

Festival Images Vevey
Visual Arts Biennale

Extravaganza
Out of the Ordinary

8 – 30 Sept 2018

Short Guide

This edition of the Festival Images explores how extravagance
opens the field of possibilities beyond ordinary thought: and for that...

You'll see
Frank Sinatra
Michael Jackson
Claudia Schiffer
Alfred Hitchcock
Mickey Mouse

You'll see
Policemen
Gangsters with tattoos
Voguers
Giant whales
Brazilian beaches

You'll see
Giants
Clones
Cut-outs
Sculptures
Architecture

You'll see
Boldness
The improbable
The ordinary
Clichés
Extravaganza

You'll see
The Big Lebowski
Captain Cousteau
The Beatles
Anton Tchekhov
Angela Merkel

You'll see
Vertigos
T-shirts
Folklore
Limousines
Time machines

You'll see
Insects
Viticulture
Ecology
Anthropology
Chewing gums

You'll see
Jealousy
Eroticism
Burlesque
Entomophagy
Glacial erratics

You'll see
The generation leap
The hazards of life
Crazy laughter
Adventures
Grimaces

You'll see
The American Dream
European hopes
Japanese commuters
Indian rickshaws
Murano glass

You'll see
Astronauts
Safaris in Africa
Carnivals queens
Pink prisons
Women and snakes

You'll see
Contemporary busts
Movie sets
Gastronomy
Friends for drinks
Popular songs

You'll see
Heroic mothers
Vanishing jobs
Actors of everyday life
Funambulists
Illusionists

Festival Images Vevey
Visual Arts Biennale

Extravaganza
Out of the Ordinary

Streets full of Images!



En service of Arnold Odermatt on the façade BCV to be discovered in September 2018 in Vevey (photomontage). Photo: Céline Michel © Urs Odermatt, Windisch/ProLitteris, Zurich

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Images Vevey Sets the Lake on Fire!



Feu (au lac) of Philippe Durand on the Quai Maria-Belgia to discover in September 2018 in Vevey (photomontage). Photo: Images Vevey © Philippe Durand

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

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

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

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

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

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

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

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

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

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

Stefano Stoll
Director of Festival Images Vevey

Theme of the 2018 Festival Extravaganza. Out of the Ordinary

“The beautiful is always bizarre.”
Charles Baudelaire

A policeman does a headstand at a crossroad in Central Switzerland; in the eye of his colleague, *Arnold Odermatt*, he is the living proof that even the law enforcement authorities are able to overturn the ordinary.

A festive and luscious word, extravagance evokes fantasy, humour, the absurd. It can prompt surprise or distress, and draw us away from the monotony of our day-to-day.

Extravagance is that surreal moment of a giant whale flying over the roofs of Paris seized by *Daido Moriyama*; or *Erwin Wurm*'s childhood home deformed by the effect of a huge clamp; it is the world's longest limousine reconfigured into a bar by *Giona Bierens de Haan* or again, Michael Jackson's whimsical personality revealed by *Henry Leutwyler*.

Extravagance is also the hysterical fits of laughter of Brazilian *Marcos Chaves*, triggering both uneasiness and a liberating feeling; *Olivier Blanckart*'s interpretation of the cover for Sgt. Pepper's Lonely Hearts Club Band by the Beatles, one of the wackiest albums in the history of music; *Bernard Demenge*'s absurd faces or again the improbable staging of moments stolen by *Pierre-Philippe Hofmann & Mathias Domahidy*.

Extravagance is the unexpected, the inconspicuous, the unknown, Extravagance thrives on imagination and the untypical, even non-conformist ways of thinking. Extravagance is dream, happiness; it is challenging, disquieting, uncomfortable, scary. Extravagance brings senses on alert. It keeps the spirit alive as much as it inspires.

Calibrated to glow on the internet or in magazines, the life of other people is fascinating in its apparent perfection. Our reality seems rather banal next to these sensational instances from which we are excluded. *Pachi Santiago* reveals herself by obsessively wearing the glamorous shoes of famous model *Claudia Schiffer* while *Olivier Blanckart* becomes the alter ego of high-profile/media personalities through his ongoing photographic performances. Presenting the pages of Frank Sinatra's address book, *Henry Leutwyler* reveals the close links between the famous crooner and the most influential personalities of his time. Through social networks, *Jenny Rova* verges on digital stalking by jealously taking the place of her ex's new girlfriend.

The prison cells painted in pink by *Angélique Stehli* are startling in the use of an unexpected colour in the prison environment. By opposition, *Cyril Porchet*'s impressive portraits of carnival queens retain the exuberant force of their costumes despite a formal black and white rendering, because we are so used to consider carnival as an explosion of colours and freedom.

Clothing, style and appearance are means to express one's attachment to a group or again to underline one's differences. As humorously captured by *Susan Barnett*, the easiest way to claim one's identity in our globalised world is to carefully select one's t-shirt. *Jono Rotman* shows that the issue is clearly more complex and ideological when making portraits of the tattooed members of a New-Zealand gang. With photographs and videos, *Frédéric Nauczyciel* reveals the glowing world of Vogueurs who keep day-to-day problems at bay through



A tale of II Cities 4, Paris, 1989 of Daido Moriyama on the façade Andritz Hydro to be discovered in September 2018 in Vevey (photomontage).
Photo: Delphine Schacher © Daido Moriyama

fashion and choreography codes shaped in Baltimore's ghettos. A way to place the body at the heart of this year's edition, as with *Annette Messenger* and her naked and drawn self-portraits or *Erwin Wurm*, who mischievously invites festival visitors to become living and extravagant sculptures for one minute.

While extravagance often finds public visibility, it can keep a lower profile when dealing with the intimate. The installation of the duo *Dias & Riedweg* appropriates the personal archive of Charles Hovland, a New-Yorker who in the 1980s, asked anonymous people to photograph their sexual fantasies in his apartment. Inspired by women's rights demonstration signs, Clare Strand plays with the ambivalent symbol of the snake to confront the narrative potential of poetry and photography.

Nothing is impossible in cinema: imagination is the limit. The snapshots made on Hollywood film sets by *Jeff Bridges*, a memorable Dude in the cult movie, *The Big Lebowski*, by the Coen brothers, take us to the heart of cinematic artifice: trigger an explosion, experience hallucinations filled with Valkyries or defy Indians, so many improbable moments that need only be staged to exist.

And science-fiction is the anticipation genre for expanding the possible: *Antony Cairns* tells the story of a London researcher who supposedly built a time machine but neither his invention nor his body were ever found, only his archives remain. In their burlesque short-films, *Martin Zimmermann & Augustin Rebetz* call on the eccentric Mr. Skeleton who has returned from the beyond to manhandle the idiosyncrasies of our contemporary society.

No need to pretend to be the first man to have walked on the Moon as does *Pierrick Sorin*, or to take risks like *Jun Ahn* to feel the thrills of extravagance. Praising the ordinary is a bold way to reveal its savoury and uncanny character as suggested by *Christian Marclay* who magnifies chewing-gums and cigarette butts; *Erik Kessels* paying tribute to European popular music choirs; or *Saype* and *Olivier Lovey* who interfere with and divert elements of the landscape.

Eating insects is still an oddity in Europe, and yet, *Michela Benaglia & Emanuela Colombo* claim that it will become standard within the next few decades and already suggest amazing recipes. Incidentally, the infinitely small is placed under *Elisa Ribeiro's* electronic microscope, revealing the invertebrate pests that devastate the Lavaux vineyards.

Less improbable than it seems, it is possible to walk vertically on a gigantic palm tree as proven by *Philippe Ramette*. Just as incredible are the forces of Nature that have displaced erratic blocks of several tons over the span of thousands of years in the Valais Alps and found by *Xiaoyi Chen*, miles away from their original location. In the Alpes Maritimes, *Philippe Durand* focuses on the stunning Vallée des Merveilles (Valley of Marvels) and reveals 4,000-year-old historic engravings next to inscriptions representing 9/11 or Mickey Mouse.

Family routine can also sometimes become singular: whether with *Fumiko Imano* who invents a twin sister for herself thanks to a surprising photographic trick or with *Peter Puklus* who mischievously questions the social roles of the father and of the mother in the construction of the family unit. Or with *Lorenzo Castore* telling the quirky life of siblings Ewa

and Piot left to themselves in Poland and *Lorenzo Vitturi* who reactivates the stunning journey of his Venetian father to Peru fifty years ago.

Following in the footsteps of Blaise Cendrars or Anton Chekhov in Russia, travel is at the heart of the series presented by *Magali Koenig*. Such apparently anodyne topic takes on a tragic turn when dealing with forced exile; Emeric Lhuisset tackles the delicate issue of recent migrations to Europe with a touching and nevertheless unexpected approach.

Meanwhile in Warsaw, *Antonina Gugala* documents the slow yet unavoidable disappearance of local photographers, a global phenomenon that concretely demonstrates the paradoxical evolution of the medium in an era of social networks. Old anonymous silver prints serve *Coco Fronsac's* sense of surrealistic appropriation while from a set of old Polaroids, the duo *Cristina de Middel & Kalev Erickson* reconstitute a stunning adventure in the Mexican jungle and explore the notions of archive and historical document. In a similar vein, *Marie Voignier* evokes the violence of post-colonial safaris in the 1970s and 1980s by confronting the brutality of the images from a memory album with the disconcerting narrative of a retired hunting guide.

Philippe Durand finds inspiration from a typical local expression by literally "setting the lake on fire" According to the cultural context, the customs of some can seem extraordinary to others, as illustrated in the work of *Charles Fréger* about school travels in India or in *Daido Moriyama's* snapshots that

capture the Japanese commuting masses while they wait for their train. *Naomi Harris* plays with caricatural exchanges between American and European cultures in the context of events and their mix of stereotypes. Tourism photography stands out for the staggering standardization of its views; in response, *Marcos Chaves* sheds a singular light over the famous Bread Loaf, one of the most photographed panoramas in Rio de Janeiro.

Finally, extravagance, like dreams, retains some mystery. Who is hiding behind the newspaper shuffled by a strange character with slightly different hands, comfortably set in bed? Only *Rodney Graham* has the key to the enigma...

