



Presskit  
Pre-programme 2018

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# Images Vevey Sets the Lake on Fire!

At Festival Images Vevey in September 2018...

You'll see  
Frank Sinatra  
Michael Jackson  
Claudia Schiffer  
Jeff Bridges  
Mickey Mouse

You'll see  
Jealousy  
Eroticism  
Burlesque  
Music  
Science-fiction

You'll see  
Man's first footsteps on the moon  
Safaris in Africa  
Carnivals  
Pink prisons  
Women and snakes

You'll see  
Law enforcement officers  
Gangsters  
Dancers  
Giant whales  
Brazilian beaches

You'll see  
The American dream  
Unlikely things  
Ordinary things  
Clichés  
Extravaganza



*Feu (au lac)* by Philippe Durand, to be discovered in September 2018 in Vevey (photomontage).  
Photo: Images Vevey © Philippe Durand / Courtesy Galerie Laurent Godin, Paris



Photo: Julien Gremaud

**Opening day: Saturday 8 September 2018**  
**Visit of the exhibitions from 11 a.m.**

The official opening ceremony begins at 17:30 in the presence of M. Alain Berset, President of the Swiss Confederation.

Festival Images Vevey takes place from 8 to 30 September 2018 in the streets of Vevey as well as at various local venues dedicated to images.

### Free of charge

All exhibitions are free of charge for the duration of the Festival, from 8 to 30 September 2018.

### Opening Times

All indoor exhibitions are accessible daily from 11:00 until 19:00.

### Bags

For some years now, Images Vevey has been recycling the monumental canvases displayed on facades in the city during the various Festival Images Vevey and turning them into a unique bag collection. These articles have been made from monumental canvas photographs displayed at Festival Images in 2010, 2012, 2014 and 2016. Entirely Swiss made, each piece is unique, manufactured in Switzerland and bears a label that identifies the artwork it was made out of.

## In September, Vevey invests in its Image(s)!

From 8 to 30 September, Festival Images Vevey will once again turn the city of Vevey into an open-air museum.

Festival Images Vevey is the first and main biennale of visual arts in Switzerland. Every two years, it presents original **photographic exhibitions, outdoors** in the streets and the parks of Vevey as well as **indoors in unusual venues**, and features collaborations with people who ensure Vevey's status as a "City of Images" all year round.

From **8 to 30 September 2018**, based on the theme **Extravaganza. Out of the Ordinary**, visitors will get to discover, free of charge, some sixty indoor and outdoor projects, some in monumental format, as well as the works produced thanks to Grand Prix Images Vevey 2017/2018.

By showcasing established artists next to young talent, Festival Images' programme satisfies the curiosity of both specialists and the general public. The artistic projects on display invite visitors to experience images in a novel way through out-of-the-ordinary installations and scenography.

A feature of Festival Images Vevey is to **custom design** its exhibitions in order to strike the **perfect balance between the works and the place in which they are exhibited**, whether on museum walls, in a former prison, on monumental facades or in a disused phone booth.

The beautiful Salle del Castillo will be the starting point for all visits to the festival. As well as featuring exhibitions, the venue will also host a visitors' centre, a library, a boutique and an luxurious bar. Collaborations with museums, schools, galleries and Vevey-based artists collectives will be also renewed.



Philippe Ramette on the façade of Holdigaz, to be discovered in September 2018 in Vevey (photomontage). Photo: Céline Michel © Philippe Ramette

## New Visual Identity



A few weeks away from the next event, which will take place from 8 to 30 September 2018, Festival Images Vevey is revealing its new graphic identity. A welcoming, playful and friendly universe that places **Images** at the heart of the poster!

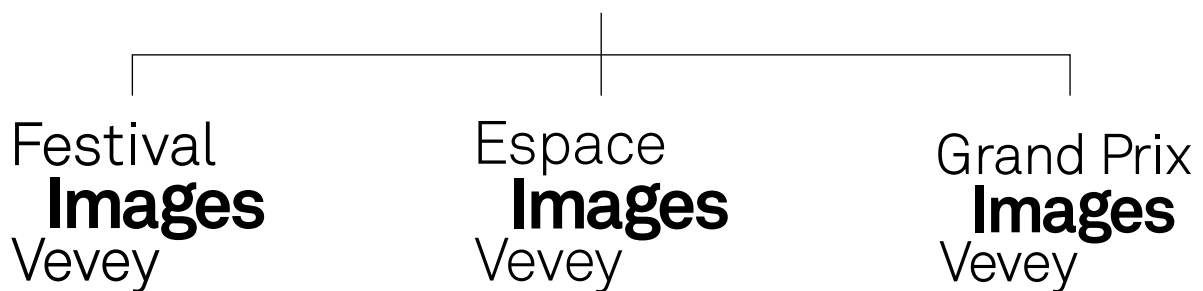
Over ten years and five events, the visual identity of the festival has developed in a continuity that reflects the organisers' decision to conceptualise the specificities of the event without emphasising a specific artist or project. The poster of this year's festival stands out thanks to its unique typography, specifically designed for Festival Images Vevey by Omnigroup, a collective of Lausanne-based graphic designers.

The composition and the layout focus on the word *Images* at the centre of the poster, echoing the festival's main subject matter, i.e. visual arts in general and photography in

particular. This identity based on the sole use of typography leaves open spaces that draw the outline of each letter. The different colours generate a contrast between the typographic elements and the background, offering an impression of positive/negative, while the interplay between the forms and counters reveals a motif. The word's hollow areas and outlines thus draw a wealth of visual interpretations, from a mountain to a cloud, a lake and even a person's silhouette.

Publicity for Festival Images 2018 has been designed by Luke Archer, Leonardo Azzolini, Simon Mager and Frederik Mahler-Andersen, all members of the Lausanne-based collective of graphic designers Omnigroup and graduates in Graphic Design from ECAL/Ecole cantonale d'art de Lausanne. In 2017, the collective received the Swiss Federal Design Award by the Federal Office of Culture.

# **Images Vevey**



In order to clarify its communication and promote its activities over a two-year cycle, the Foundation Vevey Ville d'Images now communicates with the label "Images Vevey", grouping together in a visually consistent manner its three different fields of activities: the festival Images Vevey, the

gallery Espace Images Vevey (formerly known as Espace Quai No. 1) and the international photography competition Grand Prix Images Vevey. This new identity highlights the local roots of a project that is gaining more and more exposure on a national and international level.



# Message from the Director

## An extraordinary city, extravagant images!

In September 2018, Festival Images Vevey will once again turn Vevey into a “city of images” located on the shores of Lake Geneva. Entirely free of charge, the event piqued the curiosity of several tens of thousands of visitors in 2016.

Having since become the largest biennale of visual arts in Switzerland, Festival Images has sought to dazzle audiences as well as professionals with each event by designing innovative and unexpected projects, together with artists hailing from all over the world.

In the past, we have had the honour of working together with Cindy Sherman, John Baldessari, Lee Friedlander, Martin Parr, Paul Fusco and the late and sorely missed René Burri, among many others. A book soon to be published will actually trace the adventure of these 300 or so projects carried out over ten years. Packed with amazing images, the title came naturally: *Le Livre d’Images* (i.e. “Picture Book” or “Book of Images”).

In that sense, the 2018 festival once again promises to be rich and full of surprises. Focused on the theme **Extravaganza. Out of the Ordinary**, it will feature, in the parks, gardens, the lake, museums and various facades of the city, amazing works by such artists as **Daido Moriyama, Christian Marclay, Marie Voignier, Erwin Wurm, Henry Leutwyler and Clare Strand** to name but a few of the **60 artists** hailing from **17 countries** who accepted our invitation.

Vevey, the city where Charlie Chaplin lived for a quarter of a century until his death in 1977; the city that hosts one of the oldest photography schools in Europe, opened in 1945; the city that saw the emergence of the Swiss Camera Museum and whose art museum houses the prestigious Oskar Kokoschka Foundation; the city which, at the end of a major economic crisis in the industrial field in the late 20th century, took a gamble on the future and proclaimed itself “Vevey, City of Images”. So much extraordinary energy was well worth a festival focused on the theme of extravagance!

Join us in September 2018 and discover how such a headline can become a physical and aesthetic experience on an urban scale.

We look forward to welcoming you in the streets of Vevey!

Stefano Stoll  
Festival Images Vevey Director



© Martin Kollar



# Theme of the 2018 Festival: Extravaganza. Out of the Ordinary

## Extravaganza. Out of the Ordinary Extravaganza. Hors de l'ordinaire

Festival Images Vevey 2018 was structured around the key word "EXTRAVAGANZA".

In its spirit, the programme takes inspiration from the definition of the word, i.e. something that deviates from good sense, that appears bizarre, grotesque, absurd, unreasonable, in other words that is out of the ordinary.

"Extravagance" is an inspiring, festive and delicious word which has the potential to unlock fantasies, absurdities, surprises and humour. It is also a word that can be associated with "sweet madness" in the sense that it designates actions and people whose behaviour, projects, intentions and choices are unique and out of the ordinary.

Extravagance takes us out of our daily habits.

Extravagance is fuelled by imagination and atypical or unconventional ways of thinking, even by non-conformism.

Extravagance draws its inspiration from alternative paths to those initially put forward by reason.

Extravagance will make you dream, smile, rejoice and think. It will also disturb you at times.

Extravagance awakens your mind and your senses.

