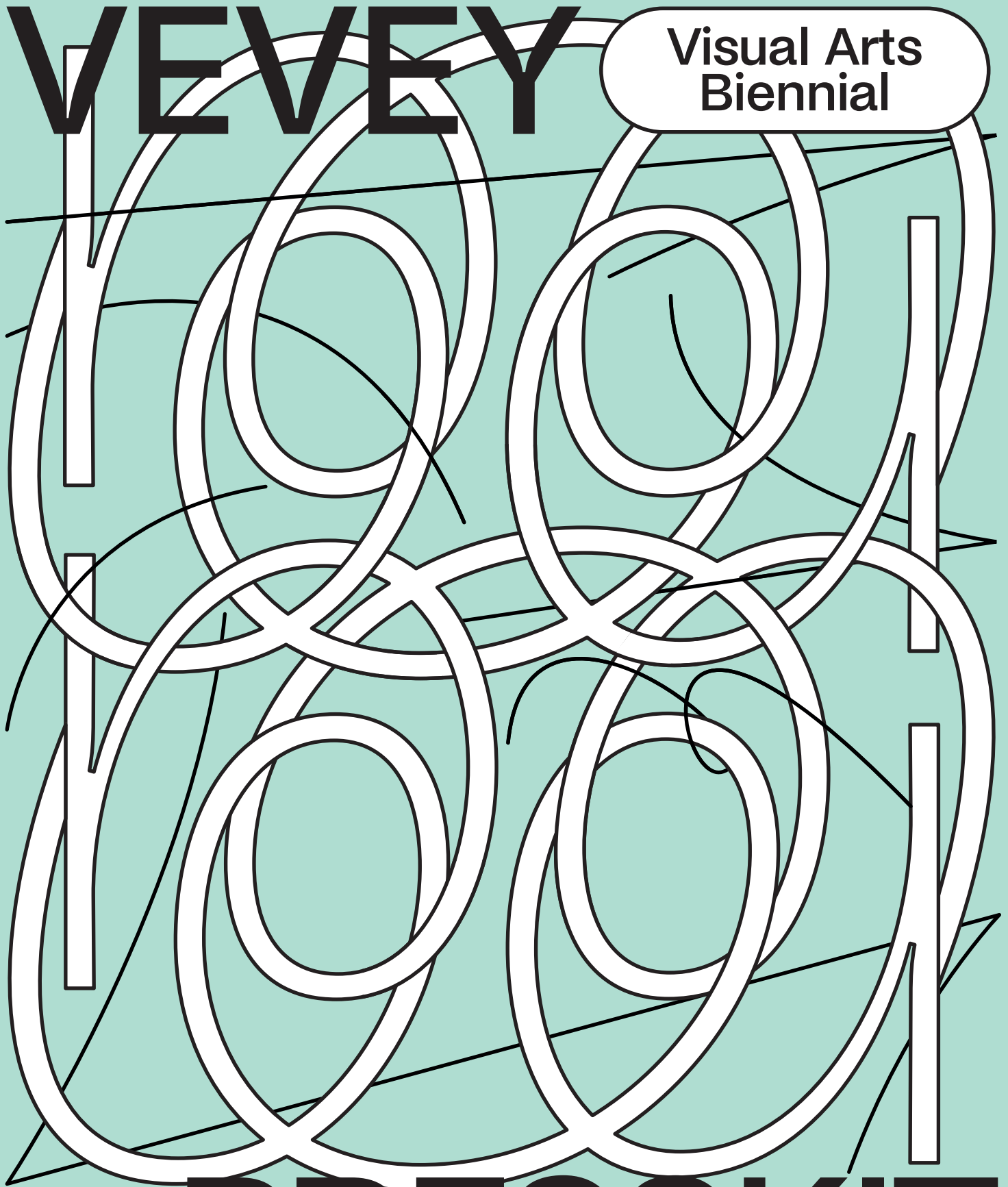


IRONAGES VEVEY

Visual Arts
Biennial



PRESSKIT

In 2024, the Images Vevey Biennial will be tackling the issues of our time, the unprecedented gulf between past and future created by digital technologies...
On the programme:

You'll see...	War Love Olympic sport Ecology
Nostalgia Curiosity Certainty Uncertainty	Argentinian cousins Supernatural athletes Swiss civil servants Poltergeists
David Bowie Robert Indiana Philippe Halsman Mr. Blobby	Advice for couples Suspicious marriage Street musicians A diary
Times Square The Aletsch Glacier Life magazine Los Angeles	Reportage Staging Collages Intimate memories
An electric DeLorean An inflatable plane A Swiss boat A bus with no head or tail	Models Glamour Fast fashion Fashion faux pas
Family albums Historical heritage Encyclopaedias Artificial intelligence	Algorithms Prompt Oil Science fiction
CGI digital imaging Uchronic polaroids Silver prints Asphalt from Judea	Robots Books Palms Mycelium
Bats Albino sisters African masks Indian magic	From the past From the present From the future Timeless

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ABOUT



↑ Photomontage: not for publication
Edson Chagas, *Tipo Passe*

→ Photomontage: not for publication
George Peabody Library Baltimore I 2010
© Candida Höfer / VG Bild-Kunst/Bon 2023



p.4



↑ Photomontage: not for publication
Daido Moriyama, *Pretty Woman*
Une collaboration with Photo Elysée

p.5

Since 2008, the Biennale Images Vevey has established itself as Switzerland's leading visual arts biennial and an international benchmark for contemporary photography.

Every two years, it brings together artists, the public and the media from all over the world. Its concept is unique: both indoors and outdoors, in parks and public spaces, all the artists' installations on offer are tailor-made and highlight the assets of the Riviera region.

Images Vevey functions as an ecosystem dedicated to supporting artistic creation in its various forms. The brand has four main activities: L'Appartement - Espace Images Vevey: a permanent space for contemporary photography, the Grand Prix Images Vevey: one of Europe's oldest grants for photographic creation, Éditions Images Vevey: a publisher of photography books and, of course, the Biennale Images Vevey, which, every two years since 2008, has offered site-specific, outdoor and indoor photographic installations in the streets and parks of Vevey, on the façades of its buildings, in its museums and galleries, and even in Lake Geneva.

PREAMBLE

FROM 7 TO 29 SEPTEMBER 2024

(DIS)CONNECT WITH IMAGES VEVEY!

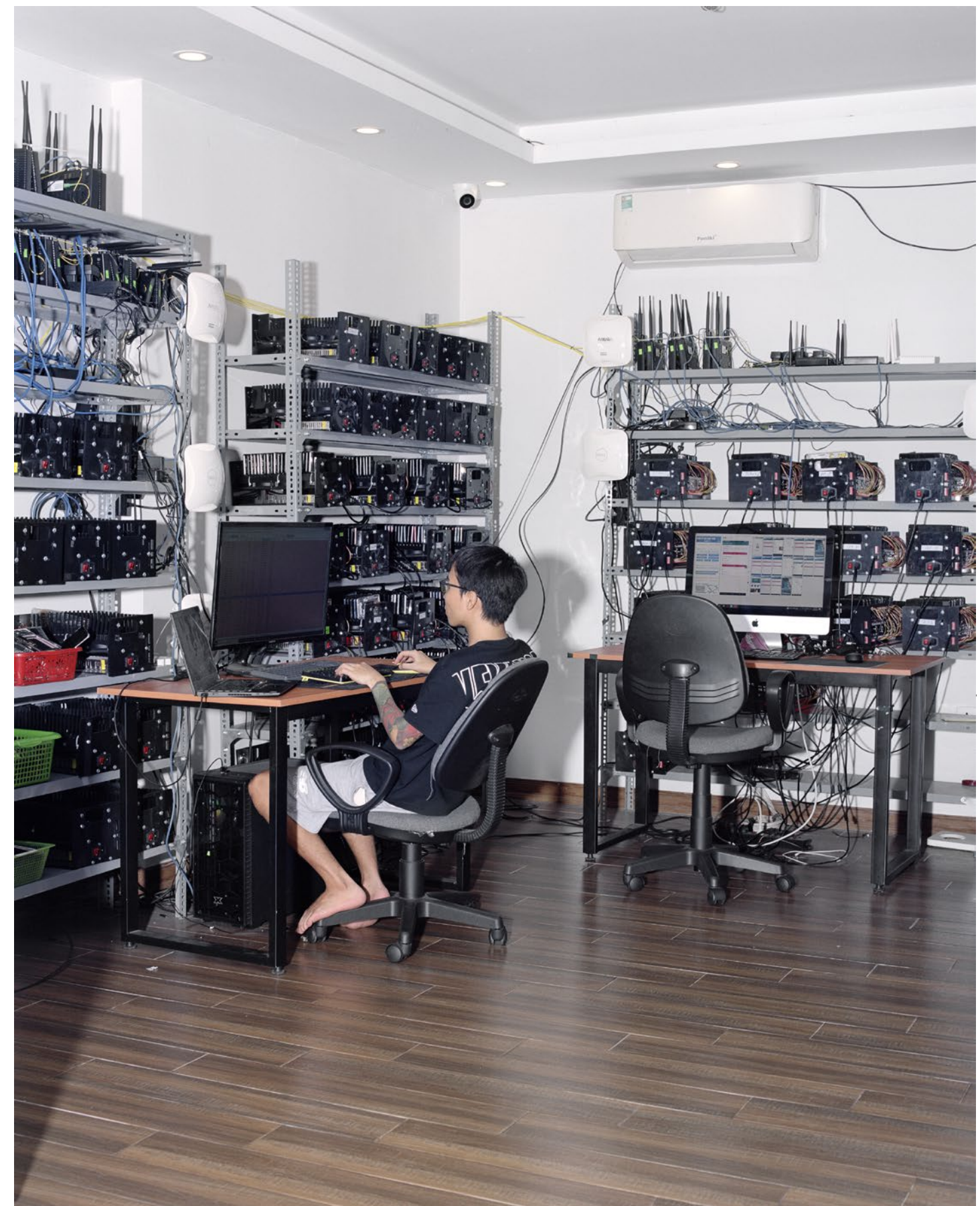
p.6

IMAGES VEVEY, BETWEEN THE PAST AND THE FUTURE

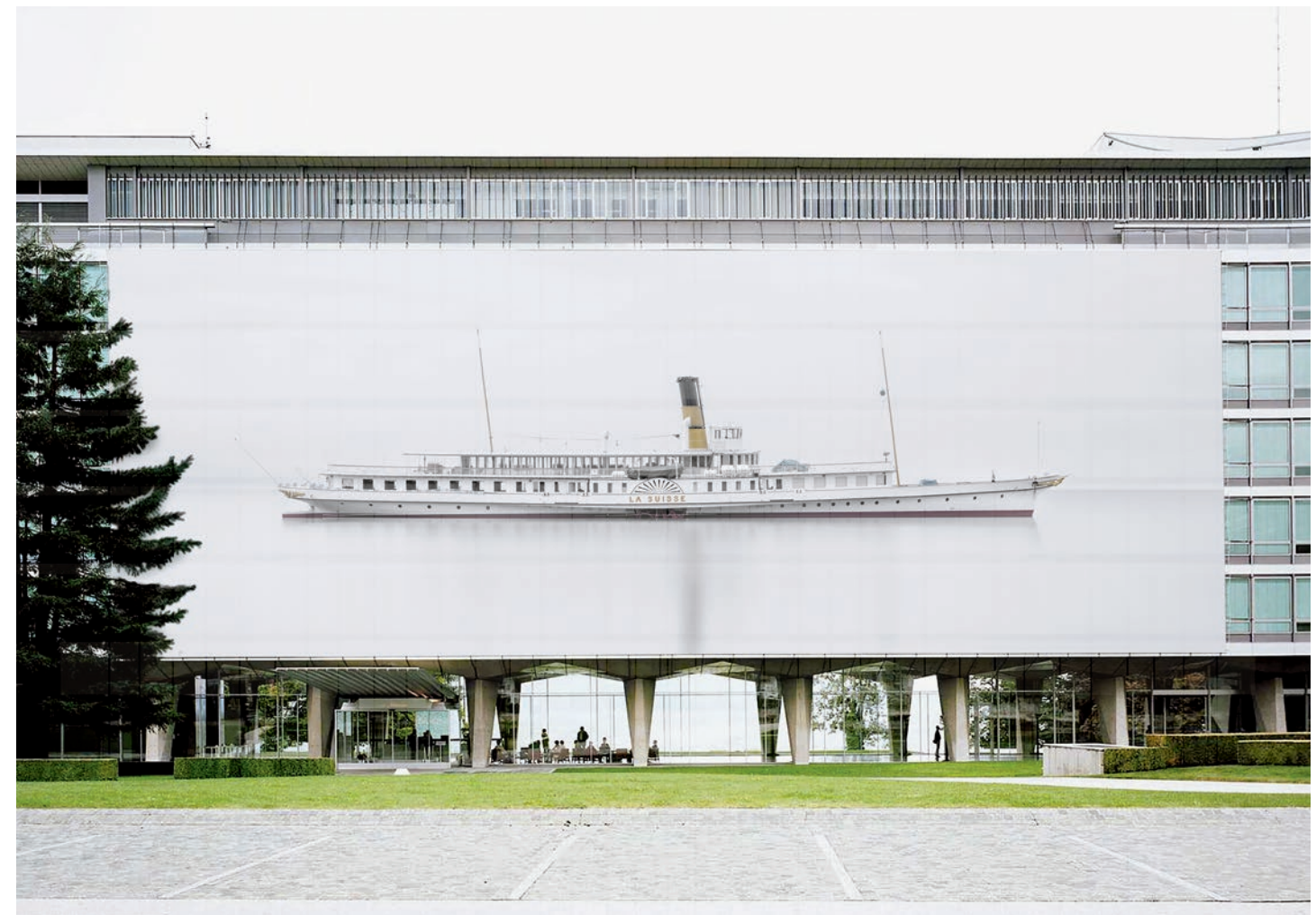
Let's (dis)connect from 7 to 29 September for the ninth edition of the Biennale Images Vevey. Every two years, this festival presents a new unique collection of made-to-measure indoor and outdoor photography exhibitions and displays, to be discovered free of charge throughout Vevey.

TAILOR-MADE EXHIBITIONS

The featured artistic projects invite the visitors to experience images in a different way through monumental installations and scenography that is often unusual... The biennial has the particularity of custom designing its exhibitions in order to strike the perfect balance between the works, the scenography and the place in which they are exhibited.



DIGITAL
ENVIRONMENT
TRADITION
INTELLIGENCE
ARTIFICIAL
CURIOSITY
NOSTALGIA
EVOLUTION
CONNECTION
MEMORY
FUTURE
PAST PRESENT
SOCIETY
TECHNOLOGY



p.9

↑ Photomontage: not for publication
Vincent Jendly, *Belle époque*, 2024



↑ Photomontage: not for publication
Andreas Gursky, *Aletsch Glacier*, 1993 / 1994



↑ Photomontage: not for publication
Phyllis Ma, *Mushrooms & Friends*

THEME OF THE 2024 EDITION

‘It is pretty rare to be able to take a walk
in an image of childhood.’

