



**2015
2025**

Jan Claudius de Cock (1667–1735), Day and Night, 1715, Etrillard Foundation Collection

PRESS KIT 2025 10TH
ANNIVERSARY

fondationetrillard.ch



*Etrillard
Foundation
10th anniversary*

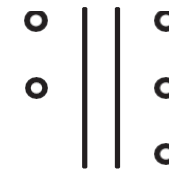
Press kit
September 2025

CONTACTS

ETRILLARD FOUNDATION
Rue Saint-Léger 8, 1205 Geneva
www.fondationetrillard.ch

Illyria Pfyffer Press
Officer
Tel. +41 (0)79 217 15 63
illyria@illyria.ch

Raphaëlle Sabouraud
Head of Communications Tel. +41
(0)78 337 82 27
presse@fondationetrillard.com



Summary

I. PRESENTATION

Missions The
team
Review of activities in Switzerland

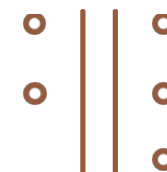
II. NEWS

The Very Rich Hours of the Duke of Berry
The *Âmes d'Œuvres* Commission
Competition New: the Digital Arts Prize
Chair in Jewish Arts and Archaeology
Etrillard Foundation Thesis Prize
Development of the Natural Heritage Centre

III. PARTNERSHIPS AND INFLUENCE

Partner sites
International projects

I. Presentation



○ Missions

The Etrillard Foundation is a Swiss family foundation, established in Geneva in 2015 by Gilles Etrillard (founder of LFPI) and his children. From the outset, the family's aim was to forge links between ancient and contemporary art, while building up an art collection. It subsequently set itself the broader mission of preserving European cultural heritage in the contemporary world in order to pass it on to future generations and inspire the artists, researchers and audiences of tomorrow. Reconciling the past and the present, rediscovering and passing on knowledge and heritage are therefore at the heart of its programme. In 2025, it defined four clear areas of action, always with a focus on multidisciplinary:

A. The Arts

Supporting cultural rediscovery in the visual arts and music through donations.

B. Craftsmanship and Restoration

Through significant investment in restoration and creation.

C. Natural Heritage

By working to rehabilitate landscaped sites and raise awareness and preserve the environment.

D. Promoting its art collection

The Etrillard Foundation has a large collection of European tapestries, furniture, paintings and objets d'art, mainly from the 15th to the 19th century, which it expands, documents and promotes each year through loans and projects in partnership with prestigious institutions, including the École Boulle, the Cité Bleue Genève, the Château de Vayres, etc.

With regard to the first three areas of action above, the Etrillard Foundation supports initiatives for:

- research and training by funding doctoral scholarships, symposiums, educational programmes, etc.
- creation through awards
- restoration
- cultural mediation
- dissemination: concerts, exhibitions, etc.

Based in French-speaking Switzerland, the foundation sponsors artistic and cultural projects in the Geneva area, Switzerland, France and Europe. Among all these activities, two objectives guide the decisions of the Foundation Board:

- to enable the rediscovery of little-known or forgotten artists, works, places and artistic movements
- to highlight the treasures of our European heritage.

Finally, the Etrillard Foundation has created its own awards within its three areas of patronage, in order to celebrate artistic creation and the protection of nature:

1. The Etrillard Foundation Academy of Fine Arts *Digital Arts Prize*, the first edition of which was launched in 2025
2. The *Souls of Works* Competition, launched in 2023
3. The *Natural Heritage Prize*, created in 2020.

The Etrillard Foundation is a non-profit organisation with no political, religious or governmental affiliation. It is governed by a board composed of members of the founding family and a panel of qualified individuals from the European artistic and cultural world.

In 2025, the Foundation will celebrate 10 years of service to heritage and creativity.

o The team

Gilles Etrillard has been president of the Foundation since its creation. Since 2019, the Foundation has been managed and represented by Miguel Perez de Guzman, its general delegate. Sophie Mouquin, Doctor of Art History and university lecturer, is responsible for the Foundation's collection. Passionate about arts and crafts, she is also a judge for the *Âmes d'Œuvres* competition, one of the Foundation's awards. Eglantine Petit, treasurer and member of the Foundation's board, is the founder of the Natural Heritage Prize. She supports the Foundation in its environmental initiatives through the Natural Heritage division. Since 2023, Raphaëlle Sabouraud has been in charge of the Foundation's communications and the management of the works in its collection. The entire team works closely with the Foundation's Board.



Flore-Alpe Alpine Botanical Garden (Valais)© Flore-Alpe



Fantaisie d'artiste, Pierre Hubert Subleyras, 1701-1750© Toulouse City Hall, Musée des Augustins. Cl. Daniel Martin



Restoration of the *Très Riches Heures du duc de Berry*, 2025 © Château de Chantilly



Bergère du débotté (detail), circa 1775, Fondation Etrillard collection© Christophe Fouin

Retrospective of activities in Switzerland

Since 2019, the Foundation has supported 13 artistic and cultural projects in Switzerland.