Stefano Stoll
Director of Festival Images Vevey

Translation: Frédérique Destribats

Provenance of the Artists

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

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1 Theme

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INT
Indoor
Exhibitions

GP
Grand Prix
Images Vevey

EP
Parallel
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No 01 Jun Ahn
Self-Portrait

KR 1981
INT
Hôtel des Trois Couronnes

For the *Self-Portrait* series, Jun Ahn photographs herself at dizzying heights, perched hundreds of metres above the void on window ledges, at the top of skyscrapers and stairwells. Not a trick of the eye, these self-portraits provoke ambiguous feelings, from fascination to rejection. By exploring the perception of space in large cities, this series also touches on the limits self-presentation on social networks. Scenography: Displayed in a room of the Hôtel des Trois Couronnes, the exhibition is completed by an installation playing on the feeling of vertigo generated by these images.

Produced by Images Vevey and Christophe Guye Galerie
Original scenography by Images Vevey in association with the artist
With the support of the Hôtel des Trois Couronnes



No 02 Susan Barnett
Not In Your Face

USA 1951
EXT
Quai Roussy / Throughout the city

Since 2009, Susan Barnett has been taking pictures of anonymous people in the street wearing t-shirts illustrated with a message or an unusual image. She always uses the same perspective by photographing her subjects from the back. Just like blue jeans and trainers, the t-shirt has become a communication tool in its own right. An emblem of globalised pop culture, it allows everyone to express their personality, their state of mind and their opinions, as well as to mark their difference or their similarities. Scenography: These photographs are displayed along the Quai Roussy in the open air and throughout the city, recalling the diverse compositions of the original images.

Original scenography by Images Vevey in association with the artist
The photographs in this series are drawn from the book *T: A Typology of T-Shirts*, published by Dewi Lewis in 2015.



No 03 Michela Benaglia &
Emanuela Colombo
Beatle in the Box

IT 1980 & 1974
EXT
Gardens of the Alimentarium

In 2050, the Earth will have nearly 10 billion inhabitants and just as many mouths to feed. Experts agree that the consumption of insects is an effective alternative to meet the needs of a growing population whilst also protecting the environment. With the help of a chef and a biologist, Michela Benaglia and Emanuela Colombo have designed and photographed insect recipes that look surprisingly appetising. Pancakes with locusts, miso soup with silkworms or mini-quiches with dried tarantula, these images question our relationship to this food practice. Still perceived as extravagant by Europeans, more than 2 billion individuals already eat this way on a daily basis.

Original scenography by Images Vevey in association with the artists
With the support of Alimentarium



No 04 Giona Bierens de Haan

CH 1987

EXT

CAR AM BAR

In front of the Salle del Castillo



In 1986, car builder and collector Jay Ohrberg designed the longest limousine in the world. A symbol of excess, the car dubbed American Dream measured more than 30 metres in length with 26 wheels, two engines, a jacuzzi, a bedroom with a king-size waterbed, a swimming-pool with a diving board and even a heliport. In his design for the Festival's official bar, architect and artist, Giona Bierens de Haan, offers a reinterpretation of this extravagant vehicle made out of wood and designed to provide comfortable seats. This very long installation welcomes visitors on the Grande Place, which is both one of the largest squares in Europe and the city's largest car park.

Produced by Images Vevey

Original scenography by Images Vevey in association with the artist



No 05 Olivier Blanckart

FR 1959

INT

Moi en...

Salle del Castillo

In this series of self-portraits, Olivier Blanckart poses as pop culture icons with ironic alterations to their appearance, attitudes or expressions. Instantly recognizable figures like Angela Merkel, Honoré de Balzac, Chuck Norris, David Lynch, and Laurel and Hardy are reinterpreted with disturbing false mimicry in black and white as well as colour portraits. Between self-portrait, caricature and performance, this work questions the complex, sometimes conflicting relationship between private identity and public image. This proposal responds to the installation *XXth Century Lonely Art Camp – in extremis* (No 06), presented on the stage of the Salle del Castillo.

Original scenography by Images Vevey in association with the artist

No 06 Olivier Blanckart

FR 1959

INT

XXth Century Lonely
Art Camp – in extremis

Salle del Castillo



In this three-dimensional installation, Olivier Blanckart has recreated a life-size version of the Beatles' album cover for *Sgt. Pepper's Lonely Hearts Club Band*. The original cover, produced by Peter Blake, one of the forefathers of British pop art, pictured the Fab Four in colourful uniforms surrounded by a pantheon of famous people. In this distorted version, the artist gathers major figures from contemporary art history. Visitors can have fun trying to identify the various characters while discerning the real portraits from the pastiches embodied by the artist himself in his series *Moi en...* (No 05), presented on the balcony of the Salle del Castillo.

No 07 Jeff Bridges

USA 1949

EXT

Jeff Bridges:

Jardin du Rivage

Lebowski and other Big Shots

Actor, singer and film producer Jeff Bridges is never separated from his Widelux camera, whose lens covers a 140° field. Since the 1980s, he has captured behind-the-scenes images of each of his films by photographing the actors, technicians, locations, mesmerising sets and fanciful costumes. Like a diary, his "albums" of black and white photographs reveal the secrets of some of the greatest Hollywood productions, immersing the viewer in the heart of cinema, where anything is possible and everything is extravagant. Displayed in Jardin du Rivage, this series is presented in panoramic format on frames that are reminiscent of Hollywood film sets.

Production by Images Vevey with the support of Chaplin's World
Original scenography by Images Vevey in association with the artist
The installation is a tribute to the 20th anniversary of the film *The Big Lebowski*, produced by the Coen Brothers in 1998.
The panoramic camera used by Jeff Bridges – the Widelux – is exhibited in the permanent exhibition of the Swiss Camera Museum (No 29).



No 08 Antony Cairns

UK 1980

GP

The Tale of Adam

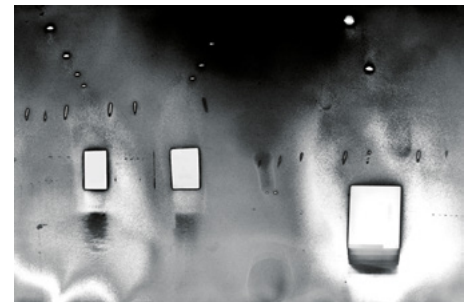
Prix Spécial du jury

Earl Gordons

Théâtre de Verdure, basement

Antony Cairns' work is based on the true story of a certain Gordon Earl Adams who mysteriously disappeared while building a time travelling machine in his basement in the early 20th century, leaving behind some 20 albums full of texts, diagrams and photos. Based on documents from the Archive of Modern Conflict, the artist builds a fiction around the reappearance of the inventor by projecting him in a dystopian version of London. Exhibited in a concrete basement, echoing the place where the inventor disappeared, the exhibition offers a personal reflection on the obsolescence of analogue equipment, while addressing the future of humankind in an all-digital society.

Produced by Images Vevey
Original scenography by Images Vevey in association with the artist



No 09 Lorenzo Castore

IT 1973

INT

Ewa & Piotr

La Droguerie

While living in Krakow, Lorenzo Castore regularly crosses paths with Ewa, an eccentric woman in her sixties. Through a friend, they meet and he gets closer to her and her brother, Piotr, who live together in a run-down apartment. Alcoholics, living secluded from the world without gas, electricity or hot water, they gradually reveal fragments of their past and let their most private moments be photographed. In this series, the Italian mixes his own images with childhood photos of Ewa and Piotr: the golden age of their wealthy upbringing contrasts with the destitution of their dingy, cramped flat, with no explanation of what happened in-between.

With the support of SNK Construction SA
The photographs in this series are drawn from the book *Ewa & Piotr*, published by Editions Noir sur Blanc in 2018.

For security reasons, this exhibition has a limited capacity.
Waiting possible in case of affluence.



No 10 CEPV
Centre d'enseignement
professionnel de Vevey

INT
CEPV

Brutti ma buoni



The Formation supérieure en photographie presents a group exhibition exploring the relationship between photography and cooking. This proposal brings together the work of 25 students who visually reinterpret some 30 recipes developed by the school's teachers and practitioners. From fried eggs with paprika to Roland Barthes' *salade niçoise* and a roast trucker cooked in a plastic bag, the students experimented with different narratives and the photographic potential of these recipes by cooking together, creating compositions in the studio or imagining open-air cooking methods. The collection continues in a book conceived by Pauline Piguët, mixing photographs, recipes and a dozen short stories by Salomé Kiner.

Artistic direction: Myriam Ziehli

Graphic design: Pauline Piguët

Texts: Salomé Kiner

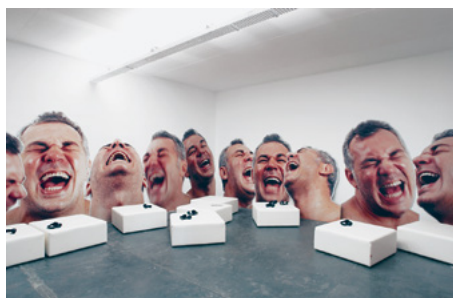
Photographers: Gabrielle Besenval, Pascal Blum, Ludmila Claude, Nina Cuhat, Maciej Czepiel, Marine Dias Daniel, Bianca De Luca, Maxime Genoud, Meryl Henchoz, Emilien Itim, Mona Joseph, Aude Juillerat, Aria Konishi, Eden Levi Am, Frédéric Liverdon, Raphaël Lods, Daniela Marchetta, Lorenzo Merlanti, Nancy-Lara Millan, Léonard Rossi, Jessie Schaer, Clovis Paul Toraman, Nora Teylouni, Nikita Thévoz and Ilona Tschümperlin

With the recipes of: Laia Abril, Frédéric Bachmann, Valérie Belin, Caroline Bernard, Mathieu Bernard-Reymond, André Cepeda, Paul Cottin, Donigan Cumming, Nicolas Delaroche, Gilbert Fastenaekens, Andreas Fontana, Anne Golaz, Roberto Greco, Yann Gross, Patrick Hari, Guillaume Herbaut, Cécile Hesse & Gaël Romier, Eva Leitolf, Laura Letinsky, Eric Nehr, Virginie Otth, Danaé Panchaud, Christian Patterson, Dylan Perrenoud, Regine Petersen, Ariane Pollet, Reiner Riedler, Nicolas Savary, Rudolf Steiner, Hellen van Meene, Léonore Veya and Najat Zein

A project realized during the photographic workshops proposed by: Nicolas Delaroche, Roberto Greco, Patrick Hari, Cécile Hesse & Gaël Romier, Laura Letinsky et Dylan Perrenoud on a concept of Léonore Veya, Dean of the CEPV Photography Department and Nicolas Savary, senior teacher of the Formation supérieure

No 11 Marcos Chaves
Dying of Laughter

BR 1961
INT
Château de l'Aile



Presented at the São Paulo Biennale in 2002, this installation consists of large-scale self-portraits of Marcos Chaves laughing hysterically accompanied by a soundtrack of pre-recorded laughter. The audience finds itself surrounded by these hilarious and grinning faces, while a sequence of uncontrollable laughing, sometimes to the point of tears, can be heard through headphones. Exploring the fine line between joy and sadness, unease and complicity, the concept generates mixed feelings by working like a mirror for the human soul expressing itself in all its forms, whether in pain, grief or extravagance.