Chris Marker, *Letter from Siberia* (1958)

p.10

(DIS)CONNECTED
Entre passé et futur

It was in 1958 that Chris Marker wrote the words for *Letter from Siberia*, a kind of cinematic hybrid that was part documentary and part personal essay on Siberia and its increasing modernisation. The French director and writer describes the city of Yakutsk in words that evoke the innocence and nostalgia associated with the city, likening his experience to walking through childhood memories. In this landmark film, which launched his career, Chris Marker also questioned the meaning of images by manipulating the accompanying commentary and inserting imaginary newsreels.

Some fifty years on, this avant-garde film reflects the challenges of today's world: by disconnecting the message from the images and creating false information, it highlights the complexity of the times we live in. Like a rift between two tectonic plates, our era is marked by constant movement, swaying between truth and falsehood, reality and virtuality, an idealised past and a future full of promise. At this pivotal moment in history, as rarely before, the present is caught up in a set of contradictory dynamics.

The technological developments of recent decades - the spread of the Internet, the transition from analogue to digital technology, the growing use of social media and the considerable development of artificial intelligence - are marking a profound transformation in society. Oliver Frank Chanarin's monumental and experimental installation, the highlight of the ninth edition of the Biennale Images Vevey, contrasts analogue photography with the latest robotic systems, manual photography with automation. It showcases the growing tensions between human and machine, and past and future technologies. The portraits of athletes taken by Katja Stuke in front of her television screen at the Olympic Games over the last twenty years reveal the evolution of photographic processes and television broadcasting techniques.

For 2024, the Biennale Images Vevey is looking at the unprecedented gap between past and future created by digital technologies. In this friction-filled world of today, everything is increasingly connected, while at the same time everything seems more disconnected than ever. The divide between what has been, what is and what will be is accelerating, and opposites are colliding. This world of the future tense generates a vague but ever-present feeling that reveals both the instability and the excitement that surround us.

Echoing the words of Chris Marker, recent technological developments now make it possible to ‘walk through an image of childhood’: the methods may change, but the principle remains the same. Artificial intelligence is a real memory factory, offering an unprecedented way of delving into the past and revisiting our childhood. Maria Mavropoulou uses the DALL-E software to feed in real stories passed on by her grandparents or those she has imagined herself, to generate an album of family photographs from scratch. Using the same software, Tamara Janes & Natalia Funariu create infinite variations on the childlike pattern of faces traced in the snow with a finger. Without using AI, Benjamin Freedman uses powerful CGI (*Computer Generated Imagery*) technology to reconstruct a family roadtrip when he was nine, while Chino Otsuka travels back in time by using Photoshop to inlay portraits of herself as an adult in photographs from her childhood.

Whether close-knit or dysfunctional, family relationships are at the heart of several projects in this edition. While Debsuddha admires the unfailing closeness of her two albino aunts who live together in their house on the fringes of Indian society, Alessandra Sanguinetti has spent more than twenty-five years photographing two cousins growing up in the conservative Argentine countryside. Vuyo Mabekha's collages of the few snapshots he has of his childhood evoke the loneliness of a Johannesburg township that marked this period of his life. Meanwhile, Sébastien Agnetti takes a tender look at the bonds he forged with his son, his mother and his deceased father. Sarah Carp explores her ex-husband's refusal to allow her two daughters to be publicly portrayed in a series of photographs of children whose faces are printed.

A highly topical issue, social media has a huge influence on how we shape and represent our lives and identities. Between reality and virtuality, Anna Gal's son led a double life that he kept completely secret from her, sharing his addiction to hard drugs on Instagram, Snapchat and X (Twitter). Jack Latham reveals the manipulation of social media by ‘click farms’, an underground system that threatens democracy by falsifying likes and followers of digital content on a massive scale. With self-mockery, Amandine Kuhlmann plays a hyper-feminine alter ego on various online platforms, portraying in her own way the limitless quest for viral fame.

Media such as film, television and advertising portray female stereotypes, which are addressed in two projects: on the one hand, Marion Zivera condemns the normalisation and idealisation of bodies generated by artificial intelligence; on the other, Nora Rupp personifies women from various backgrounds with the aim of deconstructing the representation of bodies and the roles of women in society.

One's image is generally determined by one's appearance, especially among young people. This issue lies at the heart of Zosia Promińska's series, in which she photographs pre-adolescent models in their childhood bedrooms, models who have been under contract to Polish agencies since they were young, waiting to work for the biggest international brands. A former top model, Marianna Rothen, takes a behind-the-scenes look at the modelling industry in an autobiographical and caricatural film. In the window of a Tokyo shop, Daido Moriyama captures a close-up of a plastic mannequin, one of the subjects of his urban views of the Japanese capital for over sixty years. Martin Parr's photographs of catwalk shows and photo shoots over the last four decades take a mischievous, unfiltered look at the world of fashion.

Through targeted advertising and influencer marketing, social media and websites, are constantly attracting users in an effort to sell all kinds of products. By following the algorithmic recommendations of his smartphone, Romain Mader exposes the marketing strategies of fast-fashion websites that drive consumerism. A wry commentary on over-consumption and technological dependence, Farah Al Qasimi's project criticises the omnipresence of connected systems and intelligent devices that take control of our daily lives and invade our private space.

Whether online or in real life, the boundaries between inside and outside, between domestic space and

the public sphere, are sometimes porous, yet sometimes distinct. Between China and the United States, **Guanyu Xu** highlights the porous nature of the homes of immigrants waiting to regularise their residency status, and the difficulties they face in turning their homes into private spaces. In the gardens of La Becque | Résidence d'artistes, **Sabine Hess & Nicolas Polli** take stock of their life together one year after moving in as a couple, building a house for the duration of the biennial, and share their suggestions for living in a harmonious relationship as a couple.

Living in harmony with one's surroundings and the society in which one lives becomes complex when one does not adhere to the way it works, and becomes inconceivable in times of war. **Sasha Kurmaz**, who lives in Kyiv, experiences this on a daily basis: to deal with this situation and condemn the Russian invasion, he created a diary in the form of collages by collecting a multitude of materials from the rubble, transforming his personal testimony into a universal act of resistance. During his many stays in the American West, **Tony Dočekal** meets people who live on the fringes of society, out of obligation or anti-system conviction.

In an age of information overload and *fake news*, the preservation and transmission of historical memory remains a central issue for society's future. As a temple of knowledge - both analogue and digital - the library has fascinated **Candida Höfer**, whose photographs of the world's most magnificent libraries, including that in Baltimore, pay homage to the world on the façade of the former prison in Vevey. **Weronika Gęsicka** uses AI to detect and display false definitions deliberately inserted into encyclopaedias by publishers in order to protect their copyright, and she questions plagiarism in the light of this powerful technology.

The legacy of image culture, in particular silver photography, and its material heritage are highlighted by two Swiss artists. Delving into Philippe Halsman's archives, **Henry Leutwyler** has created a portrait of one of the most influential photographers of the 20th century through his personal objects. **Christian Marclay**, meanwhile, has edited hundreds of film extracts to create an immense collage in which a succession of doors open and close in honour of the history of cinema, presented in the historic Cinéma Astor in Vevey.

Passed down from generation to generation, traditions play a fundamental role in preserving the past and collective memory, while enabling us to face future changes with a sense of wisdom. The Angolan artist **Edson Chagas** uses identity photographs to reinterpret African masks, used in a historical, ritual and spiritual context, in the contemporary and everyday. In India, **Gauri Gill** works with mask makers to create masks for the ritual performances of a festival of the Adivasi community and indigenous peoples, between mythology and fragile reality, while **Tara L. C. Sood** is interested in the ancestral tradition of Indian street magicians, whose legendary tricks have been imitated on Western stages for decades. By creating an imaginary symphony played in unison or individually by street musicians, **Carlos Garaicoa** highlights the power of the collective over the individual.

Faced with a vague future, the past becomes a source of comfort and creativity. Nostalgia is particularly prevalent in advertising, the media, pop culture and our daily lives. A nostalgic icon of the past, the Polaroid runs through the whole of **Alexey Chernikov's** original project,

which combines this instantaneous process with artificial intelligence to narrate the last journey of a fictional couple before their separation. Thanks to AI, **Maisie Cousins** is reunited with the grotesque characters from *Bloobyland*, the famous UK theme park from the hit family TV show of the 1990s, which she visited as a child with her grandfather. Another mythical product taken straight from the cult film *Back to the Future*, the DeLorean, becomes an electric car and a mobile exhibition space for **Beni Bischof**.

Ultra-connected, autonomous electric vehicles, which **Lisa Barnard** has been studying in California, hold great promise for the mobility of tomorrow. In contrast, **Vincent Jendly** pays tribute to the 'Belle Époque' boats of the Compagnie Générale de Navigation sur le lac Léman (CGN), which have been plying the Swiss lakes for over a century. The official bus of the Biennial, designed by **Nicolas Polli** in collaboration with the VMCV public transport company, will be running outside, connecting people and places in the region. Tucked away inside the Salle del Castillo, **Aleksandra Mir's** inflatable airliner becomes an unlikely fictional character full of poetic contradictions.

The oil industry is both a driving force behind industrialisation and a factor in climate change. **Kaya & Blank** film the incessant movement of the oil pumpjacks that dot the Los Angeles landscape, while linking them to the very first photograph in history, made using Judean bitumen in 1826/1827. In Switzerland, the Aletsch Glacier, photographed by **Andreas Gursky** thirty years ago and whose monumental installation welcomes visitors to the biennial on the Place de la gare, evokes melting ice in the collective unconscious. From glacier to river to sea, the water cycle is explored in **Madison Bycroft's** science fiction film, set in the Alps and the Vevey region. **Peter Hauser's** experimental silver photographs open up a collective reflection on climate change and our links with the biosphere. For **Jung Lee**, the power of nature is paralleled by the intensity of love. In collaboration with the Mission Mycelium mushroom farm in Vevey, **Phyllis Ma** underlines the essential role played by fungi in protecting and regenerating the soil, while highlighting their impressive ability to form underground networks to reproduce, feed and communicate.

Although often inconspicuous, telecommunications networks criss-cross the entire planet, strung across the seabed with huge cables, strung above the ground or positioned in space to enable the world's population to communicate. In Los Angeles, **Kaya & Blank** are intrigued by the telephone masts camouflaged as fake trees that abound in the urban landscape. In Switzerland, the screenshots taken by **Jenny Rova** on her *smartphone* during video calls with her future husband Philippe, living illegally in Zurich, overcome the obstinacy of the cantonal administration to validate their marriage.

Finally, in the early 2000s, before the digital revolution, **Paul Graham** immortalised passers-by in Times Square, engrossed in their thoughts. 20 years later, the British photographer has disconnected these New York crowds by placing them in the streets of Vevey for the Biennale Images Vevey, offering 50 visual experiences under the theme '(dis)connected. Between past and future'.

Stefano Stoll
Images Vevey Director



PAUL GRAHAM by IMAGES VEEVEY TIMES SQUARE, New York

The Images Vevey Visual Arts Biennial is thinking big as it reveals its 9th edition taking place from 7 to 29 September 2024 with a very fitting monumental, outdoor, custom-made installation created in collaboration with the photographer Paul Graham for Times Square, one of the world's most famous and vibrant neighbourhoods.

Images Vevey has gained worldwide recognition for its site-specific installation art and, collaborating closely with Switzerland Tourism and Montreux-Riviera Tourism, has reserved some of Times Square's giant billboards for one week from 13 May 2024. Showing photographer Paul Graham's Sightless series in Times Square highlights one of Images Vevey's distinctive hallmarks: the perfect match between artwork and its venue.

The Sightless series of portraits were taken twenty years ago in Times Square – 42nd Street. It presents people walking through the city with their eyes momentarily closed, seeming lost in thought, long before smartphones monopolised our undivided attention. Images Vevey has seized this opportunity to put these passers-by back in their original setting before showcasing them in Vevey's public spaces during this September's Biennial.

This idea is in sync with the subject chosen for the 2024 Images Vevey Visual Arts Biennial, as (dis)connected explores the unprecedented gap digital technologies have created between the past, present, and future. The rapid development of artificial intelligence is affecting everyone and all aspects of society, from ecology to geopolitics, the economy, arts, education, and leisure. Around fifty projects by artists from all over the world create links between nostalgia and inquisitiveness about an unpredictable future. The artists' indoor and outdoor installations throughout Vevey focus on the sensations of connection and disconnection between tangible reality and digital fantasy.

