

The Swiss
Visual Arts Biennial

images VEVEY

10th edition!

EN

We are family!

2026

Presskit

From 5 to 27 September 2026, the Biennale Images Vevey celebrates its 10th edition under the theme *We are family!*: an anniversary edition dedicated to reunion, kinship and celebration, featuring around fifty artists from some fifteen countries.

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Themes (2008–2024 retrospective)

2026	WE ARE FAMILY!
2024	(DIS)CONNECTED. Entre passé et futur.
2022	Together. La vie ensemble
2020	Unexpected. le hasard des choses
2018	Extravaganza
2016	Immersion
2014	Miroirs, reflets et Faux-semblants
2012	Changement de décor(s)
2010	Intrusion(s)
2008	Illusions d'échelle

10 EDITIONS
IN NUMBERS



BIENNALE
IMAGES VEVEY
10TH EDITION
WE ARE FAMILY!

THE
SWISS
VISUAL
ARTS
BIENNIAL

"The result is of the highest
quality, making Vevey one of the
world's leading visual arts festivals."
— Le Monde

Ten editions, eighteen years of existence, 503 artists from 55 countries and 513 previously unseen photographic installations created specifically for the city of Vevey. To these achievements can be added 41 books published, 22 prize winners and 39 special mentions awarded through the various prizes and support programmes. These figures bear witness to the scale of the work accomplished by Images Vevey in producing and disseminating contemporary photography on an international level.

Since its creation in 2008, the Biennale Images Vevey has established itself as Switzerland's foremost visual arts biennial and as an international benchmark for contemporary photography. The 2026 edition marks the Biennale's tenth edition — an anniversary edition that underscores the continuity and singularity of an event which, every two years, transforms the city of Vevey into a vast field of visual experimentation.

With each edition, the Biennale brings together artists, audiences and media from around the world around a unique concept: bespoke photographic installations conceived in close dialogue with the sites that host them. Indoors and outdoors, in public space, in museums and in venues specially taken over for the occasion, Vevey becomes a city-as-image, shaped by monumental, immersive and site-specific projects.

IMAGES VEVEY PRESENTED ITS PROGRAMME AT THE RENCONTRES D'ARLES 2026

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THEME OF THE 2026 EDITION



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Images Vevey is a family!

For its 10th edition, the Biennale Images Vevey explores the notion of family in a broad, living and contemporary sense. As announced when the award-winning projects of the 2026 edition were presented at the Rencontres d'Arles in July 2025, this anniversary edition places the emphasis on the importance of the bonds forged at the heart of Images Vevey and around it.

The chosen family, the artistic family, the professional family, the extended family, the blended family, the transgenerational family — and also the one we have yet to meet.

Images Vevey has always worked like a family: the family of artists with whom projects are built over time and in different forms; the family of teams and staff who bring the Biennale to life; the family of partners, institutions, political representatives, media and publishers with whom exhibitions and books take shape; and of course the family of the public, loyal and curious, without whom none of it would mean anything.

Hailing from 55 countries, the artists of the Images Vevey family have, since 2008, taken up the challenge of presenting their work in unusual ways: installations in public space, monumental formats, reinterpretations of images designed to engage in dialogue with the city and to reach a wide audience. They include major figures of contemporary art alongside virtuosos of film photography, emerging photographers and students still in training.

This anniversary edition celebrates connections, transmissions, sometimes frictions, legacies, affections, tensions and solidarities — with an open, collective and resolutely contemporary energy. A Biennale conceived as a gathering place, accessible to all, where the image becomes a shared language!

WE ARE FAMILY!

“The bond that links your true family is not one of blood, but of respect and joy in each other’s life.”

— Richard Bach, *Jonathan Livingston Seagull* (1970)

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Praised in 2024 as "one of the very first visual arts festivals in the world" by the correspondent of the French newspaper *Le Monde*, the Biennale Images Vevey has, since its founding in 2008, sought to surprise, innovate and explore the image as a universal language. This orientation coincides with the arrival of Instagram, which from 2010 became a global means of communication based on photography and video; yet it is since its birth, precisely 200 years ago, that photography has been a language in its own right.

In 2026, it is together with all those who made this rise and success possible that the Images Vevey Biennial celebrates its 10th edition, deliberately drawing inspiration from the Sister Sledge song for its festive, unifying theme: "We are family!". As it happens, this intergenerational hit was inducted into the prestigious Grammy Hall of Fame in 2008 — the very year the Images Vevey Biennial was founded.

In 1970, the pilot and writer Richard Bach published his celebrated *Jonathan Livingston Seagull*, in which he wrote: "The bond that links your true family is not one of blood, but of respect and joy in each other's life." By following a seagull who rejects the conventions imposed by his flock and seeks to chart his own path, the author offers an expanded vision of family, grounded in affinity, kindness and sharing.

As contemporary societies are shaken by political, social and identity-based tensions, family models are diversifying and forms of belonging are multiplying.

While the family remains one of the primary spaces for self-construction, transmission and solidarity, it is not limited to biological kinship. Nuclear, blended, single-parent or chosen families, colleagues, communities, diasporas, mutual aid networks or political circles: so many bonds that unite individuals and shape the contours of multiple families.

These bonds constitute so many spaces in which questions of memory, identity, authority and living together are negotiated. At once a refuge and a site of tension, a space for learning as much as for conflict, the family brings together as much as it divides. It is built through memories, legacies, absences, things left unsaid, reconciliations and rituals that shape both individual and collective trajectories.

For its 10th edition, the Images Vevey Biennial explores the notion of family in a broad, living, contemporary and at times deliberately unexpected sense. It also highlights the richness of the relationships woven around Images Vevey over the years. Like a large family, Images Vevey has worked with more than 503 artists from 55 countries, alongside teams, partners, institutions, political and administrative bodies, media outlets and publishing houses and, of course, a loyal and curious public — all of whom, together, have written its history, and without whom none of it would mean anything.

Featured in the programme in 2010 and 2012, the French artist **JR** is a representative of this large family that

is Images Vevey, and one of the figures who helped the Biennale Images Vevey gain recognition from its earliest years. On the occasion of the 15th anniversary of his famous *Inside Out Project*, one of whose first international stages took place in Vevey, he returns in 2026 to pay grand tribute to the Biennial's residents, visitors and friends.

This anniversary edition lends itself to the game of reunion, once again inviting artists previously featured in the programme, while also welcoming projects that address family in its most implicit aspects; for example, the self-absorbed city dwellers and their daily lives in **Mark Wallinger**'s work, which resonate universally within each of us; or football, a sport that ignites passions, uniting or dividing families as much as nations — a transgenerational phenomenon explored by **Douglas Gordon and Philippe Parreno** through the legendary figure of Zinedine Zidane.

Within the family nucleus, relationships between parents and children can be complex. A daughter of few words, much to her mother's dismay, **Kata Geibl** delves back into her memories and personal archives, seeing in artificial intelligence a new tool to finally communicate with her mother. While **Abdulhamid Kircher** finds in the paradoxes of Turkish oil wrestling — caught between vulnerability and virility — a way to confront the fraught emotional bonds with his father and with all the men of his paternal family, **Lóa Fenzy** makes a short film in which actors are cast to embody the father she never met.

Many families are built across distance, migration and the intersection of cultures. Of Democratic Republic of Congo origin and born in Switzerland, **Claudia Ndebele** examines family relationships through the lens of memory and diaspora, recalling a reality shared by many families divided across several countries or continents. In Morocco, **Marie-Pierre Cravedi** rediscovers the mechanical workshop of her paternal grandfather, an Italian emigrant who lived for sixty years in Casablanca, and follows in the footsteps of her father, who grew up there, between family memory and shared history.

Certain family lines perpetuate inheritances and privileges across successive generations, shaping the fate of entire populations. In the portrait galleries of major European museums, **Cristina De Middel** explores the practice of endogamy within these ruling dynasties and its effects of inbreeding; **Stacy Kranitz** critiques political manipulation through imagery, using the example of Appalachia in the United States, where photographic representations have helped construct a reductive view of the region, associated with poverty and exclusion.

Family histories are marked by tragedy, illness and loss. At just 3 years old, **Francesco Pennacchio** lost his mother to illness, and as an adult he seeks to preserve her memory. **Erik Kessels** was 11 when his younger sister died in a road accident: he pays tribute to her through a single portrait. **Lisa Bertoldi** reflects on her personal relationship with her grandparents, who died of Alzheimer's disease.

Several artists are interested in the passage of time, tracing the evolution of their family or circle over the years and through life events. For twenty-seven years, **Deanna Dikeman** photographed her parents in front of the family home after each of her visits, until their passing. Presented unchanged since 2022, this installation is intended to create a moving sense of "déjà vu" as part of the visitor experience. In the form of a family tree, **Barbara Davatz** produced a series of portraits of couples — lovers, relatives or friends — who returned to her Zurich studio in 1982, 1988, 1997 and then 2014, revealing the evolution of emotional relationships and the vagaries of life. **Rineke Dijkstra** photographed Almerisa over thirty years, documenting her passage from childhood to adulthood. Lastly, **Annelies Strba** revisits snapshots of her family life and travels taken between 1970 and 1997, highlighting the traces of time and of both individual and collective memory.

Archives, whether personal or family-related, constitute a rich source of artistic inspiration as well as a space for introspection through which to understand the past and question the future. Using AI, **Carlos Amorales** transforms hundreds of his slides from the 1990s into an autobiographical film addressing his identity as both artist and father. Having stumbled upon a photograph of his siblings taken thirty years ago at the heart of the Rhône Glacier in his family album, **Thierry Raboud** embarks on an investigation weaving together climate concerns, Swiss tourism and collective memory.

Some artists set out to subvert the very genre of family photography, present since the earliest days of the photographic medium, which celebrates its bicentenary this year. Drawing on countless anonymous archives unearthed at various flea markets, **Vik Muniz** evokes the typical images found in every family photo album through an entirely analogue collage process. Conversely, **Charlie Engman** repeatedly trains an AI to generate strange, fictional and unsettling domestic and family scenes. As for **Hans Eijkelboom**, he performatively plays the role of the absent father and husband in images that reproduce the traditional photographic codes of the nuclear family.

A place of comfort and security as much as of secrets or crises, the home is the setting for scenes that are joyful, chaotic and formative all at once. **Richard Billingham** documents the daily life of his family, marked by the jovial character of his father, who was nonetheless an alcoholic, and his life spent between two flats in the same block of buildings. **Karolina Wojtas** re-enacts, with her younger brother, situations inspired by the games and tensions that ran through their childhood. **Elsa & Johanna** stage, around various rented houses in Germany, a range of fictional characters and family archetypes. Lastly, during his son's weaning nights, **Mario Wezel** uses technology linked to military surveillance to reveal the most intimate and private of spaces: the parents' bedroom.

Ideally, the home offers a space sheltered from imposed social conventions, discrimination and assigned roles, where identity and a sense of belonging can be freely built. **Sunil Gupta and Charan Singh**, like

Siân Davey, embody the notion of a "safe place": on the one hand, the two artists create portraits of queer couples within their domestic environment; on the other, the British photographer, together with her son, transforms their garden into a wild space of letting go for her family, friends and passers-by. As for **Pacifico Silano**, he recreates the sex shop run by his parents, in which he grew up, worked and forged his personal and artistic identity.

Beyond genealogical and biological relationships, different communities constitute spaces of belonging in which bonds are woven along family lines. By documenting social demonstrations in 1980s and 1990s England, **Sunil Gupta** reveals how the LGBTQIA+ community forms itself into a chosen family, forged through collective mobilisation and shared values. **Luisa Dörr** portrays a collective of skateboarders active in Bolivia who reclaim the traditional pollera skirt to assert their roots and affirm their place within a conservative society.

Whether sisters, partners or acquaintances, women forge strong bonds with one another to support each other, share their experiences and defend their rights in the face of inequality. **Martina Bacigalupo** pays touching tribute to her former nanny who, after a lifetime devoted to others, finally fulfils her dreams upon retirement. **Ruth Erdt and Eva Vuillemin** delve into their mother–daughter relationship by pairing a series of their respective self-portraits taken twenty years apart, dedicating their work to their foremothers. **Alice Mann** celebrates the strength of sisterhood by turning her lens on the drummies of South Africa, all-female drum majorette teams who have made their activity a symbol of collective identity.

