

PO- RT- RAI- T(S)

**A PHOTOGRAPHY
ENCOUNTER
IN VICHY**

**FROM 11 JUNE
TO 19 SEPTEMBER
2021**

9

CÉCILIA MARSEILLE, 2017 © YOHANNE LAMOULÈRE / TENDANCE FLOUE



WWW.VILLE-VICHY.FR/PORTRAITS/2021

PO- RT- RAI- T(S)



Edito Portrait(s)

“To take a photograph is to hold one’s breath when all faculties converge in a face of fleeing reality. To take a photograph is to align the head, the eye and the heart. It’s a way of life.” These few words by Henri Cartier-Bresson are a perfect introduction to this 9th *Portrait(s)* Festival.

Since 2020, time has come to a halt and then started again... in waves. In this unexpected surge, the culture ship will not become a shipwreck but a lovely port of call along the Lac d’Allier, in the Culture Centre and all around the city.

The latest edition of the *Portrait(s)* Festival is always a lovely event. In the city centre and out in the open, no fewer than twelve artists are coming together whose point in common is the reinvention of the portrait, an art form thousands of years old that was once pictorial but has now become a full-blown photographic genre, an artistic event at the crossroads of creation, of instant moments either of the here and now or that bear witness to past times, a gaze, gazes that invite one to reflect.

For nearly ten years the whole world has put itself on show at Vichy! Famous, anonymous and also local Vichy faces contemplate, in turn, our spa city. This year, we shall be able to discover the work of Frédéric Stucin whose residency this year had to be postponed because of the health situation. In a mixture of portraits, poetry, fiction and whodunits, he casts light on Vichy as a sports city to be discovered with no holds barred.

Our warm thanks to these artists and the organizers of this photographic encounter who, working with the City’s technical and cultural departments, know how to make art resonate in our city.

We wish you all a pleasant photographic stroll around this ninth *Portrait(s)* Festival!

Aurélie Pacheco

Arts, Culture, Patronage and Digital Delegate

Frédéric Aguilera

Mayor of Vichy
Chairman of Vichy Community
Senior Vice President, Allier Departmental Council



Edito de Fany Dupêchez

Directrice artistique

Festival devoted to French photographic creation

It is our pleasure to announce to you that *Portrait(s)*, the Vichy photographic encounter, will open and be held this year, and will run from 11 June to 19 September 2021.

During this period, when culture has suffered because of the health situation, we decided to review the programme of the 9th *Portrait(s)* Festival completely and devote it fully to twelve French authors and artists. It seemed ESSENTIAL to us to present a necessarily subjective selection of figures involved in French photographic creation and through this visibility to support a sector that has become seriously fragile.

These exhibitions offer a trip through two kinds of diversity: that of the subjects approached by the photographers and that written by their photographs. Be they documentary, intimate, the fruit of personal research, these works bear unique, sensitive testimony that invites to go to meet the Other and that helps us to apprehend and better understand our world.

We offer our warm thanks to the teams who put together this cultural encounter and who work hard every day to keep this event going, in particular the City Council of Vichy, Vichy Culture, and the Compagnie de Vichy, all of which have enabled us to invest in a new exhibition space this year, the Hall des Sources, one of the city's many emblematic locations. And our committed partners, Neuflyze OBC, with the educational project Words to See, SNCF Gares & Connexions, Cinq Étoiles Productions and the DUPON laboratory.

We are delighted to be able to offer you an opportunity to discover a bit more of this city thanks to this new exhibition site at the Hall des Sources, which makes the photographic journey around town nicely richer, a particularly delightful view on the eve of the tenth year *Portrait(s)* is about to celebrate.

Welcome to Vichy for the 9th *Portrait(s)* Festival.

IN THE PROGRAMME

Portrait(s) is holding eleven exhibitions that are being presented simultaneously, in the city centre and outside, in the open: in the galleries of the Cultural Centre, which was built at the beginning of the last century, and on the Lac d'Allier esplanade... This year, we're pleased to announce that *Portrait(s)* counts a new exhibition place with the Hall des Sources, another iconic place of the City of Vichy.

