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CV

In this hyper-connected world, notions of intimacy, identity, privacy, personal or public space are often blurred by the continuous flow of images. Videographer and photographer, Amélie Berrodier (b.1992) operates against the current, and as for a "return to the banal", makes collections in the daily. She selects imperceptible figures and "territories" that are revealed by the sensitivity of her objective.

Amélie Berrodier is a young filmmaker and visual artist. Through a documentary-like approach, she focuses on the everyday life and what is often called the "banality" of things. The heart of her work is the chafing transition between the private sphere and the public sphere. The artist develops simple rules that she uses to observe, with the apparent neutrality of a documentary approach, the complexity of the feelings and behaviors that underpin relationships with others.

Iman Ismail, Curator - 2017

My work revolves around the photographic and video portrait and its current use. Studying his history leads me to organize eye contacts through face to face with the viewer. In order to reveal the components of a personality, I nurture silences to expose the mimics which build our facial expressions. By taking an interest in recording each of us, I'm looking to capture the different aspects of verbal and non-verbal gestures, revealing the way we communicate with each other.

So my pieces result from my interactions with the people surrounding me. I mainly meet them through door-to-door. I often film them at their home in the following moment. My fundamental approach is to establish a contact and generate a relationship of trust with devices (systems). With this process, I use concept of distance and proximity in order to capture the moment of recess where people flick between the idea of controlling and letting go the social image they are building themselves.

With this approach, I often ask the people I film to re-act their own part. To include them in the same context allows me to highlight their differences. By assembling this collection of individualities, I confront them one to another and underline what binds them in a universal way.



OH QU'ELLE EST BELLE!

Surrounded, a little girl is watching the grown ups talking between them.

Film - 1 : 35 min -2016
HD - 16/9 - Stereo



PORTRAITS FILMÉS

One after the other we can see portraits. In silence, they tell us about each individuals recorded. They are questioning the link between still and moving image.

Production : Association Pollen, Monflanquin - Exhibition view [Chacun son histoire](#)
Video and sound installation - 25 portraits - 9 to 11 min - armchairs - 2016
HD - 16/9 - 5 projections - Loop - Stereo



While photography takes only a fraction of the model's life, how to cope with the camera recording for several minutes?

By installing my camera in these unknown people's home, I record their image until they show their impatience. I put the subject to the experiment that has become unusual in the capture of a digital portrait by asking him to take the time to be represented.



Asking them to stare at the camera becomes a real struggle. Beyond the act of donating their image, they also give a part of themselves in a painful exercise. This creative process is similar to the making of the first photographic portraits in the mid-nineteenth century.

The fleeing look and the urge to speak are so many mimics that reveal the personality of the subject. A dialogue is then installed through this gesture.



FORMIDABLE

A man opens the door of his bedroom to talk about his sentimental life. He goes around the matrimonial bed, as if she was still there. Although he's alone now.

Film - 5 : 17 min - 2015
HD - 16/9 - Stereo



TOUJOURS PAREIL

Yvette opens her door and talks to us about what she's doing during the day as a woman.

Production : Association Pollen, Monflanquin
Film - 7 : 21 min - 2016
HD - 16/9 - Stereo