Families are also defined by their relationship to culture, sport and shared interests. In his video installation, **Ange Leccia** revisits the cult film *Saturday Night Fever*, which had several generations dancing to the sound of disco. **Matthias Brunner**, meanwhile, shares his two great passions in an installation that creates links between cinema and literature. **Rineke Dijkstra**, for her part, films a young ballerina in a dance studio, rehearsing for her audition under the strict authority of her teacher. While the singer **Erika Stucky** pays tribute to both her biological family and the musical family that has accompanied her 44-year career, **Anoush Abrar** presents his portraits of stars taken backstage at the Montreux Jazz Festival, an event that has brought together and intertwined generations for sixty years.

In the age of mass media and social networks, celebrities occupy a singular place in our lives and interactions. In the collages of **Mazaccio & Drowilal**, the routines of stars, photographed by paparazzi, come to resemble those of any ordinary family. **Cedric Zellweger** questions the way ambiguous figures such as Elon Musk and other political-economic leaders occupy public opinion through their actions and the news surrounding them, fuelling complex debates within households. Between self-staging, digital success and agricultural reality, **Nadine Fraczkowski** documents the daily life of an American family who suddenly became famous through viral videos of the siblings at small-livestock shows.

Animals hold a special place in certain households throughout a lifetime. **Mazaccio & Drowilal** present around ten dogs facing sunsets, humorously evoking the special relationship between humans and their pets. In a Berlin park, **Stefanie Seufert** portrays the great tits that take part, day after day, in the life of city dwellers.

At the heart of the home, everyday objects reveal much about the families who live there. On the one hand, **Tokuko Ushioda** highlights the essential role and intimate dimension of an object as ordinary as the refrigerator. On the other, **Lucia Koch** reveals the architectural and poetic potential of simple domestic packaging such as empty cardboard boxes which, once placed on the façade of Vevey's former prison, become symbols of freedom and hope.

Lastly, this 10th edition celebrates Vevey, this city of images, and its residents, who make the Images Vevey Biennial a gathering, accessible to all, in which the image becomes, edition after edition, a shared space, a common language and a set of unifying experiences.

"Welcome Back" to those who are returning, "Happy Birthday" to this whole family built up over ten editions, and, as the four Sledge sisters sing: "Get up everybody and sing!"

Stefano Stoll
Images Vevey
Founder and Director



PROGRAMME 2026

BIENNALE IMAGES VEVEY 10TH EDITION WE ARE FAMILY!

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Near 50 site-specific
projects, indoors
and outdoors,
to discover free of charge
throughout the city
of Vevey

Belgium
Brazil
Canada
Democratic Republic
of the Congo
France
Germany
Great Britain
Hungary
Iceland
India
Iran
Italy
Japan
Mexico
Netherlands
Poland
South Africa
Spain
Switzerland
Turkey
United States

A	Anoush Abrar	IR/CH	PARALLEL	
A	Carlos Amoraes	MX	EXHIBITIONS	
B	Martina Bacigalupo	IT	Marie-Pierre Cravedi	CH
B	Lisa Bertoldi	CH/IT	Claudia Ndebele	CH
B	Richard Billingham	GB	Francesco Pennacchio	CH
B	Matthias Brunner	CH	Thierry Raboud	CH
D	Barbara Davatz	CH	CEPV	CH
D	Siân Davey	GB		
D	Cristina de Middel	ES/BE		
D	Rineke Dijkstra	NL		
D	Deanna Dikeman	US		
D	Luisa Dörr	BR		
E	Hans Eijkelboom	NL		
E	Elsa & Johanna	FR		
E	Charlie Engman	US		
E	Ruth Erdt and Eva Vuillemin	CH		
L	Lóa Fenzy	IS		
F	Nadine Fraczkowski	DE		
G	Kata Geibl	HU		
G	Douglas Gordon	GB		
	and Philippe Parreno	FR		
G	Sunil Gupta	IN/CA/GB		
G	Sunil Gupta	IN/CA/GB		
	and Charan Singh	& IN/GB		
J	JR	FR		
E	Erik Kessels	NL		
K	Abdulhamid Kircher	DE/TR		
K	Lucia Koch	BR		
K	Stacy Kranitz	US		
M	Alice Mann	ZA		
M	Mazaccio & Drowilal	FR		
M	Vik Muniz	GB		
S	Stefanie Seufert	DE		
S	Pacifico Silano	US		
S	Annelies Štrba	CH		
S	Erika Stucky	CH/US		
U	Tokuko Ushioda	JP		
W	Mark Wallinger	GB		
W	Mario Wezel	DE		
W	Karolina Wojtas	PL		
Z	Cedric Zellweger	CH		

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INT Indoor exhibition
EXT Outdoor exhibition
EP Parallel exhibitions
GP Grand Prix Images Vevey

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The labels found in this press kit are defined as follows:

Happy Birthday!

HAPPY BIRTHDAY!
For its 10th edition, Images Vevey wishes to shine a light on other projects, artists or partners also celebrating a milestone anniversary!

Welcome Back

WELCOME BACK!
Voted for by the public, these projects or artists return for the 10th edition as a surprise gift for our visitors.

artificial intelligence

May contain traces of AI



IR/CH ANOUSH ABRAR 1976
EXT

1

The Elegance of Time
To mark its 10th edition in 2026, the Biennale Images Vevey celebrates the 160th anniversary of Nestlé and the 60th anniversary of the Montreux Jazz Festival through an unprecedented collaboration between three of the Riviera's key institutions. The installation showcases the work of Anoush Abrar, the official portrait photographer for the renowned musical event. Through these striking, iconic images, *The Elegance of Time* weaves a collective family album for the Montreux Jazz Festival—a legendary event that has inspired the Biennale Images Vevey like a creative older brother.

Happy Birthday!

→ An original scenography by Images Vevey and the artist
→ In collaboration with Nestlé and the Montreux Jazz Festival
→ The book *The Elegance of Time* is published by the Montreux Jazz Festival in 2026.

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MX CARLOS AMORALES 1970
INT

2

Todos Somos Amoraless
For the Biennale Images Vevey 2026, Carlos Amoraless revisits his foundational project, *Los Amoraless*. In 1996, the artist developed a multidisciplinary body of work combining photography, video, and performance, in which he developed his alter ego, inspired by Mexican lucha libre. He revisited his original *Los Amoraless* slides and created an autobiographical film using artificial intelligence. As both an artist and a father, Amoraless presents a manifesto with *Todos Somos Amoraless*: a blend of analog nostalgia, glimpses of family life, and a critique of technology.

Happy Birthday!

→ An original scenography by Images Vevey and the artist
→ In collaboration with La Becque | Artist Residency and Théâtre Oriental-Vevey
→ Carlos Amoraless's residency at La Becque was supported by Nestlé.
→ An Images Vevey production, presented as an international premiere

artificial intelligence

MARTINA
BACIGALUPO

1978

I'm showing you
how big the sky is

3 *I'm showing you how big the sky is* chronicles over a decade of correspondence between Martina Bacigalupo and her former nanny, Chiou Taur Wu. After a lifetime of hard work devoted to others, Chiou finally allows herself to live life to the full upon her retirement. At the age of 70, she returned to Taiwan, determined to live life entirely on her own terms by embarking on a series of organized tours across Asia. She shares with Martina hundreds of delightfully quirky snapshots via Skype and WhatsApp. This witty and moving projects celebrates an extraordinary life force and the deeply personal bond between the artist and her nanny.



→ An original scenography by Images Vevey and the artist

LISA BERTOLDI

1999

tenersi stretto

4 The project *tenersi stretto* subtly addresses Alzheimer's disease and the profound upheaval it brings to a family. Lisa Bertoldi portrays in it her grandparents, who suffered from the condition. Conceived as a diptych, it blends staged scenes, altered family archives, fragments of conversation and collages, confronting the erosion of memory with the strangeness of reality. The installation defies the illness by attempting to preserve, as far as possible, the emotional bonds that remain.



→ An original scenography by Images Vevey and the artist

RICHARD
BILLINGHAM

1970

Ray's a Laugh – 30 years

5 Published in 1996, Richard Billingham's *Ray's a Laugh* is widely recognized as a seminal photobook. To celebrate the 30th anniversary of this landmark publication, Images Vevey is staging a dedicated exhibition at L'Appartement. Billingham documented the daily lives of his father Ray, his mother Liz, and his brother Jason in a council flat in the suburbs of Birmingham. For the first time, this exhibition reconstructs the domestic life shared between these two separate living spaces and delves into the intimacy of family life, marked by Ray's alcoholism. *Ray's a Laugh – 30 years* unveils a family weathering hardships with humour and a joyful and ever present father. *Ray's a Laugh – 30 years* paints a family portrait with universal appeal.

→ Did you know? Published in 1996 by the Swiss publisher Walter Keller (Scalo), *Ray's a Laugh* is now considered a classic, featured in Martin Parr and Gerry Badger's *The Photobook: A History, Volume II*. In 1997, Richard Billingham became the first winner of the Citibank Private Bank Photography Prize, since renamed the Deutsche Börse Prize.
→ An original scenography by Images Vevey and the artist
→ An exhibition produced by Images Vevey, presented as an international premiere
→ Curated by: Stefano Stoll, in collaboration with Tamara Jenny-Devrient
→ This project has been awarded the Bicentenary of Photography label by the French Ministry of Culture and forms part of the official Bicentenary programme running from 1 September 2026 to 30 September 2027.
→ As part of the 10th edition of the Biennale Images Vevey, the exhibition *Ray's a Laugh – 30 years* is presented at L'Appartement – Espace Images Vevey from 5 September 2026 to 14 February 2027.



MATTHIAS BRUNNER
Magnificent Obsession
– The Love Affair Between
Movies and Literature

6 A true pioneer of arthouse cinema in Switzerland and a close personal friend to some of film's greatest directors, Matthias Brunner has been a defining figure in the art world for six decades. *Magnificent Obsession – The Love Affair Between Movies and Literature* merges his two greatest passions: cinema and literature. These iconic sequences from 37 Hollywood cinema and the French New Wave mirroring the historic influence of the written word on the silver screen. The installation pays tribute to the works and artists Brunner admires.



→ An original scenography by Images Vevey and the artist

7

As Time Goes By
1982 1988 1997 2014

As Time Goes By 1982 1988 1997 2014 forms a monumental photographic family tree. In 1982, Barbara Davatz began a project that would span more than thirty years, photographing 12 pairs of lovers, friends, and relatives from the Zurich creative scene. In 1988, 1997, and 2014, the subjects posed alongside their partners, new friends or with their children. Over three decades, Davatz composes a family album as intimate as it is timeless, depicting the shifting nature of emotional bonds and the unpredictable twists and turns of life.



→ An original scenography by Images Vevey and the artist

8

The Garden

In the winter of 2020, Luke and his mother, Siân Davey, decided to transform the space neglected for ten years adjoining their home into a lush ecosystem. This verdant sanctuary quickly evolved into a welcoming space where neighbours, relatives, friends and marginalised people could meet and be completely themselves. An ode to living together, *The Garden* celebrates the bonds that unite living beings and pays tribute to Martin Parr, the playful and renowned photographer.



→ An original scenography by Images Vevey and the artist



9

Endofgamia

With *Endofgamia*, Cristina De Middel depicts the links between family and power. The Spanish photographer studies endogamy, a centuries-old practice of marrying within one's own social circle to preserve privileges. She photographs portraits of royal dynasties painted by famous artists, at the Museo del Prado in Spain. Using multiple-exposure photography, she superimposes different paintings to create a hybrid portrait in which identities become blurred. Presented at the Château de l'Aile, the installation questions consanguinity and social determinism, and exposes the mechanisms by which power is transmitted within ruling families.

