

PRESS KIT
2016 PROGRAMME

Festival
Images
Vevey

10 sept.
— 02 oct.
2016

Biennale
des arts
visuels

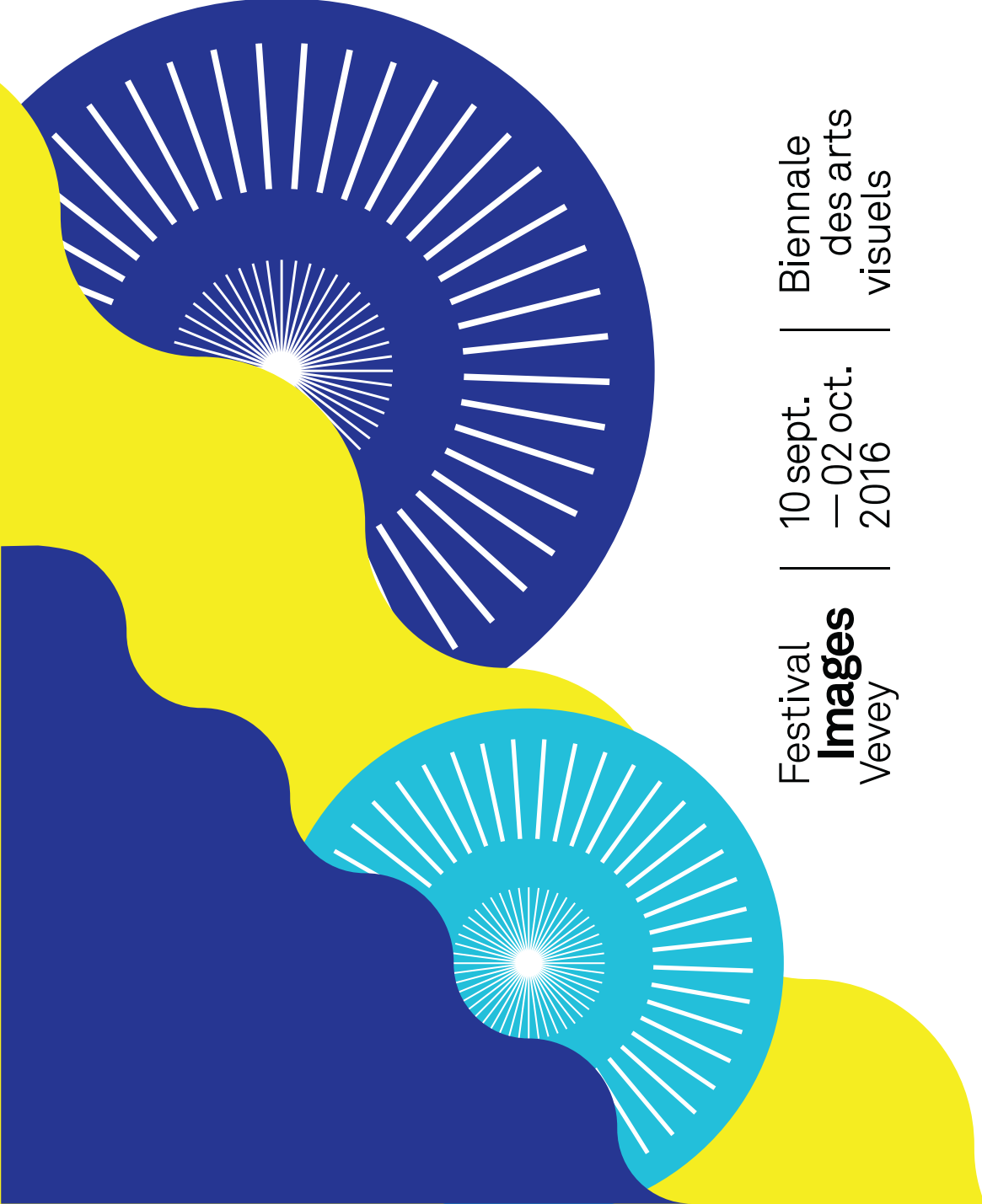


TABLE OF CONTENTS / 2

Images Vevey, one entity, three activities	/03
In the press	/03
Le Festival Images Vevey Switzerland	/04
Message from the director	/05
Immersed photography	/06
Alphabetical artists list	/10
Programme	
<hr/>	
1 — Outdoor exhibitions	/11
2 — Indoor exhibitions	/28
3 — Tribute to Montreux Jazz Festival's 50-year anniversary	/41
4 — Grand Prix Images Vevey	/44
5 — Parallel exhibitions	/48
<hr/>	
Side events	/54
Original set designs and unique productions	/56
Support for publication	/56
Collaboration with art schools from French-speaking Switzerland	/56
Cultural outreach	/57
Les Amis d'Images	/58
Practical information	/58
Opening of Festival Images Vevey 2016	/59
Exhibition plan	/60
Partners	/62
Organisation	/63
Contacts	/64

FACTS AND FIGURES

5th edition in its actual formula
75 projets with artists from 15 countries
29 outdoor exhibitions
24 indoor exhibitions
6 projets awarded by the Grand Prix Images Vevey
5 projets tribute to the Montreux Jazz Festival
 50th anniversary
11 parallel exhibitions

The biggest image ever produced
 by the Festival Images :
926 m² for Renate Buser's photography on
 Nestlé international headquarter
More than 1500 images exhibited (without
 taking into account the 101 portraits in
 Hans-Peter Feldmann's project, the **1000 photos**
 from the BookBox and the **1168** of the
 Lei Lei & Thomas Sauvin's project)

IMAGES VEVEY, ONE ENTITY, THREE ACTIVITIES / 3

Images
Vevey

Festival
Images
Vevey

Espace
Images
Vevey

Grand Prix
Images
Vevey

In order to clarify its communication and promote its activities over a two-year cycle, the Foundation Vevey Ville d'Images has decided to communicate 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 photo-

graphy 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. The same categories appear on our website, entirely revamped by Vevey-based company **ergopix**. Check it out on www.images.ch.

IN THE PRESS

The New York Times

PAGE TWO
A city turned art gallery

Le Monde

Vevey, l'anti-musée

LE FIGARO

Vevey, la photo au grand air

24 heures

Images 2014
culture les
sensations fortes

Tages-Anzeiger

Eine Stadt im Bilderrausch
dank dem Festival des Images

'Vevey, a town overwhelmed with images'

20 minutes, 11 September 2014

'Vevey, capital of images'

Le Temps, 13 September 2014

'Vevey, a tsunami of images'

La Liberté, 13 September 2014

'Festival Images takes over the streets'

Le Matin Dimanche, 14 September 2014

'Worlds apart at Festival Images Vevey'

Le Temps, 16 September 2014

'Vevey takes art into the street'

Le Point, 25 September 2014

« Images, il festival fotografico invade la città »,

Huffington Post Italy, 12 November 2015

FESTIVAL IMAGES VEVEY | SWITZERLAND
10 SEPTEMBER - 2 OCTOBER 2016



Jojakim Cortis & Adrian Sonderegger, Broncolor Prize - Light at the Grand Prix Images Vevey 2015/2016, on the Théâtre de Verdure (photo : mockup)

OPENING DAY
SATURDAY 10 SEPTEMBER

Vevey to invest in its Image(s) in 2016!

For the fifth time under its current guise, Festival Images will transform Vevey into a real 'city of images' from 10 September to 2 October. Confirming its status as Switzerland's first Biennale of visual arts, the festival will present original installations by international artists and up-and-coming talents in unexpected places, indoors and outdoors, providing a genuine large-scale, free of charge photographic experience for all visitors.

Festival Images Vevey is the first and main biennale of visual arts in Switzerland. Every two years, it presents **original photographic exhibitions**, outdoors on façades, on the lake and in parks, and indoors **in unusual venues, and features collaborations** with people who ensure Vevey's status as a 'city

of images' all year round.

From **10 September to 2 October 2016**, based on the theme of **'immersion'**, visitors will get to discover, free of charge, some fifty indoor and outdoor projects, some in monumental format, including works created thanks to Grand Prix Images 2015/2016.

A feature of Festival Images Vevey is to custom design its exhibition in order to strike **the perfect balance** between the works and the place in which they are exhibited, whether on museum walls, floating on the lake, on monumental façades or in the nave of a church. As in 2014, the 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 visitor centre, a library, a boutique and a bar. Collaborations with the institutions (museums, schools, galleries and artist collectives) that ensure Vevey's status as a 'city of images' all year round, will be also renewed.

MESSAGE FROM THE DIRECTOR / 5
INVEST IN YOUR IMAGE(S) IN VEVEY!

For the fifth time in September 2016, Festival Images Vevey will transform the town of Vevey on the shores of Lake Geneva into an open-air museum.

In the meantime, Festival Images has become the largest visual arts biennale in Switzerland and has sought with every festival to surprise the public as well as professionals by thinking up innovative and unexpected projects together with artists from all over the world. In the past, we have had the honour of working with Cindy Sherman, John Baldessari, Christian Marclay, JR, Lee Friedländer, Paul Fusco and the late René Burri.

In that sense, the 2016 festival promises to be exceptional. Around the common theme of 'immersion', the public will discover, in parks, gardens, museums, on the lake and on façades, works by artists such as Hans-Peter Feldmann, Martin Parr, Alec Soth, Mat Collishaw, Graciela Iturbide, Guido Mocafico, Christian Patterson and James Casebere to name but a few of the 70 artists hailing from 15 countries. As always, we have sought to come up with unique, clever and spectacular installations all over Vevey.

Over the years, Images Vevey has developed a relationship with other international events. In 2016, we will flirt with the trailblazing Rencontres d'Arles – a role model for us – as well as with Montreux Jazz Festival, a permanent source of inspiration, and Manifesta 11, which will take place in Zurich this year and whose artistic director, Christian Jankowski, will feature in the programme of Festival Images Vevey. We will also coproduce a project by

Cristina de Middel, with the brand new Chaplin's World – the first ever museum dedicated to the film genius who lived for some 25 years in a manor in the Vevey region.

In 2014, tens of thousands of festivalgoers benefitted from this cultural experience totally free of charge. Boosted by this success, we have strengthened the **Images Vevey** brand this year by renaming our activities in order to highlight our consistency: an event (Festival Images Vevey), a permanent exhibition space (Espace Images Vevey) and one of the longest-standing support grants for European artistic creation (Grand Prix Images Vevey).

For a long time, Vevey has chosen to invest in its image with the development of its urban marketing in the field of visual arts and communication focused on a clear label, 'Vevey, city of images'. Join us in September 2016 and discover how this slogan actually leads to an aesthetic experiment on an urban scale.

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

Stefano Stoll
Director



EXHIBITIONS

COMMON

THEME

IMMERSED PHOTOGRAPHY

“We may brave human laws, but we cannot resist natural ones.” Jules Verne, *20,000 Leagues Under the Sea*

Not so long ago, developing a photograph meant immersing it in three successive baths using three different liquids to develop and keep an image: the developer, stop and fixer baths. Under the red light, the strong smell of ammonia permeated the darkroom, time stopped and results were always uncertain.

Digital photography does away with the developer and stop baths. In a time of evaporation, liquids have turned into mist, forming into clouds that now act as a virtual ‘fixer’ by stocking images taken on smartphones the world over.

At the heart of the tension between analogue and digital photography, the significance of the liquid element inspired the programme of the 2016 Festival Images Vevey. Thanks to its proximity with Lake Geneva – one of the biggest lakes in Europe – the Festival designed its installations based on the theme of ‘immersion’. Outdoors and indoors, the Festival sought to come up with an original stage set for each series exhibited, enhancing the artistic proposal with a participatory approach or any other unexpected form. The result is 75 projects by artists

hailing from 15 different countries to immerse visitors in the submersible world of contemporary photography.

The ‘immersion’ theme is considered in the broadest sense: literally, i.e. the act of immersing something into a liquid, as well as the immersive dimension of an approach or artistic environment. At times it’s the photographer that takes the plunge, finding inspiration in the water, highlighting the coastline and using liquid as a medium on their pictures. Other times, the series takes us into the abysmal depths of the Internet and the media. This guiding thread immerses us into totalitarian political regimes, life cycles, alien or surrealist cultures, computing clouds or clouds of perfume...

At the bottom of the Adriatic Sea, **Simon Faithfull** films a man dressed in a simple jeans and shirt calmly walking under water. Master of still life **Guido Mocafico** exhibits his most recent series *Blaschka* at the bottom of the lake, while paying tribute to cheap fragrances elsewhere with his *101 Packshots* project. Some artists go as far as placing their camera or their subject under water. On the walls of the town’s former prison, **Pierre et Gilles**’s sailor radiates although he is standing waist-deep in the murky waters of Le Havre’s harbour. His pose is reminiscent of **Asako Narahashi** who takes pic-

IMMERSED PHOTOGRAPHY / 8

tures of Mount Fuji while half-immersed in a lake. **Stephen Gill** soaks his camera in a water tank in the industrial city of Dudelange and takes pictures of its inhabitants, letting the water drops form a natural filter on his lens. American artist **Laurie Simmons** produces underwater performances that focus on women's empowerment, featuring her friend **Cindy Sherman** among the naiads. The free spirits in turn remind us of the protagonists filmed by choreographer **Philippe Saire**, immersed in quasi-amniotic darkness.

While Italian artist **Edoardo Delille** surprises Vevey's bathers under water just as they jump into Lake Geneva, Russian photographer **Ekaterina Shelganova** arranges her ice fishermen along the lake's waterfront. **Susan Dobson** and **Corinne Vionnet** revisit the photographic genre of waterscapes, while **Michel Huneault's** immersive panorama invites us to discover the Japanese coastline devastated by the tsunami in 2011. **James Casebere** also reminds us of the fragility of humankind in the face of nature's power by creating architectural models which he literally floods in his studio.

Duo **Lei Lei & Thomas Sauvin** water-colour thousands of pictures found in China to make an animation film. **Marvin Leuvrey**, along with other design students from Lausanne's **ECAL/Ecole cantonale d'art de Lausanne** create a stage set that turns Lake Geneva into a giant developer bath, while close by, **Florian Amoser** takes us to underground lakes, inside humid caves adorned with unusual

contour lines.

Clouds form and the rain becomes digital with **Mat Collishaw's** installation in the choir of the Sainte-Claire Church, creating a subtle link between the spiritual power of the Church and the virtual power of those who have access to computing clouds. Outdoors, clouds appear surrealistic in **Chema Madoz's** work while **Berndnaut Smilde** presents them as a scientific experiment.

In the bowels of the Internet, **Marc Lee** immerses us into the worrying demise of the private sphere, while **Waltraut Taenzler** confronts us with acts of denunciation by our own peers via webcam. Designer **Philipp Schmitt** invents a camera that reveals the triviality of our tourist photos, depending on our geo-location. The Internet is also a source of inspiration for **Sylvie Théraulaz**, as she virtually travels the world thanks to Google Earth.