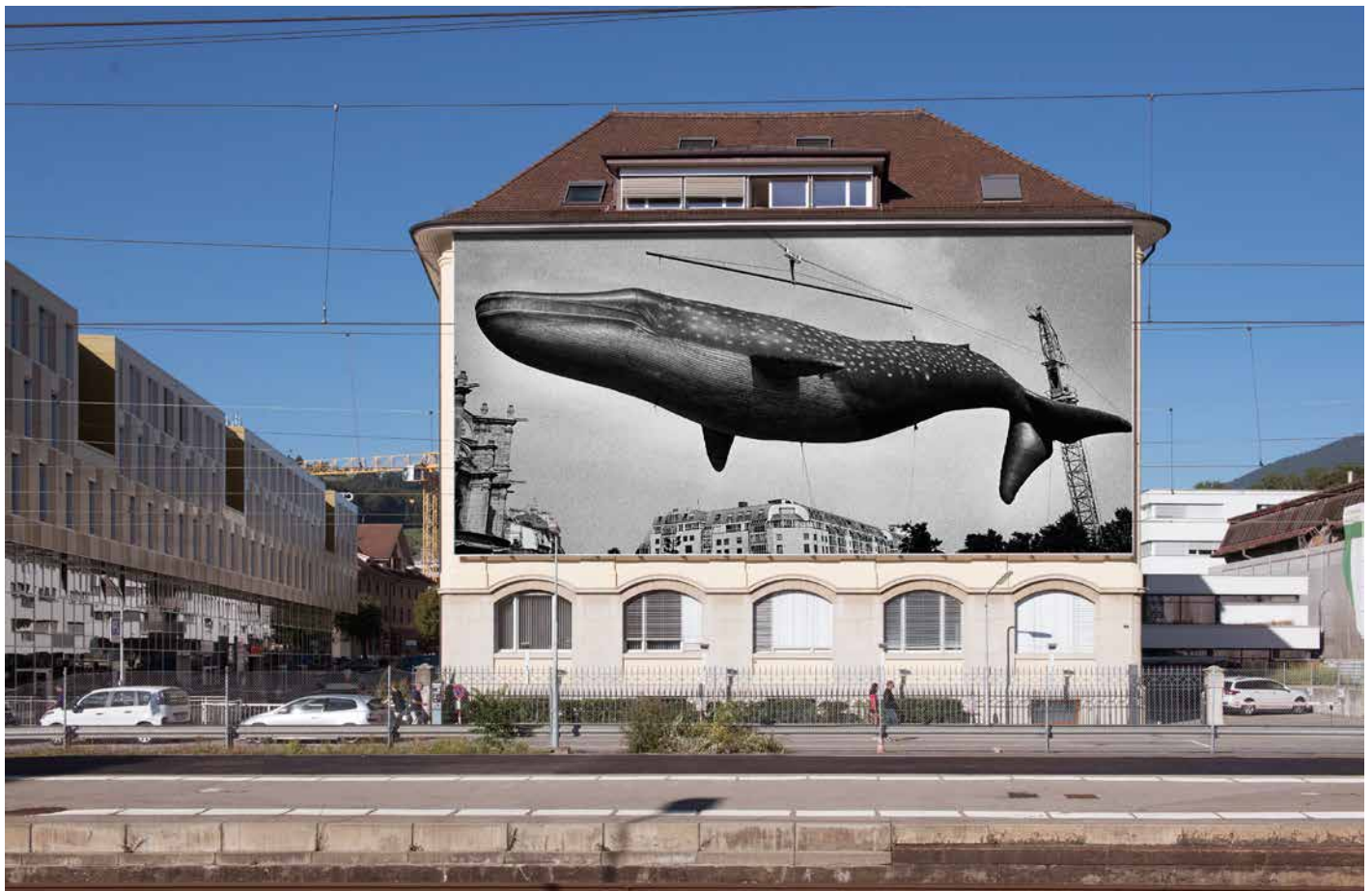
What may be considered "extravagant": behaviour, actions, ideas, words, objects, settings, clothes, advice, stories, artworks, foibles, dreams, attitudes, personalities or even a character or project.

Synonyms: eccentric, odd, zany, absurd, unreasonable, madcap, burlesque, unusual, implausible, whimsical, disproportionate.

Antonyms: conventional, normal, ordinary, moderate, reasonable, wise, commonplace, restrained, sensible.

Ultimately, what this year's festival explores is how extravagance opens up the field of possibilities beyond ordinary thought.

Stefano Stoll  
Festival Images Vevey Director

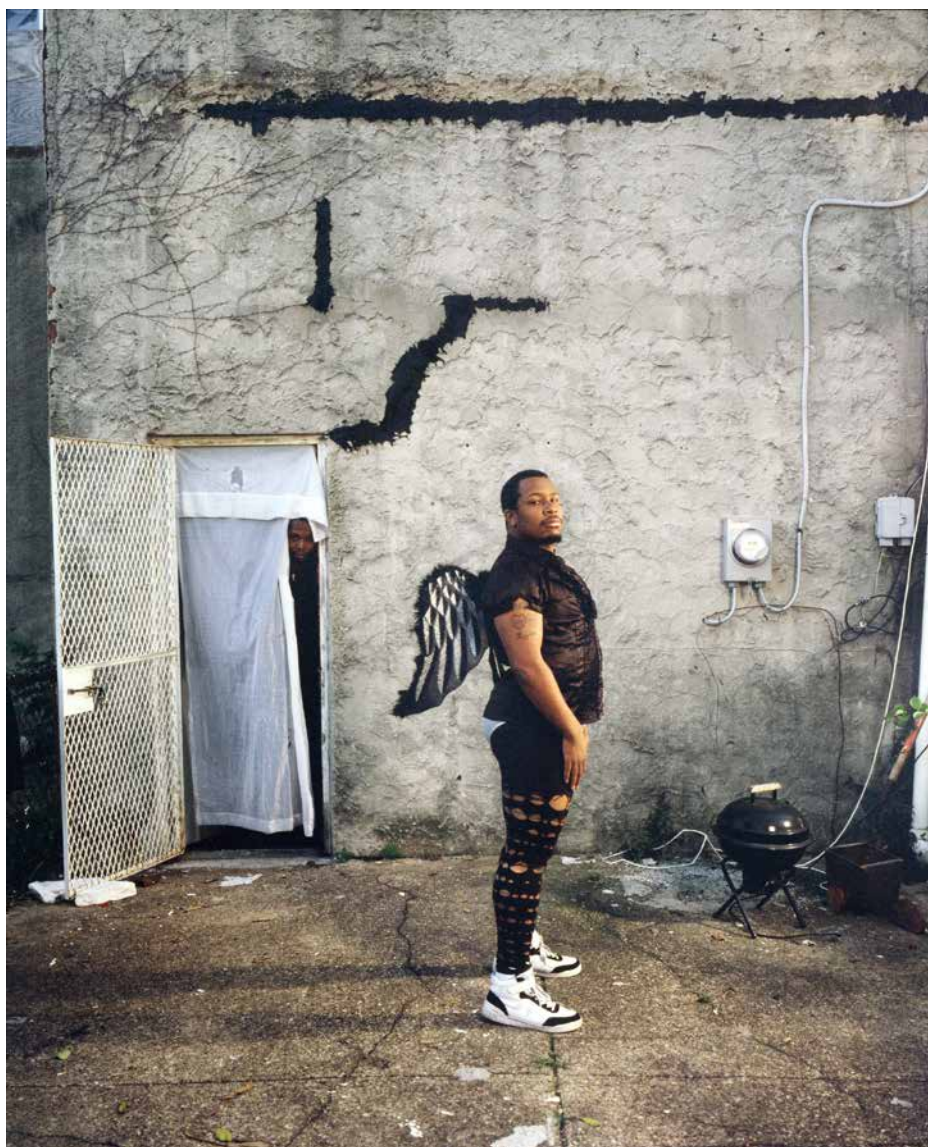


*A Tale of II Cities 4, Paris, 1989* by Daido Moriyama on the Andritz Hydro façade, to be discovered in September 2018 in Vevey (photomontage)  
Photo: Delphine Schacher ©Daido Moriyama / Courtesy Akio Nagasawa Gallery

Austria  
Belgium  
Brazil  
Canada  
China  
Spain  
United States  
France  
Hungary  
Italy  
Japan  
New Zealand  
The Netherlands  
Poland  
Portugal  
United Kingdom  
Sweden  
Switzerland

The programme selection is underway. Festival Images Vevey is currently working on some sixty projects with artists hailing from 17 countries.

The complete list of artists will be announced in August on [www.images.ch](http://www.images.ch).





*Not in Your Face*  
Quai Roussy

Since 2009, Susan Barnett has been taking pictures of anonymous people in the street wearing T-shirts with a message. Her typological approach is asserted through a systematic point of view: She photographs her subjects from the back, centred in the picture, like a psychological portrait without facial features. Maybe even more so than blue jeans and trainers – other elements in the standard outfit of anonymous individuals – T-shirts seem to be the most universal piece of clothing nowadays. A symbol of globalised pop culture, this garment translates the state of mind and personality of the person wearing it, like a communication tool that expresses one's difference or affinities.

Scenography: These photographs are displayed on F4 panels along Quai Roussy.

