AMÉLIE BERRODIER

amelieberrodier.com/en
mail@amelieberrodier.com

PORTFOLIO / SELECTION APRIL 2019

IMAN ISMAIL TEXT

STATEMENT

5 - OH QU'ELLE EST BELLE !

6 - LE REPAS

8 - PORTRAITS FILMÉS

10 - FORMIDABLE

11 - TOUJOURS PAREIL

12 - WATCHERS

13 - @

15 - 15.05.1960

JOYEUX ANNIVERSAIRE - **17**

CORRESPONDANCE - **18**

COMME TOUT LE MONDE - **20**

VOISINS - **21**

AINSI DE SUITE - **23**

FENÊTRE - **25**

VISU(S) - **27**

PIROUETTE CACAHUÈTE - **30**

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 trough 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 trough 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 an other 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.

Private collection - Serie Alicia 1/3
Film - 1 min 35 - 2016
HD - 16/9 - Stereo

amelieberrodier.com/en/alicia-eng

LE REPAS

The family meal is a gathering act inviting around the table very different individuals. Here the guests are eating in silence. Attention is then paid to the sharing of food, the act of eating and the different rites that these situations engender.

Residency in Factatory, galerie Tator, Lyon (France)
Film - 38 min - 2018
HD - 16/9 - Loop - Stereo
amelieberrodier.com/en/lerepas-eng

In my family, the meal is first of all an act of demonstration of who will speak the loudest. The glasses are never empty, the plates move from hand to hand, meals last for hours and sometimes even all day long, which pushes us to have another go in the evening. Everything is profusion: it is not about counting the calories, but to enjoy each other. And where communication is usually difficult, food serves as a bridge. It becomes a reason to share and an excuse to communicate. Feeding empty stomachs as well as family ties.

While it is often pushed to the second place, food is indeed the essence of this type of gathering. The man lays the table, cultivates the food and sublimes it. The meal reveals, around the food, how the culture takes on the initiative of culinary inventiveness, where nature imposed a necessity. The food is cultural, linguistic, historical and sociological.
By proposing to the guests to share a family meal in silence, I focus their attention on food and the act of eating, rather than what can distract them during their lunch. Banning superfluous conversations leads to a performance centered on the ritualized dimension of the meal, as a small family theatre. Between staging and performance restitution, the film then reveals all the steps and traditions that this kind of gathering brings.

First, the eye, requested by the construction of the food on the table; the hearing, awakened by the sounds suggesting metamorphosed materials; The smell, stimulated by the aroma concentrates prophesying many universes; The taste, finally, which, in a papillary saturation, signals a world making its entrance. I become for a moment what I taste. As for the touch, it has the restraint that the culinary instrumentation implies, sometimes summoned in the sensuality of “with bare hands”. So many gestures evocative of the ritual linked to the food and the food-gathering.

The only elements of sound, which are the ringing of cutlery and the chewing noises, also push us to focus on the motions, gestures and individualities surrounding the table. They also put forward another way of communicate, passing through the consumption of prepared meals.

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 - armchairs - 2016
HD - 16/9 - 5 projections (3VP) - Loop - Stereo

amelieberrodier.com/en/filmed-portraits

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 matrionial bed as if she was still there. Although he's alone now.

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

amelieberrodier.com/en/wonderful

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 min 21 - 2016
HD - 16/9 - Stereo

amelieberrodier.com/en/always-the-same

WATCHERS

With Watchers, I decide to offer a reverse angle of what is being looked at and shown usually in skateboarding, focusing my attention on the expression of skaters looking at each other.

Exhibition view **Cannot Be Bo(a)rdered**, Urban Art Fair, Espace Commines, Paris (France)
Video and sound installation - 7 portraits - Worn skateboards
HD - 16/9 - Stereo - Projection (1VP) - Loop - 2017
amelieberrodier.com/en/watchers-eng

@

@ is a series of 25 monochrome portraits gathered from profile photographs retrieved from social networks and reduced to a single pixel. Colored average of the portrait, I then paint this pixel with acrylic on a canvas.

Exhibition view - Residency to Factatory, Galerie Tator, Lyon (France)
25 monochromes portraits - 20 x 20 cms - 2018
Acrylic

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 min 17 - 2015
HD - 16/9 - Stereo
amelieberrodier.com/en/15.05.1960-eng

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.

Serie Alicia 2/3
Film - 2 min 20 - 2017
HD - 16/9 - Stereo

amelieberrodier.com/en/alicia-eng

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. The various responses make up the final installation.