Simon Roberts and **Cee-Roo** dissect an uninterrupted media flow to reveal an unexpected visual and sound dimension. **Christian Jankowski's** film plays with the codes of reality TV to address representations of the sacred in our hyper-mediatised society. **Michael Schirner** and **Cortis & Sonderegger** deconstruct icons of photography, drawing in the manner of **Matt Lipps** from the huge global archives of the most mediatised pictures. **Valerio Vincenzo** reveals a surprising subterfuge that seeks to hide the dire realities of a region during an extensively covered event, while **Renate Buser's** giant trompe l'oeil enhances the transparency of the building on

IMMERSED PHOTOGRAPHY / 9

which it hangs.

Matjaž Tañčič and Xu Yong confront us each in their own way with the excesses of totalitarian regimes in terms of image control. **Christian Lutz** takes an active interest in the situation of migrants arriving in Switzerland, while **Darren Roshier** analyses political codes after immersing himself in the world of politics, as an elected official. In the heart of America's presidential campaign, **Ludovic Balland** plays the role of a live special correspondent interviewing citizens. The video clips of Californian band **OK Go** point to the visual world of Swiss artists such as Fischli & Weiss and Markus Raetz, while duo **Nill & Henriod** play a game to introduce us to Switzerland's most creative artists.

A specially designed photo booth equipped with a green screen, which presents **Martin Parr's** work in Vevey, enables visitors to embed themselves in the photographer's cult pictures. **Christian Patterson**, **Alec Soth**, **Zilla Leutenegger**, **Pascal Dufaux**, **Beni Bischof**, **Yann Gross** and **Cyril Hatt** offer immersive environments in the sense that their installations offer a genuine experience for visitors, as does the 50-metre long series of unique portraits produced by **Hans-Peter Feldmann**, which take us through the lives of 100-year people. Duo **Brown & Stettinius** stages 1,001 possible lives for a single person, while 90-year old **Walter Chandoha** seemingly looks to solve the myth of cats having nine lives and **Stéphane Winter** captures his family's daily tomfoolery over the years.

Students from **Vevey's Centre d'enseignement professionnel design** an immersive stage set to question the concept of utopia that was put into theory some 500 years ago, while **Laurence Aegerter** carries out her own research on the healing power of images for Alzheimer's patients and Spanish artist **Laia Abril** focuses on the case of a serial killer from the mid-19th century who is still being extensively studied in her country.

The world is large and yet **Joachim Schmid** invites us to go around it in 80 minutes with as many selfies. **Kaufhold & Lapuks** take us on a culinary journey through the five continents. **Cristina de Middel** stops in India to interpret in her own way the history of inhabitants who parade every year to celebrate the birth of Charlie Chaplin, while **Hamzehian & Mortarotti** go in search of a lost paradise at the borders with Iran.

A creative laboratory on an urban scale, Festival Images is also an opportunity for Vevey to pay tribute to its most prestigious hosts: Mexican artist **Graciela Iturbide** and her delicate flocks of birds are at the forefront in an installation that pays homage to the brief stay of that great lady of photography in the city of images, where immersion rhymes with celebration...

Stefano Stoll, Images Vevey Director

ABRIL LAIA	N° 60	LEUTENEGER ZILLA	N° 44
ADANK THOMAS	N° 65	ECAL/LEUVREY MARVIN	N° 11
AÉGERTER LAURENCE	N° 61	LIPPS MATT	N° 12
AGNETTI SÉBASTIEN	N° 66	LUTZ CHRISTIAN	N° 45
EGAL/AMOSER FLORIAN	N° 01	MADOZ CHEMA	N° 13
BALLAND LUDDVIC	N° 02	MOCAFICO GUIDO	N°14 & N° 46
BISCHOF BENI	N° 03	NARAHASHI ASAKO	N° 15
BRAMANTE DAVIDE	N° 67	NILL CHRISTIANE & HENRIOD LIONEL	N° 16
BRATESCU GETA	N° 30	NUIT DU COURT	
BROWN TERRY & STETTINIUS GORDON	N° 04	OK GO	N° 57
BUSER RENATE	N° 05	PARR MARTIN	N° 17 & N° 47
CASEBERE JAMES	N° 31	PATTERSON CHRISTIAN	N° 59
CEE-ROO	N° 54	PHOTOJUKEBOX	N° 58
CENTRE D'ENSEIGNEMENT PROFESSIONNEL	N° 32	PIERRE ET GILLES	N°18
CHANDOHA WALTER	N° 33	PROTOTYPE STATUS	
COLIN EMILIE & FLÜCK RUEDI	N° 68	ROBERTS SIMON	N° 1
COLLISHAW MAT	N° 34 & N°35	ROSHIER DARREN	N° 20
CORTIS JOJAKIM & SONDEREGGER ADRIAN	N° 62	SAIRE PHILIPPE	N° 48
DE MIDDEL CRISTINA	N° 07	SCHIRNER MICHAEL	N° 49
DELILLE EDOARDO	N° 06	SCHMID JOACHIM	N° 21
DOBSON SUSAN	N° 36	SCHMITT PHILIPP	N° 50
DUFAUX PASCAL	N° 37	SHELGANOVA EKATERINA	N° 22
FAITHFULL SIMON	N°38	SHORT CUTS	N° 73
FATBEAR MAUDE	N° 69	SIMMONS LAURIE	N° 23
FAURE VALENTIN & FASSA HECTOR	N° 70	SMILDE BERNDNAUT	N° 24
FELDMANN HANS-PETER	N° 39	SOTH ALEC	N° 51
GAGNEBIN-DE BONS DAVID	N° 71	SUMMIT FOUNDATION	N° 25
GILL STEPHEN	N° 08	TAENZLER WALTRAUT	N° 64
GROSS YANN	N° 55	TANČIČ MATJAŽ	N° 26
HAMZEHIAN ANUSH & MORTAROTTI VITTORIO	N° 63	THÉRAULAZ SYLVIE	N° 27
HATT CYRIL	N° 56	VEVEY, VILLE DE TOURNAGE	
HOCH MICHAEL, KISSIK KATHY & HENSCHKE CHRIS	N° 72	VINCENZO VALERIO	N° 28
HUNEALUT MICHEL	N° 09	VIONNET CORINNE	N° 52
ITURBIDE GRACIELA	N° 10	VISARTE VAUD	N° 74
JANKOWSKI CHRISTIAN	N° 40	VITR'IN VEVEY	N° 75
KAUFHOLD THOMAS & LAPUKS MICHAEL	N° 41	WINTER STÉPHANE	N° 53
LEE MARC	N° 42	YONG XU	N° 29
LEI LEI & SAUVIN THOMAS	N° 43		

OUTDOOR

EXHIBITIONS

1

ECAL/FLORIAN AMOSER | SWITZERLAND | 1990 |

QUANTIFIED LANDSCAPE

Original scenography by Festival Images Vevey

Quantified Landscape introduces an ongoing research project on the photographic transposition of space on a flat surface. Deep in the heart of underground galleries, Florian Amoser maps out the relief by placing a motor-mounted laser on the ground. The light beam slowly sweeps the walls of the cave, thereby drawing a continuous line according to the principle of contour lines. These long exposures create black and white landscapes that refer as much to analogue practice as to the digital finish of 3D modelling.



Scenography

These pictures are exhibited on display panels facing Lake Geneva.

2 LUDOVIC BALLAND | SWITZERLAND | 1973 |

DAY AFTER READING

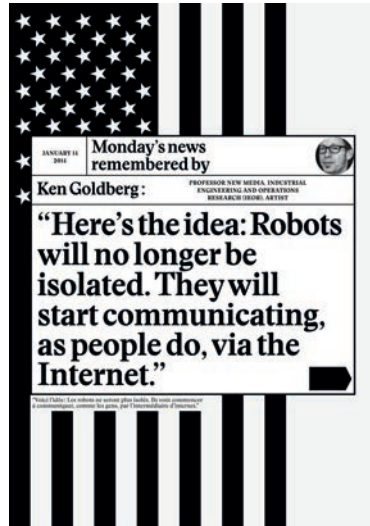
Original scenography by Festival Images Vevey

From 1 September to 20 December 2016, Ludovic Balland will roam the United States to produce a series of portraits and interviews with American citizens in the context of the presidential election. His travels will take him through some 20 cities where he will question their inhabitants, asking them to remember information gathered from the previous day's newspapers. By connecting the portraits of readers to quote excerpts from their interviews, Balland's work demonstrates the significance of one's socio-cultural background on the way information is consumed and processed.

Produced with the support of Fondation Jan Michalski, swissnex San Francisco and The United States Embassy in Bern.

Follow this project in real time on www.dar-news.com

The project will be published in the spring of 2017 by Scheidegger & Spiess, Zurich.



Scenography

This immersive project is exhibited in the form of posters displayed in real time according to Balland's movements in New York, Philadelphia and Detroit.

3

BENI BISCHOF | SWITZERLAND | 1976 |

BBB

Original scenography by Festival Images Vevey

A unique artist, Beni Bischof re-appropriates existing images for his photographs. These images are found on the Internet or diverted from traditional media. His quirky digital manipulations and humorous interventions shake up viewers' viewing habits and reveal a Dadaist derivation crossed with a neo-punk ethos. They also bring to light the triviality and standardisation of pictures with which we are confronted on a daily basis. Beni Bischof was one of nine up-and-coming artists to be nominated by Stefano Stoll for the Discovery Award at the Rencontres d'Arles 2016.

Entirely built with wooden pallets, the *Pallet House* was designed by the New York architects' firm I-Beam Design.



Scenography

Bischof's images adorn the *Pallet House* by I-Beam Design, turning the Festival Bar into an artistic installation. A unique way for visitors to immerse themselves in the madcap world of the St. Gallen artist and to enjoy a Beni Bischof Beer, made especially by Brasserie du Haut-Lac. (photo: photomontage)

4

TERRY BROWN & GORDON STETTINIUS | UNITED STATES | 1962 & 1966 |

MANGINI STUDIO

Original scenography by Festival Images Vevey

For eight years, Gordon Stettinius has played with his own image by growing and dyeing his hair and sculpting his beard for Terry Brown to take regular headshots of him in the purest American tradition of studio photography. While he changes from one look to another, the artist is confronted with society's perception of him and what started as a simple artistic project soon leads to great introspection. This wacky series illustrates the absurdity of prejudice based on physical appearance through a gallery of flamboyant characters embodied by Stettinius himself, giving the impression that the artist has lived 1,001 different lives.

Photographs from the series are taken from the book *Mangini Studio* published by Candela Books (Richmond) in 2014.



Scenography

This gallery of portraits is exhibited on F4 panels in front of Salle del Castillo, echoing the 2016 Festival's headline « Invest in your Image(s) »!

OUTDOOR EXHIBITIONS / 14

5 RENATE BUSER | SWITZERLAND | 1961 |

AVENUE NESTLÉ 55

Original scenography by Festival Images Vevey
A production of the Festival Images Vevey in collaboration with Nestlé



Scenography

This giant photographic image on canvas sheet will be installed on the façade of the Nestlé international headquarters, creating a symbolic opening on Lake Geneva. (photo: photomontage)

For its first outdoor exhibition in 2008, Festival Images Vevey created its only monumental installation with Renate Buser. Eight years later, the Swiss artist will present the largest photographic images of the 2016 festival. Working essentially on architecture, Buser draws from existing building components to create huge installations, laid out in such a way as to question our relationship with reality. The image shown on the façade of the Nestlé international headquarters is a fragment of the hall of this iconic building, built by Lausanne-based architect Jean Tschumi. Between mise en abyme and gigantic trompe-l'oeil, this work highlights the interplay of transparency and scale between the construction and its environment, and immerses us inside this architectural gem.

This installation takes place within the Nestlé's 150 years anniversary celebration in 2016

6 EDOARDO DELILLE | ITALY | 1974 |

WE SPLASH

For the fountain: Original scenography by Festival Images Vevey
For the fishing rods: Original scenography by Festival Images Vevey and ECAL/Ecole cantonale d'art de Lausanne, Stefano Calia, Keenan Rush
A production by Festival Images Vevey in association with the City of Vevey



Scenography

Festival Images presents these photographs in large format on two installations that relate directly to water: a first installation on the scaffolding around the Fontaine du Sauveur, which is being renovated, and a second on Quai Perdonnet at the end of the giant fishing rods designed specially for this project.

Taking the theme of immersion literally, the **We Splash** series is the result of a participatory photographic project produced in July 2016 in Vevey. The Italian artist continues his reflection on borders by playing with the barriers between air and water through the act of jumping. For two days Delille immortalised over 40 inhabitants from the Swiss Riviera in two steps: as they jumped into the lake first and then under water thanks to a submersible camera. This series of bathers illustrates the close relationship between the local population and Lake Geneva when the warm weather sets in.

7 CRISTINA DE MIDDEL | SPAIN | 1961 |

THE PERFECT MAN

Original scenography by Festival Images Vevey
A project produced by Festival Images Vevey in association with Chaplin's World



Scenography

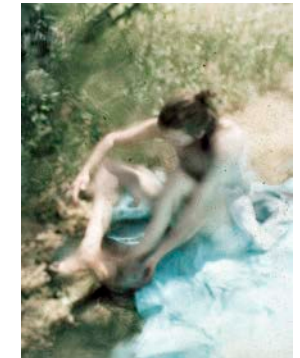
The series is exhibited in a gallery as well as around the famous statue of Charlie Chaplin on Quai Perdonnet, in front of which tourists like to take selfies.

For the recent opening of Chaplin's World at the manor where Charlie Chaplin lived for the last 25 years of his life, the museum and Festival Images Vevey will coproduce a new series by Cristina de Middel. The Spanish photographer's relationship with the Vevey event goes back a long way: her first personal exhibition (*Polyspam*) took place at Festival Images in 2010 and she returned in 2014 to present *Party*. Finally, in 2013, Espace Images also exhibited *The Afromonauts*. This new series takes as its starting point an annual parade by Charlie Chaplin in Adipur, India. By documenting the reappropriation of Western culture by the Indian population, Cristina de Middel builds a narrative that addresses, in a humorous way, working conditions in developing countries and the role of human beings in post-industrial society.

8 STEPHEN GILL | ENGLAND | 1971 |

COEXISTENCE

Original scenography by Festival Images Vevey and ECAL/Ecole cantonale d'art de Lausanne, Judith Chauvel-Lévy, Mathieu Lang, Leos Llambias



Scenography

Scenography coproduced by Design students from the ECAL and Festival Images Vevey. Exhibited around the fountain of the Jardin du Rivage, photographs from this series will be coated with water-soluble varnish. Visitors will be invited to sprinkle water on the pictures to reveal them.

For more than 25 years, Stephen Gill has relentlessly tested the limits imposed by photography. He demonstrates various unusual techniques by burying his prints, creating collages with flowers and seeds and inserting objects and insects directly into the camera body. For *Coexistence*, he draws water from the pond at the foot of the water tower in Dudelange and immerses his camera into it. The water becomes the filter through which he decides to look at the town residents. Their story becomes a substance, literally permeating the photographic material.