Original scenography by Images Vevey



*CAR AM BAR*  
Opposite Salle del Castillo

In 1986, car builder and collector Jay Ohrberg designed the longest limousine in the world. A symbol of excess, the car dubbed *American Dream* measured more than 30 metres in length and had 26 wheels, a swimming-pool with a diving board and a heliport. In his design of the Festival's official bar, architect and artist Giona Bierens de Haan offers a reinterpretation of this extravagant vehicle made out of wood and designed to provide plenty of seating areas for festivalgoers.

Scenography: This very long installation will welcome visitors on the sides of Salle del Castillo, on Place du Marché, which is both one of the largest squares in Europe and the city's largest car park.

Original scenography and production by Images Vevey in association with the artist.



*Moi en: ...*  
Salle del Castillo

In his series of photographic self-portraits *Moi en: ...*, Olivier Blanckart plays with pop culture icons by distorting their appearance, attitude or expression with irony. Instantly recognisable, figures like Honoré de Balzac, Yves Klein, Chuck Norris, David Lynch, Angela Merkel or Laurel & Hardy are reinterpreted with disturbing false mimicry in black & white or colour portraits. With this clever game of imitation, halfway between self-portrait and caricature, the Frenchman addresses the complex relationship between private identity, public image, and our own perception of these subjects.

Scenography: This extravagant gallery of self-portraits is exhibited on the balcony of Salle del Castillo, in line of sight of the installation *XXth Century Lonely Art Camp – in extremis* (n° 4).





Olivier Blanckart

FR

1959

*XX<sup>th</sup> Century Lonely Art Camp – in extremis*  
Salle del Castillo

For close to 30 years, Olivier Blanckart has been appropriating popular iconography by reinterpreting in 3D iconic images from contemporary history. For his installation *XX<sup>th</sup> Century Lonely Art Camp – in extremis*, he has recreated the Beatles' famous album cover for *Sgt. Pepper's Lonely Hearts Club Band*. The spectacular original cover, produced by artist Peter Blake (one of the forefathers of British pop art), pictured the Fab Four in colourful uniforms surrounded by a pantheon of famous people. In this distorted version, the artist gathers life-size major figures from contemporary art history. Visitors can have fun trying to identify the various characters while discerning the real portraits from the pastiches embodied by the artist himself in his series *Moi en :... .*

Scenography: This installation is displayed in life-size diorama on the stage of Salle del Castillo in line of sight of the self-portraits in the series *Moi en :... .*



Jeff Bridges

US

1949

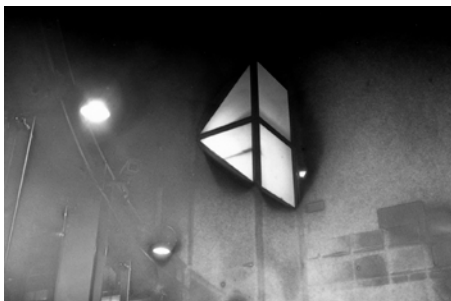
*Jeff Bridges: Lebowski and other Big Shots*  
Jardin du Rivage

Actor, singer and film producer Jeff Bridges always carries his Widelux camera, whose lens covers a 140-degree field. In the style of a diary, the series *Jeff Bridges: Lebowski and other Big Shots* reveals daily life on film sets in black and white: scenes being shot, mesmerising sets, fanciful costumes, extras and self-portraits with other actors. From *The American Success Company* to *Fearless* and *Blown Away*, not forgetting the cult film *The Big Lebowski*, this series immerses viewers into the fascinating behind-the-scenes of Hollywood films, when film sets become places full of possibility and extravagance.



Scenography: Displayed in Jardin du Rivage, this series is presented in panoramic format on frames that are reminiscent of Hollywood film sets. In front of these, visitors will be able to take pictures of themselves. The installation is a tribute to the 20th anniversary of the film *The Big Lebowski*, produced by the Coen Brothers in 1998.

An Images Vevey production with the support of Chaplin's World  
Original scenography by Images Vevey in association with the artist.



Antony Cairns

UK

1980

*The Tale of Adam Earl Gordons*  
Grand Prix Images Vevey 2017/2018 — Prix Spécial du jury  
Théâtre de Verdure, basement

Antony Cairns' work is based on the true story of a certain Earl Gordon Adams who mysteriously disappeared while he was building a time travelling machine in his basement in the early 20th century, leaving behind some twenty albums full of texts, diagrams and photos. Based on documents from the Archive of Modern Conflict, the British artist builds a fiction around the reappearance of the inventor by projecting him in a dystopian version of London. His project *The Tale of Adam Earl Gordons* offers a personal reflection on the obsolescence of analog equipment, while addressing the future of humankind in an all-digital society.

Scenography: This multimedia installation is exhibited in a concrete basement, echoing the place where the inventor disappeared.

Original scenography by Images Vevey produced in association with the artist.

Marcos Chaves

BR

1961

*Dying of Laughter*  
La Droguerie

Presented at the São Paulo Art Biennial in 2002, *Dying of Laughter* consists of 16 large-scale self-portraits of the Brazilian artist roaring with laughter with a laugh track playing in the background. The work generates mixed feelings for the audience, echoing British romantic poet William Blake's proverb: "Excessive sorrow laughs. Excessive joy weeps." By combining the artist's nervous laughter and grimacing faces, the installation works like a mirror for the human soul, expressed through its many contradictions, whether in pain, sadness or joy.

Scenography: This immersive installation that combines sound and image is set up so that visitors find themselves surrounded by giant laughing effigies of the artist.



Marcos Chaves

BR

1961

*Sugar Loafer*  
Jardin du Rivage

This series consists of landscape pictures featuring Rio de Janeiro's emblematic peak, Sugarloaf Mountain in the background. At a height of 396 metres above Guanabara Bay, this mountain is one of the most photographed symbols in the city. Without ever staging his shots, Marcos Chaves goes against the usual tourist picture by focusing his attention on the incongruous objects, situations and characters in the foreground. Following a strict protocol, the Brazilian photographer documents with humour the unusual scenes that appear in front of Sugarloaf Mountain, inviting audiences to take a new look at this overly photographed panorama.

Scenography: Outdoors, these photographs printed on large canvases allow visitors to photobomb Sugarloaf Mountain and to photographically teleport themselves in Rio during Festival Images.

Original scenography by Images Vevey



Xiaoyi Chen

CN

1992

*The stranger...and while I blossomed all alone, the world slumbered*  
Place Scanavin

During a residency in Switzerland, Xiaoyi Chen happened upon huge erratic blocks during a walk in the forest around Monthey. These enormous boulders have sometimes travelled tens of kilometres from their initial place as if teleported into the landscape that now surrounds them. Playing on the monumental aspect and unusual features of these blocks, the Chinese artist's installation shifts these fragments of nature into the heart of Vevey's urban space, reproducing the uniqueness and gigantism of these thousand-year-old rocks.

Scenography: On Place Scanavin, these large-scale photographs are displayed in positive and negative so as to keep the attention of viewers who have to use a colour-inversion tool on their smartphones to see them in positive.

An Images Vevey production with the support of the Foundation for Sustainable Development in Mountain Regions' SMARt programme, in association with Théâtre du Crochetan, Monthey







Cristina de Middel  
& Kalev Erickson

ES & UK

1975 & 1982

*Jungle Check*  
La Droguerie

In 2015, the two artists got hold of a bundle of deteriorated polaroid pictures of anonymous people in a flea market in La Lagunilla, Mexico City. They imagined that these pink- and orange-tinted and gold-stained clichés had been made by the same person in the vicinity of the Maya ruins of Tulum and decided to go in search of the memories that these pictures held. During their journey through the jungle, de Middel and Erickson reactivated this photographic archive, giving rise to a new story, somewhere between reality and fiction.

Scenography: Printed on giant lenticulars produced the old way on a frame in the shape of an accordion, these vintage polaroid pictures combine with the new ones, bringing together past and present in a single image.

Exhibition produced by FOAM Fotografiemuseum Amsterdam.



Bernard Demenge

FR

1959

*Parade*  
Passage de l'Astor

Using photography to produce absurd images, Bernard Demenge creates a world where irony and fantasy take inspiration from banality. In his installation *Parade*, the artist stages a series of self-portraits, produced in the form of GIFs while following a protocol. In front of the camera, he poses impassively while a hammer, a funnel, a piece of string or pegs mangle his face, triggering a disturbing and amusing feeling among the viewers.

Scenography: Played on a loop, this series of short videos is projected on screens set up in the passage next to Cinema Astor.

Original scenography by Images Vevey.  
Produced with the support of Cinérive



Dias & Riedweg

BR & CH

1964 & 1955

*CameraContact*  
Eastern apartment, Vevey train station

The installation *CameraContact* offers immersion into the photographic archives of Charles Hovland. For close to twenty years, the New Yorker photographed the sexual fantasies and secret desires of thousands of anonymous people who answered a simple ad published in the *Village Voice* from 1985 to 2005. Parallel to this activity, he produced thousands of images for gay magazines of the times. The duo of Swiss and Brazilian artists Dias & Riedweg revisits this extensive archive, consisting of several thousand clichés of anonymous people and models, transforming this analogue material into a series of video and photographic installations. When sexual fantasies become a work of art...

Scenography: The series of installations offered by Dias & Riedweg is displayed in the privacy of an apartment, echoing Charles Hovland's New York studio.

Original scenography by Images Vevey produced in association with the artists.