In collaboration with Montreux-Vevey Tourisme and Suisse Tourisme





EDITION
EDITION

TS

BARCLAYS

Broadway
W 46 St

FELICES 16

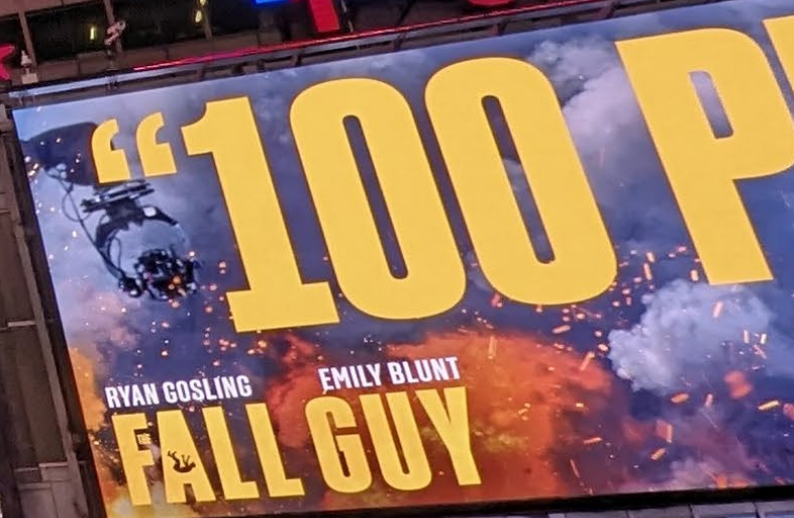
13/05/2024
tag us on Instagram

2030.008
TAKE OVER THIS SCREEN
BE A PIXELSTAR
APP



IMAGES
@VEVEY
SEPTEMBER 2024

EXPRESS



GIFTS LUGGAGE

TIMES SQUARE ALLIANCE

PROGRAMME 2024

50 ARTISTS 22 COUNTRIES FROM A TO Z

p.18

Images Vevey presents unique indoor and outdoor scenographies by artists from over 20 countries:

Angola
Australia
Canada
China
Cuba
France
Germany
Greece
India
Japan
Netherlands

Poland
South Africa
South Korea
Sweden
Switzerland
Spain
Turkey
Ukraine
United Arab Emirates
United Kingdom
United States

A	Farah Al Qasimi	AE	S	Katja Stuke	DE
B	Lisa Barnard	UK	X	Guanyu Xu	CN
B	Beni Bischof	CH			
B	Madison Bycroft	AU			
C	Sarah Carp	CH		Parallel exhibitions	
C	Edson Chagas	AO			
C	Oliver Frank Chanarin	UK			
C	Alexey Chernikov	FR	A	Sébastien Agnetti	CH
C	Maisie Cousins	UK	H	Peter Hauser	CH
D	Debsuddha	IN	R	Nora Rupp	CH
D	Tony Dočekal	NL	Z	Marion Zivera	CH
F	Benjamin Freedman	CA			
G	Anna Galí	ES			
G	Carlos Garaicoa	CU			
G	Weronika Gęsicka	PL			
G	Gauri Gill	IN			
G	Paul Graham	UK			
G	Andreas Gursky	DE			
H	Sabine Hess	CH/DE			
	& Nicolas Polli	CH			
H	Candida Höfer	DE			
J	Tamara Janes	CH			
	& Natalia Funariu	US			
J	Vincent Jendly	CH			
K	Kaya & Blank	TR/DE			
K	Amandine Kuhlmann	FR			
K	Sasha Kurmaz	UA			
L	Jack Latham	UK			
L	Jung Lee	KR			
L	Henry Leutwyler	CH			
M	Phyllis Ma	CN/US			
M	Vuyo Mabheka	ZA			
M	Romain Mader	CH			
M	Christian Marclay	CH/US			
M	Maria Mavropoulou	GR			
M	Aleksandra Mir	SE/US			
M	Daido Moriyama	JP			
O	Chino Otsuka	JP			
P	Martin Parr	UK			
P	Zosia Promińska	PL			
R	Marianna Rothen	CA			
R	Jenny Rova	CH/SE			
S	Alessandra Sanguinetti	US			
S	Claire L. T. Sood	FR/IN			

INT	Indoor Exhibitions
EXT	Outdoor Installations
EP	Parallel Exhibitions
GP	Grand Prix Images Vevey



 AE

 INT

FARAH AL QASIMI

1991

Poltergeist

The term ‘poltergeist’ refers to a paranormal phenomenon that manifests itself with noise and moving objects. For her project, Farah Al Qasimi revisits the 1982 film Poltergeist, which depicts a house haunted by malevolent spirits. Overlaying photographs and videos, the installation parodies the strangeness of contemporary domestic living space. These images highlight the almost supernatural energies that infiltrate our homes: smart appliances, advertising algorithms and connected systems contaminate private space and take control of our daily lives. In an age of technological addiction, Poltergeist offers an amusing commentary on our compulsive need to buy products for our home interiors, which seem increasingly inhabited by objects and haunted by human beings.

→ Exhibition layout and design by Images Vevey and the artist

C/O Berlin - K.S. Fischer Stiftung
Curator: Kathrin Schöneegg
In collaboration with



 UK

 INT

LISA BARNARD

1967

GP

YOLO

Lisa Barnard explores the links between artificial intelligence and animal behaviour. Her *YOLO* project looks at Yolo County in California, which is home to a community of 250,000 bats that migrate each summer and nest under a bridge. In California, Barnard is working with the Transportation Research Center, which tests autonomous cars. To identify objects, these cars use a laser remote sensing system, inspired by bats that use ultrasound to find their bearings. The vehicles’ ‘You Only Look Once’ machine learning model optimises their reaction time when detecting objects. For this project, the model is trained on 1,000 images extracted from videos of bats. *YOLO* analyses this fascinating biomimicry and shows that AI will never really be able to imitate the nature or awareness of bats.

→ Images Vevey Documentary Honourable Mention 2023/2024
→ The YOLO installation is presented at the Musée Jenisch Vevey alongside the other winning projects of the Grand Prix Images Vevey 2023/2024.
→ Exhibition layout and design by Images Vevey and the artist

Made on Earth
by Humans

Made iconic by Robert Zemeckis’ 1985 film Back to the Future, the DeLorean left its mark on Beni Bischof’s generation. To inaugurate a building in an innovation park near Basel in 2024, the real estate firm Senn entrusted an electric DeLorean to the Swiss artist to transform it into a work of art and a mobile exhibition space. Inside this mythical car, the perfect machine for travelling through time and space, Bischof makes numerous references to pop culture and art. In the courtyard of the Serrurerie, usually used as a car park, the installation recreates a car repair workshop. Somewhere between dystopia and joie de vivre, Made on Earth by Humans embodies a joyful, chaotic future mixed with a nostalgia for analogue culture.



→ Exhibition layout and design by Images Vevey and the artist

Waterlogue,
Four to the floor

A sci-fi tale, *Waterlogue*, Four to the Floor is a video work shot in the Alps and the Vevey region during an artistic residency in La Becque. Madison Bycroft’s film presents four people and a dog on a journey that poetically follows the water cycle. The project refers to Barbadian poet Kamau Brathwaite’s concept of the ‘seametrics’, which explores the history of the Caribbean, marked by colonisation. Through metaphorical snapshots, like a metronome-mirror, the artist evokes the rhythm of water, its memory and its potential for transmission. Accompanied by a disco soundtrack, the work deconstructs the idea of a rigid world linked to a western vision of the land. This project is an ode to water, bearer of past experiences and of a fluid future linked to the environment.

Alongside the installation, a presentation of Joystick, an immersive video game designed by Bycroft, overturns the social and aesthetic codes of gaming, disorientation and disobedience as guiding principles.

→ Exhibition layout and design by Images Vevey, La Becque | Résidence d’artistes and the artist
→ In collaboration with La Becque | Résidence d’artistes
LA BECQUE
RÉSIDENTIE
D’ARTISTES



Sans Visage

During the 2020 lockdown, Sarah Carp took daily photographs of her two daughters. Following the success of this series, she decided to publish a book. But their father objected, citing the need to protect the children’s image rights. Carp therefore edited her photos, concealing the faces. Faced with another refusal by her ex-husband, she asked two child models, the same age as her daughters, to re-enact the daily scenes. The photographer digitally integrated a printing raster on the faces, blurring the identity of the subjects. Through a game of distances and gazes, the coloured dots gradually appear, causing the individual to slip into anonymity. Exhibited near a playground, Sans Visage sparks a debate on the representation of childhood in the age of social media.

→ Exhibition layout and design by Images Vevey and the artist

Tipo Passe

In Portuguese, the expression ‘tipo passe’ refers to photographs used for identity documents. Edson Chagas produces portraits that challenge the neutrality of this type of photography but chooses to hide the faces of individuals behind African masks. These traditional masks, like the models’ western clothes, were bought by the Angolan artist in local markets. By combining these two types of objects, Tipo Passe blurs the boundaries: the historical ritual functions of the masks clash with the everyday banality of the ‘tie-dress’. In this battle between past and present, the mask rediscovers its performative function, weaving links between epochs, traditions, populations and continents. Individuality is erased, while new individuals make their appearance.



→ Exhibition layout and design by Images Vevey and the artist
→ With the support of La Tour-de-Peilz

A Perfect Sentence

A Perfect Sentence is an installation combining analogue photography and a state-of-the-art robotic system. Between 2021 and 2022, Oliver Frank Chanarin travelled across the UK and, between exchanges with strangers and photographing different communities, he produced a series that reveals post-Brexit society in all its diversity. The photographer develops images in the darkroom and retains the test prints that record the development process. In contrast to this technique, he chose to present them in an automated process. In a continuous motion, a robotic arm selects a photograph from an archive of over 150 framed works, hangs it and juxtaposes it according to an impenetrable algorithm. The monumental installation reveals the tension between human and machine and reflects on technologies from the past and the future.



→ Laureate of the Images Vevey Research & Developpement Grant, supported by Nestlé
→ Exhibition layout and design by Images Vevey and the artist
→ In collaboration with

FORMA

One Last Journey

One Last Journey addresses artificial intelligence and the instant photographic process through the telling of a fictional love story. Attempting to imitate the aesthetics of the Polaroid camera, Alexey Chernikov writes short descriptions of a couple's last journey before separation on the Midjourney image-generating software. These images are then reproduced on a traditional Polaroid camera using a new printing device developed by the same company. Interested in the emotional potential of AI, the artist questions the reliability of the photographic medium. From one image to the next, the pair appears different each time, confusing the sense of reality. Using the Polaroid as definitive proof of authenticity, the project invites us to reconsider the photographic snapshot in light of AI.



→ Exhibition layout and design by Images Vevey and the artist

Walking Back To Happiness

As a child, Maisie Cousins' grandfather used to take her to her favourite theme park, Blobbyland. In the 1990s, this now-closed UK theme park was based on the fictional world of Mr Blobby, the famous character of a successful British family TV show. Having lost the video archives documenting those moments spent with her grandfather, Cousins reactivates her memories with the help of artificial intelligence. She recounts her visits to the park through software that generates a hundred images. These surreal visions depict grotesque characters at a seaside fair. Walking Back To Happiness questions the way artificial intelligence interprets memories. Bar of the Biennale Images Vevey, the installation awakens a certain nostalgia for the past in relation to new ways of creating memories.



→ Exhibition layout and design by Images Vevey and the artist
→ Official bar of the Biennial

Crossroads

As a child, Debsuddha often spent time in the suburbs of Kolkata, India, where two of his aunts, Gayatri and Swati Goswami, were born albinos. They suffered discrimination from a young age and avoided going out. This circumstance led these sisters to build their own isolated inner world. Their home became their daytime sanctuary, where they enjoyed their passion for music, before venturing outdoors at nightfall. Debsuddha chose chiaroscuro to depict this environment in 2020. Combining spontaneous snapshots and staged portraits, these tender melancholic images reveal the close bond these two sisters share. Crossroads, commended with the 2023/24 Images Vevey Book Award, is a powerful illustration of love and resilience and an intimate portrait of social exclusion.



→ Prix du Livre Images Vevey 2023/2024
→ The Crossroads installation is presented at the Musée Jenisch Vevey alongside the other winning projects of the Grand Prix Images Vevey 2023/2024.
→ Exhibition layout and design by Images Vevey and the artist



WERONIKA GĘSICKA

1984

GP

Encyclopædia

Editors used to place erroneous entries in encyclopaedias for copyright reasons. These far-fetched definitions enabled them to legally prove cases of plagiarism by competitors. For Encyclopædia, awarded an Honourable Mention Broncolor Prize Light by the Grand Prix Images Vevey 2023/2024, Weronika Gęsicka used artificial intelligence software to give these made-up terms a photographic dimension. She searched for these words in various publications and then submitted the descriptions to algorithms and repeated the process over and again until she obtained strange depictions. Somewhat like a cabinet of curiosities, the Encyclopædia installation connects the historical expertise in these volumes with the challenges AI poses regarding copy-rights and the dissemination of knowledge.



→ Exhibition layout and design by Images Vevey and the artist
→ The Encyclopaedia installation is presented at the Musée Jenisch Vevey alongside the other winning projects of the Grand Prix Images Vevey 2023/2024
→ Laureate of the Broncolor Honourable Mention 2023/2024



GAURI GILL

1970



Acts of Appearance

Redefining tradition through creation and photography, Acts of Appearance is a collaborative project by Gauri Gill. In Maharashtra, the artist meets artists from a village renowned for its mask-making. These papier-mâché faces are created for the Bohada festival of the Adivasi communities, or Indigenous peoples, who enact mythological tales for the yearly event. Intrigued by the disparity between this fantastical universe and the lived precariousness of the population, in 2015 Gill commissioned the creation of new pieces from the famous mask-makers Subhas and Bhagvan Dharma Kadu and their relatives. These masks show human beings, animals or experiences common to everyone. Gill photographs villagers improvising scenarios from their everyday life. These acts of apparition become fictional stories rooted in contemporary Indian society.



→ Exhibition layout and design by Images Vevey and the artist



PAUL GRAHAM

1956



Sightless

Paul Graham became internationally renowned for his photography, which has been revolutionising the art/documentary genre since the 1980s. In the early 2000s, in New York, the photographer took a series of portraits of city dwellers walking along 42nd Street in the late afternoon sun. Reversing the conventions of portrait photography, he chose the moment when each individual closed his eyes, generally deemed by photographers as accidental. By showing people who are not looking, Sightless tackles the theme of blindness on a personal level: Graham himself lost his sight in a childhood accident. 20 years later, Images Vevey brings New York crowd back to the streets of Vevey. The project presents a multicultural city before the digital tsunami, at a time when passers-by were not immersed in their smartphones, but in themselves.



→ Exhibition layout and design by Images Vevey and the artist



ANDREAS GURSKY

1955



Aletsch Glacier

A leading figure on the art scene, Andreas Gursky is renowned for his monumental digitally edited photos depicting the globalisation of society, and its geopolitical, technological, and ecological challenges. Thirty years ago, he focused his lens on Switzerland's Aletsch Glacier. An immense 23 km long, and over 4'000 m at its highest elevation, the largest glacier in the Alps is one of the natural monuments of Swiss national heritage. It is a focal point for scientific research and emblematic of the problem of glacial melting. The German photographer Andreas Gursky took the photo Aletsch Glacier with an analogue camera, in situ in 1993. Andreas Gursky created a breathtaking picture that, thirty years on, remains as relevant as ever. It has become an icon of the global issue of climate change.



→ Installation presented as part of the partnership between Images Vevey and Art for Glaciers, in conjunction with the Swiss group exhibition 'Regarder le glacier s'en aller', from 29 June to 29 September 2024.
→ Exhibition layout and design by Images Vevey and the artist

One Bed, Two Blankets,
Seventy-Six Rules

One Bed, *Two Blankets, Seventy-Six Rules* is the first collaboration between Sabine Hess and Nicolas Polli. After meeting in Ticino and continuing a long-distance relationship, the couple decided to move in together in 2023 and began a project about their life together. During an artistic residency in Val Verzasca, Hess & Polli built an imaginary house. Alternating between symbolic representations and dramatizations of their relationship, the project plays with the standards and ideas of a relationship, establishing rules for living harmoniously. For the Biennale Images Vevey, the couple are taking stock of their first year by continuing their work at La Becque | Résidence d'artistes. A new chapter in this personal manifesto of living together, this installation offers universal advice on the evolution of a loving relationship.