On the Lake Allier Esplanade

star portrait photographer **Carole Bellaïche**, who returns to the photographic friendship she has had with Isabelle Huppert for twenty-five years. She displays portraits that are sometimes well-set, sometimes just improvised by the actress, all of which bring out a formidable level of complicity.

Cultural Centre and exhibition galleries

For over thirty years, **Ralf Marsault** has been photographing from within a world "in revolt", that of the punk communities in Paris, London and Berlin, to which he has devoted two emblematic series, *Fin de siècle* and *Faintly Falling*.

For her part, Franco-Moroccan photographer **Mouna Saboni** works on memory. Basing her work on archives discovered in Tangier, she tackles questions of identity and creates memorial landscapes. The pictures she has gathered are no more than debris: they have tears and scratches, and fade away under the words the original photographer scrawled on them, becoming palimpsests of forgotten lives.

As for **Patrick Bard**, he travels down the far-from-normal path taken by his nephew whom he started to photograph in 1983 when he still went by the name of Jean-Pierre, and whom he continued to photograph when he turned into a girl named Jeanne. The years went by and Patrick Bard assembled a family album in which year after year Jean-Pierre/Jeanne whispers lies, sometimes a brown-haired beau, sometimes a pretty blonde.

His work finds an echo in that of **Corinne Mariaud**, whose interest lies in photographing bodies. Through two pop-coloured series on young Asian people, *Fake i Real Me* and *Flower Beauty Boys*, she deconstructs gender stereotypes.

These rowdy times we live in are illustrated by two series by Antoine d'Agata and Yohanne Lamoulère. In 2020, **Antoine d'Agata** decided to report on the pandemic by using a thermal imaging camera that captures bodies' infra-red radiation. By revealing the body temperature of living people when death is on the prowl, he transforms the Covid phase we are living through into an experience of limited vision. Since 2009, Yohanne Lamoulère has been surveying the outskirts of Marseilles. While for several decades "municipal politics" have sought to comb out, plan and gentrify the northern districts, she has photographed young city people who have a worldly tie with the area they live in and shed sunlight on the concrete.

Place Saint-Louis and train station square, in the open air

The work by **Mazaccio & Drowilal** is also stamped with a false lightness, leading us to smile while it raises genuine questions about the nature of the pictures that surround us. This artistic duo makes a collection of all kinds of photographs – doggies, Miss Universe, Benetton ads, gym tonics, hilarious nudists – that they put in their mixer before serving them up again as funny but also scouring collages.

Place Saint-Louis and train station square, in the open air

The photographic residency this year has been limited to one person, French photographer **Frédéric Stucin**, who decided to spotlight Vichy's athletic side through topsy-turvy portraits of fencers, swimmers, cyclists, dancers, basketball players... The city, which has exceptional sports facilities and renowned experience in organizing high-level events, brings together in effect a whole population of professional sports people.

PROGRAMME SELECTION BY :

FANY DUPÊCHEZ, ARTISTIC DIRECTOR

KARIM BOULHAYA, DEPUTY DIRECTOR OF VICHY CULTURE & CO-CURATOR

PASCAL MICHAUT, PROJECT DIRECTOR

VICHY CULTURAL CENTRE

RALF MARSAULT

ALTER EGO

For more than twenty years, through two series - *Fin de siècle* (with Heino Muller) and *Faintly Falling* - Ralf Marsault has been following one and the same methodology, “to stage and find the framework where everyone can play their own role”. Dividing his time during the years when punk communities were alive in Paris, London and Berlin, he shot pictures from within of a world “in revolt”, pictures that seek to open questions about identity construction and the complexity of being. These pictures also reflect his own questions about the practice of photography: how to create a dominance-free relationship between photographers and their models, i.e. how to *show* beyond mere appearance.