The exhibition contains images likely to shock some viewers. Age limit: 18+



Philippe Durand

FR

1963

*Feu (au lac)*  
Quai Maria-Belgia

Playing on the evocative power of images, Philippe Durand's installation rekindles mankind's ancestral fascination for fire. Domesticated since Prehistory, the companion to humankind's every gesture for thousands of years, it nevertheless remains unstable, fleeting and fickle. By photographing fire and its extreme swiftness, the artist captures primitive forms of light as if he was addressing today's medium. Through lenticular imagery, a sort of pre-digital GIF, the artist superimposes three different clichés that reproduce the movement of the flames, which come to life as the viewer moves.

Scenography: Erected in Lake Geneva close to the shore, this almost 4-metre-long image literally sets fire to the lake – a nod to a Swiss-French expression, "the lake is not on fire", meaning "there is no rush".

Original scenography by Images Vevey produced in association with the artist.



Philippe Durand

FR

1963

*Vallée des Merveilles 2*  
Jardin du Rivage

In 2014, Philippe Durand decided to explore the Valley of Marvels in the Mercantour National Park in France. He was mesmerised by the park, where he found some exceptional archaeological heritage consisting of some 40,000 rock-carvings dating back from 3,000 B.C. until recently. Viewing this site as an outdoor museum, with no author, no curator, no audience and no promotion, the artist turned it into a field of photographic work, aiming to create a reproduction or a replica of the place. His monumental outdoor installation playfully echoes the topography of the Valley of Marvels, thanks to inflatable sculptures in the form of rocks reminiscent of theme parks.

Scenography: Printed on a 90m<sup>2</sup> canvas, a photograph of contemporary graffiti representing Mickey Mouse complements the installation, referring to the extraordinary meeting within this site of traces from the past as well as the present.

Original scenography by Images Vevey produced in association with the artist.



Charles Fréger

FR

1975

*School Chalo*  
Vitrines du Rivage

The *School Chalo* project takes place in the vicinity of twelve schools in the Chandni Chowk neighbourhood, New Delhi. For this series, Charles Fréger has produced group portraits with an original outlook on the surprising means of transport that Indian children use every day to go to school. As usual, the photographer asks his subjects to pose and pays particular attention to their posture as well as the background. In front of his lens, the schoolchildren parade, aboard a rickshaw, a motorbike or a simple bicycle, hinting at their caste and religious affinities.

Scenography: Displayed under the courtyard of a primary school, the pictures of these Indian schoolchildren show Vevey's young visitors different ways of going to school, undoubtedly extraordinary in their eyes.

Original scenography by Images Vevey





Coco Fronsac

FR

1962

*Chimères et Merveilles*  
Place Scanavin

For decades, Coco Fronsac has scoured flea markets in search of photographs dating back to the late 19<sup>th</sup> and the early 20<sup>th</sup> century, on which she has based her artistic approach. Thanks to her pictorial work on the matter and surface of the images, and the colourful and creative visual artist breathes new life into these anonymous and at times solemn portraits and family pictures. In her series *Chimères et Merveilles*, these olden faces wear gouache-painted masks from Africa, Oceania, Asia and America to create a gallery of extraordinary characters right out of a children's storybook.

Scenography: On Place Scanavin, Fronsac's surrealistic-looking works appear in the shop windows of a former ironworks while tall photographic silhouettes enable visitors to interact with the French woman's extravagant world.

Produced by Images Vevey and Atelier 20



Antonina Gugala

PL

1989

*Photography Studios*  
Shop at the Vevey train station

The *Photography Studios* project explores various aspects of the professional activity of portrait photography studios. The artist has documented shop windows of more than 80 photography studios still in operation in Warsaw. Gugala thus highlights the presence of these local businesses in the urban landscape as well as the slow death of these small photography trades. In each listed studio, the artist had a passport photo taken, in other words the most ordinary portrait possible. Respecting the traditional codes of ID photography, the apparently standardised clichés reflect the differences in style of each photographer.

Scenography: This series is exhibited in a shop space next to one of the city's oldest photography studios. After 70 years in operation, it will close its doors in September 2018. Among its prestigious clients, it counted Charlie Chaplin, who regularly entrusted the Vevey photographer with his family photos.



Naomi Harris

CA

1973

*EUSA*  
Salle del Castillo

Naomi Harris has scoured Europe looking for US-inspired events. Conversely, she has roamed the US in search of parties that celebrate the folk traditions of the Old Continent. This series reveals with humour and mockery the mutual fascination for the cultural heritage of one continent by another: While Europeans dream of living in Wild West times, Americans proudly emphasise their European origins and ancestors. Festival Images provides visitors with the opportunity to physically embed themselves in Naomi Harris' unusual scenes, in order to make light of the stereotypes in her clichés, or how to teleport oneself instantly into the heart of the Swiss Wild West or into the middle of an Alpenhorn playing session in Kansas!

Scenography: A green-screen-type photo booth designed by Festival Images enables visitors to embed themselves in these photographs and leave with the cliché.

Original scenography Festival Images Vevey.  
Produced with the generous support of Geneva Airport.

Pierre-Philippe Hofmann  
& Mathias Domahidy

BE/CH & CH

1976 & 1978

*Ad Libitum*

Quai Monnerat, devant la Salle del Castillo

Pierre-Philippe Hofmann and Mathias Domahidy met on a train in Belgium. As they chatted, they discovered not only that they were neighbours in Brussels but that they both frequented the same places in Switzerland. Driven to travelling the same journey every day, the two artists decided to develop a project together that combined fiction and reality, text and image. The video installation *Ad Libitum* shows seemingly ordinary scenes from everyday life, which Hofmann films in a static shot. In the post-production stage, Domahidy acts as producer and directs the actions of the passers-by in a voiceover that turns them into actors and extras in a film shot without their knowing. At Festival Images, Domahidy and Hofmann present a Vevey version produced specifically for the biennale, shot one winter morning at the boat landing.



Scenography: This video installation is screened in a mobile cinema set up in the place where the picture was shot and placed in the same position as the producer's camera.

Fumiko Imano

JP

1974

*We Oui*

Quai Perdonnet

After spending a large part of her life in Brazil and the UK, Fumiko Imano moved back to Japan, her native country, in 2002. The then 27-year-old woman went through a deep identity crisis, feeling extremely lonely and struggling to adapt to adult life. She then made up a twin sister as a remedy to her melancholy. Through snapshots which she cuts and pastes to juxtapose her image next to that of her imaginary double, the Japanese artist immortalises the scenes of a completely fabricated daily life. By deliberately showing the traces of this simplistic photo-montage, she also connects with the world of childhood.



Scenography: Displayed outdoors, these images are cut in two, exhibited slightly apart from each other, forcing viewers to move in order to see the image in its entirety.

Original scenography by Images Vevey.  
The photographs in this series are drawn from the book *We Oui*, published by Little Big Man Books in 2017.

Erik Kessels

NL

1966

*Group Show*

Eglise Sainte-Claire

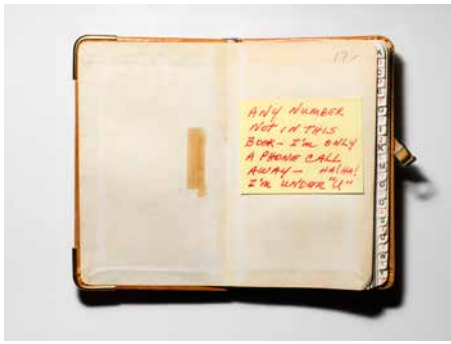
At Festival Images in 2014, Erik Kessels presented some 350,000 amateur photographs in the form of a mountain of pictures in 24hrs in Photos in Sainte-Claire Church. This autumn, he will once again feature in the church with an audio visual installation showcasing a vintage collection of thousands of vinyl album covers of brass bands and folk music choirs, illustrated by amazing group photographs. Mesmerised by the extraordinary composition of these clichés, the artist reactivates the vernacular imagery of this popular musical genre, creating a quasi-religious sound environment for the installation.



Scenography: In the church the albums are exhibited on long picture rails, designed to create a huge group show around the viewer. In this venue which houses local choirs, the installation is completed by an experimental soundtrack that broadcasts a mix of all the records, created by the Dutchman himself.

Scenography: Roland Buschmann





Henry Leutwyler

CH

1961

*Hi There*

Old phone booth, Rue du Panorama

For his project Document, Henry Leutwyler photographed hundreds of objects that belonged to now-deceased celebrities over twelve years. During his long-term photographic investigation, he unearthed Frank Sinatra's private address book dating back to the 1970s. In the pages of this apparently ordinary leather booklet, the names and numbers of the friends and acquaintances of the famous crooner appear: Hollywood stars like Cary Grant, Gene Kelly and Roger Moore as well as the most influential political characters of the time like Henry Kissinger, Richard Nixon and Gerald Ford. By pointing at these various connections, these still life images reveal a private and silent portrait of the unforgettable singer of "My Way".

Scenography: This series is displayed on an old phone booth where viewers might be tempted to try out a few numbers, even if their owners are unlikely to answer!

Original scenography by Images Vevey.