→ Exhibition layout and design by Images Vevey and the artists
→ In collaboration with La Becque | Résidence d'artistes and Verzasca Foto Festival
→ Sabine Hess and Nicolas Polli's residency at La Becque is supported by Nestlé



George Peabody Library
Baltimore | 2010

Candida Höfer is one of the most influential photographers of her generation. Inspired by the meticulous methods of Bernd and Hilla Becher, she captures the interiors of public spaces in large format. For her series *Libraries*, she photographs the world's iconic libraries, including the George Peabody Library in Baltimore. Founded in 1857 by philanthropist George Peabody, this institution houses over 300,000 books. Höfer has opted for a central perspective that emphasises the symmetry and monumentality of the architecture. The installation *George Peabody Library Baltimore I 2010* pays tribute to this great photographer and to paper books at a time when knowledge is becoming increasingly dematerialised. Placed on the façade of the old prison, this photograph creates an ambiguity between a library and a prison building.



→ Exhibition layout and design by Images Vevey and the artist

Funny Snow Face

Tamara Janes and Natalia Funariu explore the link between creation and artificial intelligence. The title of their project, Funny Snow Face, comes from a prompt submitted nearly 5'000 times to DALL-E to generate countless images. These funny faces evoke the human act of drawing a head in the snow, formed simply by two dots and a line. The artists take a humorous look at their role in relation to AI. By placing these images on a screen curtain, they create a dialogue between the material and the immaterial, the domestic and the domotic. The project invites us to reflect on the omnipresence of technology in the home and reminds us of the importance of the personal touch in a world dominated by screens. Presented in Le Couloir de L'Appartement – Espace Images Vevey, the installation highlights childlike gestures and the playful use of technology.



→ Exhibition layout and design by Images Vevey and the artists
→ En collaboration avec
PHOTO ELYSEE
Tamara Janes' exhibition 'Set and setting' is presented at Photo Elysée until 29 September 2024.
<https://elysee.ch/en/exhibitions/tamara-janes/>



Belle Époque

In the early 20th century, as the Vaud Riviera became a major tourist destination, the Compagnie Générale de Navigation (CGN), based on Lake Geneva, built eight large paddle steamboats with luxurious lounges. 'La Suisse' and 'Vevey', among other such 'Belle Epoque' boats, have since become an integral part of the local lake scenery. Since 2012, Swiss photographer Vincent Jendly has been portraying this emblematic heritage, giving it a timeless dimension. His long-exposure images were taken in winter. These boats appear frozen on the water, poised between the past and the present. Vincent Jendly evokes his childhood trips on Lake Geneva and revives memories for local residents and passing tourists. His *Belle-Époque* pays tribute to this historic fleet, presented in the park by the Nestlé international headquarters, whose iconic architecture resonates with the elegance of the steel giants from times gone by.

→ Exhibition layout and design by Images Vevey and the artist
→ In collaboration with Nestlé and CGN



Crude Aesthetics

No other nation in the world consumes as much oil as the United States does. The attraction of this resource has defined the nation's policymaking for decades and has left a visible mark on the landscape, especially in Los Angeles. Whilst living in this Californian city, Kaya & Blank filmed the abundant oil refineries and other facilities there. A sequence of their static shots reflects the rise and fall of the pumpjacks in a perpetual, hypnotic mechanical ballet. The Turkish-German artist duo took photographs of American symbols linked to the over-consumption of oil. Taking their cue from one of the very first photographs in history, created by Nicéphore Niépce using bitumen, the pair fixed their prints in place with tar. Their *Crude Aesthetics* installation presents a poetic, dystopian vision of a society shaped by oil.



→ For the Biennale Images Vevey, Kaya & Blank are presenting a second installation, *Second Nature*, in the Jardin du Rivage.
→ Exhibition layout and design by Images Vevey and the artists

Second Nature

The artist duo Kaya & Blank explores the relationship between humans and nature, especially in built-up areas. Shortly after moving to Los Angeles, the Turkish-German pair discovered an artificial tree camouflaging a cellular network antenna. Intrigued by this artefact, they decided to photograph the many cell towers amid fake vegetation. Two years of photos taken in almost one thousand locations in southwest California culminated in a documentary series in 2022. Since most of the photos were taken at night, the light pollution in Los Angeles was so intense that Kaya & Blank decided not to use a flash. *Second Nature* reflects our dependence on infrastructure enabling wireless connection, and its impact on the landscape. These hyperrealist images highlight the paradox of our times, preferring fake nature over the ugliness of real infrastructure.



→ For the Biennale Images Vevey, Kaya & Blank are presenting a second installation, *Crude Aesthetics*, at the Musée historique de Vevey.
→ Exhibition layout and design by Images Vevey and the artists

Cash Me Online

Cash Me Online is a satirical project combining photography, performance and social media footage. Amandine Kuhlmann creates a hyper-feminine alter ego that she embodies online and during performances to achieve viral fame. She exaggerates her poses, imitates TikTok and Instagram trends and dramatizes her everyday life to make herself noticed. The artist reappropriates videos, drawing on the suggestions of her algorithm and the female stereotypes portrayed by social networks. These caricatured images reveal the ambiguities of virtual profiles, between the objectification of the body and the desire for individuality. Questioning the impact of social media and the monetisation of the self, the installation presents a reflection to a generation obsessed with their physical and digital appearance.



→ Exhibition layout and design by Images Vevey and the artist
→ In collaboration with ECAL/Ecole cantonale d'art de Lausanne

Red Horse

On 24 February 2022, Sasha Kurmaz was living in Kyiv when Ukraine went up in flames, shaking his entire world. To cope with this situation and denounce the Russian invasion, he began documenting his devastated city, picking up various materials from the rubble to create over 300 collages, superimposing his own photos on reclaimed objects. Then, rather like with a personal diary, he shared his innermost feelings in handwritten notes alongside drawings and painted details. This militant artist does not portray the actual fighting but highlights the scars of war in urban space and in everyday life. Presented as a timeline, *Red Horse* offers a poignant first-hand account of the conflict, and becomes a universal instrument of resistance, worthy of the Grand Prix Images Vevey 2023/2024.



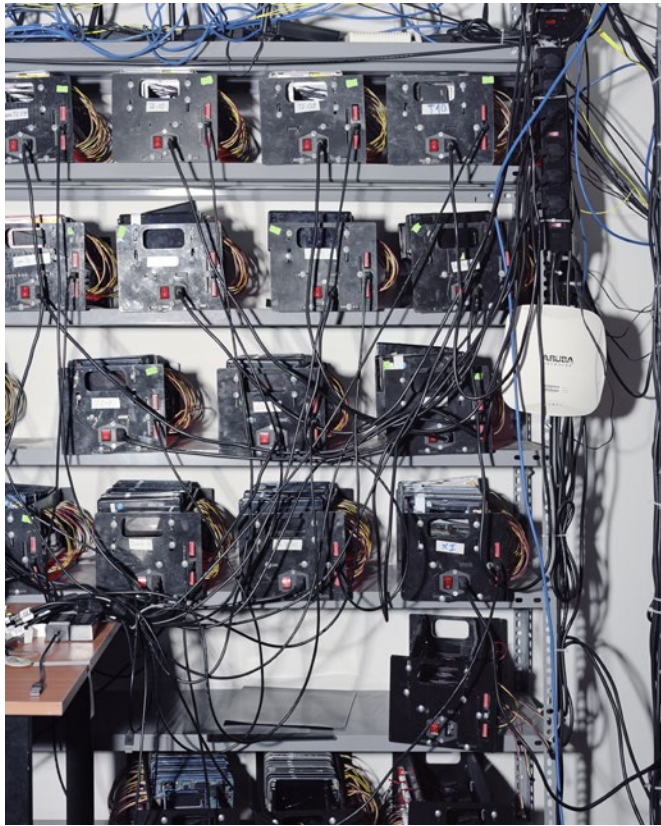
→ Grand Prix Images Vevey 2023/2024
→ The *Red Horse* installation is presented at the Musée Jenisch Vevey alongside the other winning projects of the Grand Prix Images Vevey 2023/2024.
→ Exhibition layout and design by Images Vevey and the artist

JACK LATHAM

1989

Beggar's Honey

The value of a person or information is now measured by the number of 'likes' it gets on social networks. *Beggar's Honey* reflects how we search for the honey of digital celebrity and reveals behind the scenes of click farms. These clandestine companies aim to artificially inflate content engagement indicators on social media by manipulating algorithms. Going undercover in factories in Vietnam and Hong Kong, Jack Latham photographs the insides of click farms for the first time. The project also shows images posted by people on TikTok and Instagram who have used the services of this illegal marketplace. Latham warns of the dangers of this on democracy and encourages us to question the validity of content with the most 'likes'.



→ Exhibition layout and design by Images Vevey and the artist
→ The *Beggar's Honey* project is co-published by Here Press and Editions Images Vevey in 2023.

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JUNG LEE

1972

LOVE

Jung Lee is known for her photographs of neon text installations set in the various landscapes of South Korea. Contrasting sentimental statements with austere locations, she creates emotionally charged messages. Inspired by Roland Barthes' 1977 essay *Fragments amoureux (A Lover's Discourse: Fragments)*, the artist analyses the intense state of ananswered desire, which symbolises total love for a lover and plunges him or her into deep loneliness. These conventional expressions of love and loathing become powerful proclamations. With *LOVE*, Lee pays homage to the famous artist Robert Indiana. This word dominates the setting as an iconic and idealised presence. The monumental installation sensitively explores this essential and universal sentiment.



→ Exhibition layout and design by Images Vevey and the artist
In collaboration with Energiapro SA



HENRY LEUTWYLER

1961

Philippe Halsman. A Photographer's Life

Swiss photographer Henry Leutwyler built an international career and has been acclaimed for his portraits of stars on covers of globally renowned magazines. In 1979, when he was just 17 years old, he discovered the work of Philippe Halsman at the International Center of Photography (ICP) in New York. This was just one month after the death of this icon of twentieth-century photography. Thirty-eight years on, Henry Leutwyler delved into Philippe Halsman's archives and spent several months staging his many personal belongings to create a biography of the photographer with 101 *LIFE* magazine covers to his name. Henry Leutwyler's project *Philippe Halsman. A Photographer's Life* pays a unique tribute to the artists he so greatly admires, while also evoking the era of analogue photography in today's digital age. Exhibited in the Swiss Camera Museum, his work echoes the collection of objects relating to the history of photography.

→ Exhibition layout and design by Images Vevey and the artist
→ In collaboration with The Halsman Archive
→ Produced by Images Vevey in collaboration with the Swiss Camera Museum



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PHYLLIS MA

1987

Mushrooms & Friends

Visiting a mushroom farm in Brooklyn in 2019, Phyllis Ma was fascinated by the surreal appearance of the specimens growing under blue lights. For her series *Mushrooms & Friends*, Ma photographed both cultivated and wild species. The Chinese-American photographer highlights the diversity of their morphology and the beauty of these organisms, as mysterious as they are essential to our environment. The project highlights the growing importance of mushrooms in fields as diverse as food, construction and fashion. Presented in the basement of the Théâtre de Verdure, the installation pays tribute to the incredible ability of fungi to form an underground network, necessary for their survival and for soil regeneration. For Images Vevey, Ma collaborates with the Mission Mycelium mushroom farm in Vevey to offer a supernatural experience.

→ Exhibition layout and design by Images Vevey and the artist
→ In collaboration with Mission Mycelium





VUYO MABHEKA

1999

GP

Popihuisie

In South Africa, ‘popihuisie’ is the word for doll’s house in Xhosa, one of the country’s eleven official languages. Vuyo Mabheka chose this intriguing title for his project, which received the Images Vevey Special Jury Prize 2023/2024. This young photographer adopted an experimental approach to create a visual narrative driven by his personal experience. Vuyo Mabheka grew up in a township, fatherless and with his mother mostly away from home. Drawing on his hard life story, he created a series of hybrid collages from cut-outs of the few photographs he had of himself as a child. Somewhere between reality and fiction, these settings became spaces where he could reimagine his childhood, his relationships with his loved ones, and his place in the community. *Popihuisie* reveals how his family and social circumstances shaped his identity in post-apartheid South Africa.



→ Images Vevey Special Jury Prize 2023/2024
→ The *Popihuisie* installation is presented at the Musée Jenisch Vevey alongside the other winning projects of the Grand Prix Images Vevey 2023/2024.
→ Exhibition layout and design by Images Vevey and the artist
→ In collaboration with Afronova Gallery



ROMAIN MADER

1988

Get the Look!

What would happen if we let algorithms dress us? This is the question Romain Mader asked himself when he started *Get the Look!* He set himself a challenge: to follow the recommendations of the algorithm on his smartphone and order clothes from online shops as suggested, without making any personal choice. Since the algorithm is influenced by his and his partner’s browsing activity, the result would be expected to match their style and personality. In his studio, the artist adopts a number of incongruous postures. By examining the sales techniques and marketing tools used by fast fashion websites to encourage consumption, the series ironically denounces industry-induced addiction. Through the example of fashion, Mader universally reveals the influence of algorithms on our lives.



→ Exhibition layout and design by Images Vevey and the artist
→ In collaboration with Cinérive



CHRISTIAN MARCLAY

1955

Doors

A leading contemporary artist, Christian Marclay is famous for his skilful video installations that revisit the history of cinema. For *Doors*, over a period of more than ten years, he selected and put together countless extracts from films of the 20th and 21st centuries. The complex editing contrasts with the simplicity of the subject: a succession of doors opening and closing. Each door passage corresponds to the cut point, the transition from one scene to another, from one actor to another. In an endless loop, Brigitte Bardot or Sidney Poitier are lost and found again, while film genres collide. An architectural and mental labyrinth, this immense collage, presented at the Cinéma Astor, challenges our memory and our cinematic experience, tirelessly pushing us into these seemingly dead-end spaces of connection.



→ Exhibition layout and design by Images Vevey and the artist
→ In collaboration with Cinérive and for the 60th anniversary of the Cinéma Astor



MARIA MAVROPOULOU

1989

Imagined Images

Maria Mavropoulou’s family photographs evoke a sense of disturbing strangeness: the deformed looks of previous generations betray their artificiality. For *Imagined Images*, the Greek artist relies on DALL-E 2 software for family stories, personal memories or imaginary moments. Although they are not authentic, the images generated by artificial intelligence evoke events that took place even if she did not actually experience them. These life scenes visually fill in the story of Mavropoulou’s family, whose legacy has not been preserved due to the passage of time and the displacement of her relatives. Both immaterial and confusing, these portraits raise questions: how does technology reshape our understanding of our past? How do these artificial memories influence our sense of belonging and identity?



→ Exhibition layout and design by Images Vevey and the artist

Plane Landing

In 2003, Aleksandra Mir embarked on a long-term project entitled *Plane Landing*. The artist wanted to create a large inflatable balloon filled with helium in the form of an airliner. She called in a specialist company to produce a balloon 20 metres long and with a wingspan of 15 metres. For more than 20 years, Mir has been ‘landing’ this lighter-than-air giant in various countries and iconic places, then photographing these improbable and poetic landings. In 2023, the Kunsthaus Zürich acquired this monumental work and, at the invitation of the Biennale Images Vevey, organised another landing. To accentuate its paradoxes, *Plane Landing* was presented half-deflated, indoors, in a room whose neo-baroque mouldings contrasted with the metal structures of the hangars.



