



IMAN ISMAIL TEXT

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*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

Amélie Berrodier's work probes the photographic portrait and its social uses. Through the study of its history and the development of its techniques, she writes production protocols that she repeats to create the works that make up her installations. Alternating between silence and testimony, she presents personal stories in which the visitor is led to identify.

She often uses the video medium to record portraits of the people she meets. By working on the staging with them, she questions their knowledge of the medium and the relationship that exists between the subject, the camera, the artist and the viewer. With this process, she captures various ways of positioning oneself in front of the camera and interacting with it. These videos are then witnesses of these moments of disengagement where people vacillate between control and letting go of the social image they build.

Navigating between photography, cinema, theater, performance and painting, the artist also manipulates the codes of portraiture to create plastic pieces involving other mediums. Archival images, self-portraits recovered from networks, framing practice and photographic techniques are then diverted in series to become objects and materialize the history of the medium.

## 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 [60 ans Domaine Méo-Camuzet](#), Château du Clos de 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/en/domaine-eng](http://amelieberrodier.com/en/domaine-eng)







## ÉPOUSES

*Épouses* is a series of 65 portraits of women made with recovered wallpapers from the period between the 1950s and 1980s. These are framed under glass, as photographic portraits.

Exhibition view [Nom Prénom, Rue du For, 01800 Pérouges, France](#), MAC (France)

65 framed wallpapers - 50 x 70 cms - 2021-2022



*Épouses, Yvette - 2021*

*Épouses, Josette - 2021*

*Épouses, Nicole - 2021*

Indeed, the photographic portrait and the wallpaper became accessible to the working class and their number increased over this period. It was also a time when the vast majority of wives ran the household, and when traditions placed a particular importance on the social role of housewives. To emphasise this parallel, each portrait bears the name of a woman, a wife. Marie-Louise, Annette, Hélène, Yvette, Andrée take over the space and surround the viewer, as an invitation into their home.

*Épouses, Irène - 2021*

*Épouses, Marie-Louise - 2021*

*Épouses, Denise - 2021*

**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



## TERMINÉ FINI

Jeannine plunges us into her memories and sings about her lived love. At 94 years old, attachments are still being formed.

Production : Ville d'Oullins, DRAC and région Auvergne-Rhône-Alpes  
Film - 15 min - 2021  
HD - 16/9 - Stereo

[amelieberrodier.com/en/termine-fini-eng](https://amelieberrodier.com/en/termine-fini-eng)

## 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 Communes, 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)





## FICAR À TOA

This film tells the telling of a Brazilian couple. It is shot in Portuguese and edited without understanding their history. Once subtitled, the portrait turns out to be rather coherent, thus underlining the possibility of a universal representation that exceeds linguistic differences.





@

@ 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 ?

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

[amelieberrodier.com/en/15-05-1960-eng](http://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.

## 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.









## 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/en/correspondence](http://amelieberrodier.com/en/correspondence)





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

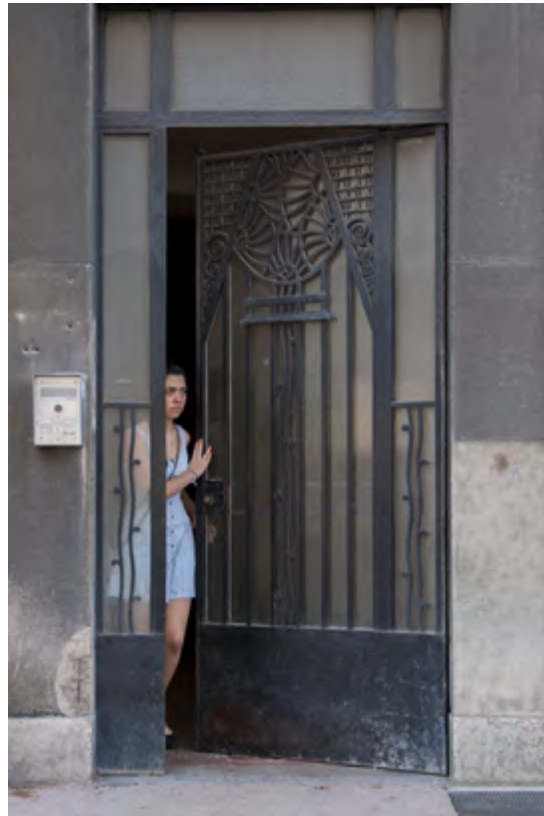


## VOISINS

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, 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 itinérance des poissons rouges, Valence (France)  
Installation - TV - Sofa - 2018  
Films HD - 16/9 - Loop - Stereo





Exhibition view [Interstice](#), Les itinérance 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/en/windows](http://amelieberrodier.com/en/windows)