Henry Leutwyler

CH

1961

*Neverland Lost, A Portrait of Michael Jackson*

Rue Louis-Meyer, opposite Salle del Castillo

After being rejected from Vevey's school of photography in 1981, Henry Leutwyler moved to the US where he made a career as a portraitist for the biggest celebrities. In February 2009, a few months before Michael Jackson's death, Leutwyler was sent by a magazine to California to photograph Jackson's legendary glittery white glove, after it was announced the star's belongings would be publicly auctioned. On site, he discovered an enormous warehouse with piles of boxes filled with thousands of artefacts that belonged to the whimsical owner of the Neverland ranch. In the manner of a posthumous inventory, he produced a strangely premonitory series outlining the portrait of a man torn between his flamboyant public persona and a troubled private life.

Scenography: These still life images are exhibited in front of Salle del Castillo, like a photographic tribute to the King of pop and his eccentricities.

Original scenography by Images Vevey.

The photographs in this series are drawn from the book *Neverland Lost, A Portrait of Michael Jackson*, published by Steidl in 2010.



Emeric Lhuisset

FR

1983

*L'autre rive*

Grand Prix Images Vevey 2017/2018 — Leica Prize for Reportage

Working at the heart of conflicts in the Middle East, Emeric Lhuisset became friends with people on site who, a few years later, would take to the road to Europe as refugees. While some managed to settle there, others never made it and disappeared tragically as they crossed the Mediterranean. Rewarded with the Leica Prize for Reportage 2017/2018, his project revisits the documentary genre, away from any sensationalism, by photographing his migrant friends in the privacy of their daily lives. Printed on cyanotype, these images will gradually disappear over the three weeks of the event to become deep-blue monochromes, reminiscent of the colour of the sea as well as of the European flag.

*Miroir aux alouettes*  
Jardin du Rivage

Since 2016, Olivier Lovey has been designing large photographic installations indoors and outdoors, playing on concepts of *trompe l'oeil* and *mise en abyme* where reality and its photographic double merge together. For Festival Images, he has produced a custom-made surrealist image in Jardin du Rivage on a colonnaded portico, once the gate to the city. Through an interplay of perspectives and optical illusions, the work presented in Vevey addresses the limits of photography in reproducing reality, while leading visitors to take a different look at the architecture that has been a hallmark of daily life in Vevey for decades.

Original scenography and production by Festival Images



*Lids / Cigarettes / Bottle Caps / Cotton buds / Straws / Chewing Gum*  
Foyer of Vevey train station

Presented for the first time in Switzerland, Christian Marclay's new video series pushes the boundaries of street photography. During his walks through London, the visual artist takes pictures of objects that are commonly discarded in the street, amassing thousands of pictures of cigarette butts, bottle caps, chewing-gum, cotton buds, lids and plastic straws. In the form of a silent animation film, his clichés unfold at a quick pace, creating the illusion of a continuous movement, much like a flip book in which cigarettes regenerate themselves, bottle caps flicker, cotton buds wiggle, chewing-gum reproduces like cells, and lids and straws turn like hands on a clock.

Scenography: Projected on a giant screen in the foyer of Vevey's train station, these six videos are shown at a rate of one subject per weekday. Commuters are invited to consider these ordinary objects that extraordinarily come to life.

With kind permission from White Cube, London



© Christian Marclay/White Cube

*Annette Messenger, La Femme est...*  
Musée Jenisch Vevey

Since the beginning of her career in the 1970s, Annette Messenger has taken on various roles and identities playing on the boundaries between fiction and reality, while giving her the freedom of addressing both private and social women's issues. In her series of themed album collections, illustrated with drawings, notes, comments, photos, press cuttings and collage, she records her adventures, opinions and fantasies. Condemning stereotypes, she readily uses topics that traditionally evoke the feminine sphere. The 35 photographs that illustrate the album collections in her series *Annette Messenger truqueuse* (1975), are a true manifesto of her approach.

Production: Museum Jenisch Vevey  
Curation: Stéphanie Serra, Contemporary Art Assistant Curator





Daido Moriyama

JP

1938

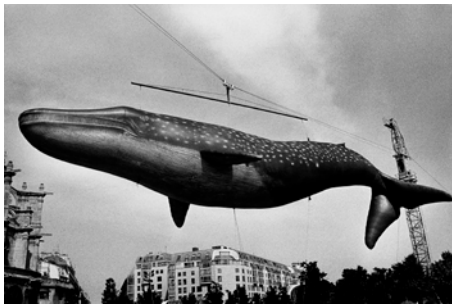
*PLATFORM, 2002*  
CFF station, platform 1

Although he lives in Zushi, an hour away by train from Tokyo, Daido Moriyama commutes every day to the Japanese capital. From his train carriage, he observes the people who gather silently on the platforms of the stations with the sole purpose of going to work. Produced over one day along the Zushi-Yokohama-Tokyo train track, this series of images of travellers highlights an unusual aspect of daily life that often goes unnoticed in the eyes of the commuters themselves.

Scenography: Displayed on the walls of a platform in Vevey's train station, these photographs enable travellers to experience, from the train window, the position adopted by the Japanese photographer as he shoots his pictures, and maybe to invent for themselves another life as they commute daily.

Curation: Simon Baker, Director of Maison Européenne de la Photographie, Paris, and Stefano Stoll

Original scenography by Images Vevey.



Daido Moriyama

JP

1938

*A tale of II Cities 4, Paris, 1989*  
Andritz Hydro façade

Between 1988 and 1989, Daido Moriyama lived in Paris, in the Latin Quarter. During his stay, which he relates in this memoirs *Memories of a Dog*, he walked along the streets of the capital and produced a series of photographs directly inspired by the works of Eugène Atget (1857-1927) on the old Paris. As he strolls around Les Halles, the Japanese photographer sees a huge inflatable whale floating in the air, hanging between two cranes. Taken by the eccentricity of the scene, he takes his camera to immortalise this marine giant that surfaced in the Parisian skyline.

Scenography: Presented in monumental format on the façade of a turbine company, this 220m<sup>2</sup> image welcomes visitors arriving by train at Festival Images, which this year focuses on the theme "Extravaganza. Out of the Ordinary."

Curation: Simon Baker, Director of Maison Européenne de la Photographie, Paris, and Stefano Stoll

Original scenography by Images Vevey



Frédéric Nauczyciel

FR

1968

*Fireflies, Baltimore*  
Façade of the Public Library / Quai Perdonnet

At the crossroads of photography, video and performance, the work of Frédéric Nauczyciel focuses on dance and urban expression. Born in an Afro-American neighbourhood in the late 1960s, *voguing* diverts the postures of white models on the covers of *Vogue* into a performative dance that upturns the signs of power and the dominant culture. The Frenchman met and photographed the voguers of Baltimore, *fireflies* who transform the streets of the city during flamboyant *dance battles*. In all sobriety, he shoots in their neighbourhood these dancers with their extravagant costumes and ultra-feminine accessories, who assert themselves through excess outside rules and conventions.

Parallel to this exhibition, Théâtre Vidy-Lausanne presents another part of this project with three video installations *The Fire Flies, Baltimore, La Peau Vive* and *House of HMU films series*.

Scenography: This series of portraits is exhibited outdoors in the heart of the city to recall the places where the voguers do their dance battles in Baltimore.

A collaboration between Images Vevey and Théâtre Vidy-Lausanne.



*En service*

BCV façade / Place de la Gare

After joining the police force in the Canton of Nidwald in 1948, Arnold Odermatt documented traffic accidents as well as the daily life of his friends and colleagues for more than forty years. Since the early 2000s, the work of this now retired pioneer in Swiss police photography has been restored to honour in many exhibitions around the world as well as in the prestigious pages of the New York Times. Pile-ups, melted lights, radar controls, patrols in action or off duty, these ordinary scenes take on an extraordinary dimension under the singular gaze of the policeman-photographer who transforms ordinary life, and even drama into an artistic composition.

Scenography: Exhibited on the façade of the BCV building, a 500m<sup>2</sup> monumental image depicting a policeman doing acrobatics in the middle of the road blends in with the surrounding urban background and announces the theme of the 2018 Festival images, "Extravaganza. Out of the Ordinary." In addition, a series of pictures of accidents and of the daily life of the Nidwald police brigade border the main road that goes through Vevey.

Original scenography by Images Vevey



Cyril Porchet

CH

1984

*Reina*

Façade of the former prison / Place de l'Hôtel-de-Ville

Carnivals are the ultimate parties during which everyone can leave ordinary life behind for a few hours. The series *Reina* takes a unique look at one of the highlights of the Carnival of Santa Cruz de Tenerife in the Canary Islands: the gala for the Queen's election. During that event, participants perform on stage in front of a panel of judges, bearing the weight of their sumptuous costumes. Thanks to the use of black and white, so far from our colourful vision of the carnival, and to a flattening effect of the image, the candidates seem to merge with the surrounding background, as if trapped in their huge costumes.

Scenography: Exhibited on the façade of Vevey's former prison, this 140m<sup>2</sup> monumental image depicts a Carnival Queen in her costume of freedom, which contrasts with the very purpose of the building. The installation is complemented by an outdoor exhibition of the photographs of all the participants in the Queen's election, on Place de l'Hôtel-de-Ville.

Original scenography by Images Vevey.



Peter Puklus

HU

1980

*The Hero Mother — How to Build a House*

Grand Prix Images Vevey 2017/2018

Western apartment of the CFF station

Winner of the Grand Prix Images Vevey 2017/2018, Peter Puklus aims to address and deconstruct the socially pre-established dynamics of male and female roles, i.e. maternity as a presumed heroic act and the father's supposed obligation to build and protect a home. Designed as an installation in the form of sculptural, photographic and performative works, his project *The Hero Mother – How to Build a House* visually decomposes these symbols of modern life while developing an original vocabulary of snapshots of family life and the challenges related to building a family.