amelieberrodier.com/en/always-the-same



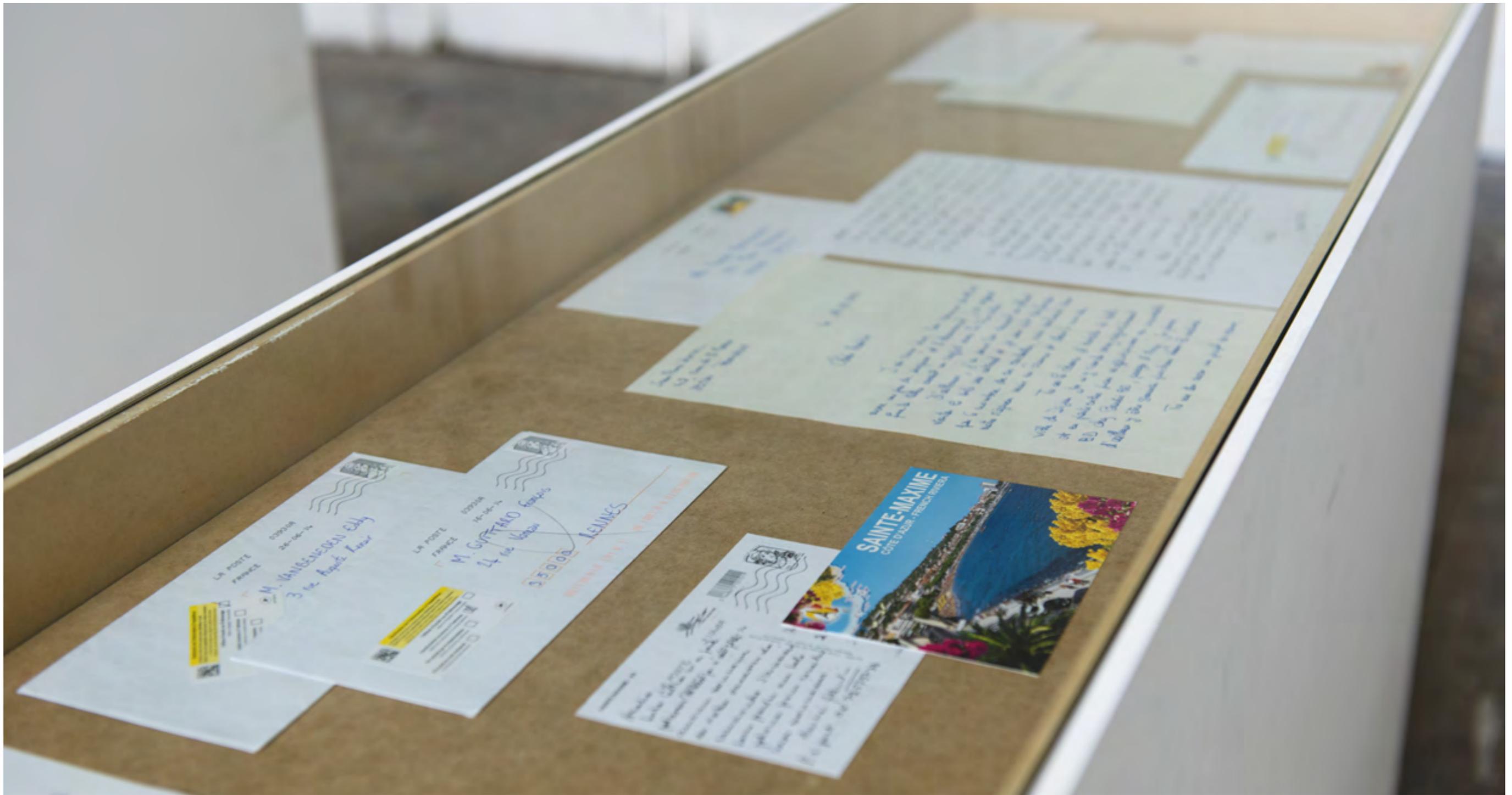
WATCHERS

Often omitted, under of the prowess of their sport, observation occupies an important place in the practice of skateboarding. With Watchers, I decide to offer a reverse angle of what is being looked at and shown usually, focusing my attention on the expression of skaters looking at each other.

Exhibition view [Cannot Be Bo\(a\)rdered](#), Espace Commines, Paris (France)

Video and sound installation - 7 portraits
HD - 16/9 - Stereo - Loop - Worn skateboards - 2017

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CORRESPONDANCE

For more than a year and a half, each day a letter is written and sent to a stranger. These 479 letters sent contain informations about my daily life, my work, my hesitations. This work aims to generate the various responses that make up the final installation.

