



## IMAN ISMAIL TEXT

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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.

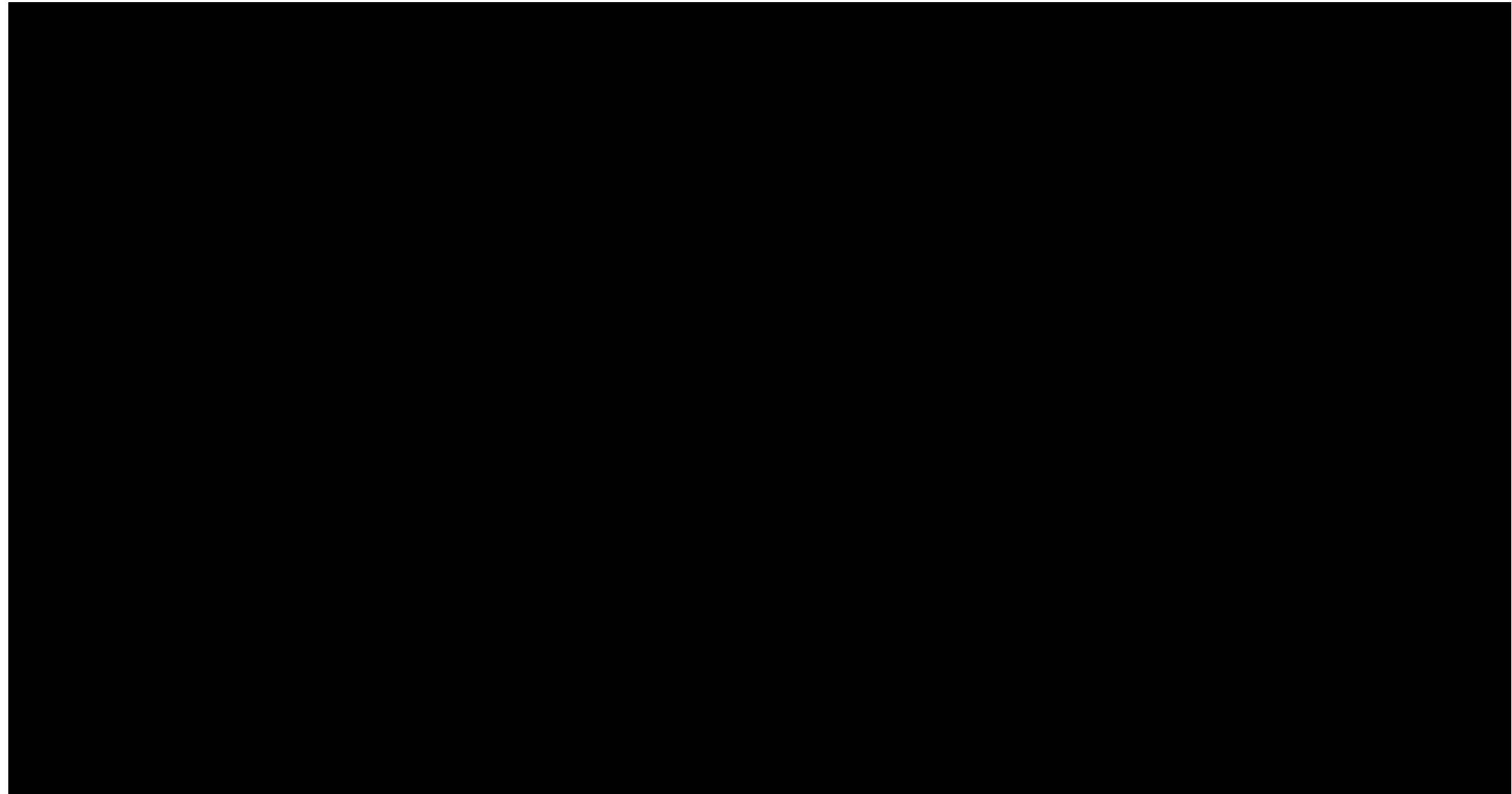
With this approach, I often ask the people I film to re-act their own part. To include them in the same context allows me to highlight their differences. By assembling this collection of individualities, I confront them one to another and underline what binds them in a universal way.

**OH QU'ELLE EST BELLE!**

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

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

[amelieberrodier.com/en/alicia-eng](http://amelieberrodier.com/en/alicia-eng)



## DOMAINE

This piece is a series of seven video paintings made with the domain team. Each sequence is a fixed shot that paints a "frozen" portrait of one of the winemakers implanted in his workspace, while capturing the activity that takes place in the background or out of the field.