Scenography: The exhibition, which premieres internationally in Vevey, takes place in an entire former family apartment where visitors will discover images printed on objects of daily life such as sheets, tablecloths, T-shirts, plates and milk cartons.

Original scenography and production by Images Vevey.





Philippe Ramette

FR

1961

*Promenade irrationnelle / Exploration rationnelle des fonds sous-marins*  
Façade of Holdigaz Company

Since 1996, Philippe Ramette has been creating acrobatic performances together with photographer Marc Damage with no special effects or digital editing, and putting his own body to the test. Dressed in a suit, he embeds himself amazingly in the landscape thanks to a clever mechanism of harnesses and other unusual objects that enable him to escape the laws of earthly gravity and the constraints of underwater depths. He takes in extraordinary positions, walking perpendicular on a palm tree, searching for his way on a map at the bottom of the sea and painting the surface of the water while standing on a ladder.

Scenography: Defying horizontal lines with humour, these surrealistic images are displayed in monumental format along a busy avenue in Vevey, in order to invite the greatest number of people to disconnect from daily life by projecting themselves mentally in a fantastic world where everything is possible.

Original scenography by Images Vevey.  
Produced with the generous support of Holdigaz.



ECAL/Elisa Ribeiro

FR/PT

1996

*Nuisibles*  
Confrérie des Vignerons / Brotherhood of Winegrowers

The series *Nuisibles* sheds specific light on an unexpected aspect of winegrowing. Elisa Ribeiro – currently a BA student in Photography at ECAL/Ecole cantonale d'art de Lausanne – draws a gallery of portraits of voracious insects that plague vineyards, produced thanks to a scanning electron microscope. By appropriating a scientific tool for artistic purposes, she reveals the extraordinary, that which is invisible to the naked eye. This work also addresses the very fundamentals of the photographic image, since the shooting process is done through an electron beam.

Scenography: In the premises of the Brotherhood of Winegrowers, these tiny pests appear like giant monsters, presented in large luminous boxes reminiscent of the lighting of microscopic observation.

A project produced under the leadership of photographer and teacher Jonas Marguet, in the context of a collaboration between the Brotherhood of Winegrowers, Images Vevey and ECAL/Ecole cantonale d'art de Lausanne for the Winegrowers' Festival 2019.



Jono Rotman

NZ

1974

*Mongrelism*  
Images Vevey 2017/2018 Book Prize  
La Grenette

Jono Rotman has published the result of unique artistic research focusing on an infamous New Zealand gang: the *Mighty Mongrel Mob*. Renowned for their violence, their mostly Maori members appropriate the nationalist symbols of the British empire and the Third Reich in order to upset the establishment and question the notion of racial identity. For ten years the photographer immersed himself in the daily life of the gang. In line with ethnographic research, he produced close to 200 portraits of these warriors with their tattooed faces and emblems pinned to their clothes. Complemented by many archived documents and interviews, the book *Mongrelism*, produced thanks to the Images Vevey 2017/2018 Book Prize bears witness to the richness of this long-term documentary work.

Scenography: The installation displayed in Vevey's former covered market brings these characters, who are at odds with society, back into the heart of the city.

Original scenography by Images Vevey.

In the context of this exhibition, Here Press (London) and Images Vevey will jointly publish the book that is an integral part of this work.

Jenny Rova

SE/CH

1972

*I would also like to be — a work on jealousy*  
Parc du Panorama

After a painful break-up, Jenny Rova began spying on her former boyfriend and his current girlfriend on Facebook. After downloading all the images posted by the couple, she photographed herself imitating the poses and expressions of her former boyfriend's current partner, even going so far as to dress like her and imitate her hairstyle. With a few snipes, the artist superimposes her self-portraits over the face of her supposed rival and appropriates a life which she has been excluded from. Her work addresses the nature of intimate and private pictures once they have been published on social networks and the unusual feelings these can trigger in those who see them.



Scenography: These clichés are printed on paper similar to that of a domestic printer while the self-portraits produced by the artist are glued over them in order to evoke the creative process of the series.

Original scenography by Images Vevey.

The photographs in this exhibition are drawn from the book *I would also like to be*, published by éditions b. frank books (Zurich) in 2015.

SAYPE

FR

1989

« *Titre à confirmer* »  
Swiss Museum of Games

A pioneer in the field of painting on grass, SAYPE has been producing gigantic outdoor temporary frescoes since 2013 with a 100% biodegradable mixture he prepares himself. Between land art and street art, his figurative works blend in with the natural alpine landscape. Continuing his series of large-scale in-situ organic frescoes, SAYPE will create especially for Festival Images a custom-made work in a park next to the Castle of Tour-de-Peilz. During the three weeks of the event, the installation will evolve according to the weather, the growing grass and the passing visitors.

Scenography: Visible only with a drone or by climbing the corner tower of the 13<sup>th</sup>-century medieval fortress, this monumental artwork that spreads over several hundred square metres invites local audiences to take a new look at La Tour-de-Peilz from an unusual perspective.

A joint production by Images Vevey and the Cultural Affairs of the Town of La Tour-de-Peilz  
In association with the Swiss Museum of Games

Pachi Santiago

ES

1980

*Copying Claudia*  
Parc du Panorama

For several years, Pachi Santiago has been reproducing the most iconic photographs of German model Claudia Schiffer. Between fascination, admiration and obsession, he mimics the style and attitude of his muse. As he projects himself in the character of this feminine icon, the photographer ultimately expresses his own personality by revealing his own uniqueness, thereby blurring the boundaries between genders. Presented for the first time in Switzerland for the 30th anniversary of the famous model's career, this long-term piece of work fuels reflection on the creation of the self-image through the idols that the media manufacture.



Scenography: Exhibited in a public park in Vevey, this series is printed on Plexiglas, whose shine is reminiscent of the glossy magazine pages that the top model featured in.





ECAL/Adrien Sgandurra

FR

1993

*Artificialisation du terroir*  
Confrérie des Vignerons

Adrien Sgandurra, currently a BA student in Photography at ECAL/Ecole cantonale d'art de Lausanne, offers a surprising perspective on winegrowing, far from the usual romantic clichés. Nowadays, genetic research enables us to create more resistant hybrid vines with many oenological properties. In parallel, the increasingly frequent use of drone dusters and pruning robots have a direct impact on the daily activities of winegrowers, whose craft is undoubtedly one of the most traditional.

Scenography: Inspired by technological evolutions, the series of images presented at the Brotherhood of Winegrowers reveals the secrets and future challenges of winegrowing.

A project produced under the leadership of photographer and teacher Jonas Marguet, in the context of a collaboration between the Brotherhood of Winegrowers, Images Vevey and ECAL/ Ecole cantonale d'art de Lausanne for the Winegrowers' Festival 2019.

Produced by the Brotherhood of Winegrowers  
Curation: Milo Keller, Head of the Photography Department at ECAL  
Scenography: ECAL/ Amandine Gini



Pierrick Sorin

FR

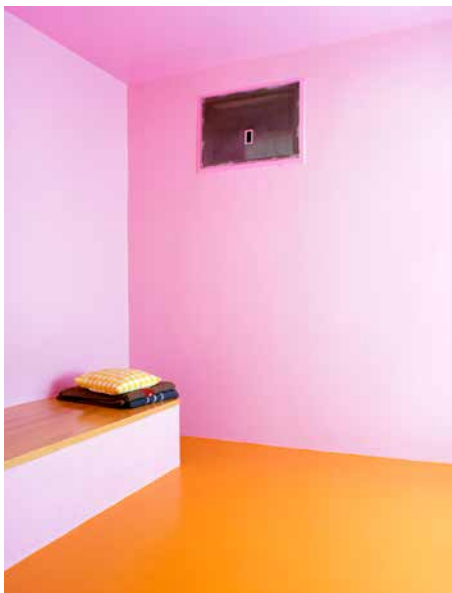
1960

*Pierrick sur la lune*  
Théâtre Oriental-Vevey

For more than twenty years, Pierrick Sorin has created amazing 3D video installations called "optical theatres", inspired by Emile Reynaud's praxinoscope-theatre which he patented in the late 19th century and in which a virtual character comes to life in a real set as if by magic : The illusion works thanks to a two-way mirror placed in such a way that it reflects the projected image, whose source remains out of sight for the viewer. Upon invitation by Festival Images, the Frenchman has produced, for the first time in Europe, a life-size optical theatre where he appropriates the most extraordinary human adventure by performing again man's first steps on the moon in a space suit.

Scenography: This installation is displayed at Théâtre Oriental-Vevey, which was once a cinema.

Original scenography and production by Images Vevey in association with the artist.



Angélique Stehli

CH

1993

*Pink Cells*  
Former prison, Vevey  
Grand Prix Images Vevey 2017/2018 — Prize Lumière Broncolor

In the US in 1979, Dr Alexander G. Schauss discovered that the shade of pink P-618 (which he named "Baker-Miller Pink") had a relaxing effect on some individuals after fifteen minutes. Forty years later, Swiss psychologist Daniela Späth furthers this reflection by demonstrating the benefits on the blood pressure of aggressive people of a shade of pink she has dubbed "Cool Down Pink" (and which she has patented). In the manner of a photographic mission, Angélique Stehli documents the way in which some Swiss detention centres use this tone of pink, which is meant to reduce the inmates' hostility. Or when a prison cell starts to look like a piece of confectionary...