Original scenography by Images Vevey in association with the artist
With the support of the Château de l'Aile

For security reasons, this exhibition has a limited capacity. Waiting possible in case of affluence.

No 12 Marcos Chaves
Sugar Loafer

BR 1961
EXT
Théâtre de Verdure / Jardin du Rivage

This series consists of landscape pictures featuring Rio de Janeiro's emblematic peak, Sugarloaf Mountain. At a height of 396 metres, this mountain is one of the most photographed symbols in the city. Without ever staging his shots, Marcos Chaves goes against the usual tourist picture by focussing his attention on the incongruous objects, situations and characters in the foreground. Following a strict protocol, the photographer documents the unusual scenes that unfold in front of Sugarloaf Mountain, inviting audiences to take a new look at this over-exposed panorama. Outdoors, these photographs printed on large canvases allow visitors to photobomb Sugarloaf Mountain and to photographically teleport themselves in Rio.

Original scenography by Images Vevey in association with the artist



No 13 Xiaoyi Chen

CN 1992
EXT
Place Scanavin

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

During a residency in Switzerland, Xiaoyi Chen came across huge blocks erratically positioned whilst taking a walk in the forest around Monthey. When the Rhone glacier receded, these enormous boulders could have travelled tens of kilometres from their initial position, as if teleported into the landscape that now surrounds them. Playing on the unusual features of these blocks, this installation shifts these fragments of nature into the heart of Vevey's urban space. Displayed in positive and negative, these large-scale images draw the viewers' attention to the worrying changes in the Alpine landscape by using the colour-inversion smartphone app to see them in positive and vice versa.

Produced by Images Vevey and the SMArt programme of the Foundation for Sustainable Development in Mountain Regions, in association with Théâtre du Crochetan, Monthey
With the support of the Direction du Développement et de la Coopération (DDC), the Service de la Culture du Canton du Valais and the Loterie Romande
Original scenography by Images Vevey in association with the artist
In parallel to this exhibition, the Théâtre du Crochetan in Monthey presents an exhibition by Xiaoyi Chen from 8 September to 2 December 2018.



No 14 Cristina de Middel
& Kalev Erickson

ES & UK 1975 & 1982
INT
La Droguerie

Jungle Check

Cristina de Middel and Kalev Erickson found a bundle of old polaroid pictures at a flea market in Mexico City. They believed that the images had all been taken by the same person in the 1970s near the Maya ruins of Tulum and they decided to go in search of the memories that these pictures held. In the heart of the Mexican jungle, the duo revives this past dissolved in Polaroid emulsion, giving rise to a new story, somewhere between reality and fiction. Printed on giant lenticulars produced traditionally on a frame in the shape of an accordion, old combines with new to question the supposed reliability of photographic archives and historical images.

Exhibition produced by FOAM Fotografiemuseum Amsterdam
With the support of SNK Construction SA
In the context of this exhibition, RM Editorial and Images Vevey will jointly publish the book that is an integral part of this work.





No 15 Bernard Demenge

FR 1959

Parade

EXT

Passage Paul-Cérésole

Using photography to produce absurd images, Bernard Demenge creates a world where irony and fantasy take inspiration from banality. The artist stages a series of self-portraits, produced in the form of GIFs following the same format. In front of the camera, he poses impassively while a hammer, a funnel, a piece of string or pegs mangle his face, triggering a disturbing, yet amusing feeling. Played on a loop, this series of short videos highlights the extraordinary complexity of a face, revealing the fears and fantasies it contains.

Original scenography by Images Vevey in association with the artist
With the support of Cinérive

No 16 Dias & Riedweg

BR & CH 1964 & 1955

CameraContact

INT

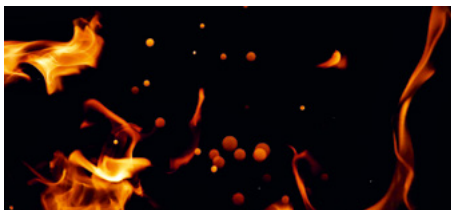
Vevey train station, eastern apartment



The exhibition offers immersion into the photographic archives of Charles Hovland. For close to 20 years, the New Yorker photographed the sexual fantasies and secret desires of thousands of anonymous individuals who answered a simple ad published in the *Village Voice* from 1985 to 2005. Parallel to this activity, he produced thousands of images for gay magazines of the time. The duo Dias & Riedweg revisits this extensive archive, transforming this analogue material into an installation made of photographs, films and digital video devices. In an environment echoing Charles Hovland's apartment, the most extravagant sexual fantasies become works of art.

Original scenography by Images Vevey produced in association with the artists
With the support of Pro Helvetia

This exhibition features explicit works whose content may offend.
Access restricted to adults (18+)



No 17 Philippe Durand

FR 1963

Feu (au lac)

EXT

Quai Maria-Belgia

Playing on the evocative power of images, Philippe Durand's installation rekindles mankind's ancestral fascination for fire. By photographing fire and its extreme swiftness, the artist captures primitive forms of light as if he was addressing the photography of today. Through lenticular imagery, a sort of pre-digital GIF, the artist superimposes three different clichés that reproduce the movement of the flames, which come to life as the viewer moves. Erected in Lake Geneva, this almost 4-metre-long image literally sets fire to the lake – a nod to a Swiss-French expression, "the lake is not on fire", meaning "there is no rush".

Original scenography by Images Vevey produced in association with the artist



No 18 Philippe Durand

Vallée des Merveilles 2

FR 1963

EXT

Jardin du Rivage

In 2014, Philippe Durand explored the Valley of Marvels in the Mercantour National Park in France. He found some exceptional archaeological heritage consisting of some 40,000 rock carvings dating from 3000 B.C. right up until today. Viewing this site as an outdoor museum, the artist turned it into his workshop by creating a photographic reproduction of the location. His installation playfully echoes the topography of the site, thanks to inflatable sculptures in the form of rocks reminiscent of theme parks. A giant photograph of contemporary graffiti representing Mickey Mouse refers to the extraordinary meeting of traces from the past and present

Original scenography by Images Vevey produced in association with the artist
The photographs in this series are drawn from the book *Vallée des Merveilles 2*, published by Editions Gwinzegal in 2016.



No 19 ECAL/Ecole cantonale
d'art de Lausanne

Galerie des Bustes

CH

INT

La Droguerie

For the fourth consecutive edition, the Festival Images is partnering with the ECAL/Ecole cantonale d'art de Lausanne by offering second year students in Industrial Design the opportunity to design an interactive and fun photo booth related to the theme of the 2018 edition: Extravaganza. Out of the ordinary. Taking the fairground as a starting point, the Galerie des Bustes of Aurore Piedigrossi (1995) and Alex Tran (1995) project revives the "head in the hole" phenomenon. Appearing in fairgrounds at the beginning of the 20th century, this popular photographic attraction allows you to put your head in the hole on a painted background of a funny scene.

Project realized under the direction of Adrien Rovero, teacher at the ECAL/Ecole cantonale d'art de Lausanne, assisted by Marion Aeby
Scenography: ECAL/Aurore Piedigrossi and Alex Tran
With the support of SNK Construction SA



No 20 Charles Fréger

School Chalo

FR 1975

EXT

Vitrines du Rivage

The *School Chalo* project is based around a dozen schools in New Delhi. For this series, Charles Fréger has produced group portraits with an original outlook on the surprising means of transport the children used every day to go to school. As usual, the photographer asks his subjects to pose and pays particular attention to their posture as well as the background. The schoolchildren parade in front of his lens, aboard a rickshaw, a motorbike or a simple bicycle. Displayed in a primary school playground, the pictures of these Indian schoolchildren show the youngest visitors some extraordinary ways of getting to school.

Original scenography by Images Vevey produced in association with the artist



No 21 Coco Fonsac
Chimères et Merveilles

FR 1962
EP
Place Scanavin



For decades, Coco Fonsac has scoured flea markets in search of old photographs on which she has based her artistic approach. Thanks to her pictorial work on the images, the colourful and creative visual artist breathes new life into these anonymous portraits and family pictures. These forgotten faces wear gouache-painted masks from Africa, Oceania, Asia and America to create a gallery of extraordinary characters right out of a children's storybook. These surrealist works appear in the shop windows of a former ironworks while tall photographic silhouettes enable visitors to interact with the French artist's extravagant world.

Produced by Atelier 20 and Images Vevey
Curated by Nathalie Compondu, Tamara Jenny-Devrient, Stefano Stoll and Raphaël Biollay
With the support of Images Vevey and the Direction de la Culture de la Ville de Vevey

No 22 Rodney Graham
Sunday Sun, 1937

CA 1949
EXT
Façade of the Hôtel des
Trois Couronnes



Inspired by a comic scene from Alfred Hitchcock's 1938 film, *The Lady Vanishes*, Rodney Graham's photograph depicts a mysterious character hidden behind a newspaper held by two slightly different hands. The Canadian conceptual artist recreates in a single image all the comedy of the Hitchcock sequence in a cheerful composition with a copy of his hometown newspaper, *The Sunday Sun Vancouver*, from 1937, the year the film was shot. Displayed on the facade of the Hôtel des Trois Couronnes, this image evokes not only that iconic scene, which takes place in a hotel, but also the bygone charm of this historic palace.

With the support of the Hôtel des Trois Couronnes
Original scenography by Images Vevey in association with the artist



No 23 Antonina Gugala
Photography studios

PL 1989
INT
Vevey train station, old shop

Antonina Gugala's project explores various aspects of professional portrait photography. The artist has documented shop windows of more than 80 photography studios still in operation in Warsaw. She thus highlights the presence of these local businesses as well as the slow death of these small photography trades. In each listed studio, the artist also had an ID photo taken, the most ordinary portrait. These apparently standardised clichés reflect the style and fantasy of each photographer. This series is exhibited next to one of the city's oldest photography studios, which will be closing its doors in September 2018 after 70 years in operation.