Hélène, Stains. 1993



Horpe Area (Heino), Waterton Lakes, California, USA. 1978 (rediscovered 2013)

VICHY CULTURAL CENTRE

CORINNE MARIAUD

FAKE i REAL ME

Corinne Mariaud's interest lies in how bodies are represented. The young Asian women and men whose elusive features she has portrayed in two emblematic series, *Fake i Real Me* (2017) and *Flower Beauty Boys* (2018), are obsessed with indulging in transformations of every kind so that they can deconstruct gender codes and social codes. *Fake i Real Me* is a series of portraits of young women who are prepared to do anything - cosmetic surgery, contact lenses, hair colouring - to achieve their ideal beauty; *Flower Beauty Boys* is a collection of portraits of non-binary boys who use make-up in order to undermine the clichés of traditional virility.



Hyenjae, Séoul, Korea. Series *Flower Beauty Boys*. 2018



Min, Séoul, Korea. Series *Fake i Real Me*. 2017

VICHY CULTURAL CENTRE

PATRICK BARD

MY NEPHEW JEANNE

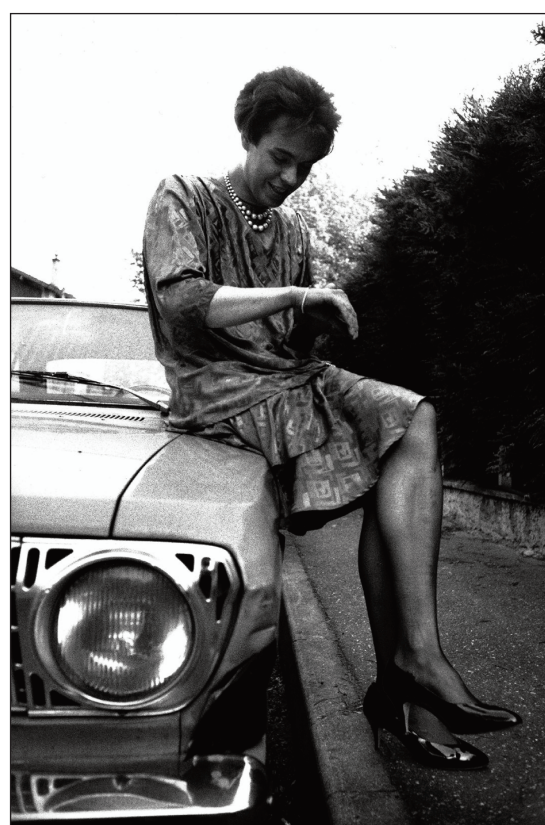
“That’s my gender.” “That’s not my gender.” But what gender are we talking about when a man turns into a woman towards the age of thirty and then chooses to go back to being a man a few years later, deciding that the gender question is definitely not fixed, before peacefully heading back once more to be transgendered into a woman again? Patrick Bard started photographing his nephew in 1983, when his name was still Jean-Pierre, and continued after he changed into Jeanne, continuing right down to today. The years went by and Patrick Bard assembled a weird family album, combining photos from family archives with others that he had taken, photos in which Jean-Pierre/Jeanne whispers lies year after year, sometimes a brown-haired beau, sometimes a put-on blonde, shifting from the bowtie to the pearl necklace with devastating freedom, all inconsistent and perfectly true to his/her multiple identities at one and the same time.

The eponymous book is published by LOCO Editions.

Patrick Bard is represented by Signatures, maison de photographes, in Paris.



School photography, in the 1970's



Jean-Pierre, disguised. Champigny, on the Marne river edges. 1988

HALL DES SOURCES

MAZACCIO & DROWILAL

IDENTIKIT

Mazaccio & Drowilal is the tradename beneath which Elise Mazac, aka Mazaccio, and Robert Drowilal hide, two French artists who defy good taste and the established order and hierarchy of pictures. This duo collects all kinds of photographs – doggies, Miss Universe, Benetton ads, gym tonics, hilarious nudists – that they put in their mixer before serving them up again as funny but also scouring collages, because for them what counts is to undermine the ways of representing that determine our contemporary make-believes.