Exhibition view, École Nationale Supérieure d'art de Dijon (France)
Installation - Replies received - 2014-2015
6 showcases 50 x 150 cm
amelieberrodier.com/correspondance-reponses

Le 02.09.14.

Mademoiselle

J'ai bien reçu votre courrier mais
je crois que vous vous êtes trompés
Je ne connais personne de ce nom
là à moins que je vous ne
remorise pas votre nom.

Cordialement

Hugot Patricia.

Exhibition view - ENSA Dijon (France)

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.

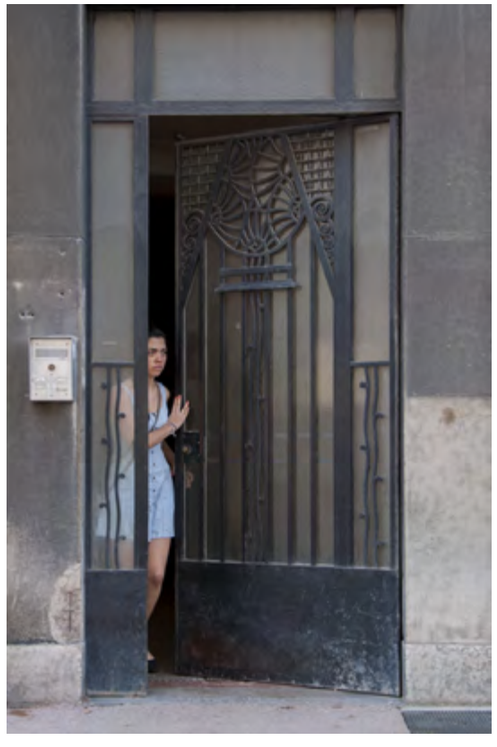
Film - 4 min 40 - 2017
HD - 16/9 - Stereo

amelieberrodier.com/en/like-everybody-else

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.

Exhibition view **Connexions/Conexiones**, Facultad de Bellas Artes, Grenada (España)
Photographs - 27,9 x 42 cm - 2015
Injet prints on satin paper - laminating



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.

AINSI DE SUITE

In this installation, different personal stories, captured by practicing door-to-door, are joined in an installation which invites us to penetrate intimate spaces, and leads us to position ourselves on the border between private space and public space.

Exhibition view **Interstice**, Les itinerrance des poissons rouges, Valence (France)
Installation - TV - Sofa - 2018
Films HD - 16/9 - Loop - Stereo

Exhibition view **Interstice**, Les itinerrance des poissons rouges, Valence (France)

FENÊTRES

Contemplative, the video installation *Fenêtres* 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.

Exhibition view **Ensemble**, Art à la pointe, Audierne (France)
Video and sound installation - 7 windows - Loop - 2015
HD - 16/9 - 4 projections - Stereo
amelieberrodier.com/fenetres