Exhibition view *Château du Clos de Vougeot, Vougeot (France)*  
Private Collection - Award : Prix de la Jeune Création 2019 - Méo-Camuzet  
Video and sound installation - 7 portraits - Loop - 2019  
HD - 16/9 - 4 videoprojections - Stereo

[amelieberrodier.com/domaine](http://amelieberrodier.com/domaine)



## **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 min 17 - 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 min 21 - 2016  
HD - 16/9 - Stereo

## 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](http://amelieberrodier.com/en/watchers-eng)



@  
@ is a series of 140 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 [Rituel de l'Algorithme](#), Halles du Faubourg, Lyon (France)  
140 monochromes portraits - 20 x 20 cms - 2018  
Acrylic



## 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](http://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.



## **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 ?



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.

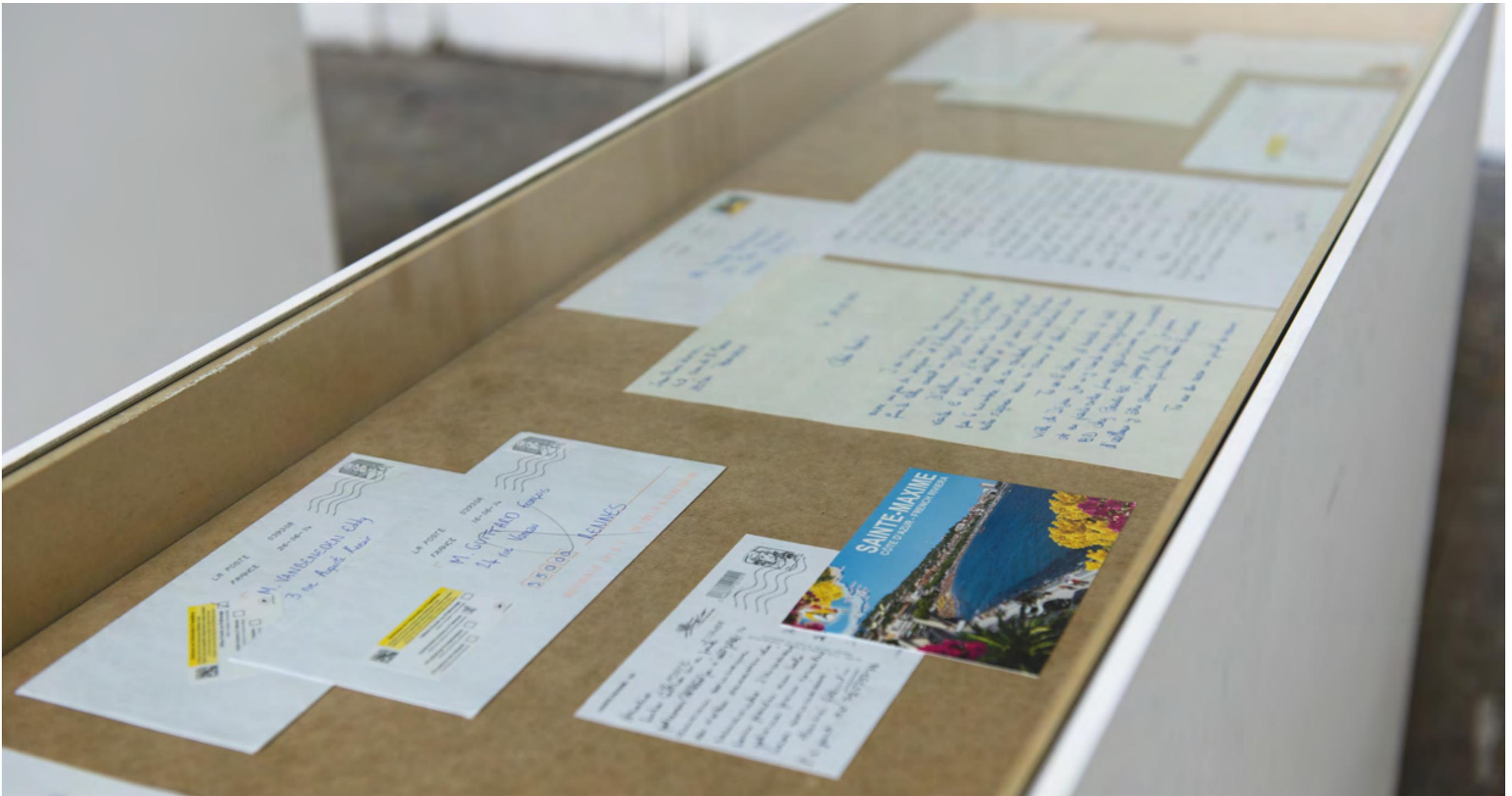
I seek to situate myself right on this border. For it seems to me that the essence of cinema is played in-between fiction and documentary. This is what I'm looking for with these images that seem like life but lasting more than it, in this ambiguity contained in the word History.

## ALBUM

Between classical poses, old backgrounds and new sociocultural habits, I am interested here in our social relationship to photography and self-representation in the particular context of family photography.