No 24 Clarisse Hahn
Invented Edens

FR 1963
EXT
Indiana

The exhibition *Invented Edens* continues Clarisse Hahn's research on the subject of "being together". At the beginning of the 1970s, the publication of a photograph of the Tasadays Filipino tribe seemingly announced the discovery of a people cut off from modern civilisation. This anthropological miracle finally turned out to be a staged hoax. It is one of the archive images that Clarisse Hahn has reworked to illustrate how the body can be used for propaganda purposes. Taken out of their original context and projected by the artist into the Panamanian jungle, these invented Edens question our fantasised visions of returning to the wild.

Produced by Collectif RATS
Curated by Salomé Kiner
With the support of Images Vevey and the Direction de la Culture de la Ville de Vevey

Clarisse Hahn's films are screened at RATS workshops in parallel with this exhibition, three times a week. Free admission. Full programme on www.ratscollectif.ch



No 25 Naomi Harris
EUSA

CA 1973
INT
Salle del Castillo

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

Original scenography by Images Vevey in association with the artist
Produced with the support of Genève Aéroport
The photographs in this series are drawn from the book *EUSA*, published by Kehrer Verlag in 2018.



No 26 Pierre-Philippe Hofmann
& Mathias Domahidy
Ad Libitum

BE & CH 1976 & 1978
EXT
Cinéma Portable, Quai Monnerat

Pierre-Philippe Hofmann and Mathias Domahidy met on a train in Belgium. Taking the same journey every day, they decided to work on a project together that combined fiction and reality, text and image. Their short films show ordinary scenes from everyday life, filmed by Hofmann in a static shot. In the post-production stage, Domahidy acts as producer and directs the actions of the passers-by in a voiceover that turns them into actors and extras on set without their knowing. At Festival Images, they present a Vevey version, shot one winter morning at the port. This video installation is set up in the same location and placed in the same position as the camera.

Duration: 5 min. 30

Produced by Images Vevey
Original scenography by Images Vevey in association with the artists



No 27 Fumiko Imano

JP 1974

We Oui!

EXT

Quai Perdonnet



After spending a large part of her life abroad, Fumiko Imano moved back to Japan, her native country, in 2002. The then 27-year-old woman went through a deep identity crisis, feeling extremely lonely. She invented a twin sister for herself as a remedy to her melancholy. Through cutting and pasting snapshots of herself juxtaposed with images of her imaginary double, the Japanese artist immortalises the scenes of a completely fabricated daily life. By deliberately showing the traces of this hand-crafted photomontage, she evokes childhood memories. These images are cut in two, sometimes exhibited slightly apart from each other, forcing the viewer to move in order to see the image in its entirety.

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

No 28 Erik Kessels

NL 1966

Group Show

INT

Eglise Sainte-Claire



In 2014, Erik Kessels presented a mountain of some 350,000 amateur photographs in Sainte-Claire Church. He once again features in the church with an audio-visual installation showcasing a collection of thousands of vintage vinyl album covers of brass bands and folk music choirs, illustrated by surprising group photographs. Mesmerised by the extraordinary composition of these clichés, the artist revives the vernacular imagery of this popular musical genre. In this venue which is normally home to local choirs, the installation is completed by an experimental soundtrack broadcasting a mix of all the records.

Scenography: Roland Buschmann, Jeroen Bijl
With the support of Mondriaan Fund

No 29 Magali Koenig

CH 1952

Courir après la pluie

INT

Swiss Camera Museum



The Swiss Camera Museum presents an exhibition on the work of Magali Koenig in Russia and the former Soviet republics. For thirty years, she traversed the countries of the former USSR, following in the footsteps of Blaise Cendrars and Anton Chekhov on her journey to the island of Sakhalin. By focussing on presence through absence, her photographs of deserted landscapes and empty interiors depict Russian nostalgia for a bygone past and a hopeful future founded on broken promises.

Produced by the Swiss Camera Museum
Curated by Jean-Marc Yersin and Pascale Bonnard-Yersin, directors of the Swiss Camera Museum (until June 2018)

During Festival Images, this exhibition is spread throughout a dozen shops in the town centre for the *Vitr'in* Vevey project (No 30).

No 30 Magali Koenig

Vitr'in Vevey

CH 1952

EP

Vitrines des commerçants
du centre-ville

Every year, Parcours Vitrines presents the work of apprentices from the 3D Polydesign department of the Ecole d'arts appliqués de Vevey (CEPV). For Festival Images, the aim is to highlight the work of a local photographer. This year's exhibition echoes *Courir après la pluie* (No 29) devoted to Magali Koenig's work in Russia and the former Soviet republics, presented by the Swiss Camera Museum. The teachers suggested that the students take their inspiration from Anton Chekhov's journey to the island of Sakhalin and link it to the photographer's images to create a literary, graphic and technical work.

Design and production: Anaëlle Amstutz, Simon Chenevard, Maila Deon, Lorna Dessaux, Cécile Dufour, Julie Facchinetti, Nicola Ferrari, Zoé Golay, Lidia Lino Mathez, Cloé Mignot, Marion Rebetez and Thérèse Weibel



No 31 Cie La bande passante

Ville de papier, Vevey

FR

INT

Musée historique de Vevey

On its 150th anniversary, Le Reflet – Théâtre de Vevey invited Cie La bande passante to create a tailor-made project around the history of the city and its theatre. Benoit Faivre (1979) and Tommy Laszlo (1975) designed an original animation based on old postcards selected from the collections of the Musée historique de Vevey, the photographer Edouard Curchod and the former Syndic of the town, Laurent Ballif. The duo cut out these images, folded them and pasted them together to reinterpret the city's history in 3D. Presented in preview at the Festival Images, this video proposes an unusual walk through a reinvented Vevey in one long travelling shot.

Proposed by Le Reflet – Théâtre de Vevey on the occasion of its 150th anniversary
Produced by Images Vevey, Le Reflet – Théâtre de Vevey and the Ville de Vevey
Concept and design: Benoit Faivre, Aurélie Michel and Tommy Laszlo



No 32 Henry Leutwyler

Hi There

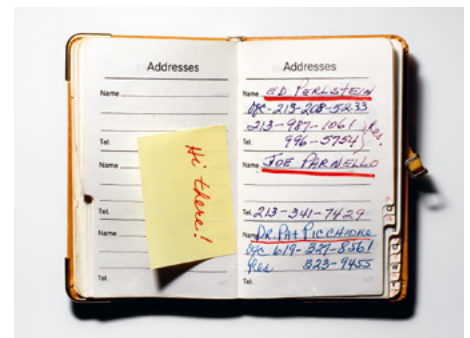
CH 1961

EXT

Old phone booth, Rue du Panorama

For his project *Document*, Henry Leutwyler photographed over 12 years hundreds of objects belonging to now-deceased celebrities. During his long-term investigation, he unearthed Frank Sinatra's private address book dating back to the 1970s. In its pages were the names and numbers of friends and acquaintances of the famous crooner: Hollywood stars like Cary Grant, Gene Kelly and Roger Moore, as well as the most influential politicians of the time like Henry Kissinger, Richard Nixon and Gerald Ford. By highlighting these various connections, these still life images reveal a private and silent portrait of the unforgettable singer of "My Way". This series is displayed on an old phone booth where viewers might be tempted to try out a few numbers, even if their owners are unlikely to answer!

Original scenography by Images Vevey in association with the artist





No 33 Henry Leutwyler

CH 1961

EXT

Neverland Lost,
A Portrait of Michael Jackson

Rue Louis-Meyer

In February 2009, a few months before Michael Jackson's death and after the announcement that the star's belongings would be publicly auctioned, Henry Leutwyler was sent to California by a magazine to photograph Jackson's legendary glittery white glove. On site, he discovered an enormous warehouse with piles of boxes filled with thousands of artefacts belonging to the eccentric owner of the Neverland ranch. Like a posthumous inventory, he produced a strangely prophetic series depicting a man torn between his flamboyant public persona and a troubled private life. These still life images are exhibited in front of Salle del Castillo, a photographic tribute to the King of Pop and his eccentricities.

Original scenography by Images Vevey in association with the artist
The photographs in this series are drawn from the book *Neverland Lost, A Portrait of Michael Jackson*, published by Steidl in 2010.

No 34 Emeric Lhuisset

FR 1983

GP

L'autre rive

Mention Reportage Leica

Vevey train station, old shop



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

Produced by Images Vevey with the support of Leica Suisse
Original scenography by Images Vevey in association with the artist
The series *L'autre rive* has been published by the Editions André Frère in 2017

No 35 Olivier Lovey

CH 1981

EXT

Miroir aux alouettes

Jardin du Rivage



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

Produced by Images Vevey
Original scenography by Images Vevey in association with the artist

No 36 Christian Marclay CH/USA 1955
 EXT
 Bottle Caps / Chewing Gum /
 Cigarettes / Cotton Buds /
 Lids and Straws (One Minute) /
 Straws

Presented for the first time in Switzerland, Christian Marclay's videos push the boundaries of street photography. During his walks through London, the visual artist takes pictures of objects that are commonly discarded in the street, amassing thousands of pictures of cigarette butts, bottle caps, chewing-gum, cotton buds, lids and plastic straws. In the form of an animated silent film, his clichés unfold at a fast pace, creating the illusion of continuous movement, much like a flip book. Every day of the week, a different video is shown on a giant screen in the foyer of Vevey's train station. Commuters are invited to consider these ordinary objects that extraordinarily come to life.



No 37 Annette Messager FR 1943
 INT
 Annette Messager,
 La femme et...

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



Produced by Musée Jenisch Vevey
 Curated by Stéphanie Serra, Contemporary Art Assistant Curator

No 38 Daido Moriyama JP 1938
 EXT
 A tale of Il Cities 4, Paris, 1989 Façade Andritz Hydro

Between 1988 and 1989, Daido Moriyama lived in Paris. During his stay, as documented in his memoirs, he produced a series of photographs directly inspired by the works of Eugène Atget around old Paris. As he strolls around Les Halles, the Japanese photographer sees a huge inflatable whale floating in the air, hanging between two cranes. Amused by the eccentricity of the scene, he takes his camera to immortalise this marine giant surfacing on the Parisian skyline. An imposing spectacle, this image welcomes visitors arriving by train to Festival Images, which this year focuses on the theme *Extravaganza. Out of the Ordinary*.