Scenography: By aestheticizing violence in the prison world, this series presented in the heart of Vevey's former prison addresses the viewers' relationship to imprisonment.

Original scenography by Images Vevey.

Clare Strand

UK

1973

*Snake*

Cellar of the Boillet Tower

For her project *Snake*, Clare Strand appropriates pictures of women playing with snakes which she found. Seven of these snapshots have been cropped and enlarged in order to create large abstract compositions on which the artist superimposes short poems. Each image thus plays on the antagonistic relationship between photography, which is supposed to be a direct vector of information, and poetry, which is more demanding in terms of analysis and reflection. An ambiguous symbol, representing both good and evil, wisdom and trickery, healing and death, the snake is seen by the artist as a metaphor for all these opposing forces.



Lorenzo Vitturi

IT

1980

*Caminantes, no hay camino, hay que caminar*

CGN Landing, Vevey-Marché

Grand Prix Images Vevey 2017/2018 — Nestlé Grant

Winner of the Nestlé Grant, Lorenzo Vitturi has produced for Festival Images a new series inspired by his family history: In the 1960s, his father, a glassblower in Murano, Venice, crossed the Atlantic to open a glass factory in Peru. This journey is at the root of this autobiographical work that explores the dynamics of exchanges between different cultures. After gathering fragments of glass in Murano, the Italian went to Peru to piece them together with cloths, objects and organic elements specific to Peruvian culture. He composed sculptural still lifes which he photographed in the studio and outdoors, sometimes staging himself in his compositions, juxtaposing and combining cultural signs in order to address their function in the creation of identity.

Scenography: These images are exhibited on the walls of the boat landing in Vevey to recall the trans-Atlantic journey which the photographer's father undertook fifty years ago.

Original scenography by Images Vevey in association with the artist.  
Produced by Images Vevey thanks to the Nestlé Grant of Grand Prix Images Vevey 2017/2018.



Marie Voignier

FR

1974

*Les Immobiles*

Vevey Historical Museum

Presented in the attic of Vevey's Historical Museum, *Les Immobiles* immerses viewers in the story of a retired safari guide browsing and commenting upon a picture book in which some of his clients pose next to their trophies. Filmed in a still frame centred on his hands, the guide turns the pages and talks with disconcerting lightness about extraordinary hunting trips organised in Africa for rich Europeans in the 1970s and the 1980s. Between amusement, exaggeration and nostalgia, his colourful story contrasts with the content of the texts and the cruelty of the images on which big cat corpses and elephant tusks accumulate over the pages. Through this neutral mechanism, Marie Voignier deliberately distances herself from her subject who can then explicitly deliver his own version of events.





Erwin Wurm

AU

1954

*Narrow House*  
Salle del Castillo

The *Narrow House* is a compressed version of Erwin Wurm's childhood home, in the form of a scale model of a prefabricated house typical of Austrian suburbs in the 1960s whose width has been compressed to only one metre. In the same way, the interior and its furniture (including the sanitary facilities, telephone and the crockery) seem to have stretched as if under pressure from a vice. Worming their way from one room to the next, visitors come up against a distorted image of the world and experience daily life from an extravagant point of view.

Scenography: Exhibited in the large Salle del Castillo, this more than 7-metre-long house translates on a large scale the feeling of imprisonment felt by the artist who was brought up in a strict family with traditional post-war values. The installation echoes the one designed by Erwin Wurm in the Villa "Le Lac" le Corbusier, which the famous architect built for his parents.



Erwin Wurm

AU

1954

*One Minute Sculpture*  
Villa Le Lac, Le Corbusier

For his famous *One Minute Sculptures*, Erwin Wurm asks the audience to adopt a far-fetched posture with daily objects for one minute following a strict protocol. For his exhibition at Villa "Le Lac" Le Corbusier, the Austrian artist has specifically created replicas of the furniture of the famous Swiss architect's house. By adding holes inside them, he enables visitors to squeeze inside. Considered extravagant when it was built in 1923-24, the house inhabited by le Corbusier's parents transforms into a gallery of whimsical sculptures for the duration of Festival Images. This project is offered in direct relation to the installation *Narrow House*, a compressed version of the childhood home of Erwin Wurm presented at Salle del Castillo.

A production by Images Vevey and Villa "Le Lac" Le Corbusier.

Curation: Simon Baker, Director of Maison Européenne de la Photographie, Paris, Patrick Moser, curator at Villa "Le Lac", Le Corbusier and Stefano Stoll.



Martin Zimmermann  
& Augustin Rebetez

CH

1970 & 1986

*Les catacombes de Mr. Skeleton*  
La Droguerie

Produced in stop motion with a DIY and rock'n'roll aesthetic, these twelve black and white short films feature a multitude of characters embodied by Swiss-German performer Martin Zimmermann. The most evil of them all, Mr Skeleton, invites himself in each episode to restore order in this world of rascals and deceivers. The result of a unique collaboration between Martin Zimmermann and Augustin Rebetez, this series of films inspired by the classics of silent burlesque cinema delivers a biting vision of the quirks of contemporary society.

Scenography: Presented for the first time at Festival Images, these videos are projected in the basement of a former hardware shop, transformed for the occasion into mysterious catacombs filled with extravagant creatures.



## Grand Prix Images Vevey 2017/2018



Open to all artists and photographers alike, Grand Prix Images Vevey (formerly known as Vevey International Photo Award) takes place every two years. The award is one of the largest in the field in Europe and aims to help fund the creation of a project rather than reward an existing work. The jury also awards special prizes, including the Broncolor Prize for Light and the Leica Prize for Reportage, as well as a Jury Special Prize and a Book Prize. Furthermore, the Nestlé Grant helps finance the creation of a photographic project that promotes the convergence of economic, entertainment and artistic rationales. The winning projects are exhibited the following year at Festival Images.

After three days of deliberation, the 2017/2018 Grand Prix Images Vevey jury rewarded Peter Puklus (Hungary) for *The Hero Mother – How to Build a House*.

The jury also awarded the following prizes:

Jono Rotman (New-Zealand)  
Book Award for *Mongrelism*

Angélique Stehli (Switzerland)  
Broncolor Prize for Light for *Pink Cells*

Emeric Lhuisset (France)  
Leica Prize for Reportage for *L'autre rive*

Antony Cairns (United Kingdom)  
Jury Special Prize for  
*The Tale of Adam Earl Gordons*

The Nestlé Grant for Festival Images Vevey supported the creation of the project *Caminantes, no hay camino, hay que caminar* by Lorenzo Vitturi (Italy).

### 2017/2018 Jury

American artist Christian Marclay chaired the jury, which included:

Simon Baker  
Curator Art International

Lars Boering  
Director, World Press Photo Amsterdam

Darius Himes  
Director, Photography Department,  
Christie's New York

Luce Lebart  
Director, Canadian Photography Institute, Ottawa

# Le Livre d'Images

Designed like a dictionary of visual experiences, *Le Livre d'Images* revisits the 250 or so projects custom-made by Images Vevey over the last ten years, in association with artists hailing from 38 countries. Fully illustrated, the book simply tells the story of each of the series exhibited and reveals the secrets of each scenography produced indoors and outdoors.

A way of discovering how to sleep with **Alec Soth**, playing hide-and-seek with **Liu Bolin**, going to jail with **John Baldessari**, piloting drones with **Tadao Cern**, taking a

self-portrait with **JR**, diving with **Guido Mocafico**, taking a funeral train with **Paul Fusco**, traveling through time with **Hans-Peter Feldmann**, protecting your royalties with **René Burri**, going grocery shopping with **Christian Patterson**, gaining height with **Cindy Sherman** and penetrating a snapshot by **Martin Parr**.

An extensive overview of international contemporary photography under an innovative and unexpected lens of more than 600 pages. Publication scheduled for the autumn 2018 in French and English.

B 2012 LIU BOLIN



Jouant de son corps comme d'une sculpture vivante, Liu Bolin (Chine, 1973) se fond tel un caméléon dans ses photographies en se faisant maquiller précisément avec les couleurs du décor, souvent laqué à l'or. En cherchant une adhésion entre les œuvres et leur lieu d'exposition, une douzaine d'images de la série *Hiding in the City* sont reproduites à l'occasion du Festival Images en format monumental. Une œuvre mesurant plus de 500 cm, sur différentes façades et rues de Vevey. Peu à grande échelle, son travail sensibilise le spectateur à l'omniprésence des images dans l'espace public, et sur la manière dont elles sont utilisées par les pouvoirs politiques et économiques.


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LIU BOLIN 2012 B



65

B 2010 RENÉ BURRI



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RENÉ BURRI 2012 B



Réalisé en 1963 à La Havane, le portrait du Che Guevara au cigare est l'une des photographies les plus célèbres de René Burri (Suisse, 1922-2014). Bien que cette image soit protégée par un copyright, elle a été découpée et réinterprétée sur quantité d'œuvres allant du motif pour chien jusqu'au bâtiment par le célèbre maître de la couleur et le coloriste. En réinterprétant plus de 150 exemples de produits dérivés dans un ancien grand magasin, l'exposition *Révolution à vendre* illustre avec humour cette série de clichés d'un photographe de renom sur ses droits d'auteur et de l'impossibilité à maîtriser le destin d'un cliché devenu icône, une thématique problématique durant le Festival Images à l'occasion d'une table ronde en présence de René Burri (p. 50).