**CHEESE!**

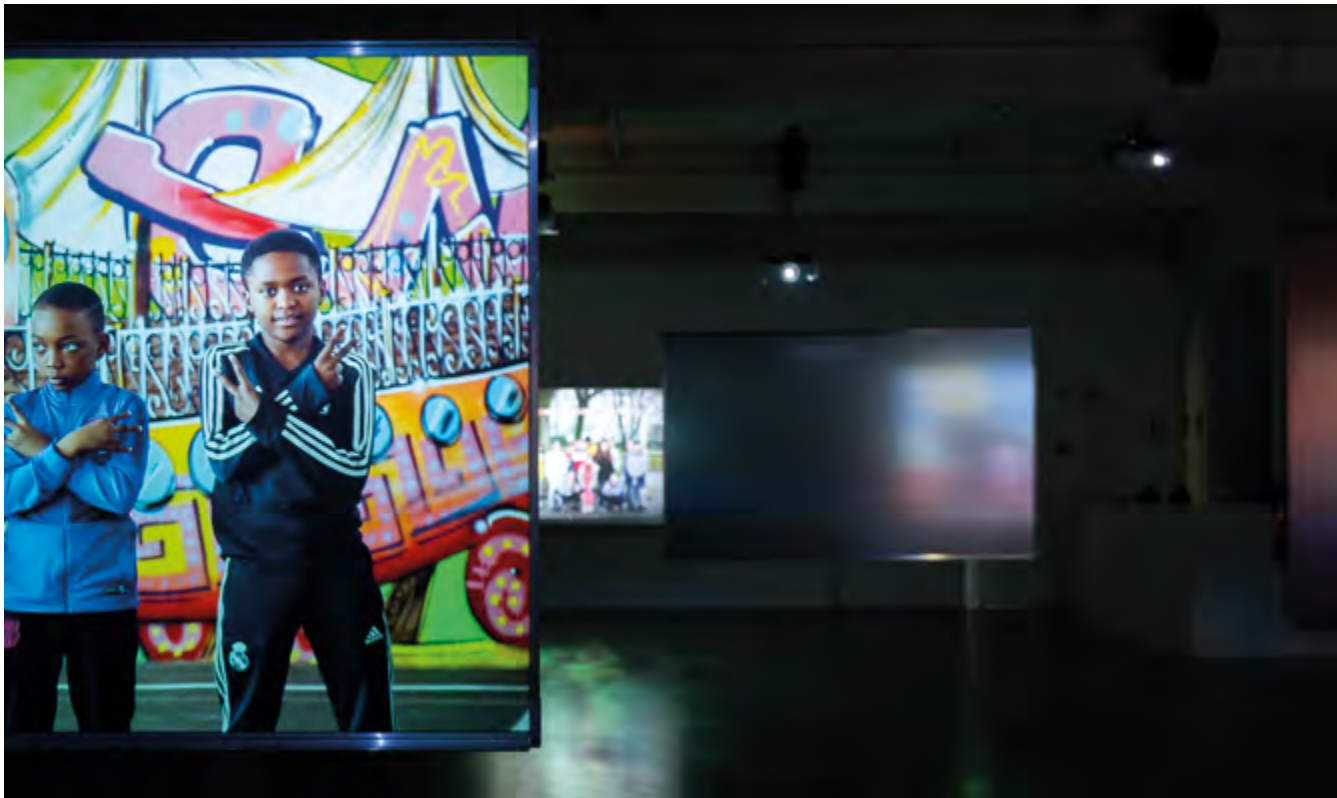
*Cheese!* probes individuality in collective representation through the universal theme of class photography. Children's postures, their cultural influences or even group dynamics are highlighted in these staged videos.

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

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





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.







## **NOM PRÉNOM, RUE DU FOR, 01800 PÉROUGES, FRANCE**

With this in situ installation, the visitor is led into personal living spaces. The assemblage of objects lent by the inhabitants of Pérouges for the occasion compose the portrait of a fictional character while highlighting a plurality of personalities.

Exhibition view [Nom Prénom, Rue du For, 01800 Pérouges, France](#), MAC (France)  
Resonance exhibition of la Biennale de Lyon 2022 - *Manifesto of Fragility*  
Installation in situ - 2022

Exhibition view [Nom Prénom, Rue du For, 01800 Pérouges, France](#), MAC (France)  
Resonance exhibition of la Biennale de Lyon 2022 - *Manifesto of Fragility*



## PORTRAITS PHOTOGRAPHIQUES

Portraits photographiques is a series of sentences collected in cafés and exposed on glass plates using collodion, one of the first techniques for making photographs. These portraits are ephemeral and are destined to disappear with time.

Exhibition view [Chambres avec vues](#), Abattoirs de Bomel, Namur (Belgique)

7 framed collodions on glass - 18 x 24 cms - 2022-in progress



By using collodion, one of the first techniques for making photographs, the artist draws a parallel with the photographic portrait and its ephemerality. The person being portrayed poses for a short period of time and then gives a glimpse of themselves. In the same way, the sentence originally gleaned over a short period of time and offered for reading may reflect a reduced image of its speaker and thus constitute a perfect photographic portrait.

The artist has also chosen not to fix the printed image on the plate, thus causing the background to gradually degrade and eventually disappear and become transparent again. The glass plate is thus brought back to its original state. Here she attempts to approach the "micro-experience of death" that Roland Barthes speaks of when he describes posing for a photograph.

**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)