Exhibition view [Rituel de l'Algorithme](#), Halles du Faubourg, Lyon (France)  
Video and sound installation - Loop - 15 min  
HD - 16/9 - Stereo - Vidéoprojection (1VP) - 2019 - in progress  
[amelieberrodier.com/en/album-eng](http://amelieberrodier.com/en/album-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](http://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.

## 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](http://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.



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 sublimates 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.



## L.MAITREJEAN

This object collected and placed in the exhibition space is a portrait of which the wear of the door, the typography chosen for the nameplate, its size, its layout, the name of the person owning are all constituent elements of this abstract identity.



Exhibition view [Rituel de l'Algorithme](#), Halles du Faubourg, Lyon (France)

Door, nameplate, doormate - 93 x 215 cms - 2019

## 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.

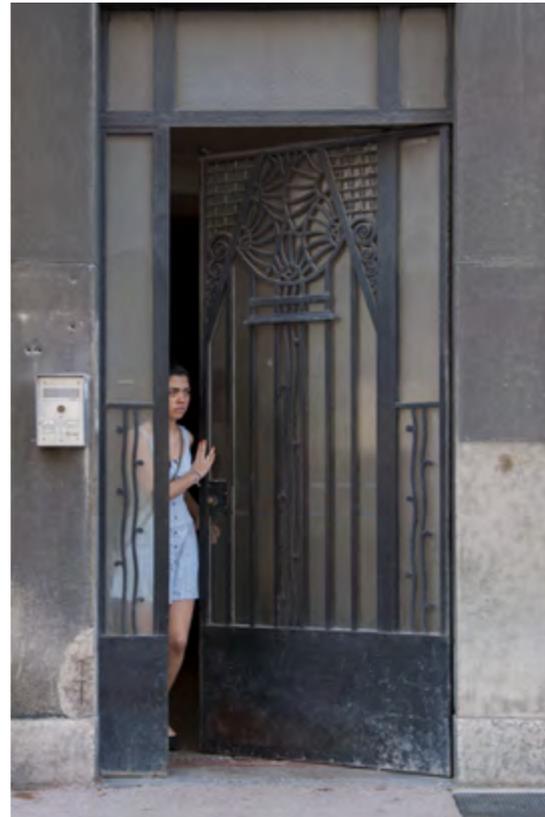
Film - 4 min 40 - 2017  
HD - 16/9 - Stereo



## 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, Granada (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



## 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.



## **CHEESE!**

*Cheese!* probes individuality in collective representation through the universal theme of class photography. Children's postures, their cultural influences or even group dynamics are highlighted in these staged videos.

Exhibition view [Cheese!](#), Espace Arts Plastiques Madeleine-Lambert - Centre d'art, Vénissieux (France)

Video and sound installation - 8 videos on black board - Loop - 2020  
HD - 16/9 - 8 projections - Stereo



Exhibition views [Cheese!](#)  
Espace Arts Plastiques Madeleine-Lambert - Centre d'art, Vénissieux (France)

## **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/en/visus-eng](http://amelieberrodier.com/en/visus-eng) - 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 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.

Serie Alicia 3/3  
Film - 1 : 16 min - 2017  
HD - 16/9 - Stereo

[amelieberrodier.com/en/alicia-eng](http://amelieberrodier.com/en/alicia-eng)

## Amélie Berrodier

Born in 1992

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[amelieberrodier.com](http://amelieberrodier.com)

### SOLO EXHIBITIONS

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- 19 > 22 sept 2020 – **Electric Night vol.23**, Palais des Paris, Takasaki, Gunma (Japon)  
11 sept > 14 nov 2020 – **Cheese!**, Espace Arts Plastiques Madeleine Lambert, Vénissieux (France)  
17 > 21 février 2020 – **Restitutions résidence dans les établissements scolaires**, Vénissieux (France)  
19 décembre 2018 – **Restitution de résidence**, Factory, Galerie Tator, Lyon (France)  
19 septembre > 10 octobre 2017 – **Faces**, Jeu de Reins/Jeu de Vilains, Lyon (France)  
Résonance Biennale de Lyon Mondes Flottants 2017  
16 décembre 2016 > 10 mars 2017 – **Chacun son histoire**, Pollen, Monflanquin (France)  
13 juillet > 23 Août 2016 – **Ensemble**, Circuit Art à la Pointe, Audierne (France)