Installation - Replies received - 2014-2015
6 shoxcases - 50 x 150 cm



For a long time I've been looking for a new way to communicate with people, to create encounters, chatty or silent, between a person, the spectator and myself.

I provoke it by setting up devices, keeping at a certain distance, protecting, until I jostle, surpass, forget them in order to register into a relationship of trust.



15.05.1960

In their home, a retired couple occupies his days. After 55 years of common life, how their daily spaces are shared? What gestures still manifest their feelings?

Film - 9 : 17 min - 2015
HD - 16/9 - Stereo



In the documentary, unlike fiction, there are no actors. No people simulating someone else. And yet, replaying their roles, they are already no longer themselves. The most mundane situations are remodelled by the simple fact of filming them. So what is no fiction and no documentary leaves doubts about what is shown.

I seek to situate myself right on this border. For it seems to me that the essence of cinema is played in-between fiction and documentary. This is what I'm looking for with these images that seem like life but lasting more than it, in this ambiguity contained in the word History.



JOYEUX ANNIVERSAIRE

For her birthday, Alicia blows the candles while the adults are watching her.

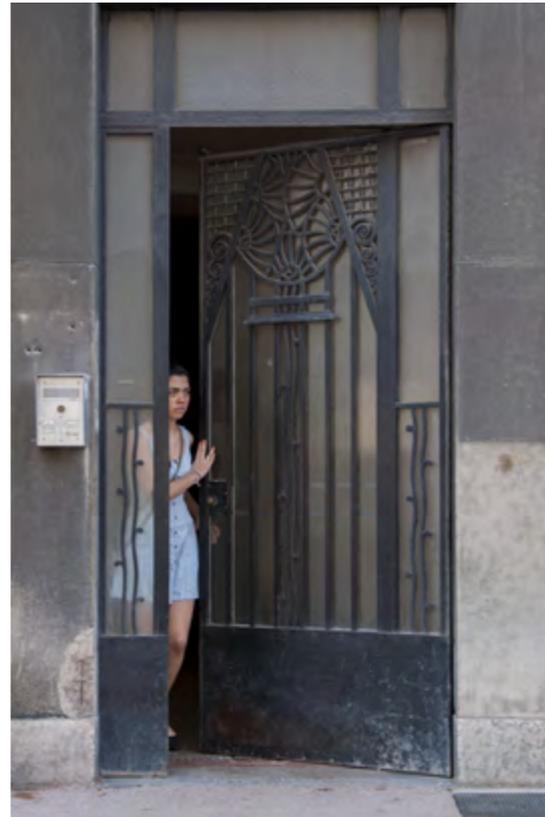
Film - 2 : 20 min - 2017
HD - 16/9 - Stereo



VOISINS

Positioned on the border between private and public, people crossing the door of their homes are undergoing a full transformation of themselves. They move from a solitary space to a space where they will be confronted to others.

Photographs - Injet prints on satin paper - laminating - 27,9 x 42 cm - 2015



The distinction of the private and the public is played at the level of the opposition from the inside and the outside. Is "private" which is reserved to some and closed to others, while what is open to all is "public".

Jürgen Habermas speaks of it as two spheres with relative autonomy. For him, two risks are lurking, publicising the private and privatising the public.

Because the private is associated with the habitat first. No one needs to know what is going on in an individual's home. When the door opens, it opens a breach. The public can then intrude into the private as well as the air that rushes into it.

By penetrating the private, it is possible to reveal what is common and touches an ensemble. Saving the sensitive envelope of beings and things in order to guess the hidden part, allows me to make from a personal interior an universal exterior.



COMME TOUT LE MONDE

In his workplace, Adel takes up the monotonous side of his daily life. He seeks solutions to counter the repetition he is subject to.

Film - 4 : 40 min - 2017
HD - 16/9 - Stereo



FENÊTRES

Contemplative, the video installation *Fenêtres (Windows)* offers access to life scenes taking place within the frame of the windows opened to the outside. From the public space, I capture what these people are slipping out of their private space and materialise this tipping point.