Beatrix, 2019, Series *Identikit*



Barbara, 2018, series *Identikit*

VICHY CULTURAL CENTRE

YOHANNE LAMOULÈRE

FAUX BOURGS

Marseilles is as fascinating as it is disturbing. Since 2009, Yohanne Lamoulère has been tracking down its leaps and jolts, presenting its disasters, and breaking apart their depiction in order to reinvent them, in hand with the people who live there. And in this are rooted her obsession with young people, outlying districts (in her eyes the living heart of the city), one's self image, and the identity ties that one forms with the place one lives in. Every aspect of the reality of the outlying areas is displayed here with a precision tinted with the lyricism of the people who know they are being photographed. And one last thing: there is a special energy that emits from these fake suburbs, one that tells how they belong, all in all, to worlds where there is no tranquillity but where possibilities, love and dreams, however, all emerge.

Fabienne Pavia / Éditions Le Bec en l'air.

Yohanne Lamoulère is represented by Tendance Floue, Montreuil.



Cécilia. Marseilles, 2017. Series *Gyptis & Protis*



Courage. Marseilles, 2019. Series *Manger tes yeux*

VICHY CULTURAL CENTRE

ANTOINE D'AGATA

VIRUS

Fusion and confusion. What are these blood-red bodies that set Antoine d'Agata's pictures ablaze? They are our bodies, yours and mine, all infected by the virus or affected by its threat, souls wandering about town or tied to hospital beds, bodies photographed in 2020 using a thermal imaging camera that captures infra-red radiation and makes it possible to record the body temperature of living people when death is on the prowl. By transforming the Covid phase we are living through into an experience of limited vision, the photographer offers an unusually incandescent work.

Antoine d'Agata is represented by Magnum Photos and the Paris gallery Les filles du calvaire.

Exhibition produced with the support of PICTO Lab.



Gare du Nord Station, Paris. April 13th, 2020.

VICHY CULTURAL CENTRE

MOUNA SABONI

WHAT OUR EYES SEEK AND THOSE STILL BEFORE THEM

What is the place that is my underlying foundation? Is it my land, my language, my home, my family's home? Based on archival pictures she discovered in Tangier, Franco-Moroccan photographer Mouna Saboni raises questions of identity and memory. The pictures she collected are mere debris, bearing tears and scratches, and fading away under the words the original photographer scrawled on them. In a single movement, Mouna Saboni reveals and obliterates pictures that are reborn on another day, transforming what once was into a visual and poetic fiction.

Mouna Saboni is represented by galerie 127, Montreuil



Tangiers, November 6th, 1958.



Untitled, Tangiers, November 1950

OPEN AIR EXHIBITION
ON THE ESPLANADE OF LAKE ALLIER

CAROLE BELLAÏCHE

ISABELLE HUPPERT

For twenty-five years, Carole Bellaïche has enjoyed a friendship with actress Isabelle Huppert, who plays the turncoat lady in front of her camera, putting on a different face at every sitting, transforming herself, yielding to the experience of being photographed in the studio, on the streets, in cafes, on journeys like the one she made with the photographer to Cambodia. She lets herself be photographed outside any profession setting, any promotional period, thus giving birth to pictures that are sometimes well-set, sometimes just improvised, but always free, bringing out a formidable level of complicity.

Carole Bellaïche is represented by Galerie XII, Paris.



At the Trocadero, Paris. H&K Production



Isabelle Huppert as Marlene, 1994.

EXPOSITION EXTÉRIEURE / PARVIS DE L'ÉGLISE SAINT-LOUIS
& PARVIS DE LA GARE

FRÉDÉRIC STUCIN

ENDORPHIN

Frédéric Stucin marks the seventh photography residency, highlighting Vichy's athletic side. The city, which has exceptional sports facilities and renowned experience in organizing high-level events, brings together an entire population of professional athletes – swimmers, footballers, golfers, cyclists, weight lifters.... Frédéric Stucin draws on this to create a story, a photographic detective tale, and to play around with the sports, turn the bodies and practices all topsy-turvy, and bring the athletes, both male and female, face to face with unlikely scenarios.