### GROUP EXHIBITIONS

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- 03 > 25 juillet 2020 – **Pour la beauté du geste**, Halles du Faubourg, Lyon (France)  
10 novembre 2019 – **60 ans Domaine Méo-Camuzet**, Château du Clos de Vougeot, Vougeot (France)  
30 août > 22 septembre 2019 – **Rituel de l'Algorithme**, Halles du Faubourg, Lyon (France)  
12 avril > 11 mai 2019 – **Premiers rendez-vous**, Le Bail, Gare de Reuilly, Paris (France)  
18 octobre > 24 novembre 2018 – **Close Up**, Taverne Gutenberg, Lyon (France)  
05 > 09 juin 2018 – **Interstice**, Les itinérances des Poissons Rouges, Valence (France)  
13 > 20 mai 2018 – **Jeune Création - 68e édition**, Beaux arts de Paris (France)  
13 > 16 juillet 2017 – **Préavis**, 5 rue longue, Lyon (France)  
21 avril > 07 mai 2017 – **Cannot be bo(a)rdered**, Espace Commines, Paris (France)  
18 avril > 01 mai 2016 – **Au-delà de l'héritage**, Paris (France) - mention du jury « Montmartre »  
26 > 28 juin 2015 – **Pour une exposition qui n'aura jamais eu lieu**, Dijon (France)  
16 > 30 octobre 2015 – **Conexiones/Connexions**, Musée archéologique, Dijon (France)  
24 octobre > 16 novembre 2014 – **Conexiones/Connexions**, Facultad de Bellas Artes, Grenada (España)

### RESIDENCIES

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- 2019 > 2020 – **Lauréate du programme Création en cours**, Ateliers Médicis (France)  
01 Octobre 2019 > 22 Février 2020 – **Espace Arts Plastiques Madeleine Lambert**, Vénissieux (France)  
01 avril > 29 septembre 2019 – **Halles du Faubourg**, Lyon (France)  
13 > 18 mai 2019 – **Laboratoire de Traverse #11, Les subsistance**, Lyon (France)  
06 novembre > 19 décembre 2018 – **Factory, Galerie Tator**, Lyon (France)  
Octobre 2017 / Février 2018 – **Écriture de Lumière, Lycée de Fumel, POLLEN**, Monflanquin (France)  
07 septembre > 21 décembre 2017 – **BBB centre d'art**, Toulouse (France)  
15 septembre > 15 décembre 2016 – **POLLEN**, Monflanquin (France)

### PRICE

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- 2019 – **Prix de la Jeune Création Artistique**, 60 ans du Domaine Méo Camuzet (France)

### FESTIVALS

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- 26 février 2020 – **Écoutez-voir**, Carré sur seine, Voz'Galerie, Boulogne-Billancourt (France)  
14 > 22 février 2020 – **Les Inattendus**, Lyon (France)  
05 > 06 juillet 2019 – **Faites de l'image**, Toulouse (France)  
08 avril 2019 – **Les vidéophages**, Toulouse (France)  
13 > 18 mars 2019 – **Traverse vidéo**, Toulouse (France)  
14/18/21 décembre 2018 – **Soirées vidéo contemporaines**, Astre / Lot-et-Garonne (France)  
04 mai 2018 – **Projection au Zoom**, Bourg-en-Bresse (France)  
28 avril 2017 – **Projection au Zoom**, Bourg-en-Bresse (France)  
01 > 10 juillet 2016 – **Rencontres cinématographiques de Laignes**, Laignes (France)  
17 mars > 10 avril 2016 – **Vidéoformes**, Clermont-Ferrand (France)  
04 > 06 avril 2016 – **Chalon Tout Court**, Chalon-sur-Saône (France)  
26 > 29 novembre 2015 – **Rencontres cinématographiques de Laignes**, Laignes (France)  
04 juin 2015 – **Diffusion de 15.05.1960**, Cinéma Desvoves, Dijon (France)  
28 mai 2015 – **Diffusion de 15.05.1960**, Cinémathèque Française, Paris (France)

### PUBLICATIONS / PRESSE

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- 2020 – **Expression vénissieux**, Exposition "Cheese!" : les enfants font une pose  
– **Le petit bulletin**, "Dernier tour de piste aux Halles du Faubourg"  
– **Expressions vénissieux**, "Attention, ne bougeons plus"  
– **Expressions vénissieux**, Photo de classe : "Un, deux, trois... ouistiti"  
2019 – **Expressions vénissieux**, Amélie Berrodier : ne bougeons plus  
– **AC-RA**, Résidence d'Amélie Berrodier - EAP Madelaine-Lambert  
– **Ateliers Médicis**, Amélie Berrodier  
– **Méo-Camuzet**, Prix de la Jeune Création Artistique 2019  
– **Les Halles du Faubourg**, Rencontre avec Amélie Berrodier  
– **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  
– **Le télégramme**, Art à la pointe. Amélie Berrodier, vidéaste

### WORKSHOPS

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- 2020 – **De nature indicielle**, intervention dans l'arc de Pascale Séquer et Luc Adami, ENSA Dijon - postponed  
2016 – **L'œil innocent**, intervention dans l'arc de Sébastien Vonier, EBABX Bordeaux

### EDUCATION

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- 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

