

Ianne Kenfack
Portfolio
2017-2022

CV

2021-2023* Bachelor in Fine Art at ZHdk, Zurich
Lives and works in Zurich

2019- 2021 Bachelor in fine Arts at HEAD, Geneva
Lives and works in Geneva

1995 Born in Delft, Netherlands

Group Shows

2022 *Prints*, ZHdK, Zurich
Walkie Talkie, Resistance Performed, ZHdK, Zurich

2021 *Prix PhotoForum Pasquart*, PhotoForum Pasquart, Bienne

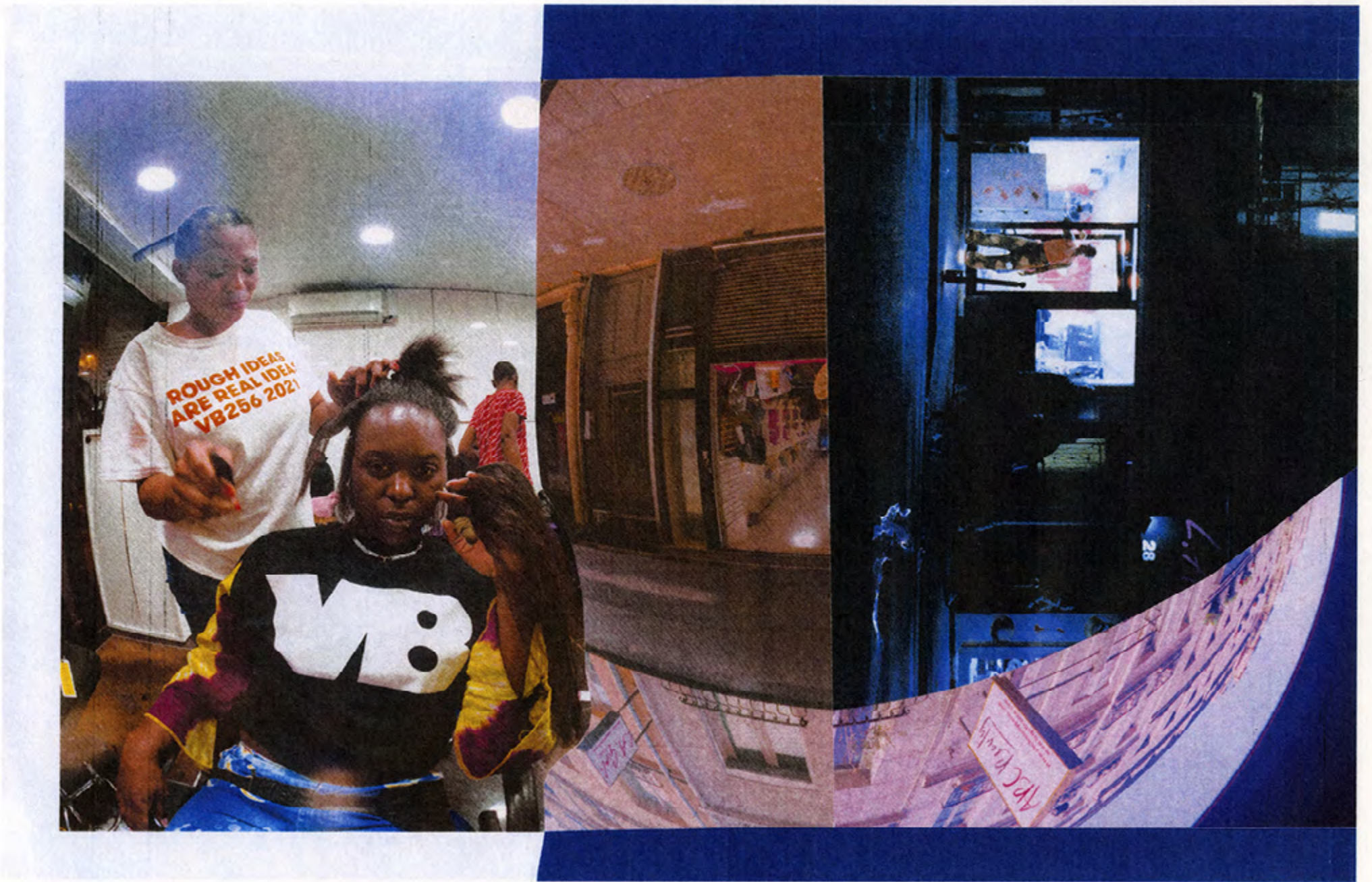
Solo Show

2022 *Chantwo*, Wynx3000 Offspace, Zurich

Ianne uses photography to apprehend and question the world that surrounds us. She first started analog