1. Keen to bring music to audiences who would otherwise be unable to access it, the Etrillard Foundation partnered with the Geneva Chamber Orchestra in 2019 and 2021 to enable people with disabilities or in precarious situations to attend the orchestra's concerts and rehearsals.

2. The Foundation supported the exhibition *Ovide dans le Jura, l'étonnante histoire d'un papier peint* (*Ovid in the Jura, the amazing story of a wallpaper*) organised by the Swiss National Museum at the Château de Prangins in 2022, with the aim of introducing younger generations to classical mythology.

3. Once again, in order to promote access to music for all, in 2022 the Foundation supported the association Les Concerts du Cœur Genevois by sponsoring six concerts in several nursing homes in the canton.

4. The Foundation has enabled the restoration of two prestigious reliquaries from the Treasury of Saint Maurice Abbey in Valais: the Great Shrine of Saint Maurice and the Shrine of Abbot Nantelme. Thanks to this restoration work (2021-2024), innovative silver cleaning tools have been developed and the two shrines have been restored to their former glory.

5. In the field of "digital craftsmanship", the Etrillard Foundation is sponsoring The Terapixel Panorama project from 2022 to 2025, led by the EPFL's museology laboratory, eM+, which involved restoring and digitising one of Switzerland's heritage treasures, measuring nearly 1,000 m²: the *Panorama of the Battle of Morat*, painted by Louis Braun in the 19th century. A tour of exhibitions of the panorama and its digital twin began in August 2025.

6. The Foundation was a partner in the first edition of the "Le Piano Symphonique" Festival in Lucerne. Keen to build bridges between tradition and modernity, it supported a recital by the famous harpsichordist Jean Rondeau on 7 February 2023 in a former municipal swimming pool, which was converted into a concert hall for the occasion.

7. The Foundation has designed a programme combining design and craftsmanship in collaboration with ECAL / École cantonale d'art de Lausanne and Swiss manufacturer ALCO. This research project on glass, aimed at students on the Master's programme "Design for Luxury & Craftsmanship" programme has resulted in the creation of unique pieces by the students with Murano glass craftsmen and their exhibition during *Venice Glass Week* in 2023, at the Etrillard Foundation's sister foundation: the Fondazione dell'Albero d'Oro (see page 24).

8. To mark the 15th anniversary of the national e-codices digitisation project, the Martin Bodmer Foundation paid tribute to the master illuminators of the Middle Ages in its 2023 exhibition *Illuminated Treasures of Switzerland*. The Etrillard Foundation financed the touchscreen table that allows visitors to leaf through the manuscripts and colour them digitally, demonstrating the continuity between tradition and contemporary media.

9. Since 2019, the foundation has been committed to rediscovering medieval music by supporting the professional training and research programme "Singing the motets of Philippe de Vitry", run by the Royaumont Foundation (Val d'Oise). As part of this programme, it has supported a symposium on the 14th-century composer and man of letters Philippe de Vitry, organised by the Haute École de Musique (David Chappuis) and the University of Geneva (Cédric Giraud) in 2023.

10. The Etrillard Foundation joined forces with the Cité Bleue Geneva in 2024. Its patronage enabled the development of an educational tool for young audiences on a digital table to present the theme of the show *Amour à mort* (*Love to Death*) in connection with three tapestries from the Foundation's collection, based on Tasso's epic poem *Jerusalem Delivered* (1581).

11. In 2024, the Geneva Museum of Art and History invited Belgian artist Wim Delvoye to take over the MAH collection and fill its rooms, giving free rein to his creativity. True to its approach of creating dialogue between ancient works and the contemporary world, the Foundation supported the exhibition "L'Ordre des choses. Carte Blanche à Wim Delvoye" (*The Order of Things. Carte Blanche to Wim Delvoye*), which playfully reinterpreted the museum's works and artefacts.