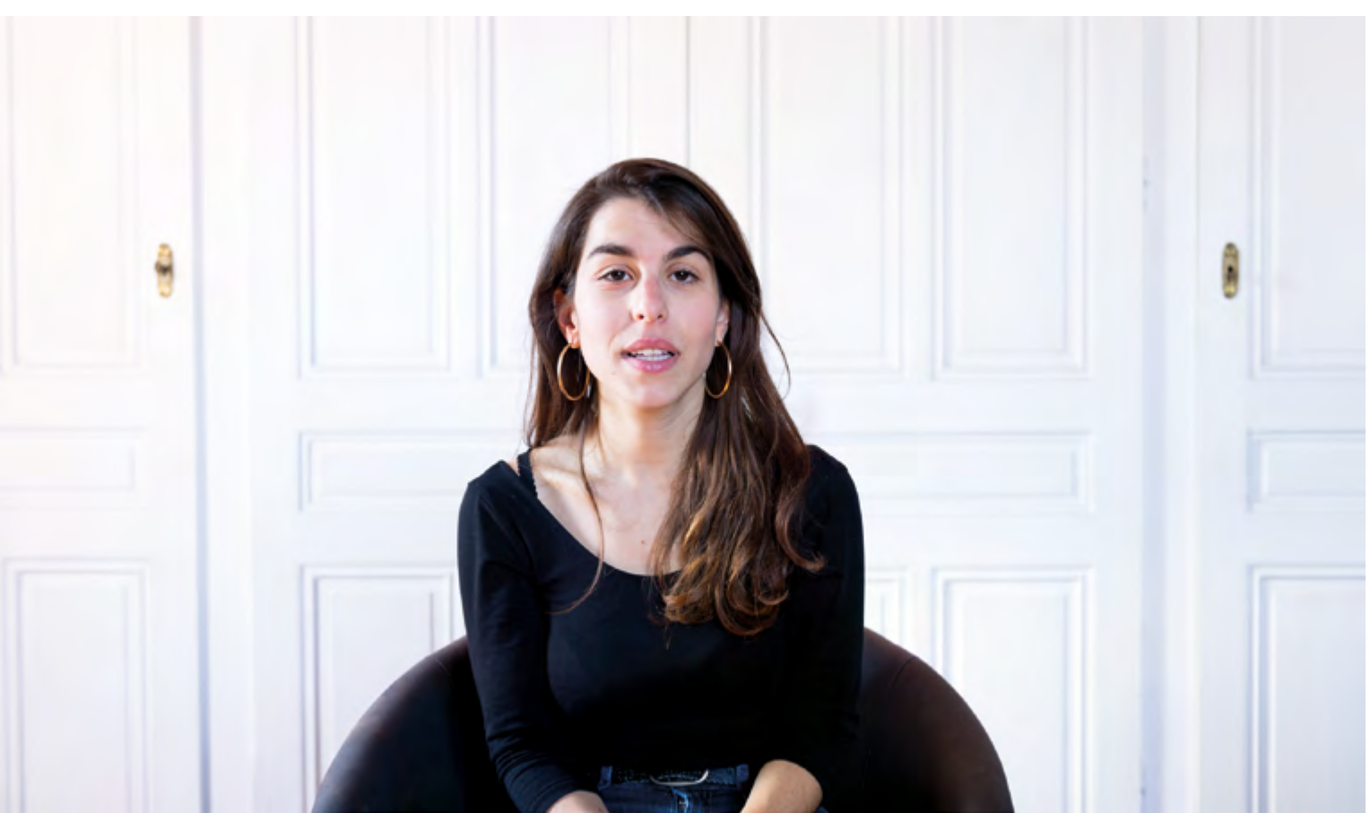
10

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 - VOST

amelieberrodier.com/visus - Code : VIS18PO



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 interwined 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.

VISU(S)
AMÉLIE BERRODIER

VISU(S)
AMÉLIE BERRODIER

VISU(S)
AMÉLIE BERRODIER

PIROUETTE CACAHUÈTE

At a family meal, we start lullabies.

Serie Alicia 3/3
Film - 1 : 16 min - 2017
HD - 16/9 - Stereo
amelieberrodier.com/alicia

Amélie Berrodier
Born in 1992

+33 (0)6 68 71 30 26
mail@amelieberrodier.com

amelieberrodier.com

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 EXHIBITIONS

2019 – Premiers rendez-vous, Le Bail, Paris (France)

2018 – Jeune Création - 68e édition, Cour Vitrée, Beaux arts de Paris (France)
– Interstice, Les itinerrances des Poissons Rouges, Valence (France)
– Close Up, Taverne Gutenberg, Lyon (France)

2017 – Préavis, 5 rue longue, Lyon (France)
– Cannot be bo(a)rdered, Espace Commines, Paris (France)

2016 – Au-delà de l'héritage, Paris (France)
Jury's mention « 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

2019 – Halles du Faubourg, Lyon (France)
2018– Factatory, Galerie Tator, Lyon (France)
2017/2018 – Écriture de Lumière, Lycée de Fumel, POLLEN, Monflanquin (France)
2017 – BBB centre d'art, Toulouse (France)
2016 – POLLEN, Monflanquin (France)

FESTIVALS

2019 - Traverse vidéo, Toulouse (France)
- **Les vidéophages,** Toulouse (France)

2018 – Projection at Le Zoom, Bourg-en-Bresse (France)

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)

2015 – Rencontres cinématographiques de Laignes (France)
– Diffusion de 15.05.1960, Cinéma Desvoges, Dijon (France)
– Diffusion de 15.05.1960, Cinémathèque Française, Paris (France)

PUBLICATIONS / PRESS

2019 – Le Bail, Amélie Berrodier

2018 – Julie Crenn, Toucher à distance

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

2016 – L'oeil innocent, intervention with Sébastien Vonier, EBABX Bordeaux
2015 – Le territoire à l'écran, video research and creation workshop,
with Germain Huby, Blaise Harrison, Bernard Laurent and Étienne Charry

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

©Amélie Berrodier - 2019
mail@amelieberrodier.com