photography in 2015 as a simple way to fulfill her need to capture what according to her seemed to be the accurate and authentic visual representation of the current youth, her generation. Her interest was quickly drawn onto Geneva's subculture scenes and through portraits she wanted to bring light to those who were mostly seen at night.

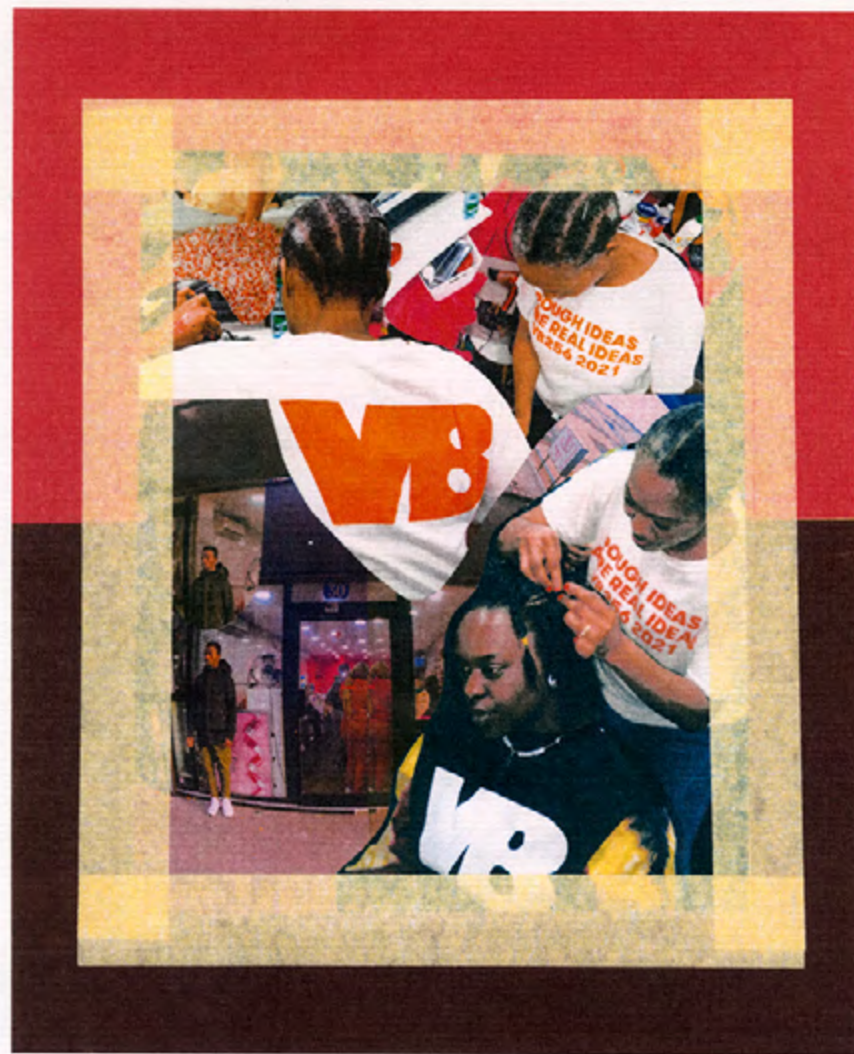
Recently, placing herself as the primary vehicle for her statements, she also uses photography as a tool to express herself on the lack of accurate representation that black women face on and offline.