4-© Michel Martinez & Jean-Yves Glassey



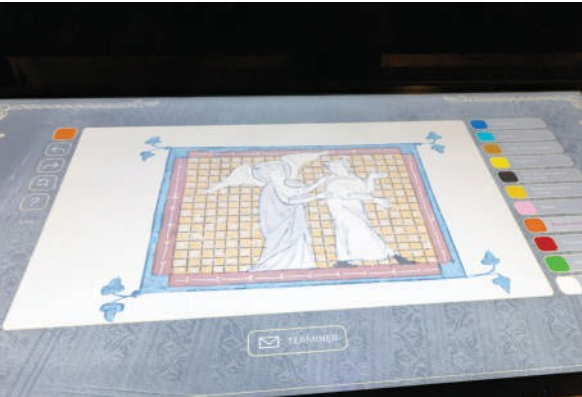
5 -© EPFL eM+



5 - EPFL eM+©



6 - Jean Rondeau© The Symphonic Piano



7 -© ECAL – Marvin Merkel



11 -© Geneva Museum of Art and History

12. The Etrillard Foundation sponsored the chamber music season of the Orchestre de la Suisse Romande (OSR) for three seasons, from 2022 to 2025. It thus enabled six concerts per season to be given at the Franz Liszt Hall of the Geneva Conservatory of Music, for a total of 18 concerts. The year 2025 was marked by two highlights: the carte blanche concert by saxophonist Valentine Michaud, artist in residence at the OSR, and Igor Stravinsky's *L'Histoire du soldat*, based on a text by Charles Ferdinand Ramuz, a work that was premiered in Lausanne in 1918.

13. With the aim of promoting young talent, the Etrillard Foundation has been supporting the Geneva Competition since 2022: first by funding the training of semi-finalists in the design of a personal artistic project; then by awarding one of the finalists the *Etrillard Foundation Special Prize* for the most outstanding artistic project. It then helps to bring the project to fruition on stage in subsequent years. Special Prize winners: Kevin Chen (piano, 2022), the Elmore Quartet (string quartet, 2023) and Chelsea Marilyn Zurflüh (soprano, 2024). The discipline to be honoured in 2025 will be the viola.



Kevin Chen© Geneva Competition – Anne-Laure Lechat

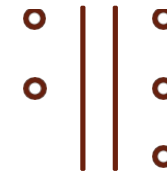


The Elmore Quartet© Geneva Competition – Anne-Laure Lechat



Chelsea Marilyn Zurflüh© Geneva Competition – Anne-Laure Lechat

II. News



○ The Très Riches Heures of the Duke of Berry

The flagship project for 2025 is undoubtedly the opening of the exhibition on the *Très Riches Heures du duc de Berry*, an iconic 15th-century manuscript, at the Domaine de Chantilly.

In 2023, the Etrillard Foundation formalised its three-year sponsorship of the "Mona Lisa of manuscripts", the *Très Riches Heures du duc de Berry*, kept at the Musée Condé. In view of the deterioration of the book of hours, which was threatening its preservation, and its importance to European cultural heritage, the Foundation supported the three main phases of the project led by the Château de Chantilly: the analysis and imaging phase, which provided a better understanding of its construction and iconography; the restoration of its binding and pages by several restorers; and finally, the landmark exhibition at the Château de Chantilly (from 7 June to 5 October 2025), which will be exceptional in nature – for the first time, the first pages of the unbound manuscript will be shown to the public.

"This sponsorship fully reflects our mission: to bring the treasures of the past back to life to nourish today's creativity and knowledge. By supporting this ambitious project, we are helping to pass on a universal heritage to future generations," says Miguel Perez de Guzman, General Delegate of the Etrillard Foundation.



○ The Competition commissions *Âmes d'Œuvres*

In terms of supporting craftsmanship, May 2025 marked both the end of the first edition of the *Âmes d'Œuvres* competition and the launch of the second edition.

The *Âmes d'Œuvres* Commission Competition

Created in 2023, the Concours commande *Âmes d'Œuvres* competition aims to highlight the influence of past works on contemporary creation. It promotes creativity, innovation and craftsmanship, while encouraging interdisciplinarity.

Every two years, this competition offers a unique piece from the Etrillard Foundation collection to be reinterpreted by craftspeople. The winner receives a grant of CHF 40,000 to produce their creation. For this first edition, the starting point for the candidates' proposals was the *Bergère du débotté*, a solid mahogany chair, a unique piece of chair carpentry attributed to Georges Jacob (1775).

of the candidates.

The first edition came to a successful conclusion at the Biennale Révélation in Paris, in which the Etrillard Foundation participated for the first time, from 21 to 25 May 2025. Under the glass roof of the Grand Palais, it unveiled the winning entry in the competition, "Artémis", created by chair maker Louis Monier, displayed opposite the *Bergère du débotté* that had inspired it.

Detail from January's
Very Rich Hours of the Duke of Berry, 2025
© Château de Chantilly



Anonymous, *Vase with Lions*, circa 1780, Etrillard Foundation Collection© Christophe Fouin

Louis Monier named his reinterpretation of the *Shepherdess* "Artemis," in reference to the ancient goddess of hunting and fertility, protector of wild nature.

Made entirely of pear wood and covered in places with lacquered canvas, this chair evokes the plant world with its green colour and the original choice of this fruit wood. With its bold lines reminiscent of deer antlers, it skilfully plays on the relationship between form and ornamentation. Beyond its virtuoso execution, the chair also demonstrates technological innovation, as its manufacture combines manual craftsmanship with parametric design and 3D scanning.