The text of this book, which has been published by Filigranes Editions, is by Didier Daeninckx.

Frédéric Stucin is represented by Pasco & Co, Paris.



Stéphane, paraglider (Vichy Parapente Club). Quai de l'Allier

VICHY CULTURAL CENTRE

WORDS TO SEE DOLORÈS MARAT

PRESENTED WITH THE SUPPORT
OF NEUFLIZE OBC ENTERPRISE FOUNDATION

EDUCATIONAL PROJECT

The Neuflize OBC Enterprise Foundation is pleased to present *Words to See*, an exhibition featuring works from the Neuflize OBC photography and videography collection.

Portrait(s) and the Foundation pursue the innovative project they launched in 2018, of bringing the treasures of this collection to the knowledge of the general public. An opportunity for analysing the works and exchanging ideas about them is being offered to encourage an open, ongoing dialogue between members of the public, academics, experts and artists, with the help of a mediator.

This year, two or three works by French photographer Dolorès Marat will be on show for the entire duration of the festival. Comments collected by the mediator from members of the public over the exhibition will be distributed in the exhibition hall.

Simultaneously strong and delicate, Dolorès Marat's works express her attraction for isolated characters who by re-entering themselves make of their loneliness a world in the middle of the city crowd. There is nothing morbid, however, about these imaginary-colour-tinted pictures.

Like impressionist paintings, Dolorès Marat's pictures bathe in the twilight atmosphere of the "blue hour". This moment, between dusk and dawn, is when things reveal themselves in their mystery, when reason yields to the magic of illusion [...] as in this fabulous vision of two boys who like Icarus seem to want to fly away on a stormy day.

Albeit with a dreamy halo around them, these pictures are no less deeply rooted in reality, from which they draw a certain violence. [...] Even in their blurred quality, these shots bear the living and sometimes painful label of the "movement (of the photographer) to the others".

This text is an extract from the presentation text by Larisa Dryansky

Médiation : Juliette Russier

Sound editing : Serge Richard



Self-portrait, Paris, 2000. © Dolorès Marat. Collection Neuflize OBC.

SOURCE DE L'HÔPITAL

PORTRAIT(S) INVITES ITSELF TO SCHOOL

EDUCATIONAL PROJECT

The pupils of Julien Favé, a teacher at Pierre Coulon School, work at putting a series of different words – American, giant, kangaroo, shadow, quarter, pop music – in picture form. Their work is carried out under the supervision of Jérôme Schirtzinger and Christophe Darbelet, our mediation team.

These photographs are being presented as a circle outside the windows surrounding the Source de l'Hôpital, one of the new exhibition sites being used at this year's festival.



S for Sky © Pierre Coulon Elementary School in Vichy.
Portrait(s) - Edition 2021



P for Photogenic © Pierre Coulon Elementary School in Vichy.
Portrait(s) - Edition 2021

HIGHLIGHTS

FRIDAY, 11 JUNE :

Opening of exhibitions being held in the Cultural Centre of Vichy galleries

Musical wandering between every exhibition place

18:30 : Opening of Frédéric Stucin exhibition,
Saint-Louis Church Square,
of Mazaccio & Drowilal, Hall des Sources,
and of Carole Bellaïche, on the Esplanade du Lac d'Allier