Original scenography by Images Vevey in association with the artist
 Curated by Simon Baker, Director of Maison Européenne de la Photographie, Paris, and Stefano Stoll, Director of Images Vevey
 With the support of Andritz Hydro



No 39 Daido Moriyama

JP 1938

PLATFORM, 1977

EXT

Vevey train station, platform 1

Although he lives in Zushi, an hour away by train from Tokyo, Daido Moriyama commutes to the Japanese capital every day. From his train carriage, he observes the daily commuters gathering on the station platforms. Produced over one day along the Zushi-Yokohama-Tokyo train line, this series of images of travellers highlights an unusual aspect of daily life that often goes unnoticed by the commuters themselves. Displayed on a platform in Vevey's train station, these photographs enable travellers to experience, from the train window, the position adopted by the Japanese photographer as he shoots his pictures, and maybe to invent another life for themselves on their daily commute.

Original scenography by Images Vevey in association with the artist
Curated by Simon Baker, Director of Maison Européenne de la Photographie, Paris, and Stefano Stoll, Director of Images Vevey



No 40 Frédéric Nauczyciel

FR 1968

Fireflies, Baltimore

EXT

Facade of the Public Library /
Quai Perdonnet

Born in an Afro-American neighbourhood in the late 1960s, voguing diverts the postures of white models on the covers of *Vogue* into a performative dance that upturns the signs of power and the dominant culture. Frédéric Nauczyciel met and photographed the voguers of Baltimore, fireflies who secretly transform the city with flamboyant dance battles. In all sobriety, he shoots these dancers in their neighbourhood with their extravagant costumes and ultra-feminine accessories, who assert themselves through excess with no need to adhere to rules or conventions. This series of portraits is exhibited outdoors in the heart of the city representing the streets of Baltimore where the voguers do their dance battles.

Original scenography by Images Vevey in association with the artist

Parallel to this exhibition, the Théâtre Vidy-Lausanne presents another part of this project with three video installations *The Fire Flies, Baltimore, House of HMU* and *La Peau vive* (No 41).

No 41 Frédéric Nauczyciel
The Fire Flies, Baltimore
House of HMU
La Peau vive

FR 1968

INT

Théâtre de Vidy, Lausanne

In Baltimore, Frédéric Nauczyciel discovered a vibrant voguing scene, a highly-stylised dance based on the poses of famous models in magazines. At Théâtre Vidy in Lausanne, *The Fire Flies, Baltimore* installation immerses visitors into the unbridled energy of "firefly battles" in the hoods of Baltimore. Back in Paris, the artist fell on a community of young voguers in full bloom. In the video series *House of HMU*, the Frenchman invites them to appropriate the skilful sophistication of baroque music, while in the video installation *La Peau vive*, he addresses the way in which voguers tell their story and showcase themselves through their tattoos.

Produced by Théâtre de Vidy-Lausanne
Parallel to these three installations, the Festival Images presents in Vevey the photographic series *Fireflies, Baltimore* (No 40).

Exhibition from September 8 to October 2. More info: www.vidy.ch



No 42 Arnold Odermatt

En service

CH 1925

EXT

Facade BCV/ Place de la Gare

After joining the police force in the Canton of Nidwald in 1948, Arnold Odermatt documented traffic accidents as well as the daily life of his colleagues for more than 40 years. Since the early 2000s, his work has received many accolades in exhibitions as well as in the prestigious pages of the New York Times who wrote in 2001: "The most interesting discovery of all in photography is the work of Arnold Odermatt." Pileups, melted headlights, patrols in action, these ordinary scenes take on an extraordinary dimension under the gaze of the policeman-photographer. Exhibited on the façade of a building, a monumental image depicting a policeman doing acrobatics in the middle of the road blends in with the surrounding urban background and announces the theme of the 2018 Festival Images, *Extravaganza. Out of the Ordinary*. In addition, a series of pictures of accidents and of the daily life of the Nidwald police brigade border the main road through Vevey.



Original scenography by Images Vevey in association with the artist

No 43 Cyril Porchet

Reina

CH 1984

EXT

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

Carnivals are the ultimate parties during which everyone can leave ordinary life behind for a few hours. The series Reina takes a unique look at one of the highlights of the Carnival of Santa Cruz de Tenerife in the Canary Islands: the gala for the Carnival Queen. Participants perform on stage in front of a panel of judges, bearing the weight of their sumptuous costumes. Thanks to the use of black and white, far from the typical colourful vision of the carnival, the candidates seem to merge with their huge costumes. Exhibited on the façade of Vevey's former prison, this monumental image depicts a Carnival Queen in her costume of freedom, contrasting with the building's very purpose. The installation is complemented by an outdoor exhibit of photographs of all the participants in the Queen's selection, on Place de l'Hôtel-de-Ville.



Original scenography by Images Vevey in association with the artist

No 44 Prototype Status

Cie Jasmine Morand

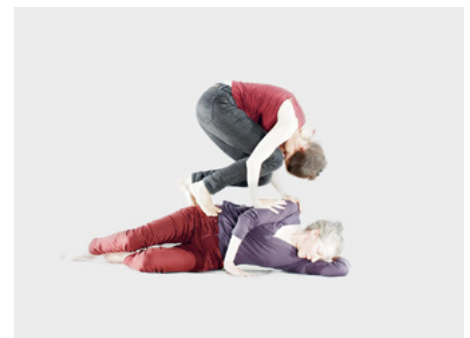
PLEASE YES Evénement #1

CH

EP

Dansomètre

The choreographic device *PLEASE YES* establishes a dialogue between a mother and her daughter through a dance that oscillates between support and being supported. The bodies of the two dancers move in harmony, unite, abandon each other and disappear. Like an introspection on the passage of time, this vortex of images and sounds questions human relationships and the inversion of hierarchies. In this installation mixing dance, video and art, the spectator follows the movements of the dancers, projected around a cylindrical structure, inside which you are immersed in a world of sound, encouraging reflection.



Produced by Images Vevey, Dansomètre and Théâtre Oriental-Vevey
With the support of Etat de Vaud, Ville de Vevey, Fonds culturel Riviera, Fondation Casino Barrière Montreux, Fondation Nestlé pour l'Art, Pour-cent culturel Migros, Images Vevey et Direction de la Culture de la Ville de Vevey
Artistic collaboration: Béatrice Morand, Florence Francisco, Marianne Caplan, Neda Loncarevic, Sandra Korol, Adrien Moretti, Blas Payri, Jean-Pierre Fonjallaz, Julien Perret, Pierre- André Aebischer, Rainer Ludwig, Xavier Weissbrodt



No 45 Peter Puklus
The Hero Mother –
How to Build a House

HU 1980
GP
Vevey train station, western apartment
Winner of the Grand Prix Images
Vevey 2017/2018

Peter Puklus addresses and deconstructs the socially pre-established dynamics of male and female roles, i.e. maternity as a presumed heroic act and the father's supposed obligation to build and protect a home. Designed as an installation in the form of sculptural, photographic and performative works, his project visually decomposes these symbols of modern life while developing an original snapshot commentary of family life and the challenges related to building a family. The exhibition, which premieres internationally in Vevey, takes place throughout the family home, an entire apartment, where visitors will discover images printed on objects from daily life.

Produced by Images Vevey
Original scenography by Images Vevey in association with the artist



No 46 Philippe Ramette
Promenade irrationnelle /
Exploration rationnelle
des fonds sous-marins

FR 1961
EXT
Facade Holdigaz

Since 1996, Philippe Ramette has been creating acrobatic performances together with photographer Marc Damage with no special effects or digital editing, putting his own body to the test. Dressed in a suit, he embeds himself amazingly in the landscape thanks to a harness and other unusual objects that enable him to defy the laws of gravity and overcome the constraints of being underwater. He takes up extraordinary positions, walking perpendicular on a palm tree, searching for his way on a map at the bottom of the sea and painting the surface of the water while standing on a ladder. The artist presents in monumental format a spectacular image created by the sea, while, under the horizon line, the viewer discovers four photographs of a series of performances executed underwater at the bottom of the Mediterranean.

Original scenography by Images Vevey in association with the artist
With the support of Holdigaz



No 47 ECAL/Elisa Ribeiro
Nuisibles

FR/PT 1996
INT
Confrérie des Vignerons

Currently a BA student in Photography at ECAL/Ecole cantonale d'art de Lausanne, Elisa Ribeiro sheds a specific kind of light on an unexpected aspect of winegrowing. She presents a gallery of portraits of voracious insects that plague vineyards, produced thanks to a scanning electron microscope. By appropriating a scientific tool for artistic purposes, she reveals the extraordinary, invisible to the naked eye. This work also addresses the very fundamentals of the photographic image, since the shooting process is done through an electron beam. These tiny pests appear as giant monsters, presented in large luminous boxes reminiscent of the lighting used for microscopic observation.

Produced by Images Vevey, ECAL/Ecole cantonale d'art de Lausanne and the Confrérie des Vignerons for the Fête des Vignerons 2019
Curating and scenography by Milo Keller, Head of Photography Department at ECAL, and Stefano Stoll, Director of Images Vevey
Project led by Jonas Marguet, photographe and teacher at ECAL
In association with the Société vaudoise d'histoire et d'archéologie

No 48 Jono Rotman

Mongrelism

NZ 1974

GP

La Grenette

Images Vevey Book Award 2017/2018

Jono Rotman has published the result of his research focussing on an infamous New Zealand gang: the Mighty Mongrel Mob. Their mostly Maori members appropriate the nationalist symbols of the British empire and the Third Reich in order to question the notion of racial identity in this former colony. By playing on the tradition of ethnographic research, he produced close to 200 portraits of these warriors with their tattooed faces and emblems pinned to their clothes. Complemented by archives and interviews, his book, produced thanks to the Images Vevey Book Award, bears witness to the richness of this marginalised subculture. The installation displayed in Vevey's covered market brings these men back into the heart of the city.

Original scenography by Images Vevey in association with the artist
With the support of the Association of Les Amis d'Images
In the context of this exhibition, Here Press and Images Vevey will jointly publish the book that is an integral part of this work.