→ Exhibition layout and design by Images Vevey and the artist
→ In collaboration with Kunsthau Zürich and with the assistance of Mirjam Varadinis, independent curator and Curator-at-large Kunsthau Zürich

KUNSTHAUS ZÜRICH

Pretty Woman

A living legend in photography and pioneer of *street photography*, Daido Moriyama has been roaming Tokyo for over 60 years. Known for his sharply contrasting black-and-white shots, he favours spontaneity. In the *Pretty Woman* series, he combines colour and black and white to revisit the capital’s neighbourhoods between 2016 and 2017. To coincide with his retrospective at Photo Elysée in Lausanne, the Biennale Images Vevey and Photo Elysée are presenting a monumental installation of an iconic photograph: a close-up of a mannequin wearing sunglasses, reflecting urban life and a self-portrait of the photographer. In the age of AI-generated images, this photo raises doubts about its nature. Repositioned in Vevey, the photograph becomes a monumental mise en abyme, a tribute to Moriyama’s style and to beauty in the ordinary.



→ Exhibition layout and design by Images Vevey and the artist
→ In coproduction with Photo Elysée
→ Curators: Nathalie Herschdorfer and Stefano Stoll
→ In collaboration with the Hôtel des Trois Couronnes



The Biennale Images Vevey and Photo Elysée are presenting the installation *Pretty Woman* to coincide with the exhibition ‘Daido Moriyama. A retrospective’ presented by Photo Elysée in Lausanne from 6 September 2024 to 23 February 2025.

Imaging Finding Me

Imagine Finding Me looks like a series of simple photographs from a family album. However, Chino Otsuka combines photographs from her childhood, taken between 1975 and 1985, with her own portraits, shot between 2005 and 2009. Ten years before the development of artificial intelligence, the images digitally reunite the adult photographer with the child she was some 20 years earlier. At the age of ten, Otsuka left her home country to study at a boarding school in the UK. Like a journey through time, the Japanese artist returns to the places she frequented and reinterprets her memories. Exploring the link between memory and photography, both analogue and digital, this intimate project delves into the subjectivity of Otsuka, who becomes a ‘tourist of her own history’.



→ Exhibition layout and design by Images Vevey and the artist
→ In collaboration with Nestlé



Fashion Faux Parr

Véritable icône de la photographie contemporaine, Martin Parr est célèbre pour ses clichés pop et décalés documentant la société britannique. Au fil de sa carrière, Parr réalise aussi de nombreuses photographies de mode. Compilé pour la première fois en un livre, cet ensemble retrace plus de 30 ans de photos de rue, campagnes publicitaires et défilés. Depuis 1986, il collabore avec des marques et magazines réputés. Sans distinguer mandats et projets personnels, le photographe prend pour décor des lieux ordinaires, plaçant au même niveau passant-e-s et mannequins. Avec des couleurs vives saturées et des perspectives audacieuses, ces 250 images dévoilent son regard espiègle et sans filtre sur la mode. *Fashion Faux Parr* célèbre la vitalité de la mode occidentale, tout en questionnant l’importance de l’apparence dans notre société.



→ Exhibition layout and design by Images Vevey and the artist
→ In collaboration with Martin Parr Foundation

Sorry if I Stole your Place

On the official bus of the Biennale Images Vevey, Nicolas Polli has created a unique artwork that takes a humorous approach to everyday objects around us. The Swiss artist carefully arranges the pieces, playing with their size or interweaving them to create an absurd and varied composition. Inspired by fashion, product design and advertising, this travelling installation challenges the traditional use of the bus as a promotional medium. The playful images highlight the ordinary and the banal, often dismissed by our ultra-connected age. By removing objects from their surroundings, *Sorry if I Stole your Place* reshapes reality and offers an interactive visual experience on a bus that takes the time to connect places in the region.

→ Exhibition layout and design by Images Vevey and the artist
→ In collaboration with the public transport operator VMCV



Nicolas Polli and Sabine Hess present the project *One Bed, Two Blankets, Seventy-Six Rules* in La Becque | Résidence d'artistes during the Biennale Images Vevey 2024.



Future Perfect

To succeed in the international fashion capitals, models must be at least 16 years old. For this reason, specialised Polish agencies identify children with potential from an early age and place them under contract. Former professional model, Zosia Promińska documents this reality in *Future Perfect*. In the privacy of her children's bedrooms, she photographs these pre-teens who dream of a career in fashion and makes them pose as models. The photographer arranges for them to be dressed by top Polish fashion designers. Echoing the domestic past of *L'Appartement* - Espace Images Vevey, the installation highlights the commercialisation of young people by an industry that pushes these children to grow up too fast, luring them into a falsely perfect future.



→ Exhibition layout and design by Images Vevey and the artist

Like a Dream

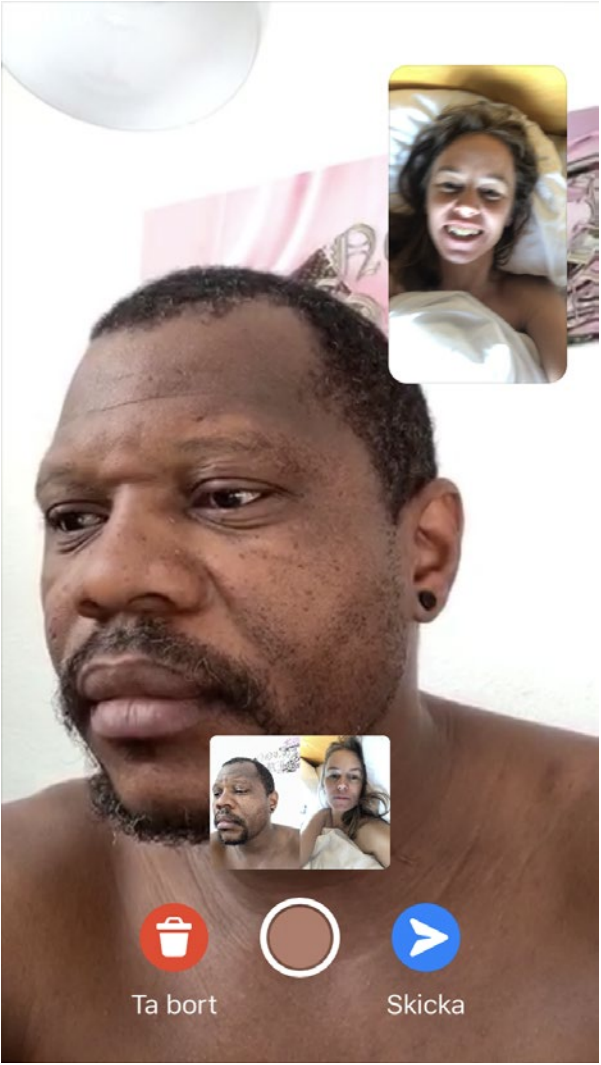
Parody film, *Like a Dream* traces Marianna Rothen's 17-year career in the fashion world. After becoming a photographer, she directed this autobiographical feature film that reveals the behind-the-scenes of fashion industry. The film tells the story of a teenage girl, 'Young Girl', who leaves home to become an international model. Through quirky and caricatured performances, the character played by Rothen deals with abuse of power and depression. The artist wanders between several plastic mannequins, which she animates like puppets. The installation plunges us into her past through photographs taken throughout her professional travels and personal belongings. Demystifying the glamour of the catwalk, the project serves as an intimate diary and an authentic testimony of a real-life experience between dream and reality.

→ Exhibition layout and design by Images Vevey and the artist



Calling Philippe/
Prove your love

When Jenny Rova met Philippe in Zurich, he was living illegally in Switzerland after his asylum application was rejected. For fear of repercussions, he refused to be photographed. But Rova wanted to preserve her memories and took screenshots of their video calls without his knowledge. After a few months together, the couple decided to get married, but the procedure was complicated as the authorities suspected it was a marriage of convenience. Initially personal, these images become the key evidence of the reality of their relationship. The *Calling Philippe / Prove your love* installation invites us to reflect on the role of images in our daily lives: the importance of memory in building a relationship, the use of photography as proof of love, and the delicate question of consent.



→ Exhibition layout and design by Images Vevey and the artist
→ *Prove Your Love* is published by Éditions Images Vevey in 2024.

The Adventures of Guille and Belinda

Alessandra Sanguinetti and her family moved to Argentina when she was two years old. She grew up and studied in Buenos Aires. In 1998, while travelling in Argentina, she met two intriguing young girls in the Argentine farmlands. Guillermina Aranciaga and Belinda Stutz are cousins, who were staying at their grandmother’s farm. Fascinated by their personalities, the photographer initiated a series of images with the two cousins as the focal point. From childhood to adulthood, the staged scenes document the lives of Guille and Belinda over 25 years. The photographs highlight the transformation and choices made by the cousins as they grew up in a conservative rural society. *The Adventures of Guille and Belinda* is a sensitive testament, not only to the close bond between these two young women, but also to the powerful relationship between the artist and her accomplices, forming a family together.



→ An exhibition produced by the Fondation Henri Cartier-Bresson in Paris, adapted by Images Vevey
→ Curation: Clément Chéroux et Pierre Leyrat
→ In collaboration with Fondation Henri Cartier-Bresson



The Great Mandrake Magic Convention

Fascinated by the tradition of street magicians in India, Tara L. C. Sood has created a body of work combining documentary and theatrical production about this centuries-old practice. The French-Indian photographer invited the ten most famous street magicians of southern India to perform at a fictional magic convention in Bangalore. Over the course of several days, the magicians showcased their most impressive tricks. The film and photos portray the bearers of a thousand-year-old tradition, which combines performances and mystical rituals. With *The Great Mandrake Magic Convention*, Sood questions the adaptation of these famous tricks in the West, where they have been mimicked for decades. Somewhere between reality and illusion, the installation is an original celebration of ancient knowledge and local ingenuity, in the heart of Vevey’s Musée Historique.



→ Exhibition layout and design by Images Vevey and the artist
A production of Images Vevey
→ In collaboration with Musée Historique de Vevey and Confrérie des Vignerons



Supernatural

Over a period of more than 20 years, *Supernatural* presents the top athletes of the Olympic Games. In 2000, Katja Stuke watched the Sydney Olympics and captured the athletes’ faces on her television screen. She repeated the same procedure at the subsequent Summer Games, from Athens (2004) to Tokyo (2021). Without being physically present, Stuke captures the moment of an athlete’s peak concentration. By reframing the images in close-up and taking them out of their media context, the artist intensifies the emotions. These portraits are rasterized through the surface of television screen, giving these frozen faces a supernatural appearance. Over the years, this project has reflected the evolution of broadcast and camera technologies. For the Paris 2024 Olympics, the photographer is completing this constantly evolving series.



→ Exhibition layout and design by Images Vevey and the artist

Resident Aliens

In the United States, a ‘resident alien’ is a person who resides in the country without holding US citizenship. Guanyu Xu’s self-titled project depicts the homes of people waiting to normalise their status. Having emigrated to Chicago, the Chinese artist drew on his experience to develop this series from 2020 between China and the US. Meeting people with different visa status, Xu enters their homes. He photographs their interiors and personal belongings, then prints his shots and their photo archives. On his return to the location, he hangs up all the prints before photographing his ephemeral installation. A challenging work, *Resident Aliens* highlights the complexity of the migratory condition and the resilience of those who divide their lives between two countries.



→ Exhibition layout and design by Images Vevey and the artist

PARALLEL EXHIBITIONS



CH

INT

SÉBASTIEN AGNETTI

1976

EP

Stop and kiss again

Like an introspective account of a life journey, Sébastien Agnetti's project highlights a long-term personal project. Presenting images from his private and family archives, *Stop and kiss again* evokes the sensitive relationship the Swiss photographer develops with those closest to him. Taken on location, these images address the theme of memory, wonder and the fragility of existence. Interested in the authenticity and emotional depth of the photos, Agnetti lets his feelings speak for themselves. New photographs and an amateur video of the artist's wedding to his ex-partner in Las Vegas are added to this collection of fragments. Questioning the links between generations and our relationship with impermanence, the project shares an intimate narrative between fiction and reality.

→ Exhibition layout and design by the artist
→ With support from the Service de la culture – Vevey
→ In collaboration with Passage des 8

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Alongside its own productions, the Biennale Images Vevey also welcomes projects by the people and institutions who ensure Vevey's status as a 'city of images' all year round: museums, galleries, studios, cinemas, shopkeepers and artists' collectives.

Indeed, Biennale Images Vevey provides an opportunity to bring together and give exposure to a whole series of initiatives in the field of visual arts. The curatorship, form and message of each project are entirely designed and undertaken by their initiators.

Sébastien Agnetti
Peter Hauser
Nora Rupp
Marion Zivera

CH
CH
CH
CH



CH

INT

PETER HAUSER

1981

EP

Sympoiesis

The Greek term 'sympoiesis' refers to the idea of mutual interaction between living beings. For this series, Peter Hauser photographs ordinary plants and landscapes with an analogue camera. The Swiss artist then edits the images by hand in the darkroom, using a variety of techniques such as colour filtering, multiple exposures, inversion and overlapping of the film. From these experiments emerge abstract compositions in which the intensity of the colours adds a supernatural dimension. By alluding to the transformations of the environment in which we live, this visual and sound installation is part of a new narrative, both personal and collective. Halfway between beauty and dystopia, *Sympoiesis* opens up a space for reflection, inviting visitors to question their relationship with nature.

→ Exhibition layout and design by the artist
→ With support from the Service de la culture – Vevey
→ In collaboration with Espace Indiana

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Un corps à soi

Nora Rupp's installation *Un corps à soi* (One's own body) presents a series of photographs taken over the course of more than 20 years. Inspired by Cindy Sherman and Claude Cahun, this project brings together a series of self-portraits taken during different periods of the artist's life. Presenting various female characters through meticulous staging, the artist highlights the mechanisms induced by social norms. Seeking to deconstruct stereotypes and denounce gender oppression, *Un corps à soi* questions the collective imagination about women's bodies, their place and role in society. Confronting the realms of private and public spaces, the work questions the way in which we exist or define ourselves in relation to the view of others.