This series was commissioned by the Centre National de l'Audiovisuel of Luxemburg in Dudelange. The photographs of this series are taken from the book *Coexistence*, published by the artist in 2012

OUTDOOR EXHIBITIONS / 16

9 MICHEL HUNEALT | CANADA | 1976|

VUE DE TOHOKU (VIEWS OF TOHOKU)

Original scenography by Festival Images Vevey

Five years ago, on 11 March 2011, an earthquake devastated the region of Tohoku in Japan, unleashing a tsunami and causing the nuclear incident at Fukushima. After visiting there in 2012 for a volunteer rehabilitation project, the photographer returned to Japan in 2015 and travelled along the Japanese coastline. He documented in sounds and images the damage caused by the catastrophe. This installation shows the way the Japanese deal with traumas of such magnitude.

Scenography

Visitors are invited to immerse themselves in two giant composite panoramas of the coastal city of Ishinomaki, exhibited on semi-circular structures: on the outside the waterfront and on the inside the landscape devastated by the tsunami, with a few new buildings emerging.

10 GRACIELA ITURBIDE | MEXICO | 1942|

HOMENAJE

Original scenography by Festival Images Vevey

Graciela Iturbide is one of the most important and prolific photographers in Mexico. For over 50 years, the artist, who was assistant to Manuel Álvarez Bravo, has built an intense piece of work, where she documents the history and culture of her native country. Festival Images has designed an installation to pay tribute to this great lady of black and white photography and, more specifically, to her passage in Vevey in 2009. During that brief spell, she photographed one of the famous and now cut-down plane trees on Quai Perdonnet. The photo of that tree is situated close to the place where it was taken and the installation is completed with Iturbide's famous series, Pajaros, a fascinating piece of work which dates back to the 1980s and which gathers the many pictures of birds that Iturbide took during her travels.



Scenography

The picture of the tree will be set on the façade of the municipal library. Opposite, printed on floating fabrics, images of birds will be placed in a tree on the quays of Vevey, alluding to the poetry of the long-gone tree.

11

ECAL/MARVIN LEUVREY | FRANCE | 1992 |

REVELATIONS

Original scenography by Festival Images Vevey and ECAL/Ecole cantonale d'art de Lausanne, Margaux De Giovannini, Maki Nakaya-Sommet, Mélanie Zufferey

The installation offers a fantasy-like narrative by immersing into Lake Geneva images of fragmented bathers. Leuvrey combines photography with visual research by applying soil, sand and trash collected from the lakeside onto the negatives and trying out various experiments with acetone, paint and oil. He also integrates water into his work by using the lake as a developing bath.



Scenography

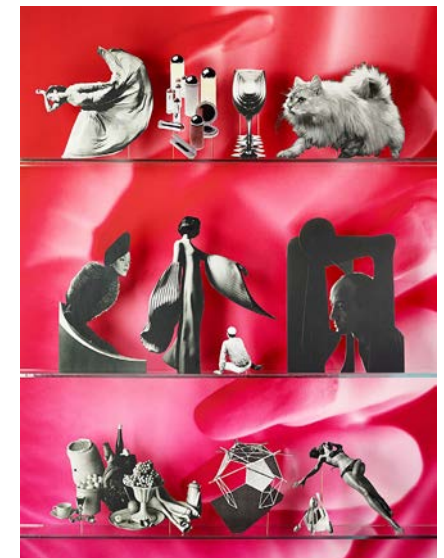
By inviting visitors to tread on the images exhibited on platforms along the waterfront, the installation which starts off on Quai Maria Belgia prolongs the experimental process that Leuvrey uses on his photographs.

12 MATT LIPPS | UNITED STATES | 1975|

LIBRARY

Original scenography by Festival Images Vevey

For more than 10 years, Matt Lipps has been cutting up archive pictures which he then displays on shelves, like a cabinet of curiosities. For this particular series, Matt Lipps drew from *The Library of Photography*, a 17-volume book published between 1970 and 1972 by Time-Life Books, from which he selected, cut up and assembled some 500 elements – objects, animals and human characters which form a sort of visual encyclopaedia tracing 40 years of the history of photography. With the use of collage, staging and still life, **Library** pays tribute to analogue photography and raises the question of the future of the media and digital pictures.



Scenography

These photographs are printed on huge sheets hanging between the pillars of La Grenette, on Place du Marché, which hosts a flea market every week.

OUTDOOR EXHIBITIONS / 18

13 CHEMA MADDOZ | ESPAGNE | 1958 |

DÉTOURNEMENT POÉTIQUE (POETIC DIVERSION)

Original scenography by Festival Images Vevey



Scenography

These images are exhibited on the façade of Holdigaz, on a monumental canvas sheet stuck in large format on the company's windows.

Full of humour and absurdity, Chema Madoz's still-life works are much like a reflection of his own inner world. His fascinating compositions of familiar objects create visual poems that introduce visitors to a world of fantasy that blurs the boundaries between fiction and reality. By hanging a cloud on the branches of a tree and dropping a protractor on the horizon, Madoz transfigures these common objects in a reverie that defies the laws of physics and reality.

Produced with the support of Holdigaz SA

14 GUIDO MOCAFICO | ITALY | 1962 |

101 PACKSHOTS

Original scenography by Festival Images Vevey



Scenography

These photographs are exhibited on the façade of the city's largest shopping centre and the original bottles are on display in show-cases in Salle del Castillo.

Called upon by the greatest luxury brands, Guido Mocafico is one of the undisputable masters of still life and "packshots" – a type of shooting typical of high-end commercial photography. This series presents a collection of inexpensive perfume bottles from outlet shops in the Parisian neighbourhood of Belleville, which Guido Mocafico has been collecting for the past 25 years. The photographer shoots these suggestively-shaped and evocatively-named bottles like luxury products. As a form of amusing tribute to his numerous works for the luxury industry, Mocafico highlights the omnipresence of brands in consumer society by immersing us in the heart of this parallel perfumery market.

Produced with the support of Centre Manor Vevey
The images of this series are taken from the book 101 Packshots, published by the artist in 2013

OUTDOOR EXHIBITIONS / 19

15 ASAKO NARAHASHI | JAPAN | 1959 |

HALF AWAKE AND HALF ASLEEP IN THE WATER

Original scenography by Festival Images Vevey and ECAL/Ecole cantonale d'art de Lausanne, Arthur Desmet, Marie Millière, Arthur Monnereau



Scenography

Created by Design students from the ECAL and Festival Images Vevey. Set up on floating structures on the lake, the images will roll with the ebb and flow of the waves of Lake Geneva thanks to a clever hydro-mechanical device.

This series, which Japanese artist Asako Narahashi has been working on since 2000, features photographs of Japan's coastline and its natural and architectural symbols taken while the photographer is immersed in the sea. Her pictures reveal an unexpected connection between earth and water and mixed feelings submerge the spectator, between seasickness and the pleasure of floating freely.

16 CHRISTIANE NILL & LIONEL HENRIOD | SWITZERLAND | 1967 & 1978 |

LET'S PLAY

Original scenography by Festival Images Vevey
In association with the Swiss Museum of Games



Let's Play is a project that aims to put a face on contemporary creativity in Switzerland. Since 2012, visual artists, architects and designers, all generations and linguistic regions considered, have been taking part in an unusual portrait session. Each participant receives a box of wood blocks of various shapes and has 30 minutes to create a free form, with the only constraint of using three pieces selected by the previous player. The result is then photographed and exhibited side by side with the

creator. Through this series of diptych, visitors get to see how much the aesthetic of the compositions resembles the formal language developed by these personalities.

The photographs in this series are taken from the book *Let's Play* co-published by Till Schaaup Edition | Genoud and Visarte Vaud

OUTDOOR EXHIBITIONS / 20



17 MARTIN PARR | ENGLAND | 1952 |

THINK OF SWITZERLAND

Original scenography by Festival Images Vevey

Martin Parr is considered a major photographer of his generation. For 40 years, he has delivered a scathing critique of contemporary society, with a focus on the excesses of popular leisure activities and mass tourism. Festival Images presents a photograph taken from a series about Switzerland, produced by the English photographer in 2012, which features a close-up of a tourist admiring the mountains in Zermatt, as if he was inlaid in the panorama. This installation welcomes visitors to the Festival, before Parr's other exhibition in Salle del Castillo, *You and Martin are a Pa(i)rr* (see 'Indoor exhibition' section, no. 47).

In the 'indoor exhibition' section, Festival Images presents *You and Martin are a Pa(i)rr* (see plan no. 47)

Scenography

This image is placed on the façade of the BCV, opposite Vevey station, and blends with the Alpine landscape behind the building.

(photo: photomontage)



18 PIERRE ET GILLES | FRANCE | 1950 & 1953 |

DANS LE PORT DU HAVRE | À LA FENÊTRE (IN THE HAVRE HARBOUR | AT THE WINDOW)

Original scenography by Festival Images Vevey

For the last 40 years, Pierre et Gilles have imposed their unique visual aesthetics. Their colourful portraits and elaborate sets transport visitors into a dreamlike fantasy world that combines pop culture, burlesque and eroticism. The two artists draw their inspiration in religious imagery, Bollywood cinema, the world of childhood and gay iconography. They have also made their mark on popular culture by designing record covers for 1980s pop stars, including Boy George, Nina Hagen and Etienne Daho. Designed for cult band Mikado, *A la fenêtre* refers to the pair's contribution to music, while *Dans le port du Havre* depicts a young sailor immersed in murky water.



Scenography

Two images are exhibited on monumental canvas sheets, *Dans le port du Havre* on Vevey's former prison, which refers directly to the theme of immersion, and *À la fenêtre* on the façade of the Hôtel des Trois Couronnes, as a tribute to Montreux Jazz Festival's 50-year anniversary section.

The installation *A la fenêtre* is produced with the support of the Hôtel des Trois Couronnes.
(photo: photomontage)



OUTDOOR EXHIBITIONS / 22

19 SIMON ROBERTS | ENGLAND | 1974 |

THE LAST MOMENT

Original scenography by Festival Images Vevey



Scenography

The paper prints will be glued on political billboards on Place de la Gare.

For this series, Simon Roberts reappropriates images published in the press that depict historical moments and crowd-gathering events. In each image taken from the media flow, he circles all the devices that were used to capture the scene – cameras, smartphones – and blurs out the rest of the picture. The title, **The Last Moment**, is a reference to a well-known brand's slogan 'Kodak Moment' that helped democratise photography. Simon Roberts follows in this trend by highlighting the recent boom in the number of amateur photographers, while questioning our irreplaceable need to document our lives through social media.

20 DARREN ROSHIER | SWITZERLAND | 1990 |

IMPOSE

Original scenography by Festival Images Vevey



Scenography

This project is presented in the form of a series of posters on display panels, randomly distributed throughout the town of Vevey.

Since 2011, Darren Roshier has been an elected official on the Vevey Town Council (legislative body). In 2016, he unsuccessfully ran for office at the Municipality (executive body). A proponent of autofiction, the artist draws inspiration from his recent political campaign to address the formal and conceptual connections that may be established between art and politics. With his team **IMPOSE** (International Movement for the Possibility of an Elaborate Symbolical Order), he appropriates the codes of election campaigns and questions the social role of art as the only place where everything can be questioned.

Photography: Julien Gremaud
Graphic Design: Julien Savioz
Darren Roshier presents another phase of this project at the Oriental-Vevey with the Sollicitation à la rassemblée inhabituelle show

21 JOACHIM SCHMID | GERMANY | 1955 |

AROUND THE WORLD IN EIGHTY MINUTES

Original scenography by Festival Images Vevey

The **Around the World in Eighty Minutes** series presents Joachim Schmid's round-the-world trip, which he did during an organised tour of the World Expo in Shanghai in 2010. Disheartened by the endless queues in front of all the different countries' pavilions, the artist took up a new challenge: to evoke Jules Verne's renowned novel by going around the whole site in 80 minutes without entering any of the exhibition's buildings.

The photographs in this series are taken from the book *Around the World in Eighty Minutes*, published by the artist in 2011.



Scenography

Spread out throughout Vevey station, these images show visitors the absurdity of world exhibitions, in an age when means of transport and the Internet allow each and everyone to discover the world easily.

22 EKATERINA SHELGANOVA | RUSSIA | 1978 |

ICE MEN

Original scenography by Festival Images Vevey

The **Ice Men** series consists in some 20 portraits of ice fishermen who, when winter sets in, venture out onto the ice pack of the Gulf of Finland. Between 2014 and 2016, Ekaterina Shelganova met up with these men, amateurs for the most part, who engage in this solitary activity, sometimes risking their lives. Echoing the fishermen's endless patience, the artist decided to produce this series in black and white with a view camera that requires long exposure times.



Scenography

The portraits are displayed on the quays between the ports of La Tour-de-Peilz and Vevey, where contemplative characters are often seen enjoying a bout of improvised fishing.

23

Laurie Simmons | UNITED STATES | 1949 |

WATER BALLET

Original scenography by Festival Images Vevey



For almost 40 years, Laurie Simmons' work has questioned the portrayal of women in mass media and advertising and contributed to the feminist critique of power structures. For her series **Water Ballet** (1980-1981), she photographed her friends, including Cindy Sherman, indulging in underwater choreography in a swimming pool. This historical series, inspired by the aesthetics of water ballets that were very fashionable in American cinema in the 1940s and 1950s, shows men and women swimming in complete freedom, as if freed from the constraints of society.

Scenography

The Festival will present this series in large format in backlit windows, simulating a point of view through a porthole in a swimming pool or an aquarium.

24

Berndnaut Smilde | THE NETHERLANDS | 1978 |

NIMBUS

Original scenography by Festival Images Vevey



With his series **Nimbus**, Berndnaut Smilde blends science with art. Thanks to a fog machine and a fixator, the visual artist produces actual clouds that float above the ground for a little while before disappearing. These temporary installations are set up in museums, galleries, churches, abandoned buildings, hotels and castles. The artist questions the very nature of artworks by regularly choosing his exhibition venues. By creating natural phenomena in urban interiors, this series raises questions about our relationship with the environment.

Scenography

Smilde's clouds are placed on both sides of the railway, while the image of the *Nimbus d'Aspremont* is presented in monumental format on the façade of Andritz Hydro, a company specialised in systems that transform hydraulic energy into electricity.

25

SUMMIT FOUNDATION | SWITZERLAND |

TIMEALPS

Original scenography by Festival Images Vevey and the Summit Foundation



Created in January 2001 in Vevey, The Summit Foundation aims to reduce the environmental impact of human activity in heavily-frequented sites. Festival Images, Montreux-Vevey Tourism and the Summit Foundation propose a participatory photographic project that aims to enhance the beauty of the mountain landscape. Landmarks set up along the lake between Vevey and La Tour-de-Peilz invite visitors to take pictures of the Alps from the waterfront with their smartphones. The images are then pieced together digitally, composing a collective panorama.

Scenography

Exhibited in Salle del Castillo, the result takes the form of a time-lapse: the snapshots appear in the order they are uploaded by the participants before fading out and being replaced by new images.