No 49 Jenny Rova

I would also like to be

A work on jealousy

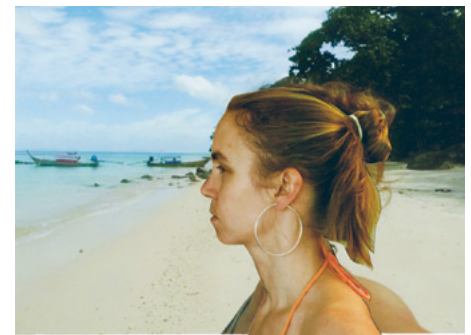
SE/CH 1973

EXT

Parc du Panorama

After a painful break-up, Jenny Rova began spying on her former boyfriend and his new girlfriend on Facebook. After downloading the images posted by the couple, she photographed herself imitating the poses and expressions of her new adversary. With a snip of the scissors, the artist superimposes her self-portraits over the face of her supposed rival and appropriates a life which she has been excluded from. Her work addresses the nature of intimate and private pictures once they have been published on social networks and the unusual feelings triggered in those who see them. These images are printed on standard paper while the self-portraits of the artist are glued over them evoking the creative process of the series.

Original scenography by Images Vevey in association with the artist
The photographs in this series are drawn from the book *I would also like to be*, published by b. frank books in 2015, reedited on the occasion of the Festival Images.



No 50 Pachi Santiago

Copying Claudia

ES 1980

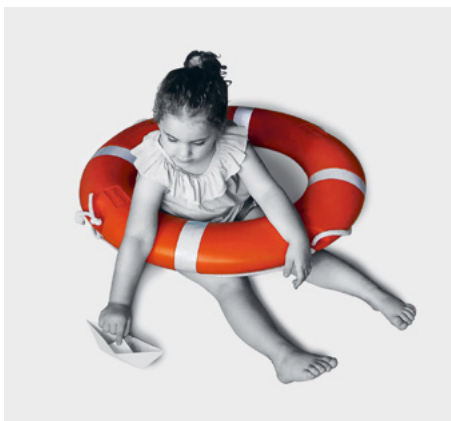
EXT

Parc du Panorama

For several years, Pachi Santiago has been reproducing the most iconic photographs of German model Claudia Schiffer. Between fascination, admiration and obsession, he mimics the style and attitude of his muse. As he projects himself in the character of this feminine icon, the photographer ultimately expresses his own personality by revealing his own uniqueness, blurring the boundaries between genders. Presented for the first time in Switzerland for the 30th anniversary of the famous model's career, this long-term piece fuels reflection on the creation of the self-image through idols manufactured by the media. Exhibited in a public park, this series is printed on Plexiglas, whose shine is reminiscent of the glossy magazine pages that the top model featured in.

Original scenography by Images Vevey in association with the artist





No 51 Saype

Which Legacy?

FR 1989

EXT

Swiss Museum of Games,
La Tour-de-Peilz

A pioneer in the field of painting on grass, Saype has been producing gigantic, outdoor temporary frescoes with a 100% biodegradable mixture he prepares himself. Between land art and street art, his figurative works blend in with the natural alpine landscape. Continuing his series of large-scale, in-situ organic frescoes and especially for Festival Images, Saype will create a custom-made work in a park next to Tour-de-Peilz Castle. Visible only with a drone or by climbing the corner tower of the medieval fortress, this monumental artwork proposes a reflection on sustainable development in society and on the values we wish to transmit to future generations.

Produced by Images Vevey and the Affaires culturelles de la Ville de La Tour-de-Peilz
In association with the Swiss Museum of Games



No 52 ECAL/Adrien Sgandurra

Artificialisation du terroir

FR 1993

INT

Confrérie des Vignerons

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

Produced by Images Vevey, ECAL/Ecole cantonale d'art de Lausanne and the Confrérie des Vignerons for the Fête des Vignerons 2019
Curated by Milo Keller, Head of Photography Department at ECAL
Project led by Jonas Marguet, photographer and teacher at ECAL
Scenography by ECAL/Amandine Gini
In association with the Société vaudoise d'histoire et d'archéologie



No 53 Pierrick Sorin

Pierrick sur la Lune

FR 1960

INT

Théâtre Oriental-Vevey

For Festival Images, Pierrick Sorin has specially designed an "optical theatre" on a human scale featuring two holographic characters reproducing Neil Armstrong's first steps on the Moon. First, a black and white scrambled video shows an astronaut in a semi-weightless state. The spectator then discovers the protagonist accompanied by a woman playing out the most incredible of human achievements by the most ridiculous of means. Presented in the auditorium of the Théâtre Oriental-Vevey, once a cinema, this piece harks back to the era of George Méliès' films and questions with humour the authenticity of these extraordinary images.

Produced by Images Vevey with the support of the Théâtre Oriental-Vevey
The Festival Images also presents four miniature optical theatres by Pierrick Sorin: *Chorégraphies aux savonnettes*, *Le Visualiseur d'images mentales*, *Pierrick Transhistorik*, *The French Magician*

Models of praxinoscopes, the cameras that inspired Pierrick Sorin for his optical theatres, are on display at the Swiss Camera Museum (No 29).

No 54 Angélique Stehli

Pink Cells

FR/CH 1993

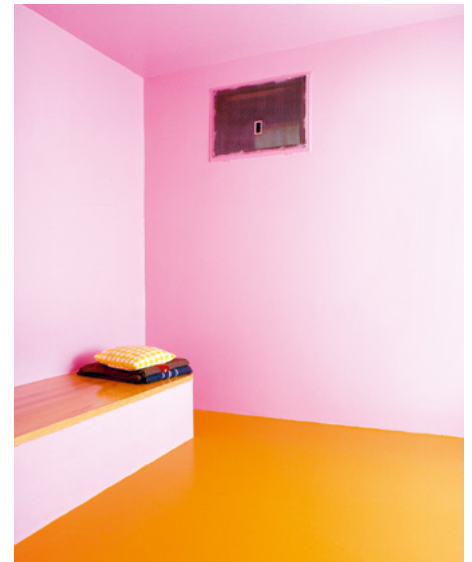
GP

Mention Lumière Broncolor

Former prison

In 1979 America, Dr Alexander G. Schauss discovered that the shade of pink P-618 (which he named “Baker-Miller Pink”) had a relaxing effect on some individuals after 15 minutes. Forty years later, Swiss psychologist Daniela Späth furthers this reflection by demonstrating the benefits of a shade of pink, dubbed “Cool Down Pink”, on the blood pressure of people with violent tendencies. Angélique Stehli documents the way in which some Swiss detention centres use this tone of pink, which is meant to reduce hostility. By aestheticizing violence in the prison world, this series, presented in the heart of Vevey’s former prison, addresses the viewers’ relationship to imprisonment.

Original scenography by Images Vevey in association with the artist
In the context of this exhibition, an old cell was painted in pink on the third floor of the former prison.



No 55 Clare Strand

Snake

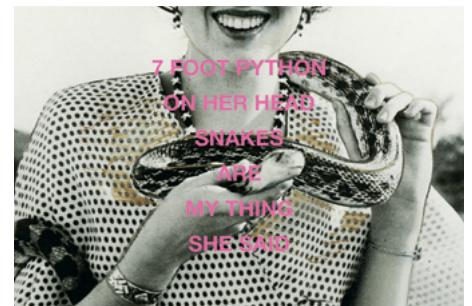
UK 1973

INT

Caveau de la Tour de Boillet

For her project *Snake*, Clare Strand reworks pictures found by the artist of women playing with snakes. Seven of these snapshots have been cropped and enlarged in order to create large abstract compositions on which the artist superimposes short poems. Each image thus plays on the antagonistic relationship between photography, a direct vector of information, and poetry, which is more demanding in terms of analysis and reflection. An ambiguous symbol, representing both good and evil, wisdom and trickery, healing and death, the snake is seen by the artist as a metaphor for all these opposing forces. In a cellar which, according to local legend, would have been the scene of the extravagances of a flighty creature the viewer discovers these images while a machine randomly prints poems on paper coils.

Original scenography by Images Vevey in association with the artist
The photographs in this series are drawn from the book *Girl Plays with Snake*, published by Mack Books in 2016



No 56 Tambour ni Trompette

Café des Amis

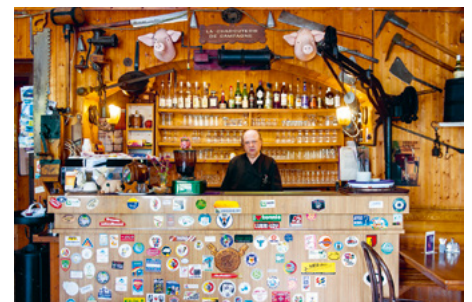
CH

EP

Bachibouzouk

Until recently, Bachibouzouk was called “Le Café des Amis”. Its history is at the centre of the Tambour ni Trompette collective’s new project, whose members took to the road in search of the Cafés des Amis in Switzerland, France, Belgium and Luxembourg. As an inventory, they photographically document each bistro visited. To complete the survey, a questionnaire is filled out regarding the number of employees and seats, the type of activities or the presence of a pinball machine, for example. The exhibition retraces this road trip by presenting the settings, atmospheres, façades and signs of these places where a drink can be enjoyed with friends.

Produced and curated by Tambour ni Trompette
With the support of Images Vevey and the Direction de la Culture de la Ville de Vevey





No 57 Lorenzo Vitturi

Caminantes, no hay camino,
hay que caminar

IT 1980

GP
CGN Landing, Vevey-Marché
Bourse Nestlé

Lorenzo Vitturi produced a new series for the Festival Images inspired by his family history. In the 1960s, his father, originally from Venice, crossed the Atlantic to open a glass factory in Peru. The artist travels to Peru with glass fragments collected in Murano. Once there, he fuses these pieces of glass with fabrics, objects and organic elements associated with Peruvian culture. The juxtaposition of materials allows us to question their function as cultural markers and to explore the dynamics of converging cultures. These images are displayed on the walls of the CGN landing stage, evoking the transatlantic journey made more than 50 years ago by the photographer's father.

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

No 58 Marie Voignier

Les Immobiliés

FR 1974

INT
Musée historique de Vevey



The film *Les Immobiliés* immerses viewers in the story of a retired safari guide browsing and commenting upon a photo album in which some of his clients pose next to their trophies. Filmed in a still shot, the guide talks with disconcerting light-heartedness about hunting trips organised in Africa for rich Europeans in the 1970s and 1980s. Between amusement, exaggeration and nostalgia, his colourful story contrasts with the cruelty of the images of big cat corpses and elephant tusks accumulating over the pages. Marie Voignier deliberately distances herself from her subject to allow him to give his own version of events.