→ Exhibition layout and design by the artist
→ In collaboration with the Ekphrasis Association and the Café Littéraire
→ With the contribution of Jonas Meylan, Clotilde Wuthrich and Ana Rodriguez

Prompt is my full body

From the virtual assistant Siri to the new international Miss AI contest, machines with idealised and gendered appearances are abundant in our society. In Prompt is my full body, Marion Zivera questions these representations of the body in a context of increased digital technology. The Swiss artist submits shots of her own body to a variety of artificial intelligences to create new 'self-portraits'. The free softwares, unable to understand her anatomical features, produce a series of strange bodies that contrast with the physical stereotypes usually generated by AI. The project provides a critical visual commentary on the normalisation of the body, while at the same time questioning intellectual property, the role of the artist and the creative process.



→ Exhibition layout and design by the artist
→ With support from the Service de la culture – Vevey

GRAND PRIX IMAGES VEVEY 2023 / 2024

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Open to all artists and photographers alike, Grand Prix Images Vevey takes place every two years. The award is one of the biggest 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 the Images Vevey Book Award.

The jury awards special prizes, including the Broncolor Prize for Light and the Images Vevey Reportage as well as two Jury Special Prizes. 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 Images Vevey Biennial.



Patrick Frey, Fiona Rogers, Paul Graham, Kathrin Schöneegg et Quentin Bajac, the Jury session of the Grand Prix Images Vevey 2023/2024, Photos Kim Chanel

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The final jury was made up of five international personalities from the worlds of institutions, the arts, the media and publishing. It is always chaired by a renowned artist or photographer.

PAUL GRAHAM, Photographer (GB) based in New York (US), will chair the Jury of the Grand Prix Images Vevey 2023/2024, composed of the following international experts:

QUENTIN BAJAC, Director, Jeu de Paume (FR)

PATRICK FREY, Publisher, Édition Patrick Frey (CH)

FIONA ROGERS, Curator, V&A Parasol Foundation (GB)

KATHRIN SCHÖNEGG, Co-Head of the Programme and curator, C/O Berlin (DE)

Grand Prix Images Vevey 2023/2024:
SASHA KURMAZ (UA)
for *Red Horse*

Images Vevey Book Award 2023/2024:
DEBSUDDHA (IN)
for *Crossroads*

Images Vevey Light Broncolor Honourable Mention 2023/2024:
WERONIKA GĘSICKA (PL)
for *Encyclopædia*

Images Vevey Documentary Honourable Mention 2023/2024:
LISA BARNARD (GB)
for *YOLO*

Images Vevey Special Jury Prize 2023/2024:
VUYO MABHEKA (ZA)
for *Popihuse*

Images Vevey Book Award Special Jury Prize 2023/2024:
ANNA GALÍ (ES)
for *Time on Quaaludes and Red Wine*



CULTURAL OUTREACH

By defining itself as an event that is accessible to all, while maintaining a requirement for artistic quality via its international programme, the biennial Images Vevey positions itself as a major Swiss cultural player in the field of cultural outreach.

The Biennale takes over the public space in Vevey, preserving its free-of-charge policy over the years and thus enabling many visitors with different affinities, cultures, backgrounds and ages to experience artistic projects. More broadly, this reflection extends to the place of images in a constantly-changing society.

Through specifically designed actions relating to the exhibitions and the installations on display, it opens an area of reflection, expression and creativity accessible to all, designed like a circuit that brings together the public, the artworks, the artists and the urban space.

Registration & information:
021 322 48 54
mediation@images.ch

AUDIOGUIDE

A free Zada application provides access to the Biennial's audioguide: themed tours and information on events.



GUIDED TOURS

On foot
Saturdays, Sundays and
Swiss Bank holiday at 11:00 and 15:00

By bike
Fridays at 18:00
(ages 12 and up)
Free admission

COLLABORATIONS

Images Vevey is pleased to collaborate with major institutions on institutions on several of the artistic projects of the 2024 edition.

●● Fondation Henri Cartier-Bresson

CO Berlin

FORMA



éc a l

PHOTO
ELYSEE

Regarder
le glacier
s'en aller

KUNSTHAUS ZÜRICH

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A CAPTIVATING AUDIOVISUAL JOURNEY WITH RTS...

As a partner of the RTS, we invite you to take a journey through sound waves with an installation produced by the RTS, called Infinity Room.

This immersive experience inside a dodecahedral sphere lasts three minutes. Guided by the voice of Chrystelle André, the audience discovers, with the help of headphones provided, the fascinating journey of a wave, from its point of departure to our ears.

→ See map (RTS)

YOANN PROVENZANO IS THE SPECIAL GUEST OF THE IMAGES VEEVEY 2024 BIENNIAL!

For this ninth edition, Images Vevey is collaborating with Yoann Provenzano, an humorist who will accompany the public, throughout these three weeks, to discover the visual arts through his eyes.

→ @mydudeness × @images_vevey

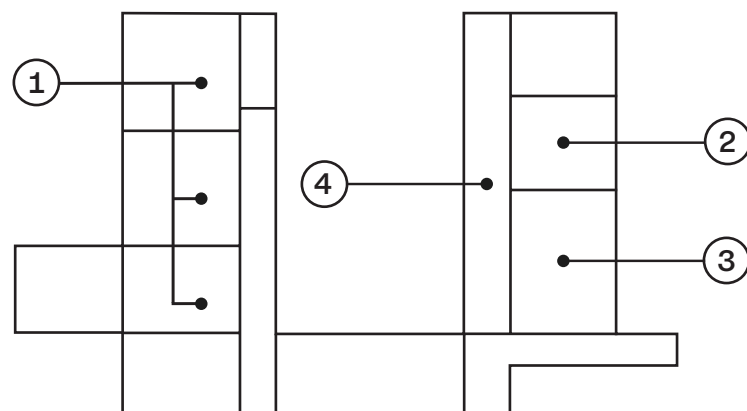
L'APPARTEMENT ESPACE IMAGES VEVEY

PERMANENT SPACE FOR
CONTEMPORARY PHOTOGRAPHY

p.54

L'Appartement – Espace Images Vevey is the permanent showcase for Images Vevey's activities. Since September 2021 onwards, this art space hosts around fifteen artist projects and exhibitions per year, free of charge. It provides a link between two editions of the Images Vevey biennial and helps to keep the 'Vevey ville d'images' label alive throughout the year. This new space for contemporary photography is located in the main hall of the Vevey railway station on the second floor, in the former railway-men's apartments. It is from this historical background that it takes its name of 'L'Appartement – Espace Images Vevey'.

The particularity of L'Appartement is that each of its rooms is assigned to a particular exhibition format. By preserving the original aspect of the building and transforming its primary function, Images Vevey aims to offer a visitor experience that reflects the surprising and convivial image of its biennial event. L'Appartement will therefore continue to host four artists' projects simultaneously and will continue to organise its exhibitions according to its four main living areas.



- ① LES CHAMBRES
A monographic exhibition
Zosia Promińska (N°40)
- ② LE SALON
An artist's book
Jack Latham (N°27)
- ③ LE CINÉMA
An artist's video
Amandine Kuhlmann (N°25)
- ④ LE COULOIR
A corridor reserved
for children



CHRISTOPHER ANDERSON

JEAN-MARIE DONAT

KRISTINE POTTER

LAIA ABRIL

STEFANIE MOSHAMMER

AUGUSTIN LIGNIER

JEFF WALL

BARBARA IWEINS

RIVERBOOM

BERTIEN VAN MANEN

ALEC SOTH

CARMEN WINANT

GILLIAN WEARING

FLURINA ROTHENBERGER

& COLLABORATIONS

SARAI BASTAI

LUCIA NIMCOVA

MAXIME GUYON

BATIA SUTER

MARIE NOURY

NICOLAS POLLI

PETER PUKLUS

IMAGES VEVEY IS COLLABORATING WITH STANDART
TO OFFER YOU A NEW WAY TO (RE)VISIT THE EXHIBITIONS
OF L'APPARTEMENT – ESPACE IMAGES VEVEY: IN 3D.



3D virtual visits



Augustin Lignier performs at L'Appartement – Espace Images Vevey

LIBRAIRIE ET BOUTIQUE

IN ADDITION TO ITS FREE EXHIBITIONS, THE VENUE'S BOOKSHOP-BOUTIQUE OFFERS A WIDE SELECTION OF ART BOOKS, BOOKS CO-PUBLISHED AND PUBLISHED BY IMAGES VEVEY, AS WELL AS BIENNIAL CATALOGS AND MERCHANDISING.

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When Strawberries Will Grow on Trees, I Will Kiss U,
Nicolas Polli



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100% IMAGES VEVEY

For several years now, Images Vevey has been recycling the monumental tarpaulins exhibited on the town's facades during the various editions of the Images Vevey Biennial to create a collection of 100% Swissmade luggage, backpacks, deckchairs, wallets, pouches, etc.! Each piece is unique, made in Switzerland and accompanied by a label identifying the work of art from which it originates.

ONLINE SHOP
www.images.ch/shop

The three stores of the Biennale Images Vevey are at L'Appartement, inside and outside the Salle del Castillo, as well as on our online store: www.images.ch/shop

ÉDITIONS IMAGES VEVEY

PUBLICATIONS 2023/2024

PUBLICATIONS 2024

Crossroads
Debsuddha
Images Vevey Book Award
2023/2024

*Time on Quaaludes
and Red Wine*
Anna Galí
Images Vevey Book Award
Special Jury Prize 2023/2024

Gong co.
Christian Patterson
Éditions Images Vevey
and TBW Books
Grand Prix Images Vevey
2015/2016

Prove Your Love
Jenny Rova
Exhibited project at the
Biennale Images Vevey 2024

Biennale Images Vevey
Catalog of the exhibitions 2024

PUBLICATIONS 2023

Escapism
Roger Eberhard
Nominated series at the Swiss
Design Awards 2023

Each Poison, A Pillow
Stefanie Moshammer
Shortlisted for the Author
Book Award of Les Rencontres
d'Arles 2024
Images Vevey Light Broncolor
Honourable Mention 2021/2022

