FAKE i
REAL ME
假 我 真 我

by **Corinne Mariaud** 马㐌琳

CORINNE MARIAUD AND THE IDOLATROUS BODIES:
A FASCINATION WITH IMAGE

By Caroline Boudehen
Art Editor

In her latest series "FAKE i REAL ME", Corinne Mariaud photographed 23 young women who incarnate an ideal image, and symbolize a generation consumed by the desire to possess a "perfect" body. These young women have been doing everything since adolescence to obtain a utopian physique: through makeup they transform their faces using contouring and highlighting techniques to reshape the nose, create cheekbones, illuminate their complexion and even undergo cosmetic surgery.

Corinne Mariaud chose her models in Singapore and Korea because this obsession with an "ideal" appearance is there pushed to the extreme. "In Seoul, South Korea, the pursuit of perfection is becoming the ultimate goal. Young women place physical beauty among the most important things in their lives", says the artist. Through her portraits, Corinne Mariaud presents us with their vision of beauty. "I photographed portraits of these young girls and asked them about their expectations and their views on beauty," says photographer Corinne Mariaud.

In the series "FAKE i REAL ME", most of the young women wear enlarged and coloured lenses, spend a total of one to two hours daily on makeup and skincare, and admit to having had one cosmetic surgical procedure. "FAKE i REAL ME", embodies the loss of the "I", stretched between illusion and reality.

Corinne Mariaud is a French photographer who lives in Paris. While developing her personal and artistic approach to photography, she also works as a freelance photographer for such publications as Le Monde and Aden, Liberation, Philosophy magazine, Psychologies magazine, Numéro and many others. Her entire work is focused on the human body and its place in society.

The artist is particularly interested in people's tendency to treat the body as a material that can be shaped as desired. This body is insubordinate to fatality. Everyone has the power to transform it according to one's own image or representation. Like the sculptor Pygmalion who falls in love with his own creation, these young women sculpt their bodies driven by a similar passion. Corinne Mariaud's models are an incarnation of this power over the body. Similarly, she takes control over these bodies by staging them for a photo shoot. The artist recognizes the double treatment that the body receives. On the one hand, it appears to be the subject of beautification and care, and on the other, it is seen as a victim in the never-ending quest for perfection.

Most of the time the artist focuses on particular parts of the body and the body language, such as smile, legs, faces, etc. The times she depicts the entire body, the face is concealed, and therefore this body is not identifiable. It becomes a representation of an individual in general. It becomes a symbol. The artist uses it as a puppet, a disjointed and broken puppet that she places in incongruous and disturbing situations. The artist initiates a reflection on the body's function in the world and daily life (work, leisure, etc.). In her series, the body does not meet the expectations and requirements of social life. It is placed in a context that seems uncorrelated, "abnormal". The artist questions the relation to the body but also to the rules imposed by a social setting. Corinne Mariaud reveals not only a physical exhaustion but a moral exhaustion too which resonates with the evils of the 21st century. The artist's scenes highlight the questions but let her audience figure out the answers.

We are spectators in front of Corinne Mariaud's photographs. The scenes are carefully selected and the main characters intervene as the actors of a utopia that has gone wrong. For example, in her series "I Try so Hard" the artist filmed her models smiling for two minutes before photographing them. A model strikes a pose her face tightens and the smile changes. The smile becomes a rictus. Through the growing tension on the models' face the artist questions the very meaning of a smile and takes the opposing view of it. "The smile refers to several topics. There is the idea of a woman reduced to her appearance. When models hold a smile, it's violent. The smile is a tension. It contains the expression of

resistance, which also applies to the world of work and to all the moments when we are in balance between vulnerability and power", says Corinne Mariaud. The smile is a mask, an expression of an emotion that ultimately conceals another one.

In her photographs, Corinne Mariaud portrays the extreme. Bodies reveal themselves through absurdity, stretched between humor and gravity, banality and abnormality. In her portraits "FAKE i REAL ME", the models look at the viewer right in the eyes. Front view. The image fascinates. Young women are spellbound by an ideal of a superficial beauty, and the viewer is fascinated and enthralled by these young women and their features.

Are models and viewers guilty of idolatry? Through retouching and seeking perfection, the faces

seem to be moving away from what used to characterize them. It makes them unique while at the same time links them to humanity. What makes their face singular is their defect and particularity at the same time. The ideal, aesthetically speaking, is finally becoming a norm! Perfection and its incarnation will have the same shape for people who seek it: prominent cheekbones, eyes with enlarged pupils, luscious-lipped mouths, etc. The process of taking control of one's body over nature is opposed to the conformity imposed by the society. Certainly, the body is no longer considered untouchable, but the question of its appropriation by each one of us is raised: does my transformed body really reveal the perception of myself?