A production by Festival Images Vevey, the Summit Foundation and Montreux-Vevey Tourism

26

MATJAŽ TANČIČ | SLOVENIA | 1982 |

3DPRK

Original scenography by Festival Images Vevey



Invited by Koryo Studio, the first Western gallery to work with and in North Korea and to produce a photographic project in that country, Matjaž Tančič has decided to show a different image than that presented in the media. He focuses instead on individuals, creating a gallery of portraits of everyday people in one of the most isolated countries in the world... and in 3D. This technique was deliberately chosen to come as close as possible to the intimate lives of the people who live behind what is left of the iron curtain. This work echoes the photographer's personal story, who was born in a communist country.

Scenography

These images will be visible on Place Scanavin, through walls in which 3D glasses will have been placed. Those 'binoculars' will enable visitors to immerse themselves from a distance into a country whose representation is under the strict control of the government.

27 SYLVIE THÉRAULAZ | SWITZERLAND | 1969 |

VOYAGES VIRTUELS (VIRTUAL TRAVELS)

Original scenography by Festival Images Vevey

While Sylvie Théraulaz was getting acquainted with Instagram (@sissi_de_douze), she also found out about Google Earth. Now she spends hours at her computer immersing herself in this virtual world seen from above, and roaming the five continents looking for geological formations, agricultural developments, urban constructions and human activity that demonstrate some interest from a graphic point of view. With a clever interplay of zooming and framing, she then composes tiny landscapes, which she captures on screen.

In the 'parallel exhibitions' section, 3D Polydesign apprentices from the Ecole d'arts appliqués de Vevey (CEPV) display photographs by Sylvie Théraulaz in the *Vitr'in Vevey* project.



Scenography

Distributed on social networks, the **Voyages virtuels** series gathers hundreds of snapshots, a selection of which are presented as collections that echo the interface of an Instagram gallery.

28 VALERIO VINCENZO | ITALY | 1973 |

REAL VIRTUALITY

Original scenography by Festival Images Vevey

In 2013, the G8 Summit took place in County Fermanagh. To give a good image of the region, which was strongly affected by the Northern Ireland crisis and rural exodus, the local authorities affixed giant posters on the front windows of the empty and closed-down shops to create the illusion of bustling stalls filled with appetising food. The effectiveness of the subterfuge was borne out of the fact that official cars travelled through these villages without stopping. The work disconcerts visitors by focusing their gaze on this window dressing, which paradoxically speaks volumes about the economic hardships in rural Northern Ireland.



Scenography

This series is exhibited under Plexiglas in Parc du Panorama, echoing the artificial displays in the front windows.

Smartphone settings :

- iPhone :**
Settings > General > Accessibility > Invert colours
- Sony :**
Setting > Accessibility > Color inversion
- Samsung :**
Settings > My Device > Accessibility > Negatives colors

The photographs of this series are taken from the book *Negatives*, published by New Century Media & Consulting Co. Ltd (Hong Kong) in 2014



29 XU YONG | CHINE | 1954 |

NEGATIVES

Original scenography by Festival Images Vevey

These images were taken by Xu Yong during the protests in Tiananmen Square on 4 June 1989 and kept secret until now by the Chinese photographer. A unique account of a movement that was violently repressed by the regime, Xu Yong's images are displayed in negative, thereby forcing visitors to decipher them, immerse themselves in that historical moment and bypass censorship. Visitors will be able to use a colour-inversion tool available in the settings of their smartphones to see the pictures in their actual colours.

Scenography

The series will be exhibited on Place de l'Hôtel de Ville, a building that houses Vevey's political life.

INDOOR

EXHIBITIONS

30 GETA BRĂTESCU | ROUMANIA | 1926 |

LES MAINS (HANDS) ET THE STUDIO

Musée Jenisch Vevey

Geta Brătescu often introduces herself as the main character in her films, where we watch her searching, feeling her way and drawing. With **Hands and The Studio**, which both date back to the end of the '70s, the Romanian artist reflects on her environment and her work tools: the workshop, table, paper, felt pen, cigarette and of course, her body. She thereby highlights an aesthetic of everyday life in that protected and domestic space.



A production by Musée Jenisch Vevey
Curating: Julie Enckell Julliard, Director

31

JAMES CASEBERE | UNITED STATES | 1953 |

IMMERSION

Espace Images Vevey

The exhibition presents a dozen photographs by President of the 2015/2016 Grand Prix Images Vevey Jury James Casebere. Since the mid-1970s, the major American artist has explored the boundaries between reality and illusion by creating architectural models. His images depict institutions of power, audit institutions and recognisable buildings. Devoid of human presence, Casebere's models are often hit by floods and thereby evoke the helplessness of civilisation in the face of nature's destructive forces. By showcasing institutions that literally take on water, Casebere's works return us to the widespread feeling of unease and emptiness that permeates our societies.

Scenography

Exhibited at Espace Images, these photographs are a selection from the major retrospective dedicated to James Casebere in Munich's Haus der Kunst in 2016.

Espace Images Vevey is supported by the Nestlé Foundation for the Arts.

32 CENTRE D'ENSEIGNEMENT PROFESSIONNEL

DES MONDES MEILLEURS (BETTER WORLDS)

CEPV

The advanced studies in Photography programme at CEPV presents a collective exhibition, bringing together 19 projects to form a kaleidoscope of artistic proposals that confront visitors with their own definitions of utopia. Some students draw up a fiction that takes place in a pristine environment, i.e. a narrative that introduces an offbeat relationship with the world or that evokes a return to origins. Others draw from their daily lives to find evidence of a better world by documenting places and gestures that provide new hope. Finally, other more conceptual approaches reinvent the way we perceive the world through objects and bold protocols.

Curating: Virginie Otth, Mathieu Bernard-Reymond
Photographers: Maude Comte, Valentin Faure, Matei Focseneanu, Charles Frôté, Morane Grignon, Elena Hasse, Lea Kunz, Youqine Lefèvre, Cécile Monnier, Alessia Olivieri, Marta Panzeri, Neige Sanchez, Aurélie Schopfer, Lucas Seitenfus, Céline Simonetto, Aline Staub, Arnaud Valente, Anais Weber, Annabelle Zermatten, Eva Zimmerli

A project carried out during the photographic workshops organised by Valérie Belin, Stefan Burger, Oliver Chanarin, Donigan Cumming, Joan Fontcuberta, Claus Goedicke, Anne Golaz, Patrick Hari, Reiner Riedler, and a scenography workshop with Bureau A, including Leopold Banchini and Daniel Zamarbide.



Scenography

Visitors enter through a tunnel into a confined space where they can choose, thanks to a control panel, the photographs that are projected on the walls. The visit ends in an outdoor garden, which is seen as a tangible and positive manifestation of an ideal society.

33 WALTER CHANDOHA | UNITED STATES | 1920 |

THE CAT PHOTOGRAPHER

Original scenography by Festival Images Vevey

Salle del Castillo

Since the end of World War II, Walter Chandoha has gathered an impressive gallery of cat portraits in all imaginable forms: posters, calendars, jigsaw puzzles, T-shirts, packets of animal food, etc. **The Cat Photographer** pays tribute to this long-despised genre through some 60 or so emblematic pictures. Wonderfully tacky, his images have paved the way in the field of commercial animal photography. With an unabashed use of bright backgrounds and particular attention paid to lighting, Chandoha gives an inimitable touch of glamour to these animals. This series is the object of a tribute book published by Aperture in 2015.

The photographs of this series are taken from the book *Walter Chandoha, The Cat Photographer*, published by Aperture in 2015



Scenography

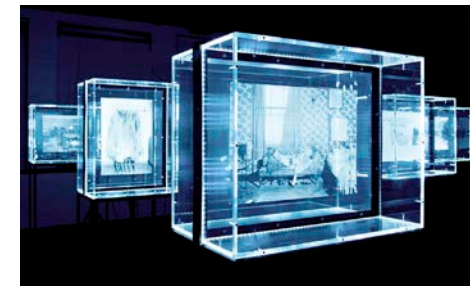
This series is presented at the Salle del Castillo. Visitors will be allowed to take a poster with them.

34 MAT COLLISHAW | ENGLAND | 1966 |

IN CAMERA

Musée historique / Confrérie des Vignerons

In Camera is designed around the photographic archives of Birmingham's library, based on a series of 12 negatives from a crime scene, taken on behalf of the British city's police in the 1930s and 1940s. In the attic of the History Museum, the installation presents each scene reproduced in transparency with phosphorescent ink and exhibited in an individual showcase. Under sporadic flashes, these antiquated images briefly reveal themselves to the eyes of the visitors plunged in darkness. Collishaw takes these archives out of their documentary function to sow confusion into our minds. The absence of all human presence in these scenes instinctively arouses our curiosity: everyone is invited to appropriate the images and draw their own conclusions on the crimes that happened in these mysterious scenes.



Scenography

These archive images are presented in the attic of Vevey's History Museum, in an immersive installation created by the artist.

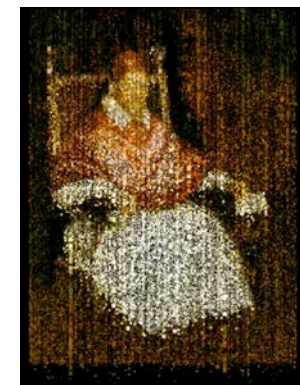
In the choir of Sainte-Claire Church, the Festival Images Vevey presents *The End of Innocence*, another project by Mat Collishaw.

35 MAT COLLISHAW | ENGLAND | 1966 |

THE END OF INNOCENCE

Eglise Sainte-Claire

With **The End of Innocence**, Mat Collishaw stages a dialogue between two iconic artworks through a digital recreation: the portrait of Pope Innocent X painted by Diego Velázquez in 1650 and its modern reinterpretation by Francis Bacon painted in 1953. This installation takes the form of a cloud of luminous pixels, where the Irish painter's work is superimposed on that of the Spanish painter in a continuous interplay of successive fading. Halfway between figuration and abstraction, this hypnotic work evokes the superficiality of the images generated in our hyper-connected societies, in a time when clouds, mobile devices and social media rule our daily lives with an overwhelming influx of images.



Scenography

The installation is exhibited in monumental format in the nave of Sainte-Marie Church.

In the attic of the History Museum/Confrérie des Vignerons, Festival Images Vevey offers *In Camera*, another project by Mat Collishaw

36 SUSAN DOBSON | CANADA | 1965 |

VIEWFINDER

Musée suisse de l'appareil photographique



This exhibition consists of a series of lake landscapes, produced in the Great Lakes region between Canada and the United States. Susan Dobson overlays her photographs with scans of ground glasses from historic view cameras which she uses as viewfinders within the images. She deliberately treats these stretches of water as a common and universal place, focusing instead on the marks, grids, stains and fingerprints left by the previous owners of the ground glasses. In a time of digital snapshots, these photographs remind us of a bygone era when shooting required some genuine know-how, extensive equipment and long exposures.

37 PASCAL DUFAUX | FRANCE/CANADA | 1963 |

ALIEN CAMERA

Villa « Le Lac » Le Corbusier



A production by Villa Le Lac Le Corbusier
Curating: Patrick Moser
Le Corbusier's Villa Le Lac was added by UNESCO to the World Heritage List in July 2016.

Le Corbusier designed Villa Le Lac like a domestic machine to watch the landscape, and the villa soon became a laboratory for contemporary ideas for the architect. For this installation, Pascal Dufaux was inspired by images from the Mars Explorer Mission (2004) broadcast in almost real time by NASA's robots. Like extra-terrestrial bodies that have landed on Earth in search of a human presence, video recording devices are placed in various areas of the Villa. These devices detect the movements of visitors and transcribe them almost instantaneously into video sequences made up of images recorded three seconds, 30 seconds and three minutes earlier. The artist reminds us of the omnipresence of surveillance cameras in our daily lives, and invites visitors to become the subject of the exhibition itself.

38 SIMON FAITHFULL | ENGLAND | 1966 |

GOING NOWHERE 2

Original scenography by Festival Images Vevey

Salle del Castillo



Following the performative walks of other artist-surveyors, Simon Faithfull's works have been described as a physical experience to try and understand the planet and explore its limits. The installation shows an individual from the back, walking under water at the bottom of the Adriatic Sea, dressed in a simple jeans and shirt. The silhouette, which slowly becomes distorted under the pressure of the water as it walks away evokes the burlesque of Buster Keaton's silent films. This work transports visitors into a dreamlike world, fully immersed in the extremities of reality.

39 HANS-PETER FELDMANN | GERMANY | 1941 |

100 YEARS

Salle del Castillo



Hans-Peter Feldmann is one of the fathers of photographic reappropriation. Nevertheless, he steps in as a photographer for the **100 Years** series, which presents 101 black and white portraits of his parents, friends and acquaintances. Produced between 1997 and 2000, this monumental series retraces all the steps of a human life, at a rate of one portrait per year, starting with an eight-day old baby and ending with a hundred-year old woman. For the visitors, it is a unique opportunity to immerse themselves in the heart of a whole lifespan, which the artist recreates entirely here. Everyone can plunge into their own memories, find their place in the present and project themselves into the future.

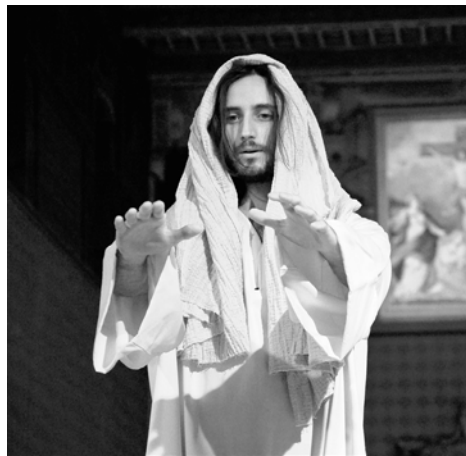
Scenography

Thanks to a 50-metre long linear installation, visitors will be able to immerse themselves in this lifeline, set up in the Salle del Castillo.

40 CHRISTIAN JANKOWSKI | GERMANY | 1968 |

CASTING JESUS

Théâtre Oriental-Vevey



Scenography

The installation will be presented at the Oriental-Vevey, a venue that was first a church, then a cinema, then an erotic cinema, and finally turned into a theatre in 2014.

The work of Manifesta 11 Artistic Director Christian Jankowski has gained international recognition since The Venice Biennale in 1999 where he presented **The Hunt**, a work that sees him hunting in a supermarket, and **Telemistica**, in which he questions mediums live on Italian television. **Casting Jesus** is a video installation that shows auditions for the role of Jesus. Using the codes of Reality TV, the experiment was filmed in Rome under the watchful eyes of key figures from the Vatican, who watched candidates break bread, carry the cross and perform miracles. Through passionate and disconcerting discussions between members of the jury and candidates for the role, the artist questions the way the Church perceives representations of the Messiah and how this image is then expressed in contemporary media.

41

THOMAS KAUFHOLD & MICHAEL LAPUKS
| GERMANY | 1957 & 1961 |

FOODNOTES

Alimentarium



falls within the graphic arts. He treats his images like self-standing tableaux, composing them like contemporary still-lives that express the daily life of big cities.

