is committed to naturalness, with high levels of ingredients of natural origin in more sustainable packaging. Finally, the House is transforming its processes to achieve carbon neutrality by 2030.

Partners in the diffusion of the call for applications

POUSH

VILLA MÉDICIS
ACADÉMIE DE FRANCE
À ROME



COMITÉ PROFESSIONNEL
DES GALERIES D'ART

fisheye

● LA RESERVE DES ARTS
POUR UNE CRÉATION CIRCULAIRE ET SOLIDAIRE

Art of Change 21

Since 2014, the association Art of Change 21 has been working on the connection between contemporary art and major environmental issues. It acts on an international scale, through prizes, exhibitions, participative projects, and actions during the "COP climate" conferences, in which many artists committed to the environment have participated ((Tomas. Saraceno, Camille. Henrot, Michael. Wang, John. Gerrard, Jérémy. Gobé...)).

Founded and chaired by Alice Audouin and sponsored by Olafur Eliasson, Art of Change 21's institutional partners are ADEME, the French Ministry of Culture and the European Economic and Social Council. Its main partner is the Schneider Electric Foundation, its main sponsor is Ruinart and its sponsor is Guerlain. The association also counts the Palais de Tokyo as a partner.

The second Art of Change 21 Prize

The Art of Change 21 Eco-design Prize is the second prize uniting the worlds of contemporary art and the environment that the association Art of Change 21 awards to artists.

In June 2021, Art of Change 21 awarded 21 laureates the "Prix Planète Art Solidaire", with an endowment of €42,000, with the sponsorship of the Maison Ruinart.

This prize aimed to provide assistance to young artists committed to the environment who find themselves in difficulty in the face of the pandemic. 257 artists responded to the call for applications. Each of the 21 winning artists received an amount of €2,000.

Winners of the Planète Art Solidaire Prize

Ikram BENCHRIF, Jonathan BRÉCHIGNAC, Hugo DEVERCHÈRE, Côme DI MEGLIO, Lucie DOURIAUD Julie ESCOFFIER et Héloïse THOUEMENT, Sara FAVRIAUX, Anne-Charlotte FINEL, Jérémy GOBÉ, Chloé JEANNE, Camille JUTHIER, Vincent LAVAL, Théo MASSOULIER, Florian MERMIN, Marie-Luce NADAL, Marie OUAZZANI et Nicolas CARRIER, Jean-Baptiste PERRET, Elvia TEOTSKI, Anaïs TONDEUR, Capucine VEVER, Wiktoria WOJCIECHOWSKA

Jury: Emmanuele Coccia - Philosopher, Emma Lavigne - President of the Palais de Tokyo, Pauline Lisowski - Art critic, François Michaud - Curator at the Fondation Louis Vuitton, Emmanuel Tibloux - Director of EnsAD, Fabien Vallérian - Director of Art and Culture at Ruinart, Alice Audouin - President of Art of Change 21 and President of the jury

[Link to the video of the ceremony](#) (link in french)



Credit:
Barthélémy Thumerelle



Art of Change 21

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@artofchange21

ART OF
CHANGE
21 •

Institutional partners:



In partnership with:

**PALAIS
DE TOKYO**

Main sponsor :

MAISON RUINART
FONDÉE EN 1729 - REIMS

Sponsor:

GUERLAIN