"*Artémis perfectly embodies the foundation's mission: it is resolutely contemporary and innovative, while remaining faithful to the tradition of 18th-century craftsmanship,*" explains Sophie Mouquin, Head of Collections at the Etrillard Foundation.



Artémis by Louis Monier

Louis Monier's piece was exhibited alongside another award-winning work from the Etrillard Foundation: *L'Écho du feuillage* (*The Echo of Foliage*).



L'Écho du feuillage by Karl Ringelstein

This work by young marquetry artist Karl Ringelstein, trained at the École Boulle, is inspired by the foliage depicted on the foundation's *Narcissus and Echo* tapestry. It is a marquetry painting which, like a connected art barometer, comes to life to suggest the weather conditions of a given place. The living foliage, in a restrained and cyclical breath, recalls the character of Echo, a nymph condemned to repeat the last words she hears. Echoing the winds, this object brilliantly combines aesthetic reinterpretation and functionality. This work is the first to be awarded a prize as part of the "Collection source d'inspiration" educational programme run with the École Boulle, a prestigious school of arts and crafts in Paris.

On 2 June 2025, the Etrillard Foundation opened the call for entries for the second edition of the *Âmes d'Œuvres* competition. This invites candidates to revisit an anonymous work, probably created by an Italian sculptor and stonemason in the late 18th century, around 1780: the remarkable *Vase aux lions* (*Vase with Lions*). Applications from Swiss, French and other European artisans must be submitted by 18 December 2025 at the latest via the Foundation's website. A guided tour of the work by the collection manager, Sophie Mouquin, will be organised for candidates who register on 14 October at the École Boulle.

Information & registration: fondationetrillard.ch/fr/concours-commande-ames-d-oeuvres-2025



Bergère du débotté and tapestry *Echo et Narcisse*, Fondation Etrillard collection.
Biennale Révélations, Fondation Etrillard stand, May 2025

○ New: the Digital Arts Prize

In 2025, the Etrillard Foundation launched the first edition of the Digital Arts Award, in partnership with the Académie des Beaux-Arts (a centuries-old institution located at the Institut de France in Paris).

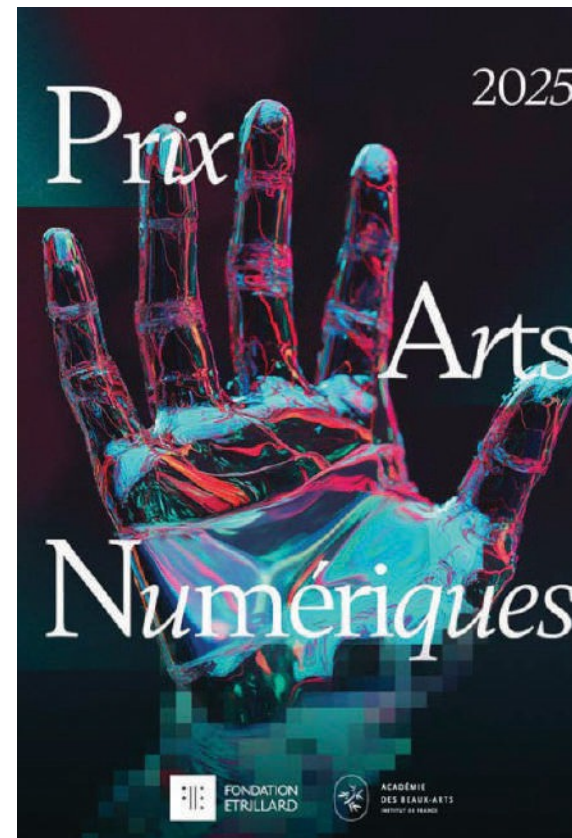
Open to candidates of any nationality residing in Europe, with no age limit, this unique prize is awarded each year to a recent digital work that resonates with the artistic disciplines represented at the Academy. This collaboration between the Académie des Beaux-Arts and the Etrillard Foundation is part of a desire to promote digital art as an artistic discipline in its own right, extending the history of the arts into the era of new technologies. Interdisciplinarity and dialogue between tradition and new media are thus at the heart of the Prize.

Following a call for applications and the selection of three finalists, the jury will choose a winning work. This Prize, which recognises the artist's career and work, will be endowed with a sum of €20,000. The winning work will also be presented at the Académie des Beaux-Arts or at a partner venue of the Foundation in the years following the award ceremony. The first Digital Arts Prize will be presented at the Palais de l'Institut de France on 22 October 2025.

A jury made up of European digital art specialists and members of the Academy of Fine Arts and the Academy of Sciences met in July to select three finalists from a total of 429 applications received.

Here are the three finalists (in alphabetical order), announced on 10 September 2025:

- Justine Emard
- Jonas Lund
- Thomas Marcusson.