Inspired by their worldwide travels, the two photographers each offer their own perspective on restaurants around the world. With the eye of a sculptor, Thomas Kaufhold uses his camera by triggering it spontaneously. He then assembles the pictures into wall installations that attract the attention of visitors to the temporary nature of our societies. Michael Lapuks' photographic work

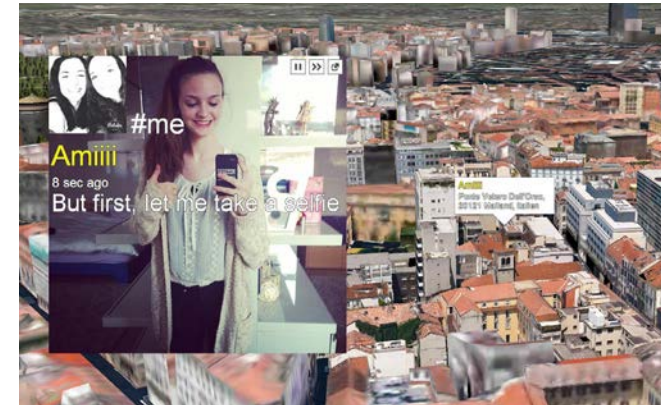
A production by L'Alimentarium
Curating: Ursula Zeller, Director

42

MARC LEE | SWITZERLAND | 1969 |

PIC-ME

Salle del Castillo



Using geo-tracking, this online artistic project pinpoints in real time the exact position of posts published on Instagram with the hashtag #me, which the artist then situates precisely on the world map thanks to Google Earth. On the www.pic-me.com website, anyone can do a search and follow a thread of posts according to a hashtag, the name of a place or a specific user profile. After a few minutes, what first looked like a pleasant virtual stroll around the world turns into an act of violation of the private lives of hundreds of millions of users worldwide. The artist sends us back to our own digital identity, our virtual ego, while making us aware of the traces we unwittingly leave on the web.

43 LEI LEI & THOMAS SAUVIN | CHINA & FRANCE | 1985 & 1983 |

HAND-COLORED PHOTOGRAPHY

Dépendance de l'Hôtel des Trois Couronnes



In 2013, the two artists gathered a great number of anonymous black and white images found in flea markets around China. As they sorted through them, they dreamt up the lives of these unknown photographers and imagined that the snapshots belonged to the same person. Through a repeated process of colourisation, cutting, collage, digitalisation and printing, they connect these images together, thereby creating a new story. By appropriating these photographs from the past, they also reveal the endless narrative potential of a snapshot taken out of its original context.

INDOOR EXHIBITIONS / 36

44

ZILLA LEUTENEGER | SWITZERLAND | 1968 |

ZIG ZAG STOEL & RODEO Z & SCHLAFBRILLE

A production by Musée Jenisch Vevey
Curating: Julie Enckell Julliard, directrice

Musée Jenisch Vevey

Zilla Leutenegger creates drawings and installations that reinterpret intimate and domestic scenes. Omnipresent in her work, she stages herself to mime tender and humorous stories that illustrate her relationship with the world. The Jenisch Museum Vevey shows the Swiss artist's installation as well as a monumental outdoor drawing opposite the museum. A reflection on inner space, playing on drawings that echo the projections of two films by Romanian artist Geta Brătescu, also programmed at Festival Images.



45

CHRISTIAN LUTZ | SWITZERLAND | 1973 |

NO MAN'S LAND

A production by Théâtre Vidy Lausanne

Théâtre de Vidy à Lausanne

The approach of the Geneva-based photographer is based on the meticulous observation of the dynamics of our society by studying such topics as political, economic and religious power. The recipient of many prizes, including the Grand Prix Images Vevey 2009/2010 for his series *Tropical Gift*, Lutz exhibits his work all over the world and is a regular feature in publications. The exhibition gathers together excerpts from several series of images that Christian Lutz has dedicated to the itineraries, dreams and illusions of migrants fleeing from the war, oppression and famine and for whom Western Europe represents the hope of a better life. As always, his perspective is uncompromising: by questioning visitors, he reminds them that Switzerland has always welcomed migrants, who have become key actors in the country's economic and cultural development.



Official opening of the exhibition on
14 September
Check out opening times at Théâtre
Vidy: www.vidy.ch

46 GUIDO MOCAFICO | ITALY | 1962 |

BLASCHKA

Original scenography by Festival Images Vevey

Quai Roussy et Salle del Castillo

This series draws its name from two glass blowers from Bohemia living in Dresden. Between 1863 and 1939, father and son created fascinating reproductions of marine invertebrates as study material for natural history museums and universities around the world. Struck by their beauty, Mocafico travelled throughout Europe to photograph these objects, too fragile to be moved around.

A production by Festival Images Vevey, Creatives & Vertiges Prod
In association with Samsung
Making of the virtual reality film: Sébastien Devrient
Installation and consultant: Centre de sports subaquatiques Vevey
This series will be published by éditions Steidl (Göttingen)
Sur la façade du Centre Manor Vevey, le Festival Images Vevey propose 101 Packshots, un autre projet de Guido Mocafico



Scenography

Festival Images restores these animals to their natural environment by immersing the entire exhibition into Lake Geneva and indicating its location with buoys. Virtual reality headsets enable visitors to see this underwater exhibition.

47 MARTIN PARR | ENGLAND | 1952 |

YOU AND MARTIN ARE A PA(I)RR

Original scenography by Festival Images Vevey

Salle del Castillo

Martin Parr documents the paradoxes of our society with irony and derision. His work exposes the absurdity of our daily lives with humour and tenderness and reveals the grotesque quirks of globalisation, tourism and consumer society. Through this exhibition, Festival Images Vevey provides visitors with a chance to literally immerse themselves in Martin Parr's apparently ordinary yet iconic scenes of life. It is their turn to find a place next to the people featured in the photograph by posing in front of a green screen before appearing on the picture. Everyone will come up with a way of physically interacting with the subject and composition of these photographs. **You'll be on a par with Parr!**



Scenography

A photo booth with a green screen will enable visitors to embed themselves in these photographs and leave with their own snapshot.

With the support of the Fonds Culturel Riviera.

In the Outdoor Photography section, the Festival Images Vevey presents *Think of Switzerland* (n° 17)

48

PHILIPPE SAIRE | SWITZERLAND | 1957 |

VACUUM

Caveau Saint-Martin

This video installation is an excerpt from Philippe Saire's recent eponymous production. This performance is the third part in a series of performances called *Dispositifs* ('stage devices'), at the crossroads of dance and visual arts. The choreographer pursues his exploration of the sensory perception of movement through an optical illusion generated by two neon lights. An interplay of bodies appearing and disappearing generates impossible images and fantastic paintings and moves forward through the history of art, from Renaissance paintings to photographic development, the abstraction of Brancusi's sculptures and the evanescence of holograms.



Production, set and choreography: Philippe Saire
Chorography in collaboration with the dancers:
Philippe Chosson, Pep Garrigues
Photography: Bastien Genoux
Music: What Power Art Thou, drawn from Henry Purcell's
King Arthur, performed by Fink and the Concertgebouw
Orchestra, Ninja Tunes, 2013
Cie Philippe Saire sponsors: Ville de Lausanne, Canton de
Vaud, Pro Helvetia, Fondation de Famille Sandoz, Loterie
Romande
Coproduction Vacuum: Théâtre National de Chaillot, Paris
& La Bâtie – Festival de Genève
Duration: 4,5 min.

49

MICHAEL SCHIRNER | GERMANY | 1941 |

BYE BYE

Salle del Castillo

Michael Schirner appropriates a series of historical snapshots by working on images found in newspapers and on the Internet, and excerpts of films and TV programmes. From Robert Capa's picture of a falling Republican soldier in 1936 to video surveillance images of the last time Princess Diana was seen alive in 1997, the artist erases elements which would a priori make these images instantly recognisable. This clever process compels visitors to search their photographic memory to reconstruct the whole image and the historical event to which it refers.



The photographs in this series are taken from the book *BYE BYE*, published by Distanz Verlag in 2010

50

PHILIPP SCHMITT | GERMANY | 1993 |

CAMERA RESTRICTA

Salle del Castillo



While shooting, this camera prototype created by the designer geo-locates itself via a GPS system and does an online search of the number of photographs taken within a close radius. If too many images have been taken in the selected standpoint, near a tourist attraction for example, the camera will not work: the shutter button retracts and the viewfinder is blocked. Users have to be creative for the camera to allow them to take a picture. By highlighting overexposed places, this invention compels us to reflect on the way we produce images in the digital age.

51 ALEC SOTH | UNITED STATES | 1969 |

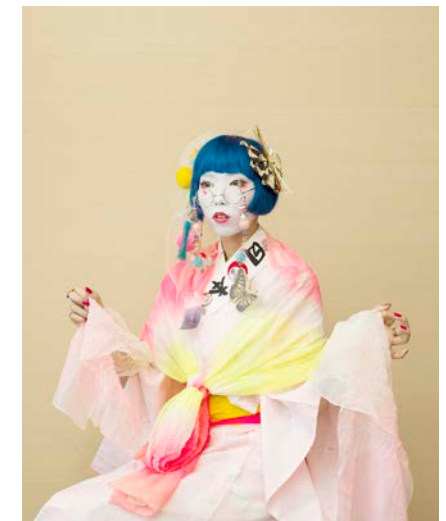
VIEW FROM MY HOTEL WINDOW, TOKYO

Original scenography by Festival Images Vevey

Hôtel des Trois Couronnes

In response to a commission by the New York Times Magazine, this series traces Alec Soth's trip to Tokyo. The American photographer contradicts traditional travel reportage and decides to stay at the Park Hyatt Hotel for five nights – the place where *Lost in Translation* was made – without ever leaving his room. Instead of exploring the city, he brings Tokyo to him by hiring various services on the Internet: from a ganguro group of singers to a sushi chef, a master of tea ceremony, a teacher of Japanese, an advisor for expatriates and a love doctor.

Produced with the support of the Hôtel des Trois Couronnes



Scenography

This series is exhibited in the hushed and luxurious atmosphere of a suite of the Hôtel des Trois Couronnes, to echo the place where these images were taken. The suite will be open to the public during opening hours. Visitors may also reserve a night in the suite (rates available at the reception of the Hôtel des Trois Couronnes).

INDOOR EXHIBITIONS / 40

52

**CORINNE VIONNET | FRANCE/SWITZERLAND
| 1969 |**

AWAY

Emergency



Corinne Vionnet works on advertising images found on the website of travel agencies. She isolates and enlarges details from these idyllic seashore landscapes. She then subjects her images to tiny perforations which gradually consume the perfect blue skies. On these blue backgrounds, she brings out a myriad of empty spots, reminiscent of a half-

tone printing effect or the perforated card process that was once used to programme and store digital information. This series highlights the discrepancies between the realities of mass tourism and the dream holidays that tour-operators seek to sell us, while questioning the power of advertising images on our memories and collective memory.

53

**STÉPHANE WINTER | SWITZERLAND
| 1974 |**

DIE WINTER

Local d'Art Contemporain LAC

Started over 20 years ago, this series is rooted in Stéphane Winter's own life story. Born in South Korea, the photographer was one-year old when he was adopted by a Swiss couple. When he was about 15, he began photographing his adoptive parents. Between staged productions and moments captured live, his funny and affectionate pictures evoke the small joys of everyday life, until the death of his father in 2011. By casting a positive and witty gaze on his own adoption, Winter leads us to rethink how we view a typical family and invites us to rid ourselves of preconceived ideas.

In the framework of this exhibition, Festival Images Vevey and Editions Gwinzegal will co-publish a book as an integral part of the work.



TRIBUTE TO MONTREUX JAZZ FESTIVAL'S / 41 50-YEAR ANNIVERSARY

To celebrate its 50-year anniversary, Montreux Jazz Festival has invited Festival Images Vevey for two custom-designed projects that were exhibited from 1 to 16 July: an installation by French artist Cyril Hatt that focuses on the world of Claude Nobs and presents an enhanced version of *Le Picotin*, exhibited at La Ferblanterie, and BookBox, an immersive photo booth that enabled Montreux Jazz Festival's visitors to literally embed themselves in archive images next to James Brown, Dizzie Gillespie and David Bowie. The latter coproduction, which expresses the long-term friendship between these two notable neighbouring institutions, becomes *You and Martin are a Pa(i)rr* at Festival Images Vevey and will be exhibited at Salle del Castillo.

In return, Festival Images Vevey has created a special Tribute to Montreux Jazz Festival's 50-year Anniversary section to be held at La Ferblanterie, a new venue situated behind Vevey's station. The section will include Cyril Hatt's enhanced project and photographs of festivalgoers taken in the BookBox, an exhibition of pictures by Swiss photographer Yann Gross published in the book *50 Summers of Music* (Editions Textuel), a video Jukebox in association with ECAL/Ecole cantonale d'art de Lausanne, and projections by Swiss visual artist Cee-Roo and American band OK Go, whose video creations are overflowing with artistic references and have been viewed tens of thousands of times on the Internet.

54 **CEE-ROO | SWITZERLAND | 1989 |**

WORLD MUSIC

Once a month, the Biel based artist mixes international news excerpts to reveal their sound dimension. The result is a series of 1.5-minute long video clips broadcast during the show *26 Minutes* on Swiss Television. Cee-Roo digests this flow of images in the form of mash-ups of news, sports events and videos trending on YouTube, over which he creates a melody by sampling their sounds and comments. Through this process, he is able to highlight the musical aspect of the moments that made the news.



Scenography

The installation presents the full first season of these video clips.

TRIBUTE TO MONTREUX JAZZ FESTIVAL'S / 42 50-YEAR ANNIVERSARY

55 YANN GROSS | SWITZERLAND | 1981 |

CHALET RHAPSODY

This series of images by Swiss photographer Yann Gross is taken from the wonderful book *50 Summers of Music* (Editions Textuel), published for this jubilee. Written by journalist Arnaud Robert, the story of the music festival is told through the incredible cabinet of curiosities in Claude Nobs' chalets. It is a commissioned work, focusing on objects that are part of Montreux Jazz Festival's DNA, that Yann Gross produces here. Visitors are immersed in a music-lover's museum that includes a self-portrait by David Bowie, a contract signed by Miles Davis, B.B. King's guitar and an original recording of a Led Zeppelin concert.

Photographs from this series are taken from the book *50 Summers of Music* published by Editions Textuel in 2016



Scenography

In La Ferblanterie, these giant still-lives are exhibited around the installation Le Picotin (see no. 56), outlining a place of quasi-worship dedicated to the memory of the legendary founder of the Montreux Jazz Festival.

56 CYRIL HATT | FRANCE | 1975 |

LE PICOTIN

Original scenography by Festival Images Vevey
A production of the Festival Images Vevey and Montreux Jazz Festival



Through a photographic installation, as poetic as was the kind-hearted Claude Nobs, Cyril Hatt invites the public into the legendary chalet Le Picotin, which is well known by festivalgoers but which only a lucky few got to visit. Jukeboxes, hats, souvenirs and photographs, artworks, rare LPs, and a whole range of musical instruments recreated in 3D with loads of snapshots, sellotape and staples: this vast and original collection immerses us in the intimacy of the Picotin, in the heart of a life built on passion and friendship.