→ Did you know?
The very first exhibition of Cristina de Middel's career took place at the Biennale Images Vevey in 2010, with the series *Polyspam*.
→ An original scenography by Images Vevey and the artist
→ A programme shared with Théâtre Vidy-Lausanne
→ In collaboration with the Château de l'Aile

10

Almerisa

Almerisa is the longest-running series by Rineke Dijkstra, an artist renowned for her unique approach to portraiture. In 1994, she photographed Almerisa, a five-year-old girl from Bosnia, at a refugee center in Leiden, and then in 1996 in her appartement. Seventeen portraits followed, taken approximately two years apart, documenting Almerisa's growth as well as her gradual integration. Both intimate and universal, this series bears witness to the almost familial bond that the artist and her model wove during their collaboration.

→ An original scenography by Images Vevey and the artist
→ Rineke Dijkstra also presents the installation *Marianna (The Fairy Doll)* at the Musée de la Confrérie des Vignerons.
→ With the support of the Mondriaan Fund



RINEKE DIJKSTRA

1959

11 Marianna (The Fairy Doll)

Produced in 2014, *Marianna (The Fairy Doll)* depicts a 10-year-old girl rehearsing for her audition to join a prestigious Russian dance academy. In a studio, Dijkstra films Marianna performing the same sequences according to the instructions of her teacher, the installation reveals the constant tension to which the dancer is subjected. Gradually, she begins to show signs of fatigue, revealing her true self. This moving work bears witness to the subtle shift between the carefree nature of childhood and the demands of the adult world.



→ Did you know?
This projection has been created specifically for the heritage hall of the Confrérie des Vignerons.
→ An original scenography by Images Vevey and the artist
→ Rineke Dijkstra also presents the installation *Almerisa* on the first floor of the Musée de la Confrérie des Vignerons.
→ Courtesy of the artist and Marian Goodman Gallery, Paris
→ With the support of the Mondriaan Fund

DEANNA DIKEMAN

1954

12 Leaving and Waving

A long-term project, *Leaving and Waving* explores the special bond between parents and their child becoming adult. In 1991, Deanna Dikeman took a photo of her parents as they waved goodbye to her. Following a protocol that became a ritual, Dikeman photographed her parents each time in front of their home, from her car, at every visit. In 2017, she ended this series, which had lasted twenty-seven years, by photographing the family home and the empty driveway. This visual chronology bears witness to parental love and the fleeting nature of life.



→ An original scenography by Images Vevey and the artist
→ With the support of the Town of La Tour-de-Peilz

LUISA DÖRR

1988

13 Imilla

The word *imilla* means "young girl" in the two primary Indigenous languages in Bolivia. This is the term adopted by a collective of Bolivian skateboarders, who choose to wear traditional *polleras* skirts. Between posed portraits and street scenes, Luisa Dörr's photographs bring out the collective energy of the skater girls. Displayed on a facade and in a skatepark, the installation paints a portrait of a community that has become a chosen family, celebrating the power of sisterhood.



→ An original scenography by Images Vevey and the artist
→ A co-production by Images Vevey and Holdinova SA

HANS EIJKELBOOM

1949

14 With my Family

With my Family looks like any ordinary collection of family snapshots. Yet, the apparent banality of these portraits by Hans Eijkelboom conceals a clever deception. For this specific body of work, the artist embedded himself into various households across the Netherlands and takes four portraits in which he is seamlessly occupying the position of the absent husband and father. The installation mischievously parodies the traditional nuclear family structure, highlighting how strictly defined social roles and conventions dictate the way a family is visualized.



→ An original scenography by Images Vevey and the artist
→ In collaboration with the Château de l'Aile
→ With the support of the Mondriaan Fund

The Timeless Story of Moormerland

The Timeless Story of Moormerland is a family photo album that is as strange as it is timeless. In 2021, Elsa & Johanna travelled through some fifteen towns in northern Germany, staying in houses with a unique charm. As authors, directors, and subjects, the duo construct and inhabit a multitude of characters. Drawing inspiration from the typical compositions of family photography, the artists invite viewers to explore these images as one might delve nostalgically into the archives of past generations.



→ An original scenography by Images Vevey and the artist

Poster Child

The English idiom "poster child" designates a model child or an archetypal figure whose image is widely disseminated. With *Poster Child*, Charlie Engman revisits his photographs using artificial intelligence to compose strange domestic scenes. In residence at La Becque in 2026, he subverts the family photo genre, examining the family circle as a structure through which society imagines its future. Engman transforms his apartment into a creative laboratory and a curious family home.



→ Charlie Engman is the winner of the Images Vevey Research and Development Grant, supported by Nestlé, for his project *Poster Child*.
→ An original scenography by Images Vevey and the artist
→ In collaboration with La Becque | Artist Residency

Cyanotypes 16 – 22

Cyanotypes 16 – 22 brings female emancipation and photography into dialogue through the relationship between a mother and her daughter. The installation presents photographs by Ruth Erdt and her daughter Eva Vuillemin, taken by each of them between the ages of 16 and 22. The artists delve into their archives in search of self-portraits with formal similarities, which they develop using the cyanotype process. This historic technique erases both the age and the technological gap, while allowing them to reclaim their own image. The project stands as a moving testament to the enduring bonds shared between women of the same family.



→ An original scenography by Images Vevey and the artists
→ In collaboration with La Becque | Artist Residency

Remy

For her graduation project at ECAL, Lóa Fenzy developed a personal project based on the question: 'What would happen if I hired actors to play the role of my absent father?'. After auditioning eight actors, she selected three men to portray Remy—the father she had never met. Over four months, Fenzy directed a short film that blends documentary and fiction. The installation *Remy* offers a moving reflection on identity, memory and the formation of family bonds.



→ An original scenography by Images Vevey and the artist
→ In collaboration with ECAL/University of Art and Design Lausanne and HEAD/Geneva School of Art and Design

NADINE
FRACZKOWSKI

1977

19 Dadson Farms

In 2022, Karis Dadson catapulted to fame through a video TikTok capturing the icy-eyed teenager expertly guiding her pig during a livestock competition. Generating 30 million views, this viral video offers a glimpse into the world of livestock shows in the United States. In 2024, Nadine Fraczkowski photographed the siblings in their farm setting. *Dadson Farms* highlights the twins' fierce determination – quality that has won prizes at competitions and built the family's reputation, bridging the gap between a grounded, rural reality and overnight digital fame.



→ An original scenography by Images Vevey and the artist
→ With the support of the Town of La Tour-de-Peilz

p.24

KATA GEIBL
Something Old,
Something New, Something
Borrowed, Something Blue

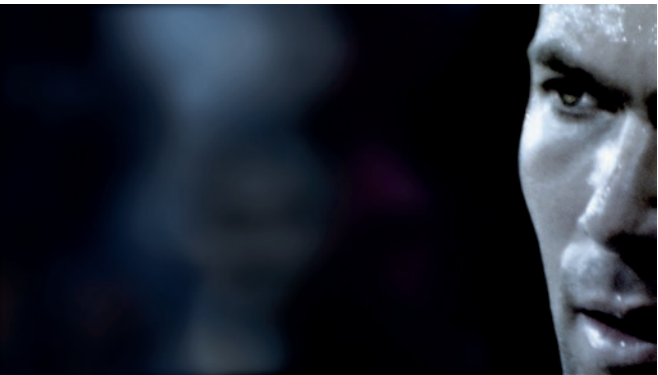
1989

GP

As a child, Kata Geibl rarely spoke. One day, her mother confronted her in frustration: "Why don't you talk like any other person?" The 12-year-old girl replied: "Instead of speaking, I have images in my head." Geibl draws inspiration from this precise moment, conceptualizing scenes based on real-world events to produce, for the first time, AI-generated imagery. Her series explores how our relationships are shaped by memories and family dynamics. The installation reflects on the way we dream and communicate in the digital age. In a surprising twist of fate, Geibl ultimately finds in artificial intelligence a medium to resolve the communication gap of her childhood.



→ An original scenography by Images Vevey and the artist
→ The installation *Something Old, Something New, Something Borrowed, Something Blue* is presented at the Musée Jenisch Vevey alongside the other award-winning projects of the Grand Prix Images Vevey 2025/2026.



DOUGLAS GORDON
ET PHILIPPE PARRENO

1966
1964

21 Zidane,
a 21st Century Portrait

Regarded as one of the greatest footballers of all time, Zinedine Zidane is at the heart of an extraordinary film project by Douglas Gordon and Philippe Parreno. On 23 April 2005, the two artists deployed 17 synchronized cameras exclusively trained on the Real Madrid player for ninety minutes, capturing his glances, his movements and his doubts. Screened twenty years after its release, the film paints an intimate portrait of a legendary figure and reveals football's unique role in bringing together families, generations and entire nations.



→ Did you know?
Zidane, a 21st Century Portrait is blowing out 20 candles!
Released in 2006, this extraordinary film by Douglas Gordon and Philippe Parreno remains one of a kind, with its 17 cameras trained on Zinedine Zidane alone for the length of an entire match.
→ An original scenography by Images Vevey and the artists
→ In collaboration with Cinérive SA

p.25

SUNIL GUPTA

1953

22 Come Out

The 1980s and 1990s in Britain were marked by the radical measures of Margaret Thatcher's conservative policies. In this context, Sunil Gupta documented social protests between 1985 and 1995. Through a direct approach, the activist photographer, who is part of the LGBTQIA+ community, captures gestures of solidarity and signs of belonging. Placed in a symbolically and politically significant location in Vevey, *Come Out* celebrates a chosen family, forged through collective mobilization and shared values.



→ An original scenography by Images Vevey and the artist
→ Sunil Gupta also presents the project *Lovers, Revisited* with Charan Singh at the Salon Clara Haskil in the Salle del Castillo.

23 Lovers, Revisited

Lovers, Revisited expands Sunil Gupta's landmark series depicting same-sex couples through a collaboration with the artist Charan Singh, his husband. In 1984, Gupta captured gay couples in their London apartments. Forty years after *Lovers: Ten Years On*, Gupta and Singh reinterpret this work. Through portraits of queer partners, they recall the ongoing struggle for the rights of LGBTQIA+ communities since the 1980s, whilst celebrating the plurality of forms that family takes today.



→ An original scenography by Images Vevey and the artists
→ Sunil Gupta also presents the installation *Come Out* at the Place de l'Hôtel de Ville.

24 Inside Out Project, A 15th Anniversary Celebration

In 2026, for the Biennale's 10th edition, JR returns to mark the 15th anniversary of the *Inside Out Project*, with some staggering numbers: since 2011, over 600,000 people across 154 countries have taken part in 3,013 participatory events. For this monumental new edition of the project, JR invites the public to be immortalized inside a mobile photo booth, before displaying the photos inside the empty Salle del Castillo. Centred on the theme 'We are family!', the installation places more than 800 portraits of visitors at the heart of the event, reminding us that you are the family!



→ Did you know?
Inside Out turns fifteen in 2026! Launched by JR in 2011, the project has since brought together more than 600,000 portraits in 154 countries through 3,013 participatory actions. Images Vevey was among the very first witnesses to this adventure: after *Unframed* in 2010, JR presented one of the earliest stages of Inside Out here in 2012 — a long-standing connection that the Biennale celebrates in 2026, for its 10th edition, with a new monumental installation.
→ An original scenography by Images Vevey and the artist
→ Curated by: Stefano Stoll, in collaboration with Tamara Jenny-Devrient and Raphaël Biollay



25 One Image

A pioneer of appropriated imagery, Erik Kessels returns in 2026. Known for his signature large-scale installations comprising multiple images, the artist focuses this time on a single, deeply personal image. At eleven years old, his nine-year-old sister was tragically killed in a traffic accident. In the painful aftermath of their grief, his parents searched through family albums for the final photograph ever taken of their daughter, which became a symbol of their memory of the child. *One Image* offers a meditation on loss and pays tribute to a sibling bond that was suddenly cut short.



→ An original scenography by Images Vevey and the artist

26 To Be Held By The Earth

With *To Be Held By The Earth*, Abdulhamid Kircher continues his work on masculinity, drawing inspiration from the complex emotional bonds that unite members of his paternal lineage. The artist examines the demonstrations of tenderness and fraternity in a singular environment: oil wrestling in Turkey. He documents the world in which the wrestlers live, revealing signs of affection and moments of vulnerability. The installation bears witness to a deep bond between men fostered by a centuries-old tradition.