Duration: approx. 15 min.

This video contains graphic content and may be upsetting to some viewers.



No 59 Erwin Wurm

Narrow House

AT 1954

INT
Salle del Castillo

The *Narrow House* is a compressed version of Erwin Wurm's childhood home, in the form of a scale model of a prefabricated house typical of Austrian suburbs whose width has been reduced to 1.38 m. In the same way, the interior and its furniture seem to have stretched as if under pressure from a vice. Worming their way from one room to the next, visitors come up against a distorted image of the world and experience daily life from an extravagant point of view. This installation echoes the exhibition at the Villa "Le Lac" Le Corbusier, built by the Swiss architect for his parents, and for which Erwin Wurm has specially designed copies of furniture adapted by his famous *One Minute Sculptures* (No 60).

No 60 Erwin Wurm

One Minute Sculptures

AT 1954

INT

Villa "Le Lac" Le Corbusier, Corseaux

For his *One Minute Sculptures*, Erwin Wurm asks the audience to adopt a far-fetched posture with daily objects for one minute following a specific format. For his exhibition at Villa "Le Lac" Le Corbusier, the Austrian artist has specifically created replicas of furniture found in the famous Swiss architect's house. By adding holes inside them, he enables visitors to squeeze inside. Considered extravagant when it was built in 1923–1924, the house inhabited by Le Corbusier's parents transforms into a gallery of whimsical sculptures for the duration of Festival Images. This project is in direct relation to the installation *Narrow House* (No 59), a compressed version of the childhood home of Erwin Wurm presented at Salle del Castillo.

Produced by Images Vevey and Villa "Le Lac" Le Corbusier
Curated by Simon Baker, Director of Maison Européenne de la Photographie, Paris, Patrick Moser, Curator at Villa "Le Lac", Le Corbusier and Stefano Stoll, Director of Images Vevey



No 61 Martin Zimmermann &
Augustin Rebetez

Les catacombes de
Mr. Skeleton

CH 1970 & 1986

INT

La Droguerie

Produced in stop motion with a DIY and rock'n'roll aesthetic, these 12 black and white short films feature a multitude of characters embodied by performer Martin Zimmermann. The most evil of them all, Mr Skeleton, invites himself into each episode to restore order to this world of rascals and deceivers. The result of a unique collaboration between Martin Zimmermann and Augustin Rebetez, this series of films inspired by the classics of silent burlesque cinema delivers a biting vision of the quirks of contemporary society. These videos transform the basement of this former hardware shop into mysterious catacombs filled with extravagant creatures.

Duration: 3–4 min. each movie

Original scenography by Images Vevey in association with the artist
With the support of SNK Construction SA



Grand Prix Images Vevey 2017/2018



Open to all artists and photographers alike, Grand Prix Images Vevey takes place every two years. The award is one of the largest in the field in Europe and aims to help fund the creation of a project rather than reward an existing work. The jury also awards special prizes, including the Broncolor Prize for Light and the Leica Prize for Reportage, as well as a

Jury Special Prize and a Book Prize. Furthermore, the Nestlé Grant helps finance the creation of a photographic project that promotes the convergence of economic, entertainment and artistic rationales. The winning projects are exhibited the following year at Festival Images.

After three days of deliberation, the 2017/2018 Grand Prix Images Vevey jury rewarded:

Peter Puklus HU
for *The Hero Mother – How to Build a House* (No 45)

The jury also awarded the following prizes:

Jono Rotman NZ
Book Award for *Mongrelism* (No 48)

Angélique Stehli FR/CH
Broncolor Prize for Light for *Pink Cells* (No 54)

Emeric Lhuisset FR
Leica Prize for Reportage for *L'autre rive* (No 34)

Antony Cairns UK
Jury Special Prize for *The Tale of Adam Earl Gordons* (No 08)

The Nestlé Grant for Festival Images Vevey supported the creation of the project *Caminantes, no hay camino, hay que caminar* by Lorenzo Vitturi IT (No 57)

2017/2018 Jury

Artist Christian Marclay chaired the jury, which included:

Simon Baker
Curator Art International (Photography), Tate London;
presently Director of the Maison Européenne de la
Photographie, Paris

Lars Boering
Director, World Press Photo Amsterdam

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

Luce Lebart
Director, Canadian Photography Institute, Ottawa; presently
curator and French correspondent for the Archive of
Modern Conflict, London



half awake and half asleep in the water of Asako Narahashi, Festival Images Vevey 2016
Photo: Delphine Schacher



Alpha rouge of Cyril Hatt and *Le Lierre* of Julie Sorrel, Festival Images Vevey 2012
Photo: Céline Michel



DUCK of Olivier Cablat, Festival Images Vevey 2014
Photo: Sarah Bittel



Primal Mountain of Yuji Hamada, Festival Images Vevey 2014
Photo: Céline Michel

The Book of Images

Designed like a dictionary of visual experiences, *The Book of Images* revisits the 300 or so projects custom-made by Images Vevey over the last ten years, in association with artists hailing from 38 countries. Fully illustrated, the book simply tells the story of each of the series exhibited and reveals the secrets of each scenography produced indoors and outdoors.

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

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

An extensive overview of international contemporary photography under an innovative and unexpected lens of more than 600 pages. Publication scheduled for 2019 in French and English.

Cultural Outreach

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

Through specifically-designed actions relating to the exhibitions and the installations on display, it opens an area of reflection, expression and creativity accessible to all, designed like a circuit that brings together the public, the artworks, the artists and the urban space. In 2016, the cultural outreach team organised 264 school activities, including 181 guided tours and 83 workshops. It implemented some one hundred actions for the general public, including many free guided visits and activities for children, families and senior citizens. Thus, 381 groups and more than 5,000 visitors took part in the programmes on offer during the biennale, i.e. one third more than in 2014. For the 2018 event,

Festival Images Vevey will aim to meet the demand by multiplying cultural outreach actions and experimenting with new ways of welcoming visitors. This year, two areas dedicated to cultural outreach will host a programme of workshops thanks to the support of Fondation Carène, Fondation Brentano, the Cultural Affairs Department of the Canton of Vaud and ProHelvetia.

The full programme will be available from 1st September: www.images.ch

Registration for the workshops by phone and email
+ 41 77 493 29 84
mediation@images.ch

With the precious support of:



prohelvetia

Parallel Exhibitions & Side Events

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

Collaboration with Art Schools in Western Switzerland

Mindful of remaining close to contemporary creation and supporting up-and-coming artists, Festival Images Vevey initiates projects with art schools in Western Switzerland for each event. In 2018, two projects will be presented by BA students in Photography from ECAL/Ecole cantonale d'art de Lausanne within the context of a collaborative endeavour with the Confrérie des Vignerons (No 47, No 52) as well as a photo booth designed and produced by BA students in Industrial Design also from ECAL/Ecole cantonale d'art de Lausanne (No 19). Students from CEPV, Vevey's famous photography school, will present *Brutti ma buoni*, an exhibition made from cooking recipes provided by teachers and the thirty guests who visit the school every year (No 10). This project will lead to a book that will be published during Festival Images.



Promenade irrationnelle / Exploration rationnelle des fonds sous-marins of Philippe Ramette on the façade of Holdigaz to be discovered in September 2018 in Vevey (photomontage). Photo: Céline Michel © Philippe Ramette / ProLitteris, Zurich

Practical Information



Unique bag collection made from monumental canvas photographs displayed during the various Festival Images. © Julien Gremaud

New Visual Identity

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

The composition and the layout focus on the word Images at the centre of the poster, echoing the festival's main subject matter, i.e. visual arts in general and photography in particular. This identity based on the sole use of typography leaves open spaces that draw the outline of each letter. The different colours generate a contrast between the typographic elements and the background, offering an impression of positive/negative, while the interplay between the forms and counters reveals a motif. The word's hollow areas and outlines thus draw a wealth of visual interpretations, from a mountain to a cloud, a lake and even a person's silhouette.

Opening day

Saturday 8 September 2018

Visit of the exhibitions from 11 a.m.

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

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

Free of charge

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

Opening Times

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

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

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Outreach Partners



Institutional Partners



Logistical and Event Partners



Artistic and Competition Partners



Images Vevey also received valuable support from:

Ambassade de France en Suisse, Andritz Hydro, Bois Riviera, Christophe Guye Galerie, Fondation Baccarini, Fondation de Famille Sandoz, Librairies La Fontaine SA, Montreux Riviera Taxe de séjour, Österreichisches Kulturforum Bern, Promove, SNK Construction SA

Organisation

Festival Images Vevey 2018 Team

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Production & Administration
Raphaël Biollay

Curatorship & Scenography
Stefano Stoll et Raphaël Biollay

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Sébastien Leseigneur and Fanny Brühlhart

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Hospitality & Partnerships
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Omnigroup – Luke Archer, Leonardo Azzolini,
Simon Mager et Frederik Mahler-Andersen

Graphic Design Production, Colouring & Photoengraving
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All scenography designed by Images Vevey, except where otherwise specified.