This exhibition is presented at Montreux Jazz Festival from 1 to 16 July (level B5 of 2M2C) before moving to Vevey for Festival Images in an enhanced version.

With the support of the Fonds culturel Riviera

TRIBUTE TO MONTREUX JAZZ FESTIVAL'S / 43 50-YEAR ANNIVERSARY

57 OK GO | UNITED STATES |

THE WRITING'S ON THE WALL

Original scenography by Festival Images Vevey

OK Go is an indie American band hailing from Chicago and now based in Los Angeles. Renowned for the artistic quality of their video clips, the band made itself known with the video for *Here It Goes Again* (2006), which saw the quartet perform a choreographed piece on treadmills. The video was viewed over 50 million times on YouTube and received a Grammy Award in 2007. In the last



few years, the outfit has continuously surprised audiences with unique video creations riddled with artistic references (Fischli and Weiss, Markus Raetz, Georges Rousse, etc.). The installation on show at La Ferblanterie will present a selection of their more ground-breaking and surprising videos.

58 PHOTOJUKEBOX

PHOTOJUKEBOX

Photography and music have much closer ties than we might think. Many musicians have paid tribute in one form or another to this mode of artistic expression, including Paul Simon (*Kodachrome*), Neil Young (*Distance on Camera*), Lady Gaga (*Paparazzi*), Kraftwerk (*Das Model*), Barbara (*Si la photo est bonne*), Eddy Mitchell (*La photo des jours heureux*), Duran Duran (*Girls on Film*), The Cure (*Pictures of You*), Depeche Mode (*Photographic*) and Ringo Starr (*Photograph*). Festival Images has invited some thirty first-year Bachelor's in Photography students from ECAL/Ecole cantonale d'art de Lausanne to produce in one day a video clip for a song.



Scenography

The result is presented in the form of a jukebox that enables festivalgoers to select and listen to a tune by their favourite artist while enjoying a tailor-made video clip.

A production by Festival Images Vevey and ECAL/Ecole cantonale d'art de Lausanne
Curating: Stefano Stoll, Milo Keller
Artists: Carole Arbenz, James Bantone-Momba, Myriam Bonaglia, Thaddé Comar, Margaux Corda, Julien Deceroi, Ivo Fovanna, Leïla Guerin, Solène Gün, Frédérique Holl, Pierre-Kastriot Jashari, Aurélie Knuchel, Vincent Levrat, Tatiana Mégevand, Anastasia Mityukova, Emma Panhot, Margaux Piette, Hugo Plagnard, Raphaële Rey, Olivia Schenker, Nora Smith, Charlotte Tronhot, Remy Ugarte Vallejos, Amélie Weibel

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.

Among the 700 applications sent in from 63 different countries, the 2015/2016 jury singled out **Christian Patterson** (United States) for *Gong Co.*

The jury also awarded the following special prizes:

Jojakim Cortis & Adrian Sonderegger (Switzerland), Broncolor Prize (Light) for *Icons*

Anush Hamzehian & Vittorio Mortarotti (Italy), Leica Prize (Reportage) for *Eden*

Waltraut Taenzler (Germany), Jury Special Prize for *EYES ON BORDERS*

Laia Abril (Spain), Book Prize for *Lobismuller*

The Nestlé Grant for Festival Images Vevey supported the creation of the project *Photographic Treatment* by **Laurence Aegerter** (France/the Netherlands).

59

CHRISTIAN PATTERSON | UNITED STATES | 1972 |

GONG GO – GRAND PRIX IMAGES VEVEY 2015-2016

A production by Festival Images Vevey

Grand Café des Mouettes

The **Gong Co.** installation recreates a now closed-down family grocery store in Mississippi, from which Christian Patterson retrieved part of the furniture and kept and photographed many products. When the American artist discovered the shop some years ago, he saw the place as a museum suspended in time. He then remembered Andy Warhol's prophetic quote: 'All department stores will become museums and all museums will become department stores.' His work questions consumerism, immigration and social change in capitalist societies. In Patterson's immersive installation, photography is no longer a simple representation of reality: it becomes a component in a narrative that confronts the emotional power of images with the formal language of objects.



Scenography

Gong Co. will be set up in a former café, abandoned after a fire, which now houses an exhibition space.

With the support of l'Hôtel des Trois Couronnes

60

LAIA ABRIL | SPAIN | 1986 |

LOBISMULLER – BOOK AWARD

Chaussée de la Guinguette 12

In 1853, Manuel Blanco Romasanta was tried for the murder of 17 people: he confesses to nine of them but declares himself not guilty because he was suffering from a curse that turned him into a wolf. More than 150 years later, this case still haunts the collective memory in Spain and baffles criminologists, psychologists and historians. According to recent theories, the killer, who was named Manuela at the time of his birth and raised as a girl until the age of 6, might have suffered from female pseudo-hermaphroditism. The Catalan artist reinterprets the legend of Romasanta in the light of the presumed intersexuality of the murderer. Produced with the support of the Book Award, Lobismuller immerses us in a photographic world steeped in ambiguity, in which male and female, science and magic and folklore and historical facts are all jumbled up.



Editorial RM (Mexico/Barcelona) and the Festival Images Vevey copublish a book that is part of this work.



2015/2016 Jury

American artist **James Casebere** (centre) chaired the jury, which included:

Kira Pollack, Director of Photography at TIME, New York (USA)

Ramón Reverté, Editor-in-Chief at Editorial RM, Mexico City/Barcelona (Mexico/Spain)

Marta Gili, Director of the Jeu de Paume Museum, Paris (France),

Julien Frydman, Head of Development at Luma Foundation, Arles (France)

61

LAURENCE AËGERTER | FRANCE/
THE NETHERLANDS | 1972 |

PHOTOGRAPHIC TREATMENT – NESTLÉ GRANT

Chaussée de la Guinguette 12



Scenography

Images will be printed using a silkscreen process to make them fragrant.

With the support of Nestlé, Mondriaan Fonds, Zorgbalans, Stichting Stokroos, Amstelring, Fonds Sluyterman van Loo, Stichting RCOAK, Huize plantage, GGZ inGeest et Pius Stichting
Scientific Comitee: Prof. Dr. Rose-Marie Dröes, Dr. Debby Gerritsen, Dr. Frans Hoogeveen, Dr. Elsbeth de Ruijter, Prof. Dr. Dick Swaab, Prof. Dr. Philip Scheltens, Dr. Anneke van der Plaats, Dr. Tom van Gestel

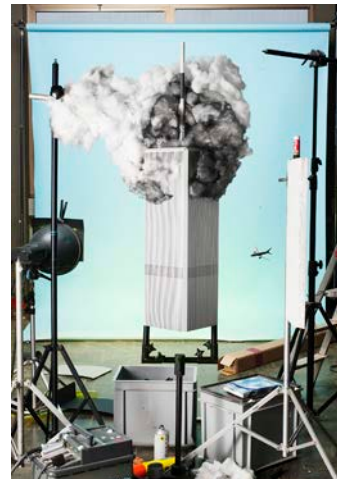
This project explores the effects of images on people suffering from senile dementia, and particularly Alzheimer's. Conducted in collaboration with neurologists, gerontologists and psychologists, this research aims to provide a therapeutic tool based on images, in order to improve the wellbeing of patients. Laurence Aëgterter's work is based on recent scientific studies, which demonstrate that viewing images and manipulating printed photographs can have a positive impact on patients by stimulating their cognitive functions.

62 JOJAKIM CORTIS & ADRIAN SONDEREGGER
| SWITZERLANDT | 1978 & 1980 |

ICONS – BRONCOLOR PRIZE (LIGHT)

Original scenography by Festival Images Vevey

Théâtre de Verdure et Jardin du Rivage



Scenography

Outdoors on metallic structures that echo the devices used in the workshop for the shots.

Icons questions the power of photographic images, at a time when all sorts of special effects are possible thanks to digitalisation. Since 2012, the duo has recreated some 30 historical images in their workshop in Zurich. They begin by making models that recreate famous photographs. They then widen the field-of-view to reveal their fabrication secrets, showing tubes of glue, cutters, paintbrushes, drills and lighting devices. Visitors are led to reflect upon the construction of these images, which are now part of the collective memory.

This sery will be published in a book at Thames & Hudson (London) in 2017

63

VITTORIO MORTAROTTI & ANUSH HAMZEHIAN
| ITALIE | 1980 & 1982 |

EDEN – LEICA PRIZE (REPORTAGE)

Original scenography by Festival Images Vevey

Grande Place 21



Scenography

The photos will be exhibited on structures custom-built by the duo for this project.

Skinnerbook (Italy) and the Festival Images Vevey copublish a book that is part of this work.

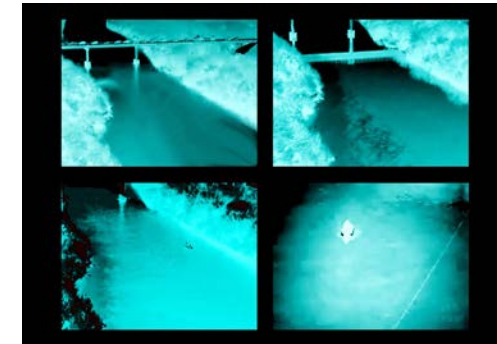
Produced in the south of Armenia, in the city of Agarak – the only crossing point into Iran – the series documents the prevailing tension and precariousness in this transit zone. Combining photographs and audiovisual documents, the exhibition focuses on the consequences of war and exile on individuals' fates by immersing visitors in the harshness of a disenchanting world: from migrants leaving Iran in search of freedom to women forced into prostitution, Russian soldiers defending the Armenian border against the dreaded neighbour and teenagers simply dreaming of better days.

51 WALTRAUT TAENZLER | GERMANY | 1953 |

EYES ON BORDERS – JURY SPECIAL PRIZE

Original scenography by Festival Images Vevey

Basement of the Théâtre de Verdure



Scenography

This series is exhibited in a basement hidden from view, to evoke a video surveillance room.

In 2007, an association of Texan sheriffs launched an online virtual border patrol platform: a dense network of cameras set up all along the Mexican border. Any Internet user could subscribe to the website in order to patrol the border in real time and report any suspicious activity. Between 2009 and 2011, the German artist logged into the website regularly to become a virtual border guard. His work, based on screen captures of live videos reveals the dubious methods of this vast network of voluntary informants in a society where social media has completely democratised freedom of speech.

In parallel with its own productions, Festival Images also welcomes projects by the people and institutions that ensure Vevey's status as a « city of images » all year round : museums, galleries, workshops, cinemas, shopkeepers and artistic collectives.

Indeed, Festival Images represents an opportunity to gather and provide visibility to a whole range of initiatives in the field of visual arts. These projects are part of the programme, even if they are categorised under the label « parallel exhibitions and side events ». The curating, form and content of each project is entirely drawn up by the project initiators. These collaborations are invaluable for the dialogues and exchanges they promote. They demonstrate the dynamism of visual arts in the region and contribute to turn the city of Vevey into a giant museum for three weeks.

65

THOMAS ADANK | SWITZERLAND | 1979 |

MÉRINAT

Magasin Mérinat



RATS Collectif has invited Thomas Adank for a two-part exhibition in association with the lighting and gift store, Mérinat. The project focuses on forms of distortion of visual codes in advertising campaigns and editorial content. Initially, a collection of objects was exhibited in June 2016 at the Grand Café Les Mouettes, echoing details of the photographer's pictures. This shift raised questions about the nature of the exhibited objects. In the second part of the exhibition, the same pictures were exhibited more conventionally on the walls of the store in order to extend the reflection on the influence its context may have on how a picture is interpreted.

Curating and production: Thomas Koenig for RATS Collectif
Produced with the support of Pro Helvetia, Fondation Brentano, the Cultural Department of the City of Vevey, Festival Images Vevey and Mérinat

66

SÉBASTIEN AGNETTI | SWITZERLAND | 1976 |

HEURE BLEUE (BLUE HOUR)

Le National



Scenography

On the terrace of Le National, inside a lightbox designed with designer Oliver Kamm, the installation recreates the illusion of a landscape after nightfall.

Snapped away at by tourists, shared on social media or used as wallpaper, views of Lake Geneva have become ever-present, even mundane. Sébastien Agnetti decided to return some of its glory to this exceptional panorama, limiting himself to pictures taken at the blue hour, i.e. a period of twilight popular with photographers when the sky takes on a predominantly blue hue. Guided by the smartphone application *BlueHourApp* and working in the technical chamber, the meticulous portraitist repeats the exercise for several months to capture the lake's most perfect appearance.

Curating and production: Sébastien Agnetti

67 DAVIDE BRAMANTE | ITALY | 1970 |

VIAGGIATA

Galerie L&C Tirelli



Davide Bramante's photos reinvent the urban, architectural and pictorial landscape of cities. His photographic work, devoid of any digital manipulation, is the result of an analogue multiple exposure technique used on a photogram. The overlay of photographs gives an impression of accelerating perspective and visual stratification. In the exhibition, viewers are compelled to adapt to a new way of perceiving the world and to a multiplicity of visual impressions. Past and present overlap, telling diverse yet simultaneous stories.

Curating and production:
Galerie L&C Tirelli

68

EMILIEN COLIN & RUEDI FLÜCK
| FRANCE & SWITZERLAND | 1991 & 1985 |

PEOPLE FROM VEVEY, LES GENS DE VEVAY

Bachibouzouk



Curating and production:
Tambour ni Trompette

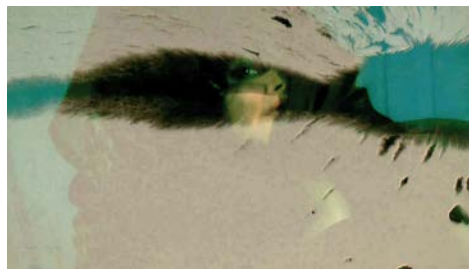
Bar Bachibouzouk presents an exhibition that offers a pictorial, geographic, cultural and historic exchange between two historically twin cities: Vevey in the United States and Vevey in Switzerland. In 1803, Montreux citizen Jean-Jacques Dufour created the town of Vevey in the state of Indiana. Today, the little American town (population approx. 2,000), which happens to be the seat of Switzerland County, is still very much attached to its Swiss roots. Emilien Colin and Ruedi Flück use photomontage to transpose people from Vevey into the landscapes of Vevey and vice-versa, creating a series of original exchanges between the two cities: a sort of artistic twinning in the digital age.