→ An original scenography by Images Vevey and the artist
→ The installation *To Be Held By The Earth* is presented at the Musée Jenisch Vevey alongside the other award-winning projects of the Grand Prix Images Vevey 2025/2026.
→ An Images Vevey production, presented as an international premiere



BR



EXT

LUCIA KOCH

1966

27

Fundos

Started in 2001, *Fundos* evokes various minimalist rooms. Lucia Koch actually photographs the inside of empty cardboard boxes and packaging. Through subtle trompe-l'oeil effects, the series subverts objects often overlooked that accompany daily life in every household. Koch explores how a space becomes a place, shaped by the stories of the people who inhabit it. On the facade of the former prison, the installation confronts carceral architecture with the childlike poetry of a treehouse, offering a glimpse of the sky, a symbol of freedom.



→ An original scenography by Images Vevey and the artist

p.28



US



INT

STACY KRANITZ

1976

GP

28

Ain't No Grave Gonna Hold My Body Down

A mountain range in the eastern United States, the Appalachians have historically been associated with economic and social deprivation. For nearly twenty years, Stacy Kranitz has been carrying out a wide-ranging project on the Appalachians, bringing together photography, archival material and literary essays. *Ain't No Grave Gonna Hold My Body Down* shows how, over the decades, photography has documented poverty while also serving as a tool of propaganda, oppression, and redemption. The installation critiques how images shape a region, its people, and its history.



→ An original scenography by Images Vevey and the artist
→ The installation *Ain't No Grave Gonna Hold My Body Down* is presented at the Musée Jenisch Vevey alongside the other award-winning projects of the Grand Prix Images Vevey 2025/2026.
→ Winner of the Images Vevey Book Award 2025/2026, the book *Ain't No Grave Gonna Hold My Body Down* is co-published in 2026 by Terrible Baby and Éditions Images Vevey.



FR



INT

ANGE LECCIA

1952

29

Impossible Étoile

With *Impossible Étoile*, Ange Leccia revisits a dance scene from Saturday Night Fever (1977). Through cropping, slow motion, and repetition, Leccia transforms Tony Manero's movements into a whirlwind of sensuality. In place of the Bee Gees' soundtrack, he substitutes Eartha Kitt's track "Where Is My Man", creating a new narrative. The installation revives a symbol of popular culture to reveal the emotional power of the image. Leccia celebrates cinema, music, and dance—universal languages that bring people together.



→ An original scenography by Images Vevey and the artist

p.29



ZA



EXT

ALICE MANN

1991

30

Drummies

In South Africa, 'drummies' are all-female drum majorette teams—a vibrant subculture that continues to thrive often within historically marginalized communities. Driven by an ongoing interest in themes of femininity and empowerment, Alice Mann documented this activity across Cape Town and Johannesburg. Between 2017 and 2020, she chronicled the fierce dedication of these girls and teenagers as they trained in a highly demanding discipline. Set against the backdrop of a primary school, *Drummies* offers a joyous celebration of sisterhood, capturing the intersection of personal achievement, collective belonging, and shared effort.



→ An original scenography by Images Vevey and the artist



MAZACCIO & DROWILAL

1988
1986

GP

31 Le Meilleur Ami du Chien

“A dog is man’s best friend”: Mazaccio & Drowilal put a brilliantly playful spin on this expression with a comical series of dogs admiring sunsets. In 2013, created during an artist residency, the project features a dozen or so pooches belonging to a dog groomer in Chalon-sur-Saône, all photographed against a blue background. By replacing humans with dogs in these universal scenes, the artists cast an ironic yet tender eye on the bond between pets and their owners. Installed facing Lake Geneva, *Le Meilleur Ami du Chien* serves as a witty tribute to the central place these companions hold in our families.



→ An original scenography by Images Vevey and the artists
→ In collaboration with the VMCV public transport network
→ A co-production by Images Vevey and Photo Elysée
→ The Biennale Images Vevey and Photo Elysée present the installation *Le Meilleur Ami du Chien* on the occasion of the exhibition "Animal Model. 200 Years of Photography," presented by Photo Elysée in Lausanne from 4 December 2026 to 4 April 2027.
→ Mazaccio & Drowilal also present the installation *Paparazzi* at the Théâtre de Verdure and the Jardin du Rivage.



MAZACCIO & DROWILAL

1988
1986

32 Paparazzi

Taking their cue from the cult film *La Dolce Vita* (1960), the ‘paparazzi’ take photos of stars, blurring the lines between intimacy and scandal. For their series, Mazaccio & Drowilal appropriate the online images and insert them into desktop wallpaper-style landscapes. Through decontextualization and accumulation, these collages compose absurd scenes where glamour is swallowed by the mundane. Through humour, *Paparazzi* highlights the banality of celebrities’ daily lives, stripping away the fame to reveal a family dynamic just like any other.



→ An original scenography by Images Vevey and the artists
→ Mazaccio & Drowilal also present the installation *Le Meilleur Ami du Chien* at the Quai Roussy, extended onto a regional bus line.



VIK MUNIZ

1961

33 Album

A leading figure on the contemporary art scene, Vik Muniz rose to fame by repurposing various objects and materials to reproduce well-known images. For *Album*, he collected numerous family archives belonging to anonymous individuals, found at flea markets, categorized them by subject matter, and meticulously assembled them into entirely new, large-scale compositions. The installation nostalgically recalls the practice of pasting photos into albums, guardians of memory and foster the passing of memory between generations.



→ An original scenography by Images Vevey and the artist
→ In collaboration with the Hôtel des Trois Couronnes and the Château de l'Aile



STEFANIE SEUFERT

1969

34 Others

Stefanie Seufert’s artistic practice unfolds within her immediate surroundings. For *Others*, the artist turned her attention to the tits that are abundant in Berlin. Between 2024 and 2026, she set up a mobile photographic studio in an urban park. Armed with her film camera, Seufert spent several days waiting for the decisive moment to capture the birds in a fraction of a second. The series explores the coexistence of humankind and ‘other’ living beings. Situated next to the former aviary at the Château de l'Aile, the installation transports our winged neighbours from Berlin to the heart of Vevey.



→ An original scenography by Images Vevey and the artist
→ In collaboration with the Château de l'Aile



PACIFICO SILANO

1986

GP

35

Undercover Pleasures

Undercover Pleasures takes its name from the sex shop that Pacifico Silano's parents ran in New Jersey when he was a teenager. Drawing inspiration from his personal history, the artist has created an installation that evokes the interior of the shop. He also reappropriates gay erotic magazines from the 1970s and 1980s to create multi-layered collages. This installation pays tribute to his uncle, who died from AIDS-related complications, and to his mother, who sacrificed herself for her loved ones. Between exhibition and concealment, the project offers an intimate reflection on loss, family and sexuality, while celebrating the LGBTQIA+ community.



→ An original scenography by Images Vevey and the artist
→ The installation *Undercover Pleasures* is presented at the Musée Jenisch Vevey alongside the other award-winning projects of the Grand Prix Images Vevey 2025/2026.

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ANNELIES ŠTRBA

1947

36

Shades of Time 2.0

Since the 1970s, Annelies Štrba has devoted her artistic work to documenting her daily life and her family. In 2020, the artist digitally reinterpreted her slide show created twenty years earlier, spanning four generations of her family. The sequence captures everyday life within the home and its surroundings over the years. It also interweaves views taken during Štrba's travels and visits to sites marked by tragedy. By confronting personal memory with History, *Shades of Time 2.0* offers a meditation on the passage of time, memory and the fragility of life.



→ An original scenography by Images Vevey and the artist



ERIKA STUCKY

1962

37

Queen Of F*cking Everything

As a prelude to Erika Stucky's anniversary tour '44 Years On Tour', the Biennale Images Vevey highlights a personal side. Famous for her experimental approach to yodeling, the Swiss-American singer comprising over 40,000 photos and films. Projected during her concerts, these images trace 44 years of a life spent on the road or with her loved ones. *Queen Of F*cking Everything* takes the form of a performative family album and reveals, for the first time, the photographer behind the singer-songwriter.



→ An original scenography by Images Vevey and the artist
→ A programme shared with Théâtre Vidy-Lausanne
→ The project *Queen of F*cking Everything* is presented as an international premiere.

p.33



TOKUKO USHIODA

1940

38

Ice Box

'Tell me what's in your fridge, and I'll tell you what sort of family you are.' This phrase could sum up *Ice Box* series. Tokuko Ushioda turned her lens toward an ostensibly mundane appliance: the refrigerator. Between 1981 and 1995, she peered in her own fridge before expanding the project to her relatives, neighbours, and acquaintances. Taken in 60 households in Tokyo, these images expose the daily habits of the residents, revealing an intimate glimpse into the shared domestic experience. Situated near the Food Museum Alimentarium, the installation provides a personal yet universal insight into the ways in which we consume and live.



→ An original scenography by Images Vevey and the artist
→ A co-production by Images Vevey and the Alimentarium
→ The Biennale Images Vevey and the Alimentarium present the installation *Ice Box* in dialogue with the exhibition "SYSTEMA ALIMENTARIUM. Towards a Great Food Revolution?", on view inside the museum.



MARK WALLINGER

1959

39

Isolated Figures

In the installation Isolated Figures, Mark Wallinger stages six city dwellers absorbed in their screens and daily routines. In 2020, the artist searched online image banks for specific portraits that seemed universal. Spinning in place, these anonymous silhouettes are both funny and mundane. Between solitude and hyperconnectivity, Isolated Figures playfully questions our ability to recognize ourselves in these archetypes and to maintain our connections in an all-digital age.

→ An original scenography by Images Vevey and the artist
→ In collaboration with the Astra Hôtel Vevey



p.34



MARIO WEZEL

1988

GP

40

Interstellar Nights

Interstellar Nights documents a moment that is as intimate as it is universal: the end of Mario Wezel's son breastfeeding. Over five nights, the photographer places a thermal camera above his bed and captures the mother, the child, and the father every two minutes, like three celestial bodies in motion. By repurposing a technology often associated with public surveillance, Wezel reveals a unique and tender series of 1,800 images exploring fatherhood, bonding and care during the first few months of life.

→ An original scenography by Images Vevey and the artist
→ The installation Interstellar Nights is presented at the Musée Jenisch Vevey alongside the other award-winning projects of the Grand Prix Images Vevey 2025/2026.
→ Winner of a Special Mention in the Images Vevey Book Award 2025/2026, this project is co-published by The Eriskay Connection and Éditions Images Vevey on the occasion of the Biennale Images Vevey 2026.



KAROLINA WOJTAS

1996

GP

41

We can't live – without each other

When her brother was eventually born, the world o Karolina Wojtas, a 13-year-old only child, was suddenly turned upside down. Now a young adult, the Polish photographer draws on this childhood memory to chart the unique relationship she and her brother have shared ever since. Evoking the tactile feel of a children's picture book, We can't live – without each other takes the form of a chaotic, immersive installation. With honesty and a razor-sharp humour, Wojtas captures the reality of growing up together and highlight the complexity of sibling relationships.

→ An original scenography by Images Vevey and the artist
→ The installation We can't live – without each other is presented at the Musée Jenisch Vevey alongside the other award-winning projects of the Grand Prix Images Vevey 2025/2026.

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CEDRIC ZELLWEGER

1994

GP

42

If life is a video game, the graphics are great, but the plot is confusing & the tutorial is way too long.

Multibillionaire Elon Musk embodies our collective contradictions in the age of hyper-consumption. Taking the entrepreneur's journey as his starting point, Cedric Zellweger has created an ambitious and critical project that documents our era. Over several weeks, he staged around a hundred objects in his studio—some found at flea markets, others made with a 3D printer, which he captured with an analogue camera. Every image is packed with clues that refer to current world events. Taking its title from one of Musk's own posts on X, this series asks a fundamental question: is this really the world we want to live in?