Video and sound installation - 7 windows - Loop - 2015
HD - 16/9 - 4 projections - Stereo

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VOILÀ DONC

In villages we are often led to bump into our neighbours. What do we have to tell each other?

Production : Association Pollen, Monflanquin
Film - 1 : 29 min - 2016
HD - 16/9 - Loop - Stereo



VISU(S)

VISU(S) is an edition with two objects, a book and a DVD. This is a research on how we position ourselves in front of the camera and interact with it.

Production : Association Pollen, Monflanquin - 2018
Book : Text - Photographs - French
DVD : Color - Stereo - 15 min - HD - 16/9 - French



VISU(S) is a written reflection on the shooting of a film. The quartet necessary for the artist to trigger the camera is at the centre of this publication. Protagonist, camera, director and spectator are intertwined in a staging. Our way of building our portrait is laying out by this context.



VISU(S) is a device as much as an eyewitness of its image construction. The title is a clue pushing the spectator to focus on the facial expressions slipping out of the captured people. These are making the personality. The whole edition works as a dialogue around the constant adjustment of the individual about to be observed.





PIROUETTE CACAHUÈTE

At a family meal, we start lullabies.

Film - 1 : 16 min - 2017
HD - 16/9 - Stereo

Amélie Berrodier

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SOLO EXHIBITIONS

2017 - **Faces**, Jeu de Reins/Jeu de Vilains, Lyon (France)

2016/2017 - **Chacun son histoire**, Pollen, Monflanquin (France)

2016 - **Ensemble**, Circuit Art à la Pointe, Audierne (France)

GROUP EXHIBITION

2017 - **Préavis**, 5 rue longue, Lyon (France)

- **Cannot be bo(a)rdered**, Espace Commines, Paris (France)

2016 - **Au-delà de l'héritage**, Paris (France)

Obtention de la mention du jury « Montmartre »

2015 - **Pour une exposition qui n'aurait jamais du avoir lieu**, Dijon (France)

- **Connexions/Conexiones**, Musée archéologique, Dijon (France)

- **Connexions/Conexiones**, Facultad de Bellas Artes, Grenada (España)

RESIDENCIES

2017/2018 - **Écriture de Lumière**, Lycée de Fumel, POLLEN, Monflanquin (France)

2017 - **BBB centre d'art**, Toulouse (France)

2016 - **POLLEN**, Monflanquin (France)

FESTIVALS

2017 - **Projection at Le Zoom**, Bourg-en-Bresse (France)

2016 - **Rencontres cinématographiques de Laignes** (France)

- **Vidéoformes**, Clermont-Ferrand (France)

- **Chalon Tout Court**, Chalon-sur-Saône (France)

2016 - **Rencontres cinématographiques de Laignes** (France)

- **Vidéoformes**, Clermont-Ferrand (France)

- **Chalon Tout Court**, Chalon-sur-Saône (France)

PUBLICATIONS / PRESS

2017 - **Le petit journal**, Cannot Be Bo(a)rdered - Amélie Berrodier

- **Cannot Be Bo(a)rdered**, Watchers

- **Rencontre cinématographiques de Laignes**

2016 - **Sud Ouest**, Deux artistes se dévoilent

- **Pollen**, Amélie Berrodier

WORKSHOPS

2015 - **Le territoire à l'écran**, video research and creation workshop,

with Germain Huby, Blaise Harrison, Bernard Laurent and Étienne Charry

2014 - **Five month workshop around still and motion image**,

Nicéphore Cité, Chalon-sur-Saône

with Tony Gagniarre : realisation, editing, calibration, compositing, graphism

EDUCATION

2015 - **DNSEP Art**, congratulations, École Nationale Supérieure d'Art de Dijon

2013 - **DNAP Art**, congratulations, École Nationale Supérieure d'Art de Dijon

2010 - **Baccalauréat STI Arts Appliqués**, La Martinière Diderot, Lyon



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