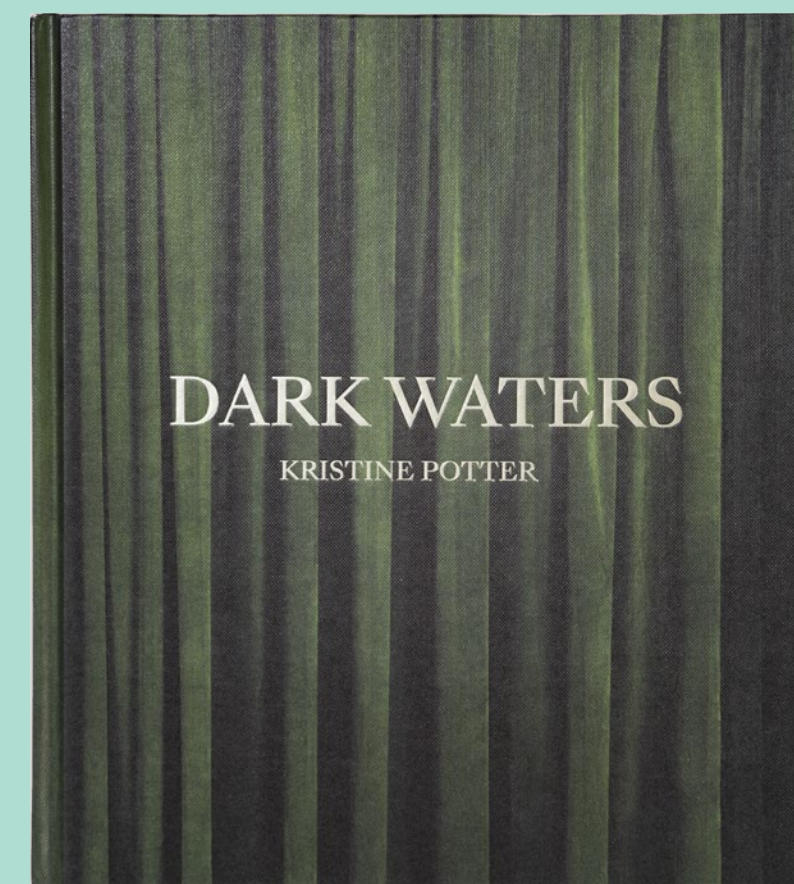
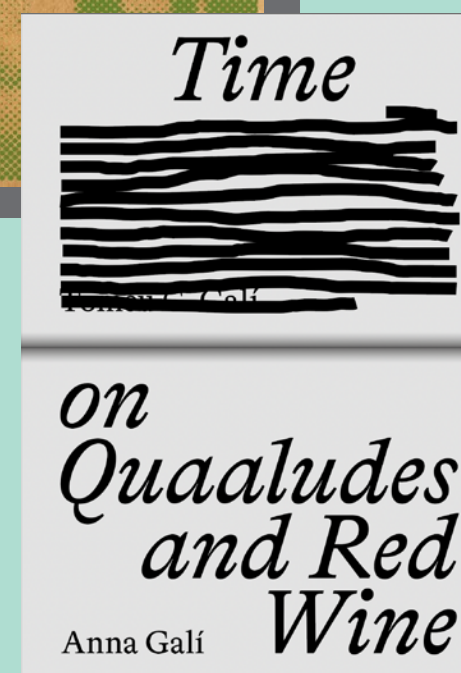
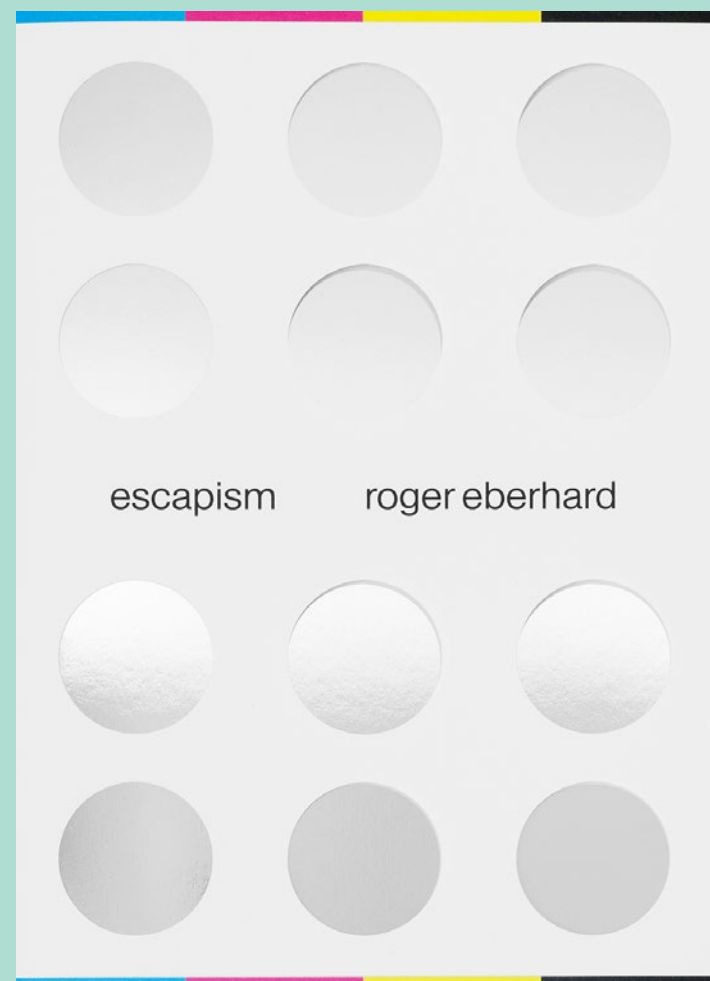
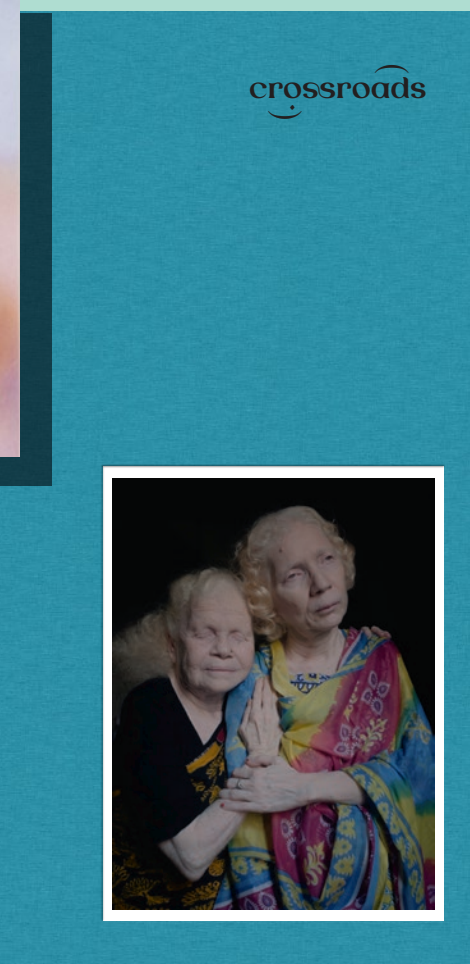
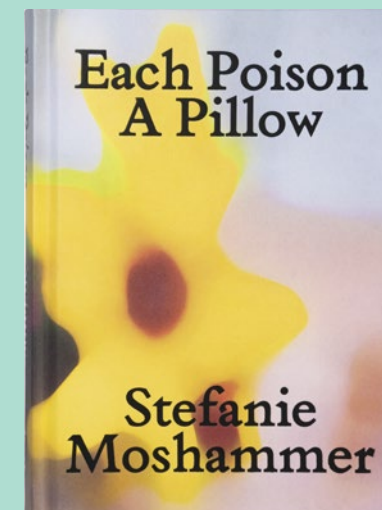
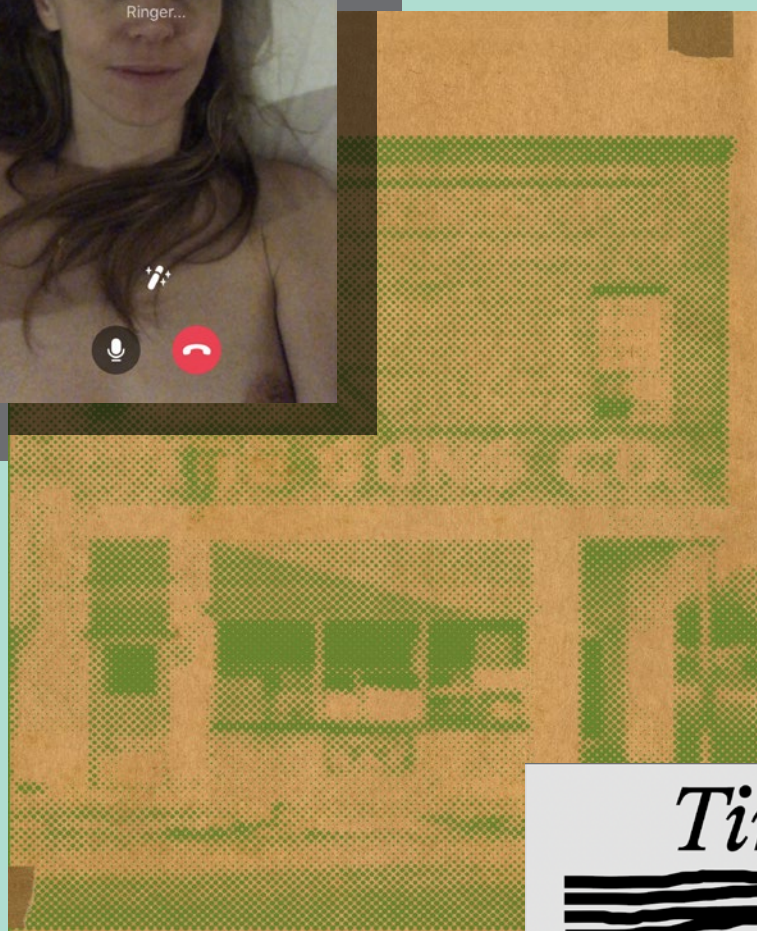
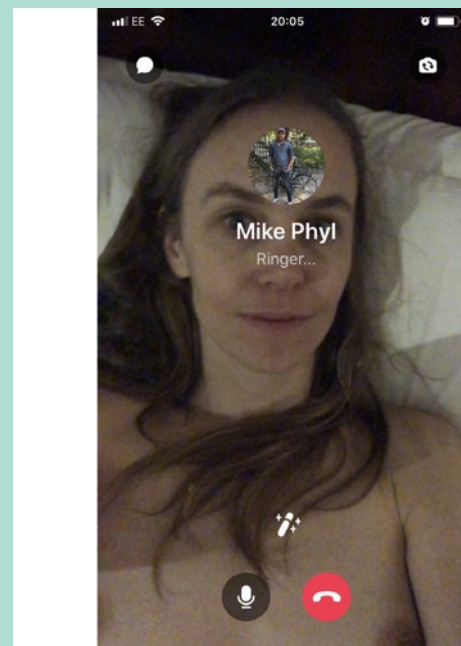
Beggar's Honey
Jack Latham
Éditions Images Vevey
and Here Press
Mention Reportage Grand Prix
Images Vevey 2019/2020

Dark Waters
Kristine Potter
Éditions Images Vevey,
Aperture and The Momentary
Grand Prix Images Vevey
2019/2020

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Éditions Images Vevey, a publishing house based in Vevey, Switzerland, positions itself as a genuine supporter of innovative editorial projects. Renowned for its commitment to the promotion of contemporary photography and its support for emerging artists, notably through the Images Vevey Book Award, organized every two years since 2016, Éditions Images Vevey has published, co-published and participated in the publication of more than thirty books by artists who have already been exhibited at the Biennale Images Vevey, at L'Appartement or participated in the Grand Prix Images Vevey.

Éditions Images Vevey catalog available on request:
edition@images.ch



BOOKLETTE

An annual fair bringing together international Swiss photographic book publishers.

The equation is simple: Book + Raclette = Booklette
Even years in Vevey, odd years in Lausanne.

Free admission

More information: images.ch et elysee.ch

Saturday, 14 September 2024

Sunday, 15 September 2024

From 11am à 7pm

Venue:

Parvis de la Grenette

Grande Place 28

1800 Vevey

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TALKLETTE

Photobooks presentations, moderated by journalist Yann Zitouni

SATURDAY SEPTEMBER 14

2:00 pm – Henry Leutwyler

2:30 pm – Vuyo Mabheka

3:00 pm – Oliver Frank Chanarin

4:00 pm – Sébastien Agnetti

4:30 pm – Vincent Jendly

5:00 pm – Debsuddha

5:30 pm – Erik Kessels

SUNDAY SEPTEMBER 15

2:00 pm – Nora Rupp

2:30 pm – Sébastien Agnetti

3:00 pm – Jenny Rova

3:30 pm – Corinne Vionnet

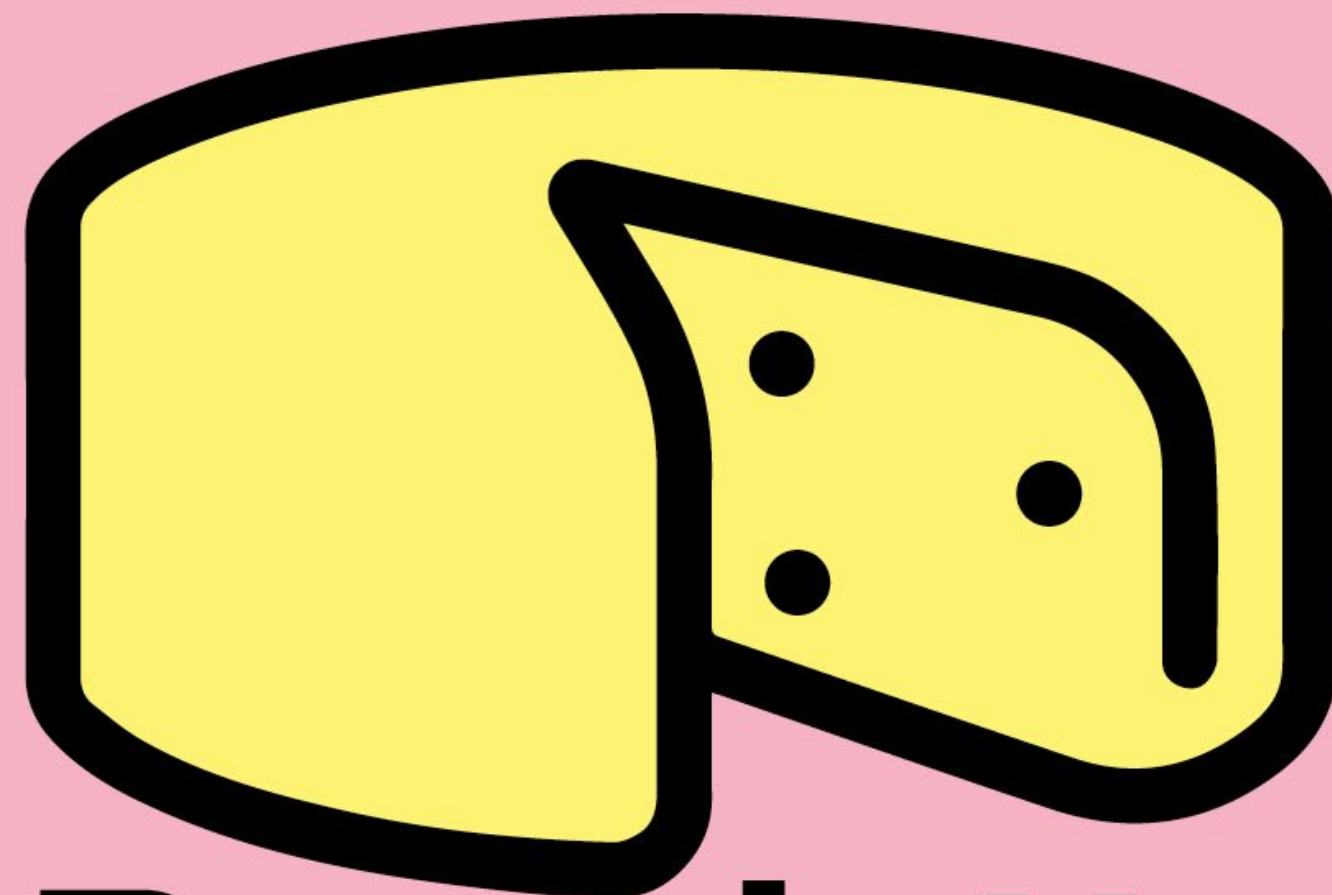
4:00 pm – Phyllis Ma

4:30 pm – Lucas Olivet

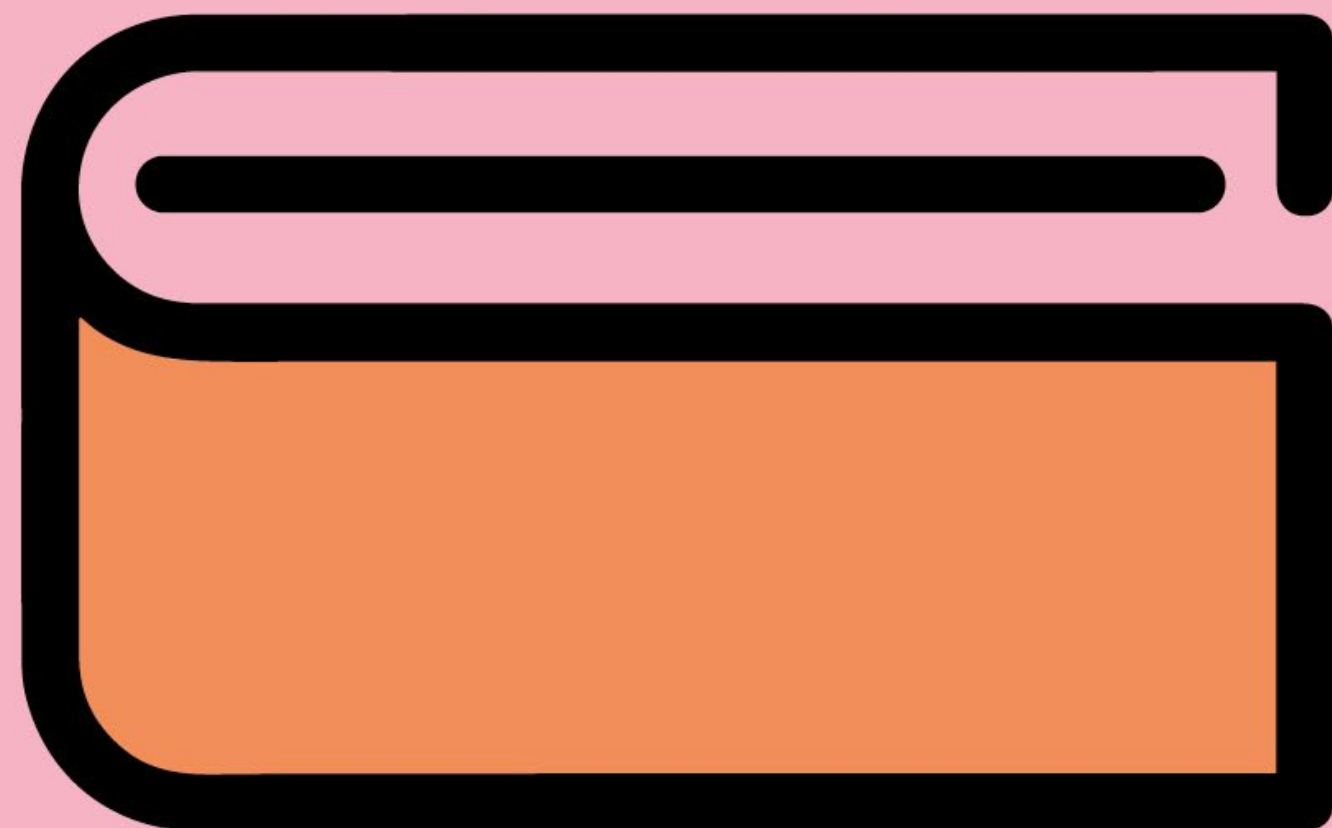
5:00 pm – Nicolas Polli &
Sabine Hess

5:30 pm – Erik Kessels

These events take place in an outdoor salon.
Each session lasts about 15 minutes.