→ An original scenography by Images Vevey and the artist
→ An Images Vevey production, presented as an international premiere
→ In collaboration with the Swiss Camera Museum, Vevey
→ As part of the Biennale Images Vevey, the Swiss Camera Museum presents the installation If life is a video game, the graphics are great, but the plot is confusing & the tutorial is way too long. from 5 September 2026 to 10 January 2027.



PARALLEL EXHIBITIONS

Alongside its own scenographies and productions, each edition of the Biennale Images Vevey welcomes projects put forward by those who make Vevey a "city of images" all year round: museums, galleries, studios, cultural spaces, cinemas, restaurants and artist collectives. Every edition is an opportunity to bring together and give visibility to a whole range of local initiatives in the visual arts. In 2026, the Biennale places the spotlight on regional creation.

The curation, form and subject matter of each exhibition are entirely conceived and overseen by its initiators. These projects are produced with the support of the Cultural Affairs Department of the City of Vevey.

p.36



CH/FR

INT

MARIE-PIERRE
CRAVEDI

1981

EP

43

Amato

Amato charts the remarkable journey of Marie-Pierre Cravedi's grandfather. Born in Italy, Amato (1914–2014) fled his homeland during the Second World War for Casablanca, where he founded a mechanical workshop. In 2019, the photographer discovered that the workshop was surprisingly still running. Set against the backdrop of a declining industry and a youth looking toward the future, the installation explores what is passed down, what disappears, and what endures within the family and in places marked by history.

→ An original scenography by the artist and the Decagone association

→ A proposal by the Decagone association

→ A project selected by the City of Vevey's Department of Culture and Images Vevey

→ With the support of the City of Vevey's Department of Culture

→ As part of this exhibition, the book *Amato* is published by Rue Du Bouquet in September 2026.

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CH/CD

INT

CLAUDIA NDEBELE

1989

EP

44

Un espace entre-deux : cartographie d'un retour

Inextricably linked to her own background, Claudia Ndebele's project explores family ties, the diaspora, and memory. Born in Montreux to parents from the Democratic Republic of the Congo, she knew her country only through her relatives, stories, and the media before making her first trip there in 2022. Drawing on her personal journey, *Un espace entre deux : cartographie d'un retour* maps the fate of many families shaped by migration, whose cultural heritage lies between two countries.

→ An original scenography by the artist

→ A project selected by the Cultural Affairs Department of the City of Vevey and Images Vevey

→ With the support of the Cultural Affairs Department of the City of Vevey

45
Unlike Flowers

A few months after his mother’s death, three-year-old Francesco Pennacchio asked his father: ‘Will Mummy come back with the spring, like the flowers in the garden?’. This anecdote serves as the starting point for the artist’s long-term project. Alternating between family archives, botanical imagery, self-portraits taken during trips in his mother’s footsteps, *Unlike Flowers* explores the quest for one’s origins and the role of places in preserving memories. Pennacchio transforms in this way the image into an act of love to prevent forgetfulness.

→ An original scenography by the artist and the Tambour ni trompette collective
→ A proposal by the Tambour ni trompette collective
→ A project selected by the Cultural Affairs Department of the City of Vevey and Images Vevey
→ With the support of the Cultural Affairs Department of the City of Vevey



46
Foyer de glace

What are two polar bears doing in a disappearing Swiss glacier? Starting from a photograph taken in the Rhône Glacier cave during a family visit in the 1990s, Thierry Raboud explores collective memory and the disappearance of a landscape subject to climate change. Blending archival material, vernacular images and testimonies, *Foyer de glace* reflects on the conservation of nature and family memory through photography, whilst questioning the legacy left to future generations.

→ An original scenography by the artist
→ A project selected by the Cultural Affairs Department of the City of Vevey and Images Vevey
→ With the support of the Cultural Affairs Department of the City of Vevey



47
Concrete Love

At a time when digital communication saturates our screens with constant feeds, how can we give tangible form to shared ideas, convictions, and political imaginaries? Created by 22 students from CEPV, *Concrete Love* explores this question through poster and slogan. The project takes the form of a choral work inspired by the ‘exquisite corpse’ game and is produced using screen printing. Through this collective endeavour, the project celebrates the power of connections forged through creative experimentation, shared dialogue, and working together.

→ A production by the CEPV/Centre d’enseignement professionnel de Vevey
→ Authors:
Diego Babino, Thaïs Bravo, Léonie Daout, Giorgia Filipponi, Alix Golay, Noé Grange, Anouska Guby, Solène Hoffmann, Amin Kelay, Samantha Keller, Enzo Lalmi, Léo Margueron, Jacopo Martinoni, Aitana Mourelle, Manon Muriset, Nikolai Porchet, Scott Trivino Rochat, Feiyane Rüegg, Constance Schürmann, Maeva Seraj, Amira Temmar and Yoan Tschanz
→ Project conception:
Nicolas Savary, with Loan Nguyen and Léonore Veya
→ Graphic design:
Pauline Piguet, Rebecca Metzger, Alexandra Ruiz and Samuel Schmidt

GRAND PRIX IMAGES VEVEY 2025/2026

p.40

Held every two years and open to artists and photographers worldwide, the Grand Prix Images Vevey is one of the oldest and most prestigious photography prizes in Europe. A genuine grant for artistic creation, it is distinctive in funding the production of a new project rather than rewarding an existing body of work. Images Vevey also awards the Images Vevey Book Award, supporting a publishing project that achieves a compelling and unexpected fit between the form of the publication and its photographic content. The Jury additionally grants special mentions in each category. All the distinguished projects are presented the following year as part of the Biennale Images Vevey.

Images Vevey also provides further support for artistic creation in partnership with a range of institutions. The Images Vevey Research and Development Grant, supported by Nestlé, accompanies a large-scale artistic project in development. The Images Vevey x ECAL Prize is awarded to the graduation project of a student at ECAL/University of Art and Design Lausanne, and is the subject of an exhibition at this year's Biennale Images Vevey.



Rineke Dijkstra, Oluremi C. Onabanjo, Urs Stahel, Lewis Chaplin and Alona Pardo — the Jury of the Grand Prix Images Vevey 2025/2026, gathered in Vevey.

p.41

The final Jury was made up of five international figures from the institutional, artistic, media and publishing worlds. It is always chaired by a renowned artist or photographer.

→ RINEKE DIJKSTRA
Photographer and video artist, based in Amsterdam (NL), chaired the jury of the Grand Prix Images Vevey 2025/2026, composed of the following international experts (in alphabetical order):

→ LEWIS CHAPLIN
Co-founder, Loose Joints, Marseille (FR)

→ OLUREMI C. ONABANJO
Peter Schub Curator, Robert B. Menschel Department of Photography, MoMA The Museum of Modern Art, New York (US)

→ ALONA PARDO
Director, Arts Council Collection, London (GB)

→ URS STAHEL
Artistic Director, Fondazione MAST, Bologna (IT)

The Jury of the Grand Prix Images Vevey 2025/2026 awarded:
ABDULHAMID KIRCHER (US)
for *To Be Held By The Earth*

Images Vevey Book Award 2025/2026:
STACY KRANITZ (US)
for *Ain't No Grave Gonna Hold My Body Down*

The Jury granted the following special mentions:
Special Mention – Grand Prix Images Vevey 2025/2026
KATA GEIBL (HU)
for *Something Old, Something New, Something Borrowed, Something Blue*

Special Mention – Grand Prix Images Vevey 2025/2026
PACIFICO SILANO (US)
for *Undercover Pleasures*

Special Mention – Images Vevey Book Award 2025/2026
MARIO WEZEL (DE)
for *Interstellar Nights*

Special Mention – Images Vevey Book Award 2025/2026
KAROLINA WOJTAS (PL)
for *We can't live – without each other*

L'APPARTEMENT ESPACE IMAGES VEVEY

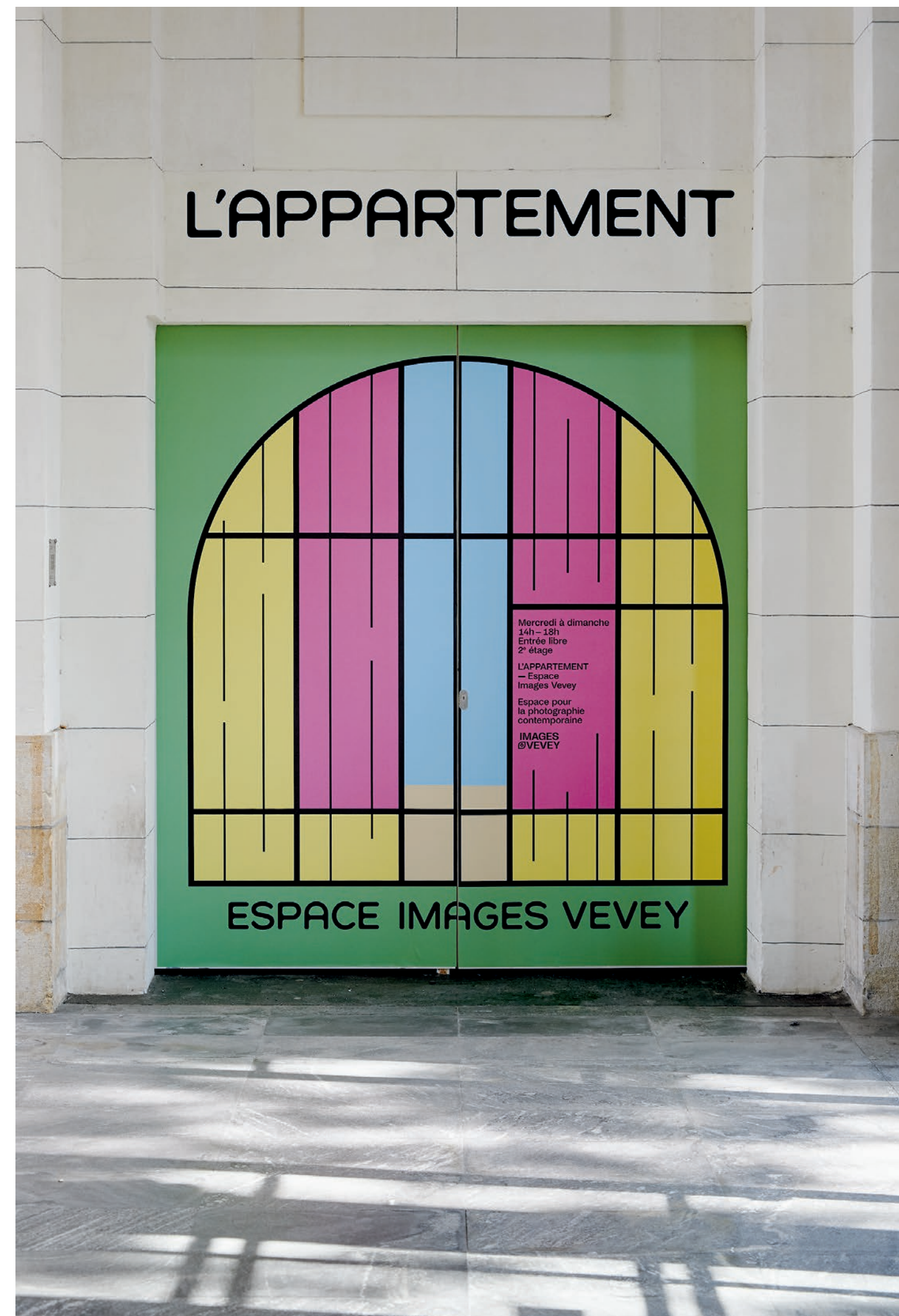
PERMANENT SPACE
FOR CONTEMPORARY PHOTOGRAPHY

p.42

L'Appartement – Espace Images Vevey is the permanent showcase for the activities of Images Vevey. Since 2021, this art space has hosted around fifteen artist projects and exhibitions a year. It provides the link between two editions of the Biennale Images Vevey and helps keep the "Vevey, city of images" label alive throughout the year. Located in the heart of Vevey railway station, L'Appartement occupies the former railway workers' living quarters, taking its name from this historical and domestic heritage. By preserving the space's original character while transforming its primary function, Images Vevey offers a visitor experience in the image of its Biennale: as surprising as it is welcoming. Online, a series of virtual tours of the various exhibition sessions extends the physical experience. This unusual venue also houses a bookshop-boutique offering a wide selection of art books, publications co-published and published by Images Vevey, as well as its celebrated luggage collection.