Prix Arts
Numériques

JUSTINE EMARD

for her work *Hyperphantasia*, the origins of the image

Justine Emard is a 38-year-old French artist who explores the new relationships that are developing between our lives and technology. By combining different image media – from photography to video and virtual reality – she situates her work at the crossroads between neuroscience, objects, organic life and artificial intelligence. Her installations take as their starting point experiments in *deep learning* and dialogue between humans and machines.

Winner of several residencies in Germany, the United States and Japan, guest artist-professor at Le Fresnoy National Studio of Contemporary Arts in 2021 and 2024, she is also artistic director of the permanent exhibition at the French Pavilion at the 2025 World Expo in Osaka.



Prix Arts
Numériques

JONAS LUND

for his work *MVP* (Most Valuable Painting)

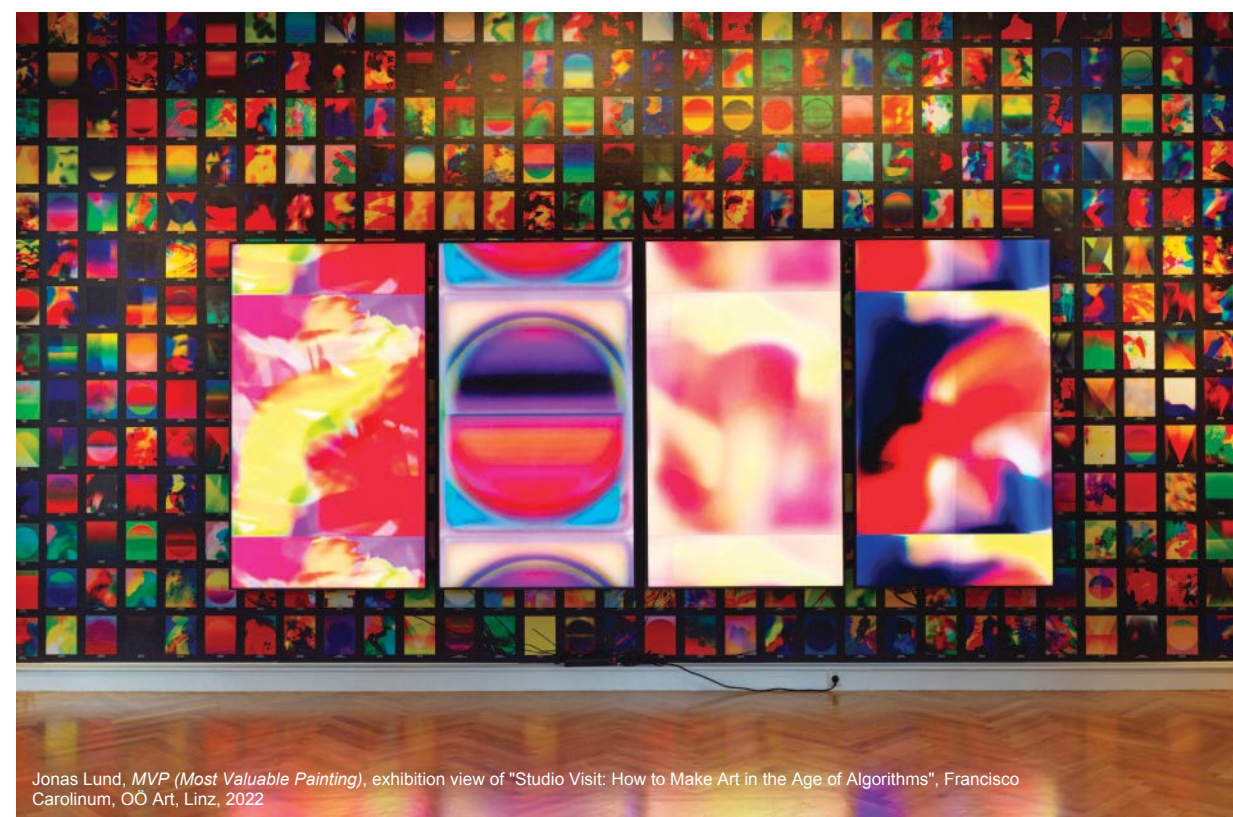
Born in 1984, Jonas Lund is a Swedish artist who creates works – paintings, sculptures, photographs, websites, performances – that take a critical look at contemporary networked systems and power structures. He creates performative works, which often require viewer engagement, where tasks are performed according to algorithms or a set of rules. In this way, he explores issues raised by the increasing digitisation of our society. Jonas Lund holds a Master's degree from the Piet Zwart Institute in Rotterdam (2013) and a BFA from the Gerrit Rietveld Academy in Amsterdam (2009). He has had solo exhibitions at the Francisco Carolinum, Linz, the Photographers' Gallery (London), the König Galerie (Berlin), and Steve Turner (Los Angeles), and has participated in numerous group exhibitions, notably at the Centre Pompidou, the Schinkel Pavillon in Berlin, and the ZKM in Karlsruhe.