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

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

Press Quotes

“Blick auf das grosse Ganze”
Tages-Anzeiger, 7 September 2016

“Tema di quest’anno alla biennale di Vevey, l’immersione”
Giornale del Popolo, 8 September 2016

“Vevey se forge une image XXL”
Le Matin, 9 September 2016

“Vevey s’immerge dans le bain visuel avec le Festival Images”
24 Heures, 10-11 September 2016

“Vevey, bienvenue dans la cité des images”
Le Temps, 15 September 2016

“Images, Vevey en met plein la rue”
Le Courrier, 16 September 2016

“When photographs take over an entire city”
TIME Lightbox, 20 September 2016

“Immergetevi nelle immagini !”
Huffington Post Italy, 25 September 2016

“A Vevey, les images prennent vie”
Libération, 24 September 2016

“Vevey transformée en pop-up pour le festival Images”
Le Monde, 27 September 2016

“Le Festival Images, carrefour de la
photographie contemporaine”
Konbini, September 2016

“Vevey: the photofestival expanded”
British Journal of Photography, January 2017

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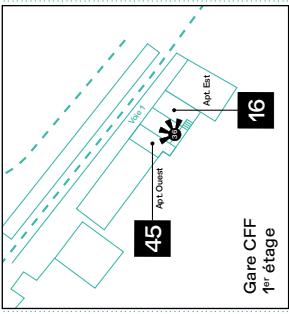
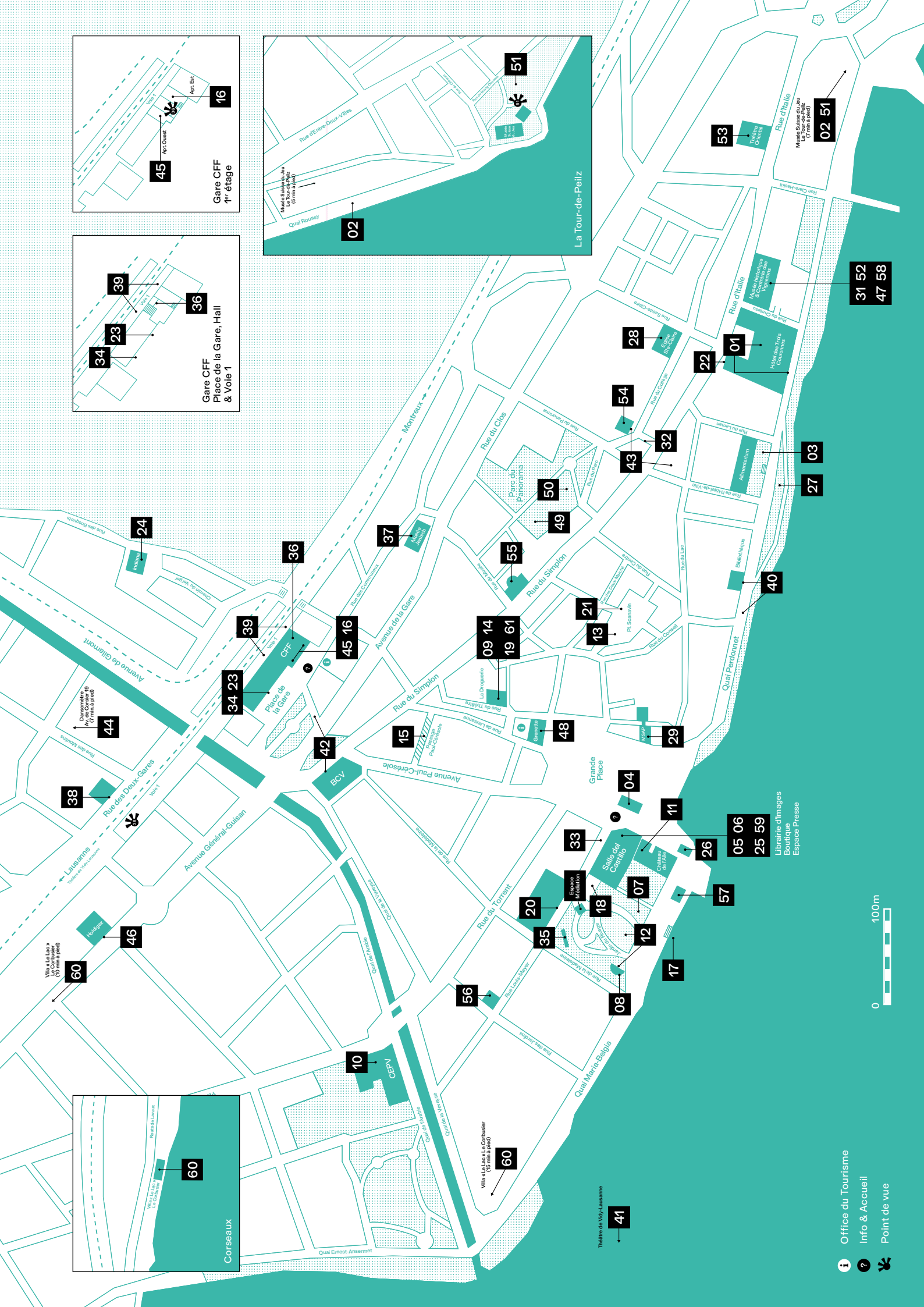
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High-definition visuals are available upon request
please do not hesitate to contact us

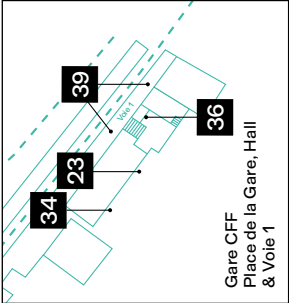


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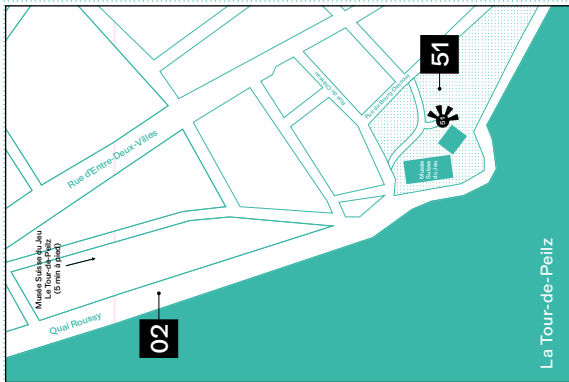
No 01 Jun Ahn Hôtel des Trois Couronnes, Rue d'Italie 49	No 11 Marcos Chaves Château de l'Aile, Grande Place 1	No 22 Rodney Graham Façade de l'Hôtel des Trois Couronnes, Rue d'Italie 49	No 32 Henry Leutwyler Cabine téléphonique, Rue du Panorama No 33 EXT	No 43 Cyril Porchet Façade de l'ancienne prison de Vevey, Rue du Panorama 4/Place de l'Hôtel-de-ville	No 53 Pierrick Sorin Théâtre Oriental-Vevey, Rue d'Italie 22
No 02 Susan Barnett Quai Roussy/En ville	No 12 Marcos Chaves Théâtre de Verdure/ Jardin du Rivage	No 23 Antonina Gugala Gare CFF, local commercial	No 33 Henry Leutwyler Rue Louis-Meyer	No 44 Prototype Status Dansomètre, Avenue de Corsier 19	No 54 GP Angélique Stehli Ancienne prison de Vevey, Rue du Panorama 4
No 03 Michela Benaglia & Emanuela Colombo Jardin de l'Alimentarium, Quai Perdonnet 25	No 13 Xiaoyi Chen Place Scanavin	No 24 Clarisse Hahn Indiana, Chemin du Verger 10	No 34 GP Emeric Lhuisset Gare CFF, local commercial	No 45 GP Peter Puklius Gare CFF, Appartement Ouest	No 55 INT Clare Strand Caveau de la Tour de Boillet, Rue du Musée 4
No 04 Giona Bierens de Haan Bas de la Grande Place, devant la Salle del Castillo	No 14 Cristina de Middel & Kalev Erickson La Droguerie, Rue du Théâtre 6	No 25 INT Naomi Harris Salle del Castillo, Grande Place	No 35 EXT Olivier Lovey Jardin du Rivage	No 46 EXT Philippe Ramette Façade Hoidigaz, Avenue du Général-Guisan 28	No 56 EP Tambour ni Trompette Bachibouzouk, Rue des Jardins 12
No 05 Olivier Blanckart Salle del Castillo, Grande Place 1	No 15 EXT Bernard Demenge Passage Paul-Cérésole No 16 INT Dias & Riedweg Gare CFF, Appartement Est	No 26 EXT Pierre-Philippe Hofmann & Mathias Domahidy Cinéma portable, Quai Monnerat	No 36 EXT Christian Marclay Gare CFF, Hall	No 47 INT ECAL/Elisa Ribeiro Confrérie des Vignerons, Rue du Château 2	No 57 GP Lorenzo Vitturi Débarcadère CGN, Quai Monnerat
No 06 INT Olivier Blanckart Salle del Castillo, Grande Place 1	No 17 EXT Philippe Durand Quai Maria-Belgia	No 27 EXT Fumiko Imano Quai Perdonnet	No 37 INT Annette Messenger Musée Jenisch Vevey, Avenue de la Gare 2	No 48 GP Jono Rotman La Grenette, Grande Place 29	No 58 INT Marie Voignier Musée historique de Vevey, Rue du Château 2
No 07 EXT Jeff Bridges Jardin du Rivage	No 18 EXT Philippe Durand Jardin du Rivage	No 28 INT Erik Kessels Eglise Sainte-Claire, Rue Sainte-Claire 1	No 39 EXT Daido Moriyama Gare CFF, voie 1	No 49 EXT Jenny Rova Parc du Panorama	No 59 INT Erwin Wurm Salle del Castillo, Grande Place 1
No 08 GP Antony Cairns Théâtre de Verdure, sous-sol	No 19 INT ECAL La Droguerie, Rue du Théâtre 6	No 29 INT Magali Koenig Musée suisse de l'appareil photographique, Grande Place 99	No 40 EXT Frédéric Nauczyciel Quai Perdonnet/Façade de la Bibliothèque municipale	No 50 EXT Pachi Santiago Parc du Panorama	No 60 INT Erwin Wurm Villa "Le Lac" Le Corbusier, Route de Lavaux 21, Corseaux
No 09 INT Lorenzo Castore La Droguerie, Rue du Théâtre 6	No 20 EXT Charles Fréger Vitrynes du Rivage, Rue Louis-Meyer 4	No 30 EP Magali Koenig Vitrynes des commerçants du centre-ville	No 41 INT Frédéric Nauczyciel Théâtre de Vidy, Avenue Emile-Henri-Jacques- Dalcroze 5, Lausanne	No 51 EXT Saype Musée Suisse du Jeu, Rue du Château 11, La Tour-de-Peilz	No 61 INT Martin Zimmermann & Augustin Rebetez La Droguerie, Rue du Théâtre 6
No 10 INT CEPV CEPV, Avenue Nestlé 1	No 21 EP Coco Fonsac Place Scanavin	No 31 INT Cie La bande passante Musée historique de Vevey, Rue du Château 2	No 42 EXT Arnold Odermatt Façade BCV/ Place de la Gare	No 52 INT ECAL/Adrien Sgandurra Confrérie des Vignerons, Rue du Château 2	



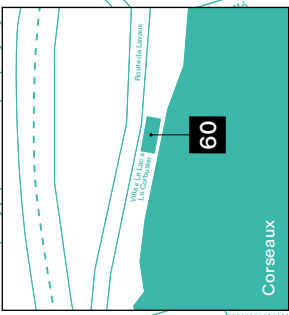
Gare CFF
1^{er} étage



Gare CFF
Place de la Gare, Hall
& Voie 1



La Tour-de-Peilz



Corseaux