For the 10th edition of the Biennale Images Vevey, this space – unique in Switzerland – presents the exhibition *Ray's a Laugh – 30 years* from 5 September 2026 to 14 February 2027. Produced by Images Vevey, this major exhibition is presented as an international premiere. It celebrates 30 years of Richard Billingham's landmark work (No. 5) and unfolds across both apartments, evoking the two homes of the artist's parents.

This project has been awarded the Bicentenary of Photography label by the French Ministry of Culture and forms part of the official Bicentenary programme running from 1 September 2026 to 30 September 2027.



BOOKSHOP AND STORE

**IN ADDITION TO ITS FREE EXHIBITIONS,
THIS VENUE OFFERS WITHIN ITS BOOKSHOP-BOUTIQUE
A WIDE SELECTION OF ART BOOKS, BOOKS CO-PUBLISHED
AND PUBLISHED BY IMAGES VEVEY, AS WELL AS
THE BIENNALE CATALOGUES AND ITS MERCHANDISE.**

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Librairie-Boutique de L'Appartement – Espace Images Vevey



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IMAGES VEVEY BAG COLLECTION

For several years now, Images Vevey has been recycling the monumental banners displayed on the city's façades during the various editions of the Biennale Images Vevey, turning them into a collection of bags, backpacks, deckchairs, purses, pouches and more. 100% Swiss made! Each piece is unique, manufactured in Switzerland and comes with a label identifying the artwork it originated from.

ONLINE SHOP

www.images.ch/shop

**The three points of sale for the Biennale Images Vevey are located at L'Appartement, inside and outside the Salle del Castillo, and on our online shop:
www.images.ch/shop**

↑ Banner from Angélique Stehli's work at the Biennale Images Vevey 2018

↗ The same banner transformed into bags, 100% Swiss made, on sale at the Biennale's Bookshop-Boutique

IMAGES VEVEY BOOKS

PUBLICATIONS 2025/2026

2026 PUBLICATIONS

One Last Journey
by Alexey Chernikov
Artist's book, limited edition of
300 copies

Plane Landing Vevey
by Aleksandra Mir
Artist's book, limited edition
of 300 copies

Caux Palace
by Charlie Engman (No. 16)

Biennale Images Vevey
2026 Exhibitions Catalogue

2026 CO-PUBLICATIONS

*Ain't No Grave Gonna Hold
My Body Down*
by Stacy Kranitz (No. 28)
Images Vevey Book Award
2025/2026
Éditions Images Vevey
and Terrible Baby

*Rays of Light
– Reflected Realities*
by Dominique Teufen
Éditions Images Vevey
and Ciao Press

Interstellar Nights

by Mario Wezel (No. 40)
Special Mention, Images Vevey
Book Award 2025/2026
Éditions Images Vevey and The
Eriskay Connection

2025 PUBLICATIONS

Red Horse
by Sasha Kurmaz
Kraszna-Krausz Photography
Book Award 2026
Grand Prix Images Vevey
2023/2024

*La preuve de l'existence
des zombies*
by Olivier Cablat
This publication inaugurates
PETIT FORMAT, a new collection
dedicated to publishing original
textual reflections.

2025 CO-PUBLICATIONS

A Home with no Roof
by Sara De Brito Faustino
Éditions Images Vevey
and Ciao Press
Images Vevey × ECAL Prize 2023

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Éditions Images Vevey is one of the four pillars of Images Vevey's activities. Images Vevey has significantly expanded its publishing work by establishing various collaborations with publishing houses specialising in photography and by working directly with artists towards publications produced in-house. Éditions Images Vevey positions itself as a genuine source of support for innovative publishing projects, particularly through the creation of the Images Vevey Book Award. Since its beginnings, Images Vevey has published, co-published and contributed to the publication of some forty works. In 2025 and 2026, Éditions Images Vevey produced ten publications in collaboration with artists connected to this year's Biennale or presented in previous editions or in exhibitions at L'Appartement – Espace Images Vevey.

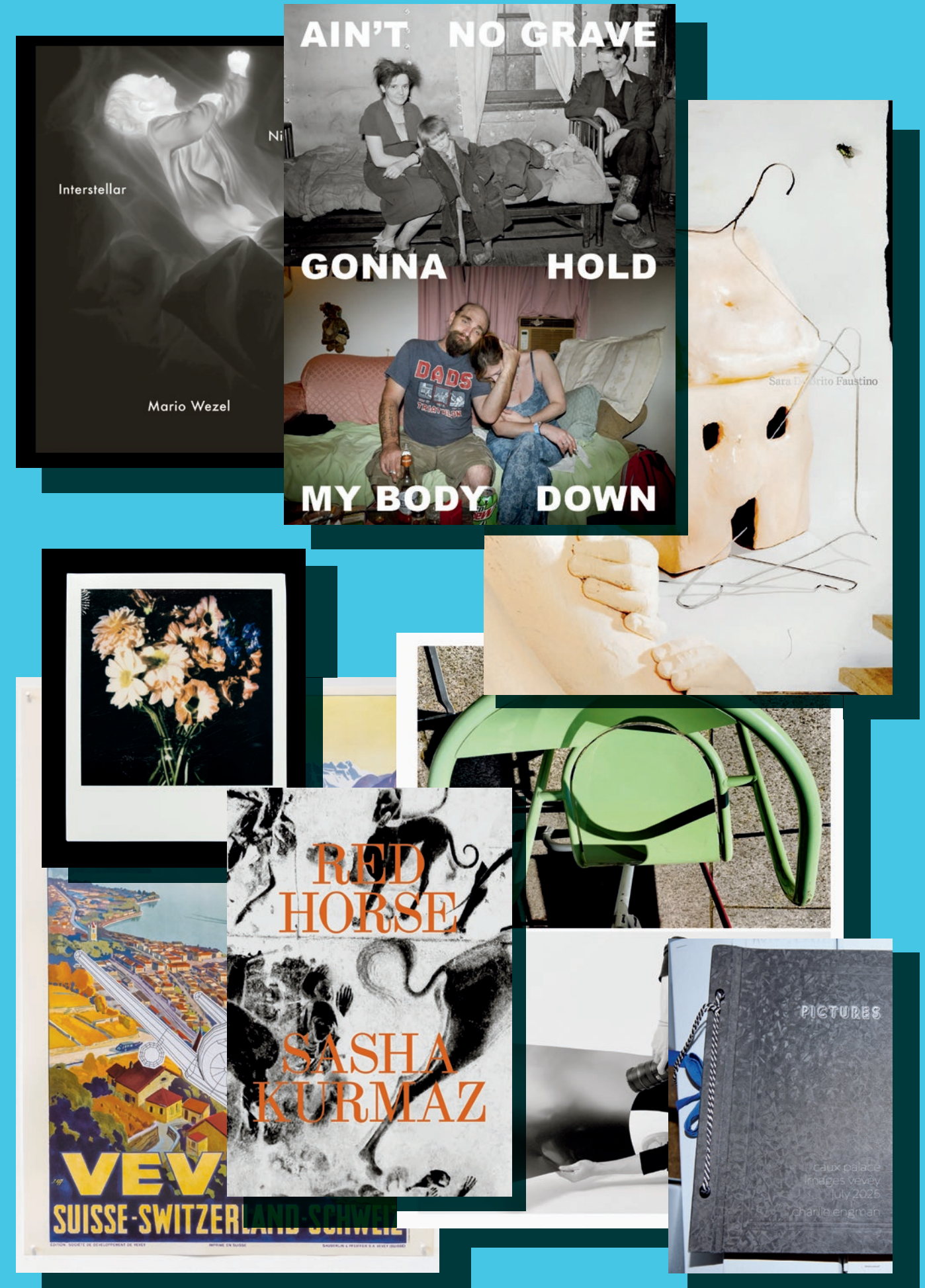
Éditions Images Vevey catalogue available on request:
edition@images.ch

BIENNALE IMAGES VEVEY 2026 CATALOGUE



Want to know everything about the projects and discover the secrets behind each scenography? Get hold of the essential 2026 catalogue — available with 47 different covers!

Published by Éditions Images Vevey
Publication: September 2026
Language: French (English booklet available)
Graphic design: Atelier CIAO
Format: 12 x 16 cm
Pages: 352 pages
ISBN: 978-2-940624-40-9
Price: CHF 25





DE

MARIO WEZEL

1988

Special Mention – Images Vevey Book Award



Interstellar Nights

Through thermal images captured at night, Mario Wezel documents his child's weaning, transforming the parental bed into a sensitive, silent interstellar landscape. By repurposing a technology associated with surveillance, Wezel creates a poetic and sincere narrative about connection, exhaustion and care.

Co-published by Éditions Images Vevey
and The Eriskay Connection
Publication: September 2026
Language: English, German
Graphic design: Rob van Hoesel

Format: 20.5 x 28 cm
Pages: 128
ISBN: 978-94-93363-44-1
Price: CHF 35

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CH

DOMINIQUE TEUFEN

1975



Rays of Light – Reflected Realities

In a society shaped by AI and image manipulation, Dominique Teufen questions our perception of photographic truth with the series "Rays of Light – Reflected Realities." Using a reflective silver surface, she transforms fragments of urban landscapes into images evoking painterly landscapes — without any digital manipulation. Her photographs suggest a reality without ever depicting one. Emerging from a performative process, they capture fleeting moments in which light, reflections and gestures continually recompose the visible.

Co-published by Éditions Images Vevey
and Ciao Press
Publication: July 2026
Languages: English, French, German
Graphic design: Nicolas Polli

Format: 24 x 32 cm
Pages: 120
ISBN: 978-2-940624-39-3
Price: CHF 38

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FR

ALEXEY
CHERNIKOV

1997



One Last Journey

One Last Journey brings artificial intelligence and instant photography face to face through the fictional account of a love story. Alexey Chernikov writes brief descriptions of the final journey of a couple on the verge of separating, which he submits to Midjourney to generate images with a Polaroid aesthetic. These pictures are then printed on instant film using a printer developed by Polaroid itself. From one image to the next, the couple looks different each time, blurring any sense of reality. By subverting the Polaroid — the ultimate symbol of authenticity — the project questions the reliability of the photographic medium in the age of generative AI.

Published by Éditions Images Vevey
Publication: July 2026
Language: English
Graphic design: Alexey Chernikov
Format: 10.4 x 12.6 cm

Pages: 176
ISBN: 978-2-940624-41-6
Price: CHF 35



SE/US

ALEKSANDRA MIR

1967



Plane Landing Vevey

In 2003, Aleksandra Mir began *Plane Landing*, a long-running project imagining a monumental inflatable aircraft: a twenty-metre helium-filled sculpture that she "lands" at emblematic sites around the world. For the Biennale Images Vevey 2024, the artist developed a new in situ installation made up of 192 collages, created from images and fragments gathered in Vevey and along the shores of Lake Geneva. This volume brings those works together, extending the dialogue between air and paper, monument and fragment.

Published by Éditions Images Vevey
Publication: July 2026
Language: English and French
Graphic design: Nick Stone
Format: 24 x 32 cm

Pages: 64
ISBN: 978-2-940624-37-9
Price: CHF 28



Ain't No Grave Gonna Hold My Body Down

Ain't No Grave Gonna Hold My Body

Down brings together historical and contemporary photographic representations of Appalachia in order to examine their influence on perceptions of poverty and social class. Through a long-term relationship with Pat, a man living in a former mining community in West Virginia, the book combines archival material, contemporary photographs and personal accounts.

Co-published by Éditions Images Vevey and Terrible Baby
Publication: July 2026
Languages: English and French
Graphic design: Ben Weaver

Format: 21 × 27.3 cm
Pages: 262 + a 48-page booklet
ISBN: 978-2-940624-38-6
Price: CHF 55



Red Horse

Winner of the Grand Prix Images Vevey

2023/2024, Sasha Kurmaz's *Red Horse* is a long-term project begun after Russia's full-scale invasion of Ukraine in 2022. It takes the form of a visual diary, made up of daily collages created from personal documentary photographs, found images, notes, drawings and objects picked up in the street. The work offers the artist's personal testimony on life in Ukraine and the way it is continually reshaped by the destructive force of war.