A few words about the work: With *Hyperphantasia*, Justine Emard continues her research into the origins of images, from their appearance on cave walls to their birth in our imagination. Using a scientific database from the Chauvet Pont-d'Arc cave and encephalographic recordings, a video wall comes to life and invites us to connect with the images buried deep within ourselves.

A few words about the work: *MVP* is a participatory algorithmic art project that critically examines how value is determined in the art world by creating a system where viewer engagement directly influences aesthetic outcomes. Composed of 512 individual, evolving digital paintings, the work sits at the intersection of pictorial tradition and computational art, transforming the typically static nature of painting into a dynamic process.



Justine Emard, *Hyperphantasia – The Origins of the Image* © Le Fresnoy - ADAGP, Paris, 2022



Jonas Lund, *MVP (Most Valuable Painting)*, exhibition view of "Studio Visit: How to Make Art in the Age of Algorithms", Francisco Carolinum, OÖ Art, Linz, 2022



Prix Arts
Numériques

THOMAS MARCUSSON
for his work *A.I. Ball*

Thomas Marcusson is a 44-year-old Swedish artist who explores the links between scientific theory and contemporary culture by combining technology with more traditional art forms such as sculpture, video and installations. After studying mathematics in Gothenburg, he obtained a Bachelor of Arts degree from the University of Technology in Sydney. He now works between Australia and Europe. Thomas Marcusson has received various awards and distinctions, and his works have been exhibited at the Powerhouse Museum (Sydney), the Eyebeam Gallery (New York), the Science Gallery (Melbourne, Dublin), the Museum (Ontario), Bow Arts (London), SIGGRAPH (Sydney), Konstfack (Stockholm), NordArt (Hamburg) and Experimenta (Australia). He has participated in several international artist residencies, including the Cité internationale des arts in Paris.

A few words about the work: *A.I. Ball* is a kinetic installation that explores the emergence of artificial intelligence and the competing forces shaping its development and impact. On a white surface, microchips battle each other, taking turns solving mathematical problems that propel a ball towards their opponent of equal strength, in an endless game.



Thomas Marcusson, *A.I. Ball*, exhibition at the New Technological Art Awards (NTAA 25) in Ghent © DR

○ Chair in Jewish Arts and Archaeology

In terms of other support in the arts, 2025 will see the creation of the Chair in Jewish Arts and Archaeology by the École du Louvre, thanks to multi-year support from the Etrillard Foundation. On 4 July, the president of the Etrillard Foundation and the director of the École du Louvre signed a six-year partnership agreement for the creation of this new chair. The 32nd specialised chair at the École du Louvre, it will showcase the work of archaeologists and art historians, public collections and, more broadly, the heritage of the Jewish world from antiquity to the present day. It will thus train future specialists in the *Judaica* collections of French museums, which are little known and often poorly studied, and in the rich architectural heritage of Judaism. Open to both students and auditors, this new course will be offered starting in September 2025.

"We felt that this chair was essential," explains the general delegate of the Etrillard Foundation, "because it fills a gap between the existing specialisations in Islamic art and the art of Eastern Christians."

○ Etrillard Foundation Thesis Prize

Still in the field of art history, in 2025 the École nationale des chartes – PSL (a bicentennial institution renowned for training archivists, researchers and heritage curators) and the Etrillard Foundation created the "Fondation Etrillard Prize" to reward the research work of a fourth-year student on the palaeography and archiving course with a grant of €8,000.

Fondation Etrillard Prize" in 2025 to reward the research work of a fourth-year student in the paleographer archivist programme with a grant of €8,000.

For the first edition, the Foundation's board chose to award the Etrillard Foundation Prize to Éléonore Quirouard-Frileuse, archivist and palaeographer (class of 2025), for her thesis entitled *Ad honorem Dei et Ecclesie. The treasure of Rouen Cathedral (1204-1510)*.

○ Development of the Natural Heritage division

From 2020 to 2024, the Etrillard Foundation sponsored the Natural Heritage Award. Created on the initiative of Eglantine Petit, a member of the Foundation Board, it aims to rehabilitate public or private natural spaces in France and Switzerland. Beyond preserving the environment, the goal is to revitalise places that raise public awareness of biodiversity and the richness of natural heritage. In parallel with the Prize, since 2023 the Foundation has been supporting the replanting of the Canal du Midi, a UNESCO World Heritage Site threatened by canker stain, a fungus that is devastating for plane trees.