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K 2014 ERIK KESSELS



Matérialisant le flux de 24 heures de téléchargement sur le site de partage Flickr, l'installation d'Erik Kessels (Pays-Bas, 1968) prend la forme d'une gigantesque montagne de 350'000 photographies amassées dans le chaos d'une digue de Vevey. Le projet *Clicks in Photos* confronte physiquement le spectateur à l'abondance et à la banalité des clichés postés quotidiennement sur internet. Plongé dans ce contexte, ce dispositif évoque aussi les relations complexes entretenues traditionnellement historiquement les différentes religions avec les images. Tous les dimanches pendant

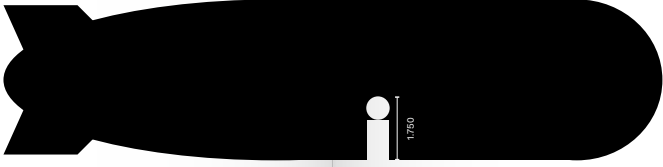
262

ERIK KESSELS 2014 K



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STRUCTURES ET DISPLAY FACT & FIGURES



Une photographie végétale de 36m<sup>2</sup> (Aksroyd & Harvey)

Un sous-marin géant de 18m de long (Norman Miska Circus)

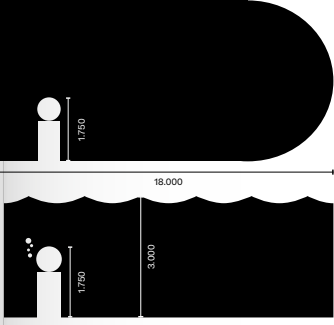
Un portrait du Che de 3m de large à la perceuse (VHLLS)

Des images arrimées à 3m de profondeur au fond du lac Léman (Suzo Mocafico)

Une pluie digitale ruisselant sur un écran de 35 m<sup>2</sup> (Mark Collshaw)

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FACT & FIGURES STRUCTURES ET DISPLAY



Une carte géante de Berne de plus de 100 m<sup>2</sup> (Sohn & Nohring)

517

ARTISTES ET PAYS FACT & FIGURES





518

FACT & FIGURES ARTISTES ET PAYS



263 artistes venus de 38 pays différents

- Afrique du Sud
- Allemagne
- Argentine
- Australie
- Autriche
- Bangladesh
- Belgique
- Canada
- Chine
- Corée du Sud
- Danemark
- Espagne
- Etats-Unis
- Finlande
- France
- Ghana
- Hongrie
- Inde
- Iran
- Israël
- Italie
- Japon
- Liban
- Lituanie
- Mali
- Mexique
- Nouvelle-Zélande
- Pays-Bas
- Pologne
- Portugal
- Roumanie
- Royaume-Uni
- Russie
- Slovaquie
- Slovénie
- Suède
- Suisse
- Tchéquie

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## Cultural Outreach

By defining itself as an event that is accessible to all, while maintaining a requirement for artistic quality via its international programme, Festival Images Vevey positions itself as a major Swiss cultural player in the field of cultural outreach. The festival takes over the public space in Vevey, preserving its free-of-charge policy over the years and thus enabling many visitors with different affinities, cultures, backgrounds and ages to experience artistic projects. More broadly, this reflection extends to the place of images in a constantly-changing society. Festival Images Vevey thus becomes an act of public outreach, a laboratory on the scale of a city which never ceases to amaze, surprise and question the public. Since 2010, from one festival to the next, demand has been increasing constantly, which is why Festival Images Vevey has developed a steadily broader cultural outreach programme.

Through specifically-designed actions relating to the exhibitions and the installations on display, it opens an area of reflection, expression and creativity accessible to all,

designed like a circuit that brings together the public, the artworks, the artists and the urban space. In 2016, the cultural outreach team organised 264 school activities, including 181 guided tours and 83 workshops. It implemented some one hundred actions for the general public, including many free guided visits and activities for children, families and senior citizens. Thus, 381 groups and more than 5,000 visitors took part in the programmes on offer during the biennale, i.e. one third more than in 2014. For the 2018 event, Festival Images Vevey will aim to meet the demand by multiplying cultural outreach actions and experimenting with new ways of welcoming visitors. This year, two areas dedicated to cultural outreach will host a programme of workshops thanks to the support of Fondation Carène and the Cultural Affairs Department of the Canton of Vaud.

The full programme is available at [www.images.ch](http://www.images.ch).  
Registration for the workshops by email at [mediation@images.ch](mailto:mediation@images.ch).



## Parallel Exhibitions & Side Events

Alongside its own productions, Festival Images also welcomes projects by the people and institutions who ensure Vevey's status as a "city of images" all year round: museums, galleries, studios, cinemas, shopkeepers and artists collectives. Indeed, Festival Images provides an opportunity to bring together and give exposure to a whole series of initiatives in the field of visual arts. In its spirit, this is no separate festival but a series of exhibitions integrated in the programme under the label "Parallel Exhibitions & Side Events". The curatorship, form and message of each project are entirely designed and shouldered by their initiators. These collaborations are invaluable for the dialogues and exchanges they trigger. They bear witness to the dynamism of visual arts in the region and contribute to transforming the city of Vevey into a large-scale museum for three weeks.

## Collaboration with Art Schools in Western Switzerland

Mindful of remaining close to contemporary creation and supporting up-and-coming artists, Festival Images Vevey initiates projects with art schools in Western Switzerland for each event. In 2018, two projects will be presented by BA students in Photography from ECAL/Ecole cantonale d'art de Lausanne within the context of a collaborative endeavour with the Brotherhood of Winegrowers as well as a photo booth-type installation designed and produced by BA students in Industrial Design also from ECAL/Ecole cantonale d'art de Lausanne. Students from CEPV, Vevey's famous photography school, will present *Brutti ma buoni*, an exhibition made from cooking recipes provided by teachers and the thirty guests who visit the school every year. This project will lead to a book that will be published during Festival Images.

# Organisation

## Festival Images Vevey 2018 Organising Team

Director  
Stefano Stoll

Production & Administration  
Raphaël Biollay

Curatorship & Scenography  
Stefano Stoll & Raphaël Biollay

Programme Team:  
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Leseigneur and Fanny Brühlhart

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Hospitality & Partnerships  
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Library & Shop  
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Hospitality & Partnerships Assistant  
Cindy Garcia

Fondation Vevey, ville d'images

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Vice-President  
René Ciocca

Treasurer  
Alain Siegrist

Secretary General  
Raphaël Biollay

Members  
Michel Agnant  
Sabine Carruzzo  
Claude Cherbuin  
Luc Debraine  
Jörg Meyer  
Marie Neumann  
Dominique Radrizzani  
Cécile Maud Tirelli

All scenography designed by Images Vevey, except where otherwise specified.

Festival Images Vevey would like to thank all the artists who have taken part in the 2018 programme as well as the following galleries and organisations (courtesy):

Akio Nagasawa Gallery  
Archive of Modern Conflict  
Bendana-Pinel Art Contemporain, Paris  
ClampArt, New York  
Collection FRAC Poitou-Charentes  
Conrads Gallery, Düsseldorf  
ECAL/Ecole cantonale d'art de Lausanne  
FOAM Fotografiemuseum Amsterdam  
Galerie Laurent Godin, Paris  
Galerie Springer Berlin  
Galerie Thaddaeus Ropac, Paris, Salzburg & London  
Galerie Xippas  
Glassyard Gallery, Budapest  
Jeff Bridges Photography Archive  
König Galerie, Berlin  
Lehmann Maupin Gallery, New York  
Little Big Man Gallery  
Marcelle Alix, Paris  
Marian Goodman Gallery, New York, Paris & London  
Nara Roesler Gallery  
Parrotta Contemporary, Stuttgart  
Robert Morat Gallery, Berlin  
White Cube, London

# Festival Images Vevey would like to thank its partners for their invaluable support

## Main partners



## Official partners



## Official suppliers



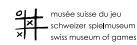
## Media partners



## Institutional partners



## Artistic and competition partners



## Outreach partners



## Logistical and event partners



## Press Quotes

«Blick auf das grosse Ganze»  
*Tages-Anzeiger*, 7 September 2016

«Tema di quest'anno alla biennale di Vevey, l'immersione»  
*Giornale del Popolo*, 8 September 2016

«Vevey se forge une image XXL»  
*Le Matin*, 9 September 2016

«Vevey s'immerge dans le bain visuel avec le Festival Images»  
*24 Heures*, 10-11 September 2016

«Vevey, bienvenue dans la cité des images»  
*Le Temps*, 15 September 2016

«Images, Vevey en met plein la rue»  
*Le Courrier*, 16 September 2016

«When photographs take over an entire city»  
*TIME Lightbox*, 20 September 2016

«Immergetevi nelle immagini !»  
*Huffington Post Italy*, 25 September 2016

«A Vevey, les images prennent vie»  
*Libération*, 24 September 2016

«Vevey transformée en pop-up pour le festival Images»  
*Le Monde*, 27 September 2016

«Le Festival Images, carrefour de la  
photographie contemporaine»  
*Konbini*, September 2016

«Vevey: the photofestival expanded»  
*British Journal of Photography*, January 2017

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High-definition visuals are available upon request  
please do not hesitate to contact us

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