Published by Éditions Images Vevey
Publication: November 2025
Language: English
Graphic design: Nicolas Polli
Format: 17.5 × 25 cm

Pages: 800
ISBN: 978-2-940624-35-5
Price: CHF 55



A Home with no Roof

Winner of the Images Vevey × ECAL Prize

2023, Sara De Brito Faustino explores the dysfunctional home of her childhood through meticulously composed models and self-portraits. In these miniature or disproportionate interiors, where tenderness sits alongside strangeness, every detail becomes an act of reconstruction.

Her work now extends into a large-format book, accompanied by a miniature edition that replays the play of scale so dear to the artist.

Sara De Brito Faustino received a Swiss Design Award in June 2026.



Co-published by Éditions Images Vevey and Ciao Press
Publication: November 2025
Language: English
Graphic design: Nicolas Polli

Format: 23.3 × 34 cm
Pages: 128
ISBN: 978-2-940624-36-2
Price: CHF 38 (large book)
– CHF 48 (miniature edition)

EDITIONS IMAGES VEEVEY CATALOGUE



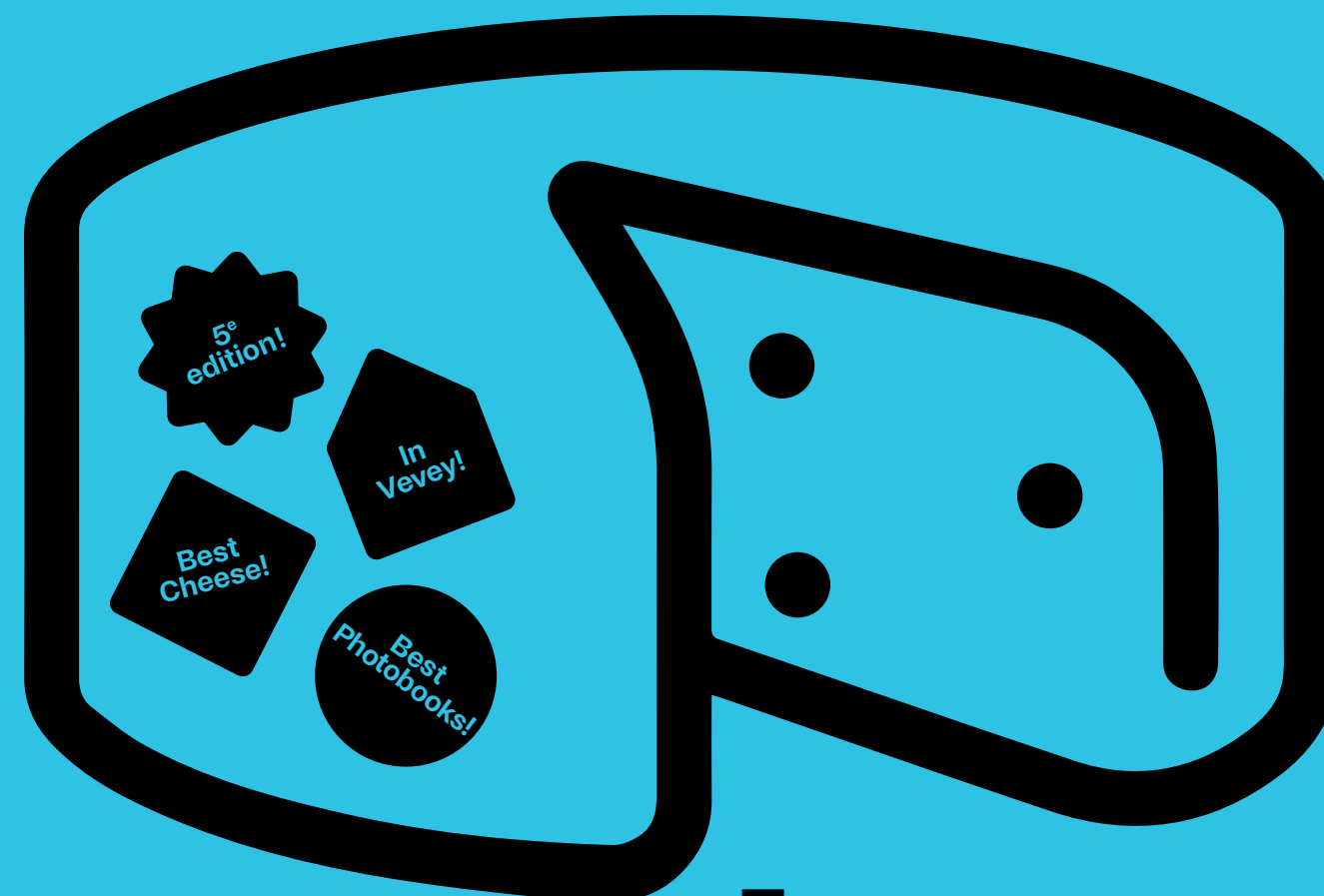
Éditions Images Vevey Catalogue 2026

issuu.com/festivalimages/docs/catalog_editions_inside_250122_100x150mm_sp_digita

BOOKLETTE

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Created in 2022 by Images Vevey, the Booklette — a play on the words books and raclette — is an annual fair bringing together Swiss and international photobook publishers. Organised since 2023 in collaboration with Photo Elysée, this event takes place in September, in Vevey in even years during the Biennale Images Vevey, and in Lausanne in odd years. Part publishing event, part convivial gathering, the Booklette hosts around fifty publishing houses along with photographers signing their books. On 12 and 13 September 2026 in Vevey, the Booklette will present the latest publications from Éditions Images Vevey alongside talks and performances, as well as the best of Swiss raclette cheese.



Booklette

**Samedi–Dimanche
12–13.09.26
Books + Raclette**

Une coproduction
Images Vevey × Photo Elysée

IMAGES
@VEVEY × PHOTO
ELYSEE

11:00–19:00

**Parvis
de la Grenette
Grande Place 28
1800 Vevey**

IMAGES VEVEY BAG COLLECTION: NEW RANGE

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Bagagerie Images Vevey, Biennale Images Vevey 2024 © Photo: Adel Debabéche



Bagagerie Images Vevey, Biennale Images Vevey 2024 © Photo: Adel Debabéche

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BAGAGERIE IMAGES VEVEY

**New collection available:
Candida Höfer, Thomas Struth, Benjamin Freedman, Phyllis Ma**

For several years now, Images Vevey has been recycling the monumental banners displayed on the city's façades during the various editions of the Biennale Images Vevey, turning them into a collection of bags, backpacks, deckchairs, purses, pouches and more. 100% Swiss made! Each piece is unique, manufactured in Switzerland and comes with a label identifying the artwork it originated from.

INFORMATIONS PRATIQUES

The Biennale Images Vevey takes place from 5 to 27 September 2026 in the streets of Vevey and in various venues across the region dedicated to the image.

OPENING

The opening will take place on Saturday 5 September 2026. Official programme from 17:30.

FREE ADMISSION

As every year, all exhibitions are free of charge for the entire duration of the Biennale.

OPENING HOURS

Indoor exhibitions are open daily from 11:00 to 19:00.

FESTIVAL BAR

In the garden of the Château de l'Aile.

Opening hours:

Sunday – Tuesday:

11:00 – 19:00

Wednesday:

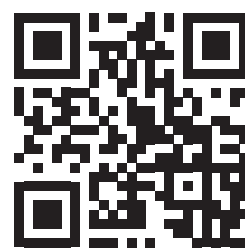
11:00 – 22:00

Thursday – Saturday:

11:00 – 00:00

EVENTS

Concerts, karaoke, talks, parties



PRESS TOURS

On request

SOCIAL MEDIA

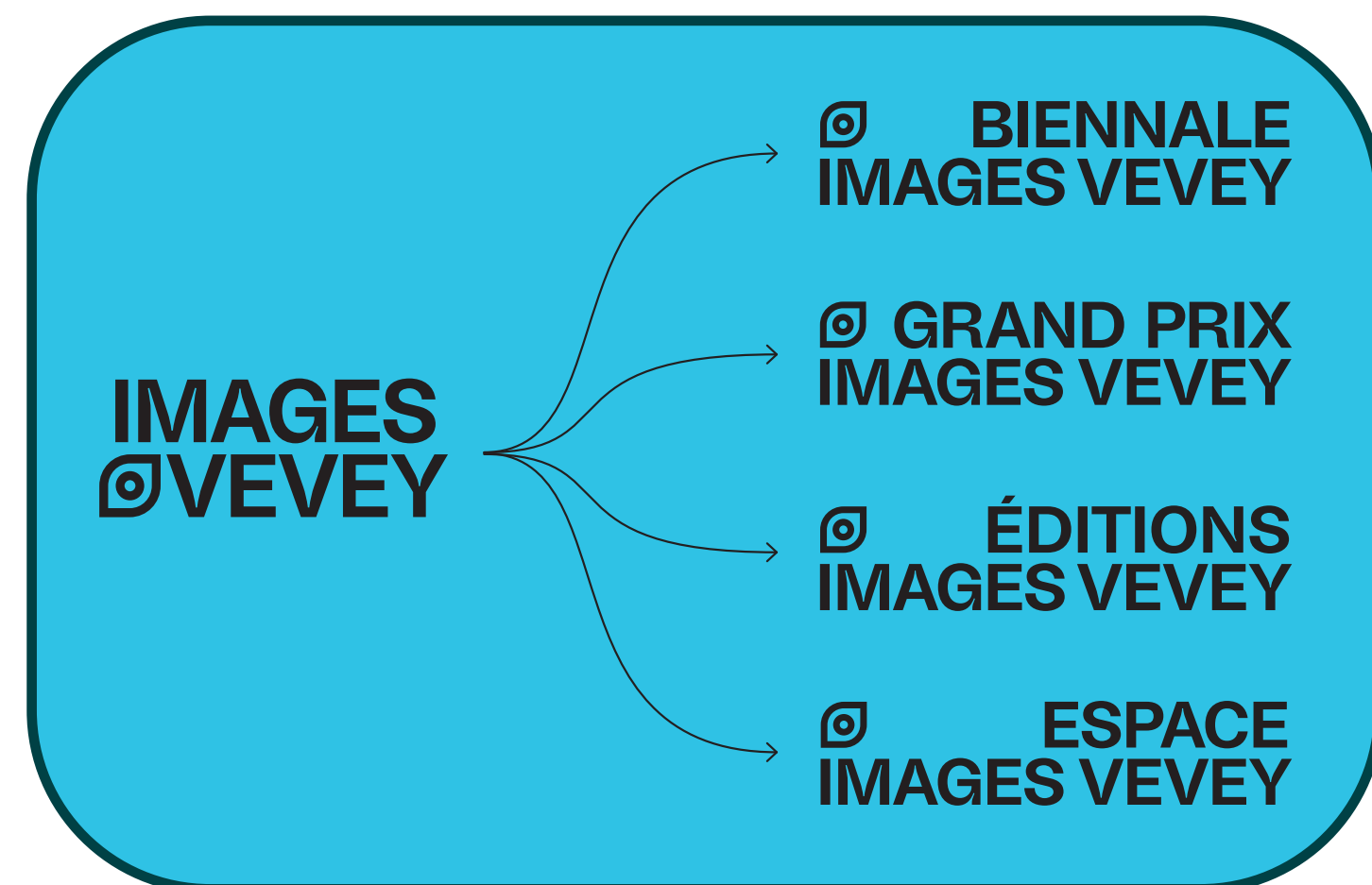
@ Images_Vevey

www.youtube.com/
@youtube_imagesvevey

f ImagesVevey

IMAGES VEVEY, AN ECOSYSTEM

Images Vevey operates as an ecosystem dedicated to artistic creation, structured around four complementary activities:



A rare model, which makes it possible to support artists from research through to exhibition, and all the way to the book.