69

MAUDE FATBEAR | SWITZERLAND | 1975 |

TERRESKIN

Atelier 20



Curating and production:
Atelier 20 & Hélice Hélas Editeur
Book launch of *TERRESKIN*, published by Hélice Hélas Editeur, on 24 September at 17:00, followed by a performance by artist Maude FatBear at 18:00

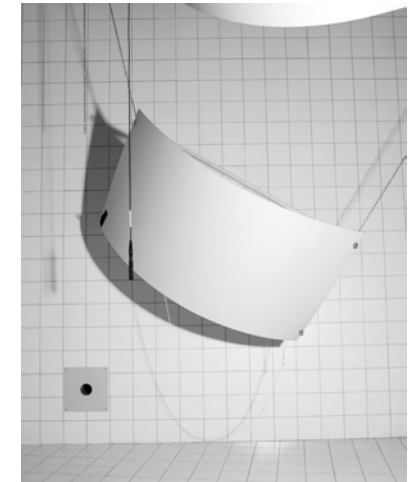
Maude FatBear's exhibition combines installation, video and performance. Using video, photography and music, the artist seeks to breathe life into her own imaginary world. She composes the soundtrack to her own films, writes the script, takes pictures, performs and sings, presenting a comprehensive yet infinite work. Immersed in this constantly evolving world, visitors will find a multitude of clues to allow them to piece together the eclectic puzzle of this imaginary world.

70

VALENTIN FAURE & HECTOR FASSA
| SWITZERLAND | 1991 & 1995 |

NOWHERE TO RUN

STADIO



Curator and producer: STADIO

This project takes as its starting point the military and police use of sound as a social and psychological weapon. From the trumpets of Jericho to the Celtic carnyx and the use of heavy metal by the U.S. Army in Iraq to knock out the enemy in the streets of Fallujah, noise has been used throughout history as a martial and repressive tool as well as a means of torture. **Nowhere to run** is a quest, a point of view, a way of raising awareness of how sound and music can be diverted from their cultural context, evoking their adverse effects on human beings as well as the thin boundary between entertainment and torture.

71

DAVID GAGNEBIN-DE BONS | SWITZERLAND | 1979 |

12 FORMES ET IMAGES DU FUTUR
(12 FORMS & IMAGES FROM THE FUTURE)

Galerie davel 14 (Cully)



This exhibition presents two original series. With **12 formes**, the photographer shows images developed in the sunlight on salted paper with a silver nitrate coating. The reliefs of white fabrics in negative on a brown background evoke the drapery of Renaissance paintings or images of ectoplasms in spirit photography. The **Images du futur** series, which the photographer has been working on for three years, refers to a collection of French science-fiction novels from the 1950s, *Présence du futur*, and presents daily objects like little wonders on a black background. This *mise-en-scène* immerses viewers in a hypothetical future, presenting these objects like relics from the past from which viewers would have to reconstruct History.

Curating and production: Galerie davel 14 (Cully)

72

MICHAEL HOCH & KATHY KISSIK & CHRIS HENSCHKE
 | AUSTRIA & UNITED STATES & AUSTRALIA |
 | 1965 & 1968 & 1972 |

ART OF SCIENCE BEAUTY IN CREATION

Ferrari Art Gallery



Curating and production:
 Ferrari Art Gallery

Installations at CERN – the world’s largest physics laboratory – have not only achieved wonderful feats of engineering at the cutting edge of science and technology: they are also works of art, with their perfect geometry and intrinsic aesthetic qualities. This exhibition presents the perspectives on the place of three artists: Michael Hoch’s collages build connections between human beings, nature and scientific instruments; Kathy Kissik’s photographs connect the laboratory’s architecture with organic structures, while Chris Henschke’s video evokes the complexity of particle science and the immensity of invisible energies.

74

VISARTE VAUD

FIAT LUX, ET LUX FUIT

Musée suisse du jeu



In 2016, Visarte Switzerland celebrated its 150 years of existence. In this jubilee year, the Swiss society of visual artists is present in every part of the country, thanks to an organised tour that goes through some 20 stages. The symbol of this tour is the delivery tricycle, designed by artist Daniel Ruggiero (Lausanne, 1975) as a mobile art gallery. For Festival Images, the Visarte Vaud regional group presents an exhibition that brings together the works of artists and photographers who work on the themes of caves, sacredness and the cult of the automobile. Nestled in an arched passageway close to the Swiss Museum of Games at La Tour-de-Peilz, the completely chrome-plated vehicle appears as a space of reflection on the world.

A production by Visarte Vaud

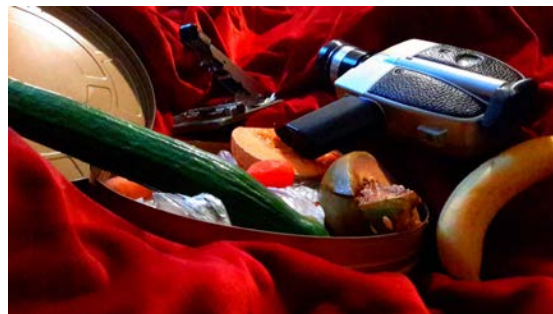
Curating: Daniel Ruggiero

Guest photographers: Yann Amstutz, Benoît Jeannet, Cyril Porchet, Augustin Rebetez, Maya RoCHAT, Daniel Ruggiero, Nicolas Savary, Max Siedentopf, Prune Simon-Vermot

73

SHORT CUTS

Bar Le Bout du Monde



Short Cuts is a short-film competition that follows in the international movement of the Kino Kabarets, launched at the end of the 1990s in Quebec. The principle is simple: participants have 48 hours to produce a one- to three-minute-long short-film on a given topic, whether with a smartphone, professional

equipment, alone or in a team. During the entire Festival, the Vevey bar will offer a selection of the best films, submitted to the committee a few days before. Combining a DIY attitude with creativity, these little films offer a mix of the participants’ spontaneity and of their vivid imagination.

Curating and production: Le Bout du Monde

75

VITR'IN VEVEY

Vitrines des commerçants du centre-ville

Every year, Parcours Vitrines presents the works of apprentices from the 3D Polydesign department of the Ecole d’arts appliqués de Vevey (CEPV). For Festival Images, the aim is to highlight the work of a local photographer, i.e. Sylvie Théraulaz this year. The 21 3D Polydesign apprentices have appropriated her images. Encouraged by the photographer, they have re-interpreted her pictures, transforming and assembling them and using all their skills to design temporary installations to be displayed in the windows of Vevey’s old-town shops.

Design and creation of the window displays: Maya Balmer, Aline Bartolacelli, Emeline Beuret, Gaëlle Bovay, Robin Deriaz, Jessica Dos Santos, Mailys Hiltbold, Marine Brindline, Tania Marmillod, Sophie Meyer, Charlotte Rod, Kasmira Scheidt, Quentin Schuseil, Clémence Sérez, Lucia Sulliger, Laetitia Da Silva, Flavien Jay, Nadia Morandi, Charlotte Olivieri, Olivia Reymond, Lucie Schmutz, Tristan Turchany

In the ‘outdoor photography’ section, Festival Images Vevey presents Voyages virtuels, a selection of Sylvie Théraulaz’s images.



PROTOTYPE STATUS

MIRE

Le Reflet - Théâtre de Vevey, Rue du Théâtre 4
14 september at 19:00, 15-19 september
at 15:00 and 19:00
DÈS 16 ANS



MIRE is a performative installation that takes the form of a physical kaleidoscope, producing contemplative as well as disturbing images and placing spectators/voyeurs at the heart of the matter. Visitors get to watch fragmented bodies through the cracks in the partitions of the stage set, reminiscent of a zoetrope. They are then invited to lie down on the floor to watch the living fresco, thanks to a giant mirror placed above the 12 dancers. The dancers are naked so that their flesh is highlighted and exalted. Defined as an aesthetic act with baroque overtones, this 'unveiling' of sorts addresses our feelings when confronted with naked bodies by

projecting an image where beauty and triviality combine in complementary harmony.

Concept and choreography: Jasmine Morand;
Dancers: Céline Fellay, Claire Dessimoz, Elodie Aubonney, Géraldine Chollet, Luisa Schöfer, Valentine Paley, Fabio Bergamaschi, Marco Volta, Mickaël Henrotay Delaunay, Ismael Oiartzabal, Krassen Krastev, Philippe Chosson; **Scenography:** Neda Loncarevic; **Lights:** Rainer Ludwig; **Music:** Enrique Gonzalez Müller

L'IDIOTIE BIENVÉILLANTE

SOLLICITATION À LA RASSEMBLÉE INHABITUELLE
(INVITATION TO AN UNUSUAL GATHERING)

Théâtre Oriental-Vevey, Rue d'Italie 22
28-30 september at 20:00, 1 october at 19:00



Darren Roshier has just turned 26. A proponent of autofiction, he could not help but design his new creation like that of an almost 30-year old: responsible, serious, committed, and imbued with his recent political campaign to integrate the municipality of Vevey, where he lives. With his team L'Idiotie bienveillante, he has thought up a whole lexicon and list of arguments before appealing to you at the Rassemblée inhabituelle ('Unusual Gathering') of his Artistic Party. Following step-by-step his 'arrangement of the moment', he will do everything in his power to convince you of the soundness of his attempt. Revisiting the codes

of political meetings and academic conferences, Darren Roshier will hammer home his message, convinced that art is an antidote to small-mindedness. In the 'outdoor exhibitions' section, Festival Images presents another aspect of this project with IMPOSE (see plan no. 20)

Concept, performance and scenography: Darren Roshier;
Video & Soundtrack: Julien Gremaud; **Graphic Design:** Julien Savioz; **Costume:** Vanessa Schindler; **Lights:** Nidea Henriques

LA NUIT DU COURT

Cinéma Rex 4, Rue Jean-Jacques-Rousseau 6
16 september at 20:00



For 14 years, La Nuit du Court-Métrage (« *The Short Film Night* ») has roamed the country, offering four thematic programmes of short films. Funny, fascinating, dark and cynical, they cater to all tastes! To begin with: an offbeat and funny programme 100% made in Switzerland; the second programme casts a tender gaze on the elderly; the third programme celebrates the 20th anniversary

of Winterthur's Internationale Kurzfilmtage, the largest short film festival in Switzerland; and finally the fourth programme features a selection of dark sci-fi shorts hand-picked by NIFFF, which combine thrills, fantasy and absurdity.

Further information on www.nuitducourt.ch

VEVEY, VILLE DE TOURNAGE

Cinéma Rex 4, Rue Jean-Jacques Rousseau 6
27 september at 18:00



Every time Festival Images is held, the Cultural Department of the City of Vevey, with the support of Film Location Riviera, organises this event, which aims to highlight local film production, all genres included. In 2016, the event regroups a range of short films produced between 2014 and 2016. From video clips to short dramas, trailers and experimental films, the idea is to arouse the curiosity of the public during a fun evening of discoveries.

This selection of random films proves that Vevey is indeed a « city of images ».

General coordination:
Cultural Department of the City of Vevey;
Curating: Valentine Paley; **Technical Design:**
Maxime Estoppey

Most sets at Festival Images are custom-designed in order to strike the perfect balance between the works and the place in which they are exhibited. These installations are only visible during the Vevey Biennale and lead visitors to rediscover existing series, exhibited in an exclusive and unexpected form.

These 37 projects are highlighted with the mention 'Original scenography by Festival Images'.

The Festival also endeavours to present the international premiere of many projects, including new series that are produced, co-produced or supported by Festival images.

In 2016, this includes series and works by the following:

Renate Buser (no. 5, p. 30), **Edoardo Delille** (no. 6, p. 34), **Cristina De Middel** (no. 7), **Marvin Leuvre** (no. 11), **Darren Roshier** (no. 20), **Cyril Hatt** (no. 56), **Christian Patterson** (no. 59), **Laia Abril** (no. 60), **Laurence Aegerter** (no. 61), the **PhotoJukeBox** project (no. 58) produced with students from the ECAL/Ecole cantonale d'art de Lausanne and the **Timelapse project** (no. 25) produced with the Summit Foundation.

SUPPORT FOR PUBLICATION

Images Vevey also actively supports publication, in particular when it comes to projects presented during the Biennale. This year, supported projects for publication include:

Laia Abril (n°60), Book Prize, Grand Prix Images Vevey 2015/2016

Laurence Aegerter (n°61), Nestlé Grant, Grand Prix Images Vevey 2015/2016

Anush Hamzehian & Vittorio Mortarotti (n°63), Leica Prize (Reportage), Grand Prix Images Vevey 2015/2016

Stéphane Winter (n°53)

Beni Bischof (n°3)

COLLABORATION WITH ART SCHOOLS FROM FRENCH-SPEAKING SWITZERLAND

Committed to keeping up with contemporary creation and supporting up-and-coming artists, Festival Images Vevey initiates projects with art schools from French-speaking Switzerland at each festival. In 2016, a project with the Design and Photography departments of Lausanne's Art School (ECAL) will be exhibited on the lake and designers from the institution will create several exhibition designs. Vevey's famous Photography School (CEPV) will

propose a large exhibition, *Des Mondes Meilleurs* ('Better Worlds'), inside and outside the school, based on the topic of utopia, on the occasion of the 500-year anniversary of its conceptualisation by Thomas More. Finally, the multimedia designers of **eikon** (Fribourg) will work closely with the Festival team on a project of 'chamber' conferences filmed during the event.

Defining itself as an event open to all yet with an international programme of the highest artistic quality, Festival Images Vevey positions itself as major stakeholder in the field of cultural outreach in Switzerland.

The Festival takes over the public space in Vevey and continues its free admission policy, allowing visitors of all ages, cultures and origins to enjoy artistic projects. More broadly, this thought process extends to the role of images in a constantly evolving society, turning Festival Images Vevey into a manifesto of public outreach or a laboratory on the scale of a city, which continuously surprises, amazes and raises questions.

Since 2010, from one festival to the next, demand has been growing steadily. Hence, Festival Images Vevey has developed ever greater cultural outreach. Through actions specially designed in relation to the exhibitions and installations presented, the Festival provides a space for reflection, expression and creativity open to all, which is designed like a circuit that connects people, works and artists in the urban space.

At the last Festival, the cultural outreach team welcomed some 2,000 students over three weeks thanks to custom-designed workshops and school visits. The team organised about 100 activities for the general public, including free guided tours and activities for children, families and the elderly. Altogether, some 250 groups and over 3,000 visitors took part in the programmes offered during the Biennale.

In 2016, Festival Images Vevey will meet demand by increasing its cultural outreach programme and experimenting with new ways of welcoming the public. Initiatives that have been implemented this year include two new venues dedicated to cultural outreach, where a series of workshops will take place with the support of the Brentano Foundation and the Cultural Affairs Department of the Canton of Vaud.

Further details available at www.images.ch. Registration for the workshops by email at mediation@images.ch

LES AMIS D'IMAGES / 58



A FREE FESTIVAL NEEDS FRIENDS!

The Amis d'Images ('Friends of Images') association was created with the aim of giving financial assistance, advice and support in the development of Images Vevey's activities.

Bringing together photography enthusiasts and professionals, as well as loyal visitors and curious onlookers, Les Amis d'Images gives picture lovers the opportunity to express their burning passion by getting involved in Images Vevey's extraordinary adventure, while benefiting from tailor-made advantages.