Body's subjection is central in Corinne Mariaud's work, but a form of revolt of these bodies is also present. In some series, the faces

are concealed and the bodies deceive the viewer. For example, in "Climax", the woman seems to fight against herself. She exposes herself while hiding her face, and thus excludes the viewer. She enters into resistance with the social context that claims to control her sexuality. She fights to take power over herself. Under the lights of the studio, her body appears like a sculpture. The body recovers its ability to move and rises entirely against the rules of propriety or any ideal of aesthetic beauty. It becomes a weapon of revolt and struggle.

Corinne Mariaud's portraits sow doubt regarding the body's owner. Since its role in society has changed, it is ultimately subjected to people's perception more than to one's own. By being broadcasted in the virtual world (Internet, social networks and instant messengers), the body itself adopts a virtual shape. It merges with its surroundings. The Web does not care about the inner beauty, only the appearance counts. The body is an image to be transformed, to be redrawn and retouched (as in Photoshop) then to be broadcasted on networks. Nothing is left to chance, the body becomes one's own brand, artwork and label. It is what her protagonists want people to think of them. The body becomes a logo. An inanimate image that Corinne Mariaud transfers and prints in her photographs.

Through the series "FAKE i REAL ME", Corinne Mariaud uses the classic form of portrait (three quarters frontal view), with a simple background which is almost innocuous. This format contrasts with those faces which seem to belong to another world, and to another time. Indeed, the characteristic of these faces is "Timelessness". It is difficult to give an age when the time marks are erased, when plastic and flesh hybridize. At first glance everything seems normal on these portraits, until a particular element strikes you and disturbs you. The "classic" form emphasises the "abnormality" and reveals the monstrous facet of these photographs.

The shadow of the monster appears in Corinne Mariaud's entire work. The artist plays with the human body that she dismantles, distorts and dramatizes. In the absurd scenes she portrays

in "Climax" and "Disorder", she pushes us beyond the boundaries and beyond exhaustion. Individuals are alone in the photographs. Seen in their individuality, they "escape the framework" of normality, since they are placed in an environment in which they do not behave appropriately. In many photographs, an individual seems dead. The body remains inanimate in deserted streets, isolated, like a shell that its inhabitants have got rid of. The work of the artist thus expresses a form of solitude, where the norm is not reassuring but constrains the individual to a form of violence towards oneself.

Brutality is omnipresent in Corinne Mariaud's work. The bloodcurdling looks of hybrid faces ("FAKE i REAL ME"), the bodies left behind ("Disorder"). A brute force exults ...
Every time it is about suffering, which is expressed in a silent brutality. By presenting the cut off heads in her series "Trophées", Corinne Mariaud portrays the ideal woman as a frozen figure, trapped in her appearance and the victim of the stereotypes attached to femininity. However, on the certain images we can feel a resistance, an imminent revolt. Corinne Mariaud says about these series: "Trophées" does not refer to the idea of collecting. When you see a doe in a trophy, you see something beautiful. But it is also violent, because the head is cut off. This is the paradox of hunters who say they like animals but kill them. In a way, trophies are a glorification of violence. The woman is represented there without any harm. When you look at the trophies, you start by smiling, and then you feel some discomfort. Among the trophies, there is one that reacts and resists ". The viewer contemplates these "trophies" like tracks and symbols of a tragic achievement.

"Mirror, mirror on the wall, who's the fairest of them all?" To which magic mirror do the models in the series "FAKE i REAL ME" talk? The photographer, the screen of the smartphone, or perhaps, the viewer behind the screen? To a judge. Their eyes seek the beholder's approval, contentment, one's blessing and desire. The role of the mirror is ultimately attributed to everything but a real mirror. Each one takes this function successively in the theater of Corinne Mariaud. Ultimately the power belongs to reflection.

Is Corinne Mariaud's world far from the fairy tale?

The artist's oeuvre is a reversed Hyperrealism. Hyperrealism implies the identical reproduction of an image into a painting, so realistic that the viewer comes to wonder whether the nature of the artistic work is a painting or a photograph. Artists used various sources, such as magazines or personal photographs as inspirations for their paintings. Corinne Mariaud is not a painter but she aims at reproducing reality beyond itself. Her models are derived from our reality, but hybridized. They are the embodiment of an image. One comes to wonder whether the models of Corinne Mariaud's photos belong to reality.

Through her photographs, Corinne Mariaud explores human body from every angle. On the one hand, the female body, as well as the male body, its plastic features, its role in society, stretched between humanity and monstrosity, an inanimate reflection of an ideal and a distorted representation, and, on the other hand, it is a totem that rises against imposed rules. Each time it is imprisoned in its ends: obsessive quest, total exhaustion, struggle with itself. Each time the body is exhibited, artwork of a life, fascinated and fascinating. An idol body.

马茵琳及身体崇拜：
形象的迷恋

作者：卜沛琳
艺术编辑

在最新的《假我真我》系列中，马茵琳拍摄了23位