BIENNALE
IMAGES VEVEY

The Swiss Visual Arts Biennial

GRAND PRIX
IMAGES VEVEY

International photography competition

L'APPARTEMENT
– ESPACE
IMAGES VEVEY

Space for contemporary photography

ÉDITIONS
IMAGES VEVEY

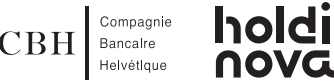
Publication of artists' books

Images Vevey extends its thanks to the Authorities, the various municipal departments of the City of Vevey, as well as the partners and individuals whose contributions have made all of these projects possible.

Main partners



Official partners



Official suppliers



Media partners



Institutional partners



Cultural mediation partners



Logistics & events partners



Artistic and academic partners



With the support of: BBH Solutions, Carvelo eCargo Bike Sharing, Chalut Green Service SA, Chubb Sicli, +Hôtel Bon Rivage, Kunstbulletin, Vaudoise Assurances, Pain Fromage Studio

IMAGES VEVEY TEAM 2026

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Stefano Stoll

General secretariat
Raphaël Biollay

Curation
Stefano Stoll
Raphaël Biollay

Programming,
curation and scenography team
Stefano Stoll (dir.)
Raphaël Biollay
Tamara Jenny-Devrient
Laura Laucella (assistant)

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Yulia Fernandes

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Tamara Jenny-Devrient

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Atelier CIAO,
Nicolas Polli
Alexandra Cupşa

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Sofia Papaefthymiou

Digital and multimedia
communication
Jessica Trost

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Amandine Marchand

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Bérénice Savoy

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Audrey Zimmerli

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Guillaume Favrod

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Coline Fidélis

Booklette
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Bar d'Images
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Samuel Rouge

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Rachel Vez
Pardis Khalili

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Marina Vazquez

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and video documentation
Margaux Corda
Laetitia Gessler
Emilien Itim
Pain Fromage

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Yoann Provenzano

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Antoine Cochain

Technical services and workshop
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Technical drawing
Laura Fleury

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Etienne Esnault
Diego Maraboli
Cécile Peillon
Temaï Raudales
Xavier Ressegand

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David Baeriswyl
Juliette Barat
Mario Bilella
Léa Blache
Grégoire Bolay
Stéphanie Bonnard

Carine Bortone
Amandine Bras
Grégoire Cerutti
Clémence Delarbre
Félix Dépautex
Manuel Ernst
Clarisse Fivaz
Guillaume Galland
Facundo Gastaldi
Yvan Geistel
Tanguy Ghesquiere
Alexandre Goux
Paul Grandadam
Cristina Maria Intorcía
Charly Isabelle
Dobrynya Ivanov
Arnau Jurado Muns
Margot Kolly
Mathieu Lecomte
Anne-Sophie Lemagny
Nadine Mayoraz
Ambroise Meyer de Stadelhofen
Christian Andreas Müller
Alex Nguyen
Françoise Perronno
Szabolcs Sági
Maud Soudain
Sophie Soutter (intern)
Mathilde Tassiaux
Gilles Vacher

Civil service volunteers
Timofeï Cruz Sidorenkov
Adel Debabéche
Guillaume Dubois
Lee Eggenschwiler

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MediaMix.3 – Lugano

Graphic production,
colour management
and photoengraving
BBH Solutions visuelles

PRESS CONTACTS

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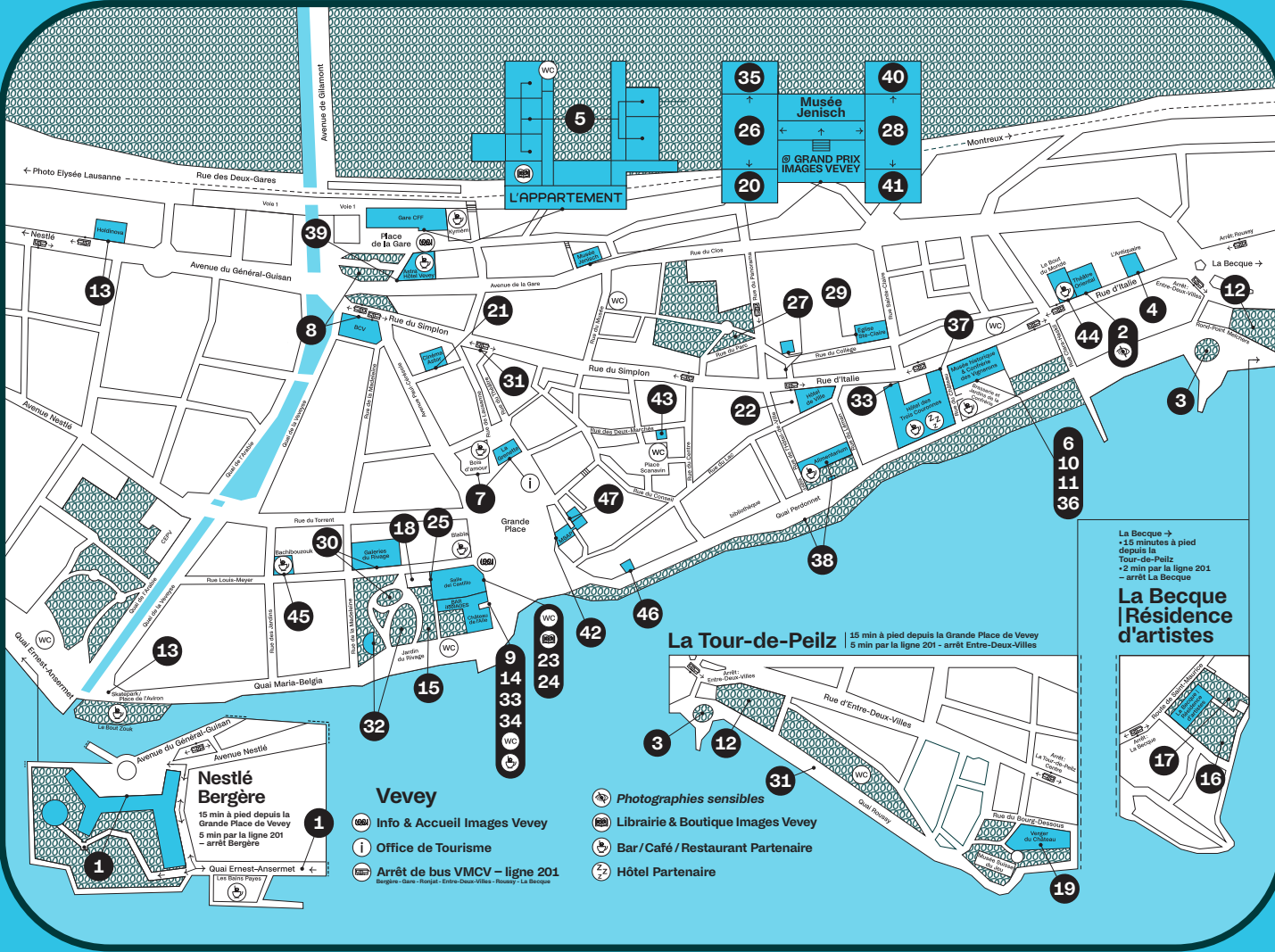
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01 EXT ☺ ANOUSH ABRAR Façade et Jardin Nestlé Bergère, Quai Ernset Ansermet	10 INT ○ RINEKE DIJKSTRA Musée de la Confrérie des Vignerons Rue du Château 2	18 EXT/INT LÓA FENZY Cinéma Mobile Jardin du Rivage	27 EXT LUCIA KOCH Façade de l'ancienne prison La Bottolière et Parc du Panorama Rue du Panorama 4	35 INT ⚡ PACIFICO SILANO Musée Jenisch Vevey Avenue de la Gare 2	EXPOSITIONS PARALLÈLES
02 INT ⚡ CARLOS AMORALES Théâtre Oriental-Vevey Rue d'Italie 22	11 INT ○ RINEKE DIJKSTRA Musée de la Confrérie des Vignerons Rue du Château 2	19 EXT NADINE FRACZKOWSKI Verger du Château La Tour-de-Peilz	28 INT STACY KRANITZ Musée Jenisch Vevey Avenue de la Gare 2	36 INT ○ ANNELIES ŠTRBA Combles du Château Rue du Château 2	43 INT ○ MARIE-PIERRE CRAVEDI Caveau Saint-Martin Rue des Deux-Marchés 5
03 EXT MARTINA BACIGALUPO Rond-Point-Melchers Quai Roussy	12 EXT DEANNA DIKEMAN Jardin de l'Oyonne Quai Roussy	20 INT ⚡ KATA GEIBL Musée Jenisch Vevey Avenue de la Gare 2	29 INT ANGE LECCIA Église Sainte-Claire Rue Sainte-Claire 1	37 INT ERIKA STUCKY Dépendance de l'Hôtel des Trois Couronnes Rue d'Italie 49	44 INT CLAUDIA NDEBELE Le Bout du Monde Rue d'Italie 24
04 INT LISA BERTOLDI L'Antiquaire Rue d'Italie 10	13 EXT LUISA DÖRR Façade Holdinova & Skatepark Avenue Général-Guisan 28 et Place de l'Avion	21 INT ○ DOUGLAS GORDON & PHILIPPE PARRENO Cinéma Astor Passage Paul-Cérésole	30 EXT ALICE MANN Galleries et Jardin du Rivage Rue Louis-Meyer 4	38 EXT/INT TOKUKO USHIODA Quai Perdonnet 25 et Alimentarium	45 INT ○ FRANCESCO PENNACCHIO Le Bachibouzouk Rue des Jardins 12
05 INT ⚡ RICHARD BILLINGHAM L'Appartement – Espace Images Vevey Place de la Gare 3	14 EXT ☺ HANS EIJKELBOOM Jardin du Château de l'Aile Grande Place 1	22 EXT SUNIL GUPTA Place de l'Hôtel de Ville	31 EXT MAZACCIO & DROWILAL Bus VMCV, Place Ronjat et Quai Roussy	39 INT MARK WALLINGER Dépendance de l'Astra Hôtel Vevey Place de la Gare 4	46 INT THIERRY RABOUD Concept-store 921 Rue du Lac 47
06 INT ○ MATTHIAS BRUNNER Musée historique de Vevey Rue du Château 2	15 EXT ELSA & JOHANNA Jardin du Rivage	23 INT SUNIL GUPTA ET CHARAN SINGH Salle del Castillo Grande Place 1	32 EXT MAZACCIO & DROWILAL Théâtre de Verdure et Jardin du Rivage	40 INT MARIO WEZEL Musée Jenisch Vevey Avenue de la Gare 2	47 INT ○ CEPV Lac Gallery Ruelle des Anciens Fossés 8
07 EXT BARBARA DAVATZ Grenette et Bois d'Amour Grande Place 25 et 29	16 INT ⚡ CHARLIE ENGMAN La Becque Résidence d'artistes La Tour-de-Peilz	24 INT JR Salle del Castillo Grande Place 1	33 EXT/INT ○ VIK MUNIZ Château de l'Aile et Façade de l'Hôtel des Trois Couronnes Grande Place 1 et Rue d'Italie 49	41 INT ⚡ KAROLINA WOJTAS Musée Jenisch Vevey Avenue de la Gare 2	EXT Outdoor exhibitions INT Indoor exhibitions open from 11:00 to 19:00 ☺ Outdoor exhibitions open from 11:00 to 19:00 ○ Limited or no access for visitors with reduced mobility ⚡ May contain traces of AI
08 EXT SIÂN DAVEY Façade BCV et Place de la Gare	17 EXT RUTH ERDT ET EVA VUILLEMIN La Becque Résidence d'artistes La Tour-de-Peilz	25 EXT ERIK KESSELS Façade Salle del Castillo et en ville	34 EXT ☺ STEFANIE SEUFERT Jardin du Château de l'Aile et en ville Grande Place 1		
09 INT ○ CRISTINA DE MIDDEL Château de l'Aile Grande Place 1		26 INT ABDULHAMID KIRCHER Musée Jenisch Vevey Avenue de la Gare 2			



**05.09–
27.09.26**

**WE ARE
FAMILY!**

**Biennale Images Vevey
10th edition**

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