To increase its impact and diversify the types of support in this area, the Etrillard Foundation Board decided in 2025 to make the preservation of natural heritage a separate focus of its patronage. Beyond the Prize, the Foundation will make donations throughout the year to various scientific, academic and cultural organisations working to protect nature and the landscape.



Saturday in the Jewish quarter,
Jean Jules Antoine Lecomte
de Nouy, Algeria, Tlemcen, 1883
©RMN-Grand Palais
mahJ / Hervé Lewandowski

The Foundation supports:

- projects that breathe new life into remarkable natural areas by restoring degraded natural environments and promoting their biodiversity
- initiatives that raise awareness among the general public and young people about environmental protection
- Scientific research projects
- academic training programmes related to environmental issues and gardening skills.

Details of the first four projects in this cluster voted on in 2025:

1. Renovation of the Mont Blanc Observatory in Chamonix. Over a two-year period, the Foundation is supporting CREA Mont-Blanc – a scientific NGO that explores the evolution of biodiversity in the mountains – in creating an alpine ecology centre accessible to all, built on the iconic site of the Mont Blanc Observatory, founded in the 19th century by the brilliant naturalist Joseph Vallot (1854-1925). The first part of the site was inaugurated in July 2025.

2. Restoring biodiversity in Nouvelle-Aquitaine. The Foundation becomes a patron of the Fonds NAture, supported by the Fondation du Patrimoine and the Nouvelle-Aquitaine region (which includes 12 departments, including Dordogne, Gironde and Charente). This fund is an innovative initiative that brings together public authorities, private funding and volunteers. The aim is to support concrete projects that preserve natural environments in south-western France.

3. The creation of a master gardener training programme. The Foundation is supporting the École Supérieure du Paysage in Versailles in the creation of the École Supérieure de Jardin, located in the Potager du Roi. It will train highly qualified gardening professionals to preserve the natural and cultural heritage of parks and gardens and respond to the challenges of climate change. This support echoes the Foundation's existing commitment to preserving traditional craftsmanship.

4. A scientific expedition to the South Pole. "Under Antarctica" is a unique expedition led by the 90° SUD association to protect Antarctica and understand the future climate. Glaciologist Dr. Heïdi Sevestre and explorer Matthieu Tordeur will spend 80 days during the Antarctic summer mapping the Antarctic subsoil.

The Etrillard Foundation's donation will help develop the expedition's educational programme for French and Swiss schoolchildren.

Evolution of the Prize

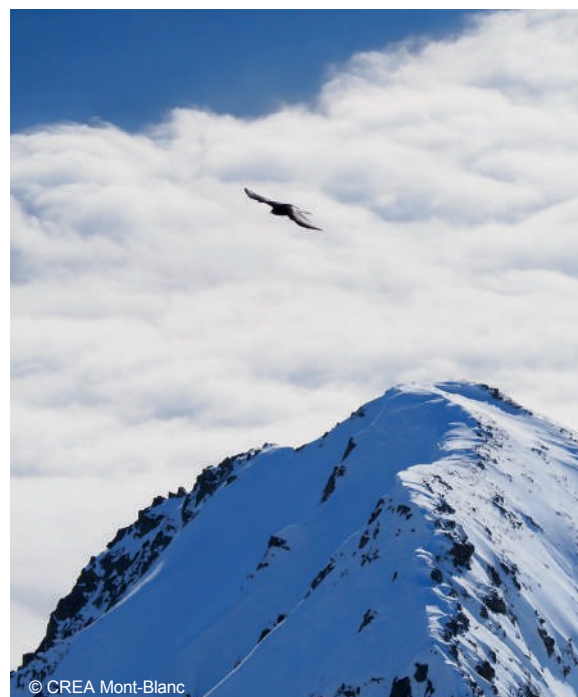
The winner of the 4th edition of the Natural Heritage Award (2024) was the Flore-Alpe Alpine Botanical Garden – the first Swiss candidate to win the Award.

On 3 July 2025, this garden in Valais (Champex-Lac) unveiled the results of the first work carried out thanks to the prize money. The CHF 30,000 prize was used to create two areas emblematic of the flora of Valais:

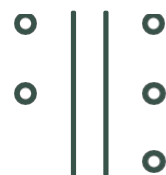
- a terraced cultivation area with its so-called segetal flora, i.e. plants that grow alongside cereals.
- the Valais steppe, home to vegetation that thrives in drier, sandier soil.

These new spaces help us understand that human activity, particularly agriculture, can give rise to rich and new biodiversity, while highlighting little-known and even endangered plants.

The fifth edition of the Natural Heritage Award will focus on nature in the city for the first time. Developed in collaboration with Plantes & Cité, a national research and experimentation organisation specialising in green spaces and landscaping, based in both Switzerland and France, the award will be launched in its new urban format in winter 2025.