Chez France, 2023

Collages in collaboration with Isaac Luutu - Photo rag paper, colored cardboards - 21 x 29.7 cm each



Chez France, 2023
Collages in collaboration with Isaac Luutu



Chez France, 2023
Collage in collaboration with Isaac Luutu



Bleached Jeans, 2022

Part of «Prints» ZHdK Group Show - September 2022 - Inkjet print - 220 x 90 cm



Bleached Jeans, 2022
Exhibition View



Chantou, 2022
Exhibition View

Chantwo» exhibition

At Diennerstr. 33 Zürich, from 28 / 07 / 2022 to 18 / 09 / 2022

The exhibition «Chantwo» plunges you into a universe that could be called the 4Cs: Cameroon-Complicity-Complexity-Chantal. In this endless loop that sclerotizes the Cameroonian woman, sometimes the beginning and the end are subtly mixed, sometimes the end is only the clever product of all these components. Because in Cameroon, the iconic status of Chantal Biya, the First Lady, considered as a model of absolute success, is simply a reflection of the ambitious aspirations of a large number of young women who want to escape from an often precarious and hopeless reality.

So it's Chantal or death. If you dare to break the loop, you risk brutally ruining a cycle of human life, like the Cameroonian writer and activist Bertrand Teyou with his arrest following the publication of his critical book «La Belle de la République bananière: de la rue au Palais». So, we must keep quiet, smile like a beauty queen and accept the ring on our finger, this engagement by which we say «Yes, I do, for better or for worse».

Through this exhibition, Ianne Kenfack subtly questions the particular way in which Chantal Biya, and Cameroonian women by extension, attempt to reclaim their empowerment through the body and various symbols, in a system where women are subject to abuse, violence and exploitation from an early age. The need to survive creates complex dynamics that sometimes make women «accomplices» of this system, despite themselves. Thus, beauty and disgrace, celebration and denunciation, the artificial and the real, violence and gentleness, tradition and modernity, fantasy and reality, the mystical and the sacred, hope and fatality, mystery and clarity, can all coexist in the same world. Dissonance is the guiding principle of this photographic project.

Firstly, the use of the boudoir as a scenography is a tribute to the First Lady's French heritage. This contrasts with photographs in settings reminiscent of African aesthetic codes in contemporary photography of the 1960s, such as Malick Sidibé. The contrast is also seen in a darker and more personal part of this same heritage which evokes the abandonment and abuse of her mother by a white man passing through a remote village in the east of Cameroon, and more broadly the exploitation of the bourgeois white man over the young, naive and poor black woman. Then, each photograph aims to retrace Chantal Biya's meteoric rise in images. These juxtaposed photographs give the feeling of a fashion catalogue or book, which refers to the highly fashioned image of the perfect modern woman, conceived by Chantal Biya and interpreted by Ianne Kenfack herself. Apart from the outrageous make-up, the suggestive poses that are sometimes controlled, the overdone smile, the adjusted gaze, there is the wearing of the leopard garment symbolising both a sign of royalty in the chieftaincies in Cameroon and that of prostitution. Not forgetting Chantal's famous curly wig, made in Geneva, which, according to urban legend, has mystical powers.

The Chantwo project is based on performance and Ianne Kenfack's desire to evolve in her artistic practice. Performance here is seen as an experimental exercise that tests the limits of endurance. As in this video, inspired by Salvador Dali's screen test and filmed by Andy Warhol in 1966, the photographer performs Chantal Biya to the point of revealing her true face. This demonstration is an invitation to reflect on the sometimes blurred line between performance and disguise to satisfy social conventions, on what we show and what we hide, but also on what we pass on to future generations, following the example of Chantal and her mother.

Does the story have to go round and round?

Text by N'Dona-Ella Nsingi



Chantwo, @Wynx Club Zürich, 2023
Exhibition view



Chantwo, @Wynx Club Zürich, 2023
Exhibition view



Chantwo, @Wynx Club Zürich, 2023
Exhibition view



Chantou, Zürich, 2022 - Part 1 of «Chantwo»
Part of «Walkie Talkie - Resistance Performed» ZHdK Group Show



Chantou, Zürich, 2022
Exhibition View



Chantou, Zürich, 2022
Exhibition View

PRIX PHOTOFORUM 2021

05.12.2021 – 16.01.2022

Der Prix Photoforum bietet jedes Jahr einen Überblick über die Fotografieszene sowie über die Fülle und Vielfalt der Verwendungen des Mediums Fotografie, sei es in der Dokumentation, der Forschung, der konzeptuellen oder darstellenden Kunst oder dem Alltag. Es ist eine der wenigen Auszeichnungen für Fotografie in der Schweiz ohne vorgegebene Thematik und offen für alle – unabhängig von Alter und Stand der Karriere. Folglich zeigt die Ausstellung jedes Jahr die grosse Bandbreite der Schweizer Fotografieszene und deren Vielfalt im Umgang mit dem Medium. Etwa 15 Fotograf_innen sind zur Teilnahme an der Ausstellung und an einem Begegnungstag eingeladen, und ein_e Gewinner_in erhält einen Förderpreis.