Information and inscription : www.amisdimages.ch

PRACTICAL INFORMATION

FESTIVAL IMAGES TAKES PLACE FROM 10 SEPTEMBER TO 2 OCTOBER 2016 IN THE STREETS OF VEVEY AS WELL AS IN VARIOUS PLACES IN THE REGION THAT ARE DEDICATED TO PHOTOGRAPHY.

FREE ADMISSION

All exhibitions are free for the length of the Festival, from 10 September to 2 October 2016.

THE IMAGES BOUTIQUE

On the ground floor of Salle del Castillo, Festival Images offers a range of articles in relation to its activities, including fair-trade T-shirts, post-cards, photographs from previous festivals and publications.

THE IMAGES BOOKSHOP

Situated at the entrance of Salle del Castillo, this temporary bookshop that specialises in photography is custom-designed by Payot Libraire and Festival Images for the Vevey event. Run by Payot, it offers a wide range of publications in relation to the exhibitions of Festival Images 2016 as well as the official programme. The bookshop is open every day during the Festival from 11:00 to 19:00.

OPENING TIMES

All indoor exhibitions are open from 11:00 to 19:00 daily.

THE BENI BISCHOF BAR

For the first time, the Festival's bar is also an artistic installation: the BBB (Beni Bischof Bar) is run by the Association du Bout du Monde. Situated outdoors near the entrance to Salle del Castillo, it is open every day during the Festival from 11:00 to 22:00.

EVENTS

Festival Images organises many events in parallel with the exhibitions, including private viewings, talks, meetings with artists and screenings. Please consult www.images.ch for the full programme.

OPENING OF FESTIVAL / 59 IMAGES VEVEY 2016

11:00 – 19:00

Discover the 75 projects of Festival Images 2016
Exhibitions close their doors at 19:00, except at Salle del Castillo, which closes at 22:00
Free admission to all exhibitions

PROGRAMME

OF THE

DAY

ON 10

SEPTEMBER

17:30

Opening ceremony
Official speeches and presentation of the Grand Prix Images Vevey at the Jardins du Rivage
(in case of rain, the ceremony will be held at Cinema Astor, rue de Lausanne 17)

From 19:00 until 2:00

Dance Party
Bars, food trucks and DJs around Salle del Castillo and the Café Le National
Organisation: Le Bout du Monde

EXHIBITIONS PLAN / 60

EXHIBITIONS PLAN / 61



OUTDOOR

- 01 **ECAL/ Florian Amoser**
Quai Maria Belgia / p. 8
- 02 **Ludovic Balland**
Entre-Deux Villes, Quai Roussy / p. 8
- 03 **Beni Bischof**
Bas de la Grande Place, devant la Salle del Castillo / p. 9
- 04 **Terry Brown & Gordon Stettinius**
Rue Louis-Meyer / p. 10
- 05 **Renate Buser**
Façade de Nestlé international / p. 30
- 06 **Edoardo Delille**
Fontaine du Lac et Quai Perdonnet / p. 11
- 07 **Cristina de Middel**
Quai Perdonnet et Dépendance de l'Hôtel des Trois Couronnes, Rue du Château / p. 12
- 08 **Stephen Gill**
Fontaine des Jardins du Rivage / p. 13
- 09 **Michel Huneault**
Parc du Panorama / p. 14
- 10 **Graciela Iturbide**
Quai Perdonnet et Façade de la Bibliothèque municipale / p. 14
- 11 **ECAL/ Marvin Leuvrey**
Quai Maria Belgia / p. 15
- 12 **Matt Lipps**
La Grenette, Grande Place 29 / p. 15
- 13 **Chema Madoz**
Façade Holdigaz, Avenue du Général-Guisan 28 / p. 16
- 14 **Guido Mocafrico**
Centre Manor Vevey / p. 17
- 15 **Asako Narahashi**
Quai Perdonnet / p. 18
- 16 **Christiane Nill & Lionel Henriad**
Musée suisse du jeu, Rue du Château 11, La Tour-de-Peilz / p. 18
- 17 **Martin Parr**
Façade BCV, Place de la Gare / p. 19
- 18 **Pierre et Gilles**
Façade de l'ancienne prison de Vevey, Rue du Panorama 4 et Façade de l'Hôtel des Trois Couronnes, Rue d'Italie 49 / p. 20
- 19 **Simon Roberts**
Place de la Gare / p. 21
- 20 **Darren Roshier**
Panneaux publicitaires en ville / p. 21
- 21 **Joachim Schmid**
Gare CFF, Hall / p. 22
- 22 **Ekaterina Shelganova**
Quai Roussy, La Tour-de-Peilz / p. 23
- 23 **Laurie Simmons**
Vitrines du Rivage, Rue Louis-Meyer 4 / p. 23
- 24 **Berndaut Smilde**
Façade Andritz Hydro, Rue des Deux-Gares 6 et Gare CFF, voie 1 / p. 24
- 25 **Summit Foundation**
Quais de Vevey, Bas de la Grande Place et Salle del Castillo / p. 25
- 26 **Matjaž Tančič**
Place Scanavin / p. 25
- 27 **Sylvie Théraulaz**
Rue du Collège / p. 26
- 28 **Valerio Vincenzo**
Parc du Panorama / p. 26
- 29 **Xu Yong**
Place de l'Hôtel-de-Ville / p. 27

INDOOR

- 30 **Getá Bratescu**
Musée Jenisch Vevey, Avenue de la Gare 2 / p. 29
- 31 **James Casebere**
Espace Images, Place de la Gare 3 / p. 29
- 32 **Centre d'enseignement professionnel CEPV**, Avenue Nestlé 1 / p. 30
- 33 **Walter Chandoha**
Salle del Castillo, Grande Place / p. 31
- 34 **Mat Collishaw**
Musée historique, Confrérie des Vignerons, Rue du Château 2 / p. 31
- 35 **Mat Collishaw**
Eglise Sainte-Claire, Rue Sainte-Claire 1 / p. 32
- 36 **Susan Dobson**
Musée suisse de l'appareil photographique, Grande Place 99 / p. 33
- 37 **Pascal Dufaux**
Villa «Le Lac» Le Corbusier, Route de Lavaux 21, Corseaux / p. 33
- 38 **Simon Faithfull**
Salle del Castillo, Grande Place / p. 34
- 39 **Hans-Peter Feldmann**
Salle del Castillo, Grande Place / p. 34
- 40 **Christian Jankowski**
Théâtre Oriental-Vevey, Rue d'Italie 22 / p. 35
- 41 **Thomas Kauffhold & Michael Lapuks**
Alimentarium, Quai Perdonnet 25 / p. 36
- 42 **Marc Lee**
Salle del Castillo, Grande Place / p. 36
- 43 **Lei Lei & Thomas Sauvin**
Dépendance de l'Hôtel des Trois Couronnes, Rue du Château / p. 37
- 44 **Zilla Leutenegger**
Musée Jenisch Vevey, Avenue de la Gare 2 et Façade de la caserne des pompiers / p. 37
- 45 **Christian Lutz**
Théâtre de Vidy, Avenue Emile-Henri-Jaques-Dalcroze 5, Lausanne / p. 38
- 46 **Guido Mocafrico**
Quai Roussy, La Tour-de-Peilz et Salle del Castillo, Grande Place / p. 38
- 47 **Martin Parr**
Salle del Castillo, Grande Place / p. 39
- 48 **Philippe Saire**
Caveau Saint-Martin, Rue des Deux-Marchés 3 / p. 40
- 49 **Michael Schirmer**
Salle del Castillo, Grande Place / p. 40
- 50 **Philipp Schmitt**
Salle del Castillo, Grande Place / p. 41
- 51 **Alec Soth**
Hôtel des Trois Couronnes, Rue d'Italie 49 / p. 41
- 52 **Corinne Vionnet**
Emergency, Rue de la Byrhone 20 / p. 42
- 53 **Stéphane Winter**
Local d'Art Contemporain LAC, Rue des Anciens Fossés 8 / p. 42

TRIBUTE TO MONTREUXJAZZ FESTIVAL'S 50-YEAR ANNIVERSARY

- 54 **Cee-Roo**
Cinéma portable, Chaussée de la Guinguette / p. 43
- 55 **Yann Gross**
La Ferlanterie, Chaussée de la Guinguette / p. 44
- 56 **Cyril Hatt**
La Ferlanterie, Chaussée de la Guinguette / p. 45
- 57 **OK Go**
La Ferlanterie, Chaussée de la Guinguette / p. 45
- 58 **PhotoJukeBox**
La Ferlanterie, Chaussée de la Guinguette / p. 46

GRAND PRIX IMAGES VEVEY

- 59 **Christian Patterson**
Grand Café Les Mouettes, Rue de l'Ancien Port 1, p. 48
- 60 **Laia Abril**
Chaussée de la Guinguette 12, sous-sol / p. 49
- 61 **Laurence Aëgerter**
Chaussée de la Guinguette 12, sous-sol / p. 49
- 62 **Jojakim Cortis & Adrian Sonderegger**
Théâtre de Verdure et Jardins du Rivage / p. 50
- 63 **Anush Hamzehian & Vittorio Mortarotti**
Grande Place 21 / p. 51
- 64 **Waltraut Taenzler**
Théâtre de Verdure, sous-sol / p. 52

PARALLEL EXHIBITIONS

- 65 **Thomas Adank**
Magasin Mérinat, Avenue Paul-Cérésio 12 / p. 53
- 66 **Sébastien Agnetti**
Le National, Avenue du Torrent 9 / p. 54
- 67 **Davide Bramante**
Galerie L&C Tirrelli, Rue du Lac 28C / p. 54
- 68 **Emilien Colin & Ruedi Flück**
Bachibouzouk, Rue des Jardins 12 / p. 55
- 69 **Maude FatBear**
Atelier 20, Rue des Marronniers 20 / p. 55
- 70 **Valentin Faure & Hector Fassa**
STADIO, Rue de la Valsainte 11 / p. 56
- 71 **David Gagnebin-de Bons**
Galerie davel 14, Rue Davel 14, Cully / p. 56
- 72 **Michael Hoch & Kathy Kissik & Chris Henschke**
Ferrari Art Gallery, Quai Perdonnet 22 / p. 57
- 73 **Short Cuts**
Bar le Bout du Monde, Rue d'Italie 24 / p. 57
- 74 **Visarte Vaud**
Musée suisse du jeu, Rue du Château 11, La Tour-de-Peilz / p. 58
- 75 **Vitr'in Vevey**
Vitrines des commerçants du centre-ville / p. 59

FESTIVAL IMAGES WISHES TO THANK THEIR PARTNERS
FOR THEIR INVALUABLE SUPPORT

MAIN PARTNERST



OFFICIAL PARTNERS



OFFICIAL PROVIDERS



MEDIA PARTNERS



INSTITUTIONAL PARTNERS



ARTISTIC PARTNERS AND COMPETITIONS



LOGISTICS AND EVENT-RELATED PARTNERS



And : Andritz Hydro, Atelier 20, Le Bout du Monde, Cie Prototype Status, Cie l'Idiotie Bienveillante, Collectif RATS, Ferrari Art Gallery, Galerie davel 14, Galerie L&C Tirelli, Hélice Hélas, Local d'Art Contemporain LAC, STADIO, Tambour ni Trompette, Visarte Vaud, Visarte Suisse

THE FESTIVAL IMAGES 2016 TEAM

- Director
Stefano Stoll
- Production and administration
Raphaël Biollay
- Programme and scenography
Stefano Stoll et Raphaël Biollay
- Production
Tamara Jenny-Devrient
- Communication and press
Charlotte Terrapon
- Hospitality and partnerships
Géraldine Jacot
- Operation
Clélia Pham
- Cultural outreach
Séverin Bondi
- Graphic design
Christiane Steiner – Mary & Jo Studio
- Production of graphics, colour and photoengraving
Samuel Rouge
- Catalogue copywriter
Camille Avellan
- Website
ergopix
- French press
Catherine Philippot
- German press attaché
Valerio Bonadei
- Technical management
Antoine Cochain et Carlo Marangoni
- Hospitality and partnerships intern
Paula Gonzalez
- Intern
Lara Lavatelli
- Graphics intern
Laure Vuarnoz
- Cultural outreach intern
Elisa Janner

- Boutique d'Images
Patrick Graber
- Translation
Chris de Angelis et Alexander Craker
- Technical Team
Antoine Aznar, John-Philippe Blasco, Didier Cerna, Katia Da Silva, Sigismond De Vajay, Alexis Doussaint, Marilène Dubois, Eric Escudier, Karim Forlin, Charles Frôté, Kim Genier, Gaël Guélat, Gildas Hespel, Julie GnawaAbalé, Gnahoré, Pierre Kolb, Sébastien Litré, Cathy Lopez, Thomas Mercklen, Alexandre Montin, Romuald Morchain, Mélanie Siegrist, Tom Richtarch, Mathias Rossier, Martin Touzon, Maarten Van de Laar, Zoltán Sívári, Sági Szabolcs, Tristan Turchany, Mykolas Zavadskis

THE FOUNDATION BOARD

- Chairman
Laurent Ballif
- Vice-chairman
Yves Moser
- Treasurer
Alain Siegrist
- General secretary
Raphaël Biollay
- Members
Sabine Carruzzo, Claude Cherbuin, René Ciocca, Luc Debraine, Marie Neumann, Dominique Radrizzani, Etienne Rivier, Stefano Stoll

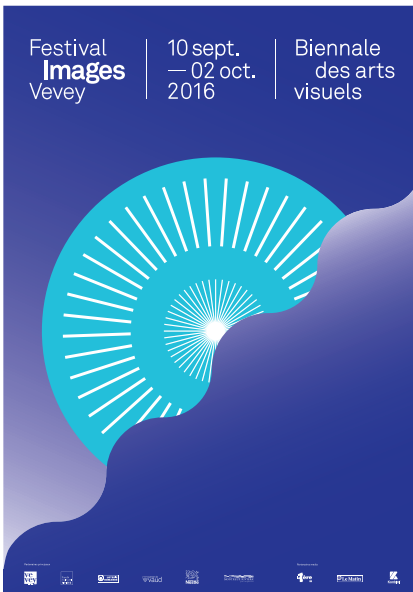
**HIGH-DEFINITION VISUALS ARE AVAILABLE UPON REQUEST.
MANY ARTISTS ARE IN VEVEY FOR THE OPENING ON SEPTEMBER 10,
DO NOT HESITATE TO CONTACT US FOR INTERVIEW REQUESTS**

Festival Images Vevey
OPENING ON 10 SEPTEMBER
www.images.ch



PRESS CONTACT

Charlotte Terrapon
Place de la Gare 3
1800 Vevey
presse@images.ch
T. +41 21 922 48 54
M. +41 79 561 00 54



The 2016 logo, following the trend of previous years, cleverly portrays the image of a sun, an eye and a camera shutter. The poster also features Lake Geneva, a huge symbol for the region, which symbolises the exhibitions' guiding theme: 'Immersion'. As always, the two colours represent the indoor and outdoor sections of the exhibition. The 2016 poster will also come in three different colours. Since 2008, the festival's visual communication has been the work of Christiane Steiner from Vevey-based studio, Mary & Jo.