Booklette



PRACTICAL INFORMATION

The Biennale Images Vevey takes place from 7 to 29 September 2024 in the streets, parcs of Vevey and in various other venues.

VERNISSAGE

The opening party will take place on Saturday 7 September 2024.

FREE ADMISSION

All exhibitions are free of charge.

OPENING TIMES

Indoor exhibitions are open daily from 11 am to 7 pm.

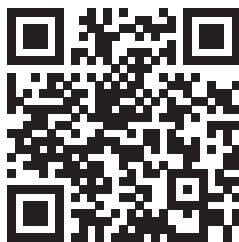
FESTIVAL BAR

New artistic installation with Maisie Cousins' project (N°09).

From 11:00 to 23:00, at the bottom of the Grande Place next to the Salle del Castillo.

EVENTS

Concerts, karaoke, meetings, parties



PRESS VISITS

On request

PRESS CONFERENCE

Nestlé, Images Vevey, and the Compagnie Générale de Navigation sur le Lac Léman (CGN) are pleased to invite you to an exclusive presentation of the 2024 edition of the Biennale Images Vevey in the new gardens of the Nestlé headquarters.

29th of August 2024

10:30 — 13:30

Av. Nestlé 55, 1800 Vevey

SOCIAL MEDIAS

 Images_Vevey

 www.youtube.com/@youtube_imagesvevey

 @images_vevey

 ImagesVevey

 ImagesVevey

IMAGES VEEVEY TEAM 2024

DIRECTION

Stefano Stoll

PRODUCTION AND ADMINISTRATION

Raphaël Biollay

PRODUCTION

Tamara Jenny-Devrient

PROGRAMMATION TEAM

Stefano Stoll
Raphaël Biollay
Tamara Jenny-Devrient
Tamarine Schreiber

ADMINISTRATIVE AND PARTNERSHIP ADJOINT

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COMMUNICATION

Sofia Papaefthymiou

DIGITAL COMMUNICATION

Jessica Trost

PRESS AND PUBLISHING RELATIONS COORDINATOR

Amandine Marchand

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Wren Cellier

COPYWRITER

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OPERATIONS

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SIGNAGE

Laura Laucella

CULTURAL OUTREACH

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Priscille Matthey

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Antoine Cochain

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PRODUCTION ASSISTANT

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SCENOGRAPHY ASSISTANT

Tessa Kooijman

CULTURAL OUTREACH ASSISTANTS

Violette Marbacher
Flavia Vuagniaux

GRAPHIC DESIGN

Atelier CIAO,
Nicolas Polli
avec Alice Moor

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Stéphanie Bonnard
Amandine Bras
Johann Broquet
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Arthur Cherix (stage)
Alex Chételat
Clémence Delarbre
Félix Depautex
Maya Dinis Golay (stage)
Simon Dougoud
Alexis Doussaint
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Etienne Esnault
Guillaume Galland
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Tanguy Ghesquiere
Alexandre Goux
Gwenaël Grossfeld
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Jimmy Levet

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Thaïs Magnin
Jamie Mailer
Diego Maraboli
Chloé Moulin
Margaux Nessi
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Cécile Peillon
Françoise Perronno
Temaï Raudales
Xavier Ressegand
Szablocs Sági
Maud Soudain
Lucia Sulliger
Elyseu Ukivana
Diasinua

CIVILISTS

Guillaume Dubois
Yoann Provenzano

MANDATORY

GRAPHIC DESIGN

Atelier CIAO
Nicolas Polli
Alice Moor (stage)

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Catherine et Prune Philippot

PRESS OFFICERS CH/DE

Schmid, Pelli und Partner AG

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Christopher Farley

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BBH Solutions visuelles

DOCUMENTATION

PHOTOGRAPHIQUE ET VIDÉO

Kim Chanel
Margaux Corda
Emilien Itim

Main partners



Official partners



Official suppliers



Medias and communication partners



Institutional partners



Logistical & event partners



Artistic partners



Cultural outreach partners



LA PRESSE EN PARLE

GIGANTISM ON A HUMAN SCALE AT IMAGES VEVEY

‘On the day after the unveiling of its programme, the Biennial of Visual Arts once again proves that it manages to keep its roots firmly planted in the local area while at the same time thinking big’.
Riviera Chablais, 3 July 2024

IMAGES VEVEY IS HAUTE COUTURE DEMOCRATISED

‘In 2008, Stefano Stoll chose a medium-sized town in the canton of Vaud to launch a biennial devoted to the image. This year, the art historian is celebrating the 9th edition of this popular, cutting-edge exhibition featuring monumental photographs’.
The Art Newspaper, July-August 2024

SWITZERLAND SHINES IN NEW YORK

‘New York: from 13 to 19 May, Images Vevey was on display in Times Square, on the world’s most famous light screens. At the junction of Broadway and 46th Street, there are an average of 400,000 passers-by every day’.
Le Matin Dimanche, 26 May 2024

IMAGES VEVEY LIGHTS UP IN NEW YORK

‘The 9th edition of this event, taking place this year from 7 to 29 September, is making its way into the forest of giant illuminated panels, and pulling off a fine communications coup in collaboration with Suisse Tourisme and Montreux-Vevey Tourisme.’
24 Heures, 14 May 2024

IN VEVEY, THE CITY IS ADORNED WITH IMAGES

‘Always surprising, Images Vevey will be unveiling in July the fifty or so projects selected around the theme of ‘de/connection’; an opportunity to discover a wide range of works illustrating the gap between reality and digital fantasy’.
Espaces contemporains, June 2024

INTERNATIONAL PRESS REVIEW

« La Biennale des arts visuels
Images Vevey : dense
et passionnante ! »
LA LIBERTÉ,
LE 3 SEPTEMBRE 2022

« Sur les rives du Léman, la biennale
Images Vevey est désormais
un rendez-vous incontournable. »
LE TEMPS,
LE 3 SEPTEMBRE 2022

« Stefano Stoll est-il en passe de réussir en
art à Vevey ce que Claude Nobs avait réalisé
en musique à Montreux... ? »
24HEURES,
LE 3-4 SEPTEMBRE 2022

« Die Biennale Images Vevey zeigt monu-
mentale Bilder im öffentlichen Raum »
NEUE ZÜRCHER ZEITUNG,
LE 5 SEPTEMBRE 2022

"Das Herz der Fotografie schlägt
am Genfersee"
TAGES ANZEIGER,
LE 6 SEPTEMBRE 2022

« Vevey du bon œil : la ville est
un pétillant musée à ciel ouvert.
Quelles images ! »
COOPÉRATION,
LE 13 SEPTEMBRE 2022

« Images Vevey a aussi cartonné sur les
réseaux sociaux, à l'image de son compte
TikTok qui a enregistré plus de 3,2 millions
de vues pour l'une de ses publications. »
TRIBUNE DE GENÈVE,
LE 25 SEPTEMBRE 2022

« Véritable laboratoire à l'échelle d'une ville, d'une édition
à l'autre, le Festival Images surprend, émerveille, ques-
tionne et assume son rôle d'acteur éducatif majeur. »
LE MESSENGER,
LE 2 SEPTEMBRE 2022

« On découvre la toute première expo des lieux
situés dans le hall principal de la gare CFF dans
un cadre réconfortant qui rappelle la maison ».
LE MATIN DIMANCHE,
24 OCTOBRE 2021

« Biennale en Sicile, nouvel
espace d'exposition à la gare,
édition : l'institution mijote
d'ambitieux projets ».
RIVIERA CHABLAIS,
7 JUILLET 2022

NATIONAL PRESS REVIEW

« Cette fois, ce fut le festival Images Vevey,
que j'ai trouvé ambitieux et très intelligemment
mené par son directeur Stefano Stoll. »
Interview de Martin Parr.
LE FIGARO,
LE 23 SEPTEMBRE 2022

"...a true landmark in the inter-
national photographic scene"
VOGUE ITALIA,
LE 9 SEPTEMBRE 2022

« Mettre en scène les arts visuels, c'est tout
un art. Un véritable savoir-faire qu'Images
Vevey développe depuis 2008 ».
L'OBS,
LE 1ER SEPTEMBRE 2022

« ...des images au casting
prestigieux investit la ville avec
audace ».
LIBÉRATION,
LE 13 SEPTEMBRE 2022

« Founded 12 years ago, the biennale
has become known for its dynamic, bold,
and playful approach »
BRITISH JOURNAL OF PHOTOGRAPHY,
LE 3 SEPTEMBRE 2022

"To reproduce it at such scale is
hugely ambitious: taking risks has
become a signature of the festival".
THE GUARDIAN,
LE 8 SEPTEMBRE 2022

"In Vevey, the images, blown up larger
than life and displayed in the open,
seemed like the perfect setting".
HINDUSTAN TIMES,
LE 13 SEPTEMBRE 2022

この空間に非常にマッチした、ダイ
ナミックなスケールの作品に圧倒
される"
IMA,
LE 20 SEPTEMBRE 2022

NOTES

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75014 Paris, France

EXHIBITIONS				
01 INT FARAH AL QASIMI Les Mouettes, Place de l'Ancien-Port 1	02 INT LISA BARNARD Musée Jenisch Vevey, Avenue de la Gare 2	03 INT BENI BISCHOF La Serrurerie, Avenue Paul-Cérésole 6	04 INT MADISON BYCROFT La Becque Résidence d'artistes, Chemin de la Becque 1, La Tour-de-Peilz	05 EXT SARAH CARP Parc du Panorama
06 EXT EDSON CHAGAS Quai Roussy, La Tour-de-Peilz	07 INT ⚡ OLIVER FRANK CHANARIN Église Sainte-Claire, Rue Sainte-Claire 1	08 INT ○ ● ALEXEY CHERNIKOV La Serrurerie, Avenue Paul-Cérésole 6	09 INT ● MAISIE COUSINS Bar d'Images, Grande Place	
10 INT DEBSUDDHA Musée Jenisch Vevey, Avenue de la Gare 2	11 INT TONY DOČEKAL La Serrurerie, Avenue Paul-Cérésole 6	12 EXT BENJAMIN FREEDMAN Verger du château, Rue du Bourg-Dessous, La Tour-de-Peilz	13 INT ⚡ ANNA GALÍ Musée Jenisch Vevey, Avenue de la Gare 2	14 INT CARLOS GARAICOA Théâtre Oriental-Vevey, Rue d'Italie 22
15 INT ● WERONIKA GEŚICKA Musée Jenisch Vevey, Avenue de la Gare 2	16 EXT GAURI GILL Quai Perdonnet	17 EXT PAUL GRAHAM Jardin du Rivage, Façade Salle del Castillo	18 EXT ANDREAS GURSKY Façade BCV, Place de la Gare	
19 EXT △ SABINE HESS & NICOLAS POLLI La Becque Résidence d'artistes, Chemin de la Becque 1, La Tour-de-Peilz	20 EXT CANDIDA HÖFER Façade de l'ancienne prison de Vevey La Bottolière, Rue du Panorama 4	21 INT ● TAMARA JANES & NATALIA FUNARIU L'Appartement – Espace Images Vevey, Place de la Gare 3	22 EXT △ VINCENT JENDLY Façade et Jardin de Nestlé Bergère, Avenue Nestlé 55	23 EXT KAYA & BLANK Jardin du Rivage
24 INT KAYA & BLANK Confrérie des Vignerons / Musée historique de Vevey, Rue du Château 2	25 INT AMANDINE KUHLMANN L'Appartement – Espace Images Vevey, Place de la Gare 3	26 INT ⚡ SASHA KURMAZ Musée Jenisch Vevey, Avenue de la Gare 2	27 INT JACK LATHAM L'Appartement – Espace Images Vevey, Place de la Gare 3	28 EXT JUNG LEE Façade Energiapro, Avenue du Général- Guisan 28
29 INT/EXT HENRY LEUTWYLER Musée Suisse de l'appareil photographique, Grande Place 99	30 INT/EXT ○ PHYLLIS MA Théâtre de Verdure, Jardin du Rivage	31 INT VUYO MABHEKA Musée Jenisch Vevey, Avenue de la Gare 2	32 EXT/EXT ROMAIN MADER Cinéma Astor, Rue de Lausanne 17 & Quai Ernest-Ansermet	33 INT CHRISTIAN MARCLAY Cinéma Astor, Rue de Lausanne 17
34 EXT ● MARIA MAVROPOULOU Place de la Gare	35 INT ALEKSANDRA MIR Salle del Castillo, Grande Place 1	36 EXT DAIDO MORIYAMA Façade Hôtel des Trois Couronnes, Rue d'Italie 49	37 EXT △ CHINO OTSUKA Jardin de Nestlé Bergère Avenue Nestlé 55	38 EXT MARTIN PARR Galeries du Rivage, Rue Louis-Meyer 1 Jardin du Rivage
39 EXT NICOLAS POLLI Bus VMCV	40 INT ZOSIA PROMIŃSKA L'Appartement – Espace Images Vevey, Place de la Gare 3	41 INT MARIANNA ROTHEN Dépendance de l'Hôtel des Trois Couronnes, Rue d'Italie 49	42 INT ○ JENNY ROVA Dépendance du Château de l'Aile, Grande Place 1	43 INT ○ ALESSANDRA SANGUINETTI Dépendance du Château de l'Aile, Grande Place 1
44 INT ○ TARA L. C. SOOD Confrérie des Vignerons / Musée historique de Vevey, Rue du Château 2	45 EXT KATJA STUKE La Grenette, Grande Place 29	46 EXT GUANYU XU Place Scanavin	47 EXT SÉBASTIEN AGNETTI Passage des Huit, Rue du Conseil 21	48 INT PETER HAUSER Espace Indiana, Chemin du verger 10
49 INT/EXT NORA RUPP Café Littéraire, Quai Perdonnet 33	50 EXT ● MARION ZIVERA Place de l'Avion	EXPOSITIONS PARALLÈLES		

EXT Outdoor
exhibitions
INT Indoor
exhibitions
△ Outdoor exhibitions
with opening times
11:00 – 19:00
○ Limited or impossible
access for people with
reduced mobility
● May contain traces
of AI
⚡ Exhibitions that may
offend the sensibilities
of a certain public



07.09–
29.09.24

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