Le Prix Photoforum offre chaque année un aperçu de la scène photographique contemporaine dans la multitude de ses pratiques, qu'elles soient documentaires, conceptuelles, expérimentales, plastiques ou vernaculaires. C'est un des rares prix de photographies en Suisse sans limites de nationalité, d'âge ou d'étape de carrière, et sans thématique imposée. Il présente en conséquence chaque année une grande diversité de travaux, témoignant de la richesse de la scène photographique contemporaine, et de la diversité des usages de l'image. Une quinzaine de photographes sont invité_es à participer à l'exposition et à une journée de rencontres, et un_e lauréat_e reçoit un prix d'encouragement.

Jeremy Ayer, Laura Giana Binggeli, Claudia Breitschmid, Arunà Canevascini, Chalotte Favre, Corinne Futterlieb, Assaf Hinden, Ruben Hollinger, Ianne Kenfack, Pablo Lerma, Marianne Marić, Ronald Pizzoferrato, Tim Rod, Léonard Rossi, Tara Ulmann, et Stephane Winter.

ÖFFNUNGSZEITEN & KONTAKT HEURES D'OUVERTURE & CONTACT

Mi/me 12:00-18:00 | Do/je 12:00-20:00 | Fr/ve 12:00-18:00 | Sa & So/sa & di 11:00-18:00

Seevorstadt 71 Faubourg du Lac – CH-2502 Biel/Bienne | +41 32 322 44 82 | info@photoforumpasquart.ch

Das Photoforum Pasquart wird unterstützt von der Stadt Biel, dem Kanton Bern und dem Gemeindeverband Kulturförderung Biel/Bienne-Seeland-Berner Jura.



Through IRL I was able to break my own boundaries: I printed an F4 size nude portrait of myself blurring the lines between the notions of self empowerment and vulnerability. I also found it interesting to print it in the same size as posters used in advertisements. Loosely inspired by historical paintings of Aphrodite, my intentions were to portray myself taking back control of my image but also women at work. Furthermore, I wanted to step out of the self centered narrative constructed around my previous work and depict two women in their work environment.

IRL
HEAD Geneva, 2020 - Inkjet Print - 128 x 268 cm



IRL, HEAD Geneva, 2020
Exhibition View



Reflecting & IRL, HEAD Geneva, 2020
Exhibition View



Due to the pandemic I had to adapt my work and its process to unfamiliar circumstances. Confined at home, I began to start using myself as the core source of inspiration in my thinking processes. The recent race-related outrage taken place on social media pushed me to reflect on ways I could express my feelings on the rise of « performative activism » related to black communities. I felt as if there's was no fitted platform for me to speak out on the lack of accurate representation that black women face on and off-line. This gave me the opportunity to use photography as a tool to make a non-aggressive statement. It also provided me with the confidence to incorporate the notion of « self-love » in my work and to place myself as the main vehicle of my statements in my following projects.

This led me to develop *Reflecting*: a series of self portraits offering an outlook of myself; including elements such as mirrors and the actions of self contemplation was a mean to impose my statement onto myself, a way for me to « practice what I preach ».

Reflecting
HEAD Geneva, 2020 - inkjet prints



Reflecting, HEAD Geneva, 2020
Close up



Reflecting, HEAD Geneva, 2020
Close up



Reflecting, HEAD Geneva, 2020
Close up



Reflecting, HEAD Geneva, 2020
Close up



Reflecting, HEAD Geneva, 2020
Exhibition View



Archives, Geneva, 2018
Edition



Archives, Geneva, 2018
Excerpt





Archives, Geneva, 2018
Excerpt

Contact

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