III. *Partnerships and outreach*



To enhance its outreach, the foundation relies on a subsidiary foundation, a prestigious partner location and major institutions around the world:

An Italian sister foundation of the Etrillard Foundation, the Fondazione dell'Albero d'Oro opened its doors in Venice in 2019 to breathe new life into the Palazzo Vendramin Grimani, which houses it. The foundation's mission is to promote all artistic, cultural and educational activities that benefit the city of Venice and its history, and to contribute to its international renown. It hosts prestigious exhibitions, such as *Bosco Sodi. What Goes Around Comes Around* (2022) and *Nikos Aliagas. Venetian Views* (2023). The Etrillard Foundation regularly lends it objects from its collection. The two foundations are working together to develop partnerships (see the ECAL x Murano glassmakers project, page 8). The Fondazione dell'Albero d'Oro is headed by Béatrice de Reyniès, former director of Chaplin's World (Corsier-sur-Vevey).

Find out more: fondazionealberodoro.org

The Château de Vayres is located in Nouvelle-Aquitaine near Bordeaux, overlooking the Dordogne River. Listed as a historic monument, it was originally an 11th-century medieval fortress before being converted into a Renaissance pleasure palace and then modified in the 17th and 18th centuries. The Château is open to the public from April to October. Part of the Foundation's collection is on display there, including numerous 17th and 18th century tapestries, furniture, sculptures and paintings.

Find out more: chateaudevayres.com

Founded in 2019, the New York Medieval Society (NYMS) is chaired by medievalist Prof. Gillian Adler. This American foundation works to rediscover the arts and humanities of the Middle Ages by supporting awards, symposiums, exhibitions, academic work and guided tours of medieval collections in major New York museums (the MET, The Cloisters, etc.) for students. Examples include its support for the exceptional exhibition *The Book of Marvels: Imagining the Medieval World* at the Morgan Library & Museum (2025) and the upcoming exhibition at the Musée de Cluny – Musée National du Moyen Âge in Paris – entitled *The Middle Ages in the 19th Century: Creations and Fakes in the Precious Arts*.

Find out more: nymedieval.org



Fondazione dell'Albero d'Oro, Palazzo Vendramin Grimani© Patrick Tourneboeuf



Château de Vayres

With a resolutely European focus, the Etrillard Foundation is involved in several projects beyond the borders of Switzerland and France. An overview of five projects:

1. The Etrillard Foundation collaborated with the Patrimonio Nacional in Madrid on a key piece in its collection. The two institutions, with the help of the expertise of the Ecole Boulle, combined their skills to use new technologies to reconstruct the alabaster of a sumptuous "griffin pedestal table" that belonged to Helena Rubinstein. The Spanish royal collections have a piece very similar to the one in the Foundation's collection.

2. The Kunsthistorisches Museum (KHM) in Vienna houses a unique treasure: the imperial crown, which was worn by Charlemagne, among others. The museum has undertaken a vast project to research and disseminate knowledge about the imperial crown, including its 3D digitisation, which the Etrillard Foundation is supporting: the "CROWN Project".

3. On behalf of the National Gallery, the Foundation financed the production of a behind-the-scenes video showing the general public the restoration process of *Moses Saved from the Waters* by Baroque painter Orazio Gentileschi. The restored work was unveiled in its new presentation during a thematic exhibition dedicated to the court of King Charles I and Henrietta Maria as part of the bicentenary celebrations of the National Gallery, of which the Etrillard Foundation is one of the patrons.

4. The Foundation supported the exhibition *The Allure of Colour: Andrea Solario and the Renaissance between Italy and France* at the Museo Poldi Pezzoli in Milan. This fascinating monograph, organised in partnership with the Louvre Museum, enabled visitors to rediscover this relatively unknown Renaissance master in 2025.

5. In 2025, the Foundation will contribute to the reframing of three major works from the collections of the Ashmolean Museum in Oxford: *Saint Jerome Reading in a Landscape* and *The Virgin and Child* by Giovanni Bellini, and *Portrait of a Young Man* by Domenico Ghirlandaio. This operation will better showcase these 15th-century paintings in their historical and artistic integrity.



2 - Imperial crown© KHM Vienna



5 - Giovanni Bellini (c. 1431 or 1436-1516), *The Virgin and Child*, Ashmolean Museum Oxford Collection, inv. WA1987.26



1 - Pedestal table (detail), Patrimonio Nacional collection (Spain)



4 - Andrea Solario, *Madonna che allatta il Bambino* (Madonna with Green Cushion), circa 1510, Paris, Louvre Museum, © GrandPalaisRmn / Michel Urtado



3 - Orazio Gentileschi (1563-1639), *The Finding of Moses*, circa 1630 © The National Gallery, London



FONDATION
ETRILLARD

Rue Saint-Léger 8 - CH 1205 Geneva - Switzerland

www.fondationetrillard.ch