EXHIBITION LOCATIONS

1

GALLERIES OF VICHY CULTURAL CENTRE

20 RUE MARÉCHAL FOCH

From 11 June to 19 September

From Tuesday to Sunday, 14:00 to 18:00

RALF MARSAULT

ALTER EGO

CORINNE MARIAUD

FAKE i REAL ME

PATRICK BARD

MY NEPHEW JEANNE

YOHANNE LAMOULÈRE

FAUX BOURGS

ANTOINE D'AGATA

VIRUS

MOUNA SABONI

WHAT OUR EYES SEEK
AND THOSE STILL BEFORE THEM

DES MOTS POUR VOIR

DOLORES MARAT - COLLECTION NEUFLIZE OBC

2

ON THE SAINT-LOUIS CHURCH SQUARE AND TRAIN STATION

RUE GEORGES CLEMENCEAU

From 11 June to 19 September

FRÉDÉRIC STUCIN

ENDORPHIN

3

4

ON LAKE ALLIER ESPLANADE

BD DU MARÉCHAL DE LATTRE DE TASSIGNY

From 11 June to 19 September

CAROLE BELLAÏCHE

ISABELLE HUPPERT

5

HALL DES SOURCES

PARC DES SOURCES

From 11 June to 19 September

from Thursday to Sunday, 14:00 to 18:00

MAZACCIO & DROWILAL

IDENTIKIT

6

SOURCE DE L'HÔPITAL

PARC DES SOURCES

From 11 June to 19 September

PORTRAIT(S) INVITES ITSELF TO SCHOOL

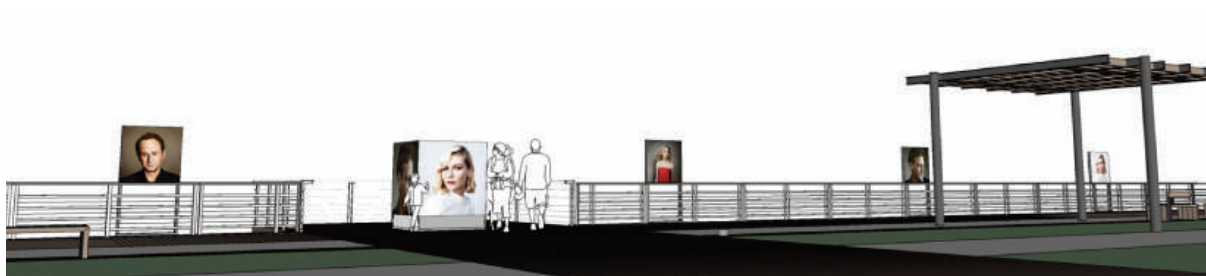
EXHIBITION FROM PIERRE COULON ELEMENTARY SCHOOL



PARTNERS

ILS SOUTIENNENT PORTRAIT(S),
LE RENDEZ-VOUS PHOTOGRAPHIQUE
DE VICHY

PO- RT- RAI- T(S)



NEUFLIZE OBC

By matching the Vichy *Portrait(s)* Photography Festival, the Neuflize OBC Bank Enterprise Foundation affirms its commitment to contemporary photography.

As the only international event that is centred exclusively on the art of portraiture, the Vichy *Portrait(s)* Photography Festival brings together not only a wide variety of exhibitions but also a programme of instructional activities which Neuflize OBC is delighted to support.

Today, the Photography Festival and the Foundation are launching an original project: to bring the treasures of the Neuflize OBC Enterprise Collection to the knowledge of the general public and to propose a scheme for analytic encounters about the works and thus encourage an open, ongoing dialogue between members of the public, academics, experts and artists.

Sincere, lasting involvement

As the heir of a tradition of responsible involvement and as a pioneer in including a patronage policy at the very heart of its entrepreneurial strategy, Neuflize OBC has pursued its activity in the field of image creation for twenty years. Its sphere of involvement looks at this medium in all its forms, be it still or animated. The Bank also keeps its ears open to leading figures in the field, through its involvement supporting them for the duration (Jeu de Paume, Cinémathèque française, Maison Européenne de la Photographie).

Through its Enterprise Foundation, Neuflize OBC encourages the democratization of artistic creation by supporting teaching, research and social action programmes. In particular, it matches many instructional activities and schemes that encourage access to art for specific groups, such as the young and the disabled.

Its all-embracing, multidimensional involvement provides Neuflize OBC with the means to open eyes to the world, to refine its analysis of cyclical and technological evolution, and to act as a responsible enterprise. By standing beside visionary artists, Neuflize OBC sharpens its sense of innovation and its ability to step into the future.

In 2017, Neuflize OBC was awarded the French Ministry of Culture and Communication's "One Project, One Patron" prize in the "Cinema and Animated Image" category, for its support of the Cinémathèque française.

Caroline Stein

CINQ ÉTOILES PRODUCTIONS

Cinq Étoiles Productions is proud to have supported *Portrait(s)*, the Vichy photography festival, since its first opening.

Our international experience in the field of photographic production, which includes both publishing and commercial photography, brings us into contact with many emerging and established photographers, as is being shown in the *Portrait(s)* Photography Festival. The rich programming and the energy committed to bring this festival to life move us deeply.

We closely share the values promoted by Fany Dupêchez and the festival teams. So it is perfectly natural for us, and a great pleasure, to offer our support to this lovely photographic event.

Charly Forin, David Moreillon and Lucas Lechevalier

SNCF GARES & CONNEXIONS RÉVÉLATEUR DE CULTURE

A partner of Vichy *Portrait(s)* for the fifth consecutive year, SNCF Stations and Connections renews its support for this festival in this particularly tricky time for cultural institutions. Given the current health crisis, public spaces play an essential role in sharing works and cultures, and the role played by the station is evidence thereof.

Once more, therefore, Vichy Station is going to turn itself into an extension of the festival. The Paris Bercy Station (known officially as Paris Bercy Bourgogne Pays d'Auvergne), from which the trains headed for Vichy depart, will also re-echo the festival programme this year, inviting the traveller to come and discover it in full, on site.

Note :

As an organization specializing in the design and operation of stations through their commercial use, SNCF Stations and Connections is a primary actor in the field of durable mobility, involved in ecological and social transition for the benefit of all parts of France. With 3,000 stations and ten million travellers and visitors per day, it is committed to the constant improvement of its quality of operation, the invention of new services and the modernization of its heritage. Its strategic ambition is to create a desire for stations through a desire for trains. As a partner of major national and local cultural institutions, it organizes over 130 art exhibitions, activities and shows each year. These cultural events are tailored for the stations individually throughout the whole of France.

Sylvain Bailly

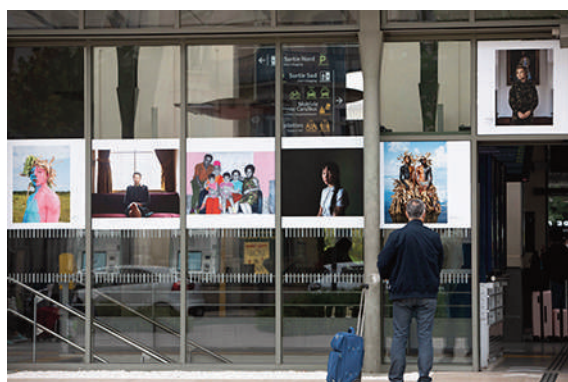


Photo : SNCF Gares et Connexions - David Paquin.

DUPON-PHIDAP

Launched by an exceptional trio - Fany Dupêchez, Pascal Michaut and Karim Boulhaya - Vichy *Portrait(s)* Festival has become a major event, one that radiates through the entire area. Ever since it started, DUPON has had a passionate interest in the theme that lies at the origin of the practice of photography. This year once more, despite the many challenges, they have put together a remarkable programme featuring renowned artists.

Carole Bellaïche, a very likeable character who has worked for a long time for ELLE magazine, found the elegant model of her dreams in Isabelle Huppert. Patrick Bard treads along a sort of gender border, slipping casually, obstinately, from female to male. Fred Stucin, a recent winner of the Eurazeo prize, excels in capturing the outshining qualities of high-level sportsmen and sportswomen, and their loneliness.

Then there are Antoine d'Agata, Corinne Mariaud, Ralf Marsault, Mouna Saboni, Yohanne Lamoulère, and Mazaccio & Drowilal, all of whom play their part in making this festival an essential, thrilling encounter!

Cécile Dourmap

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CHRISTOPHE DARBELET & JÉRÔME SCHIRTZINGER

WORDS TO SEE

JULIETTE RUSSIER & SERGE RICHARD

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PORTRAIT(S) IS ORGANIZED BY THE CITY OF VICHY AND PROPOSED BY FANY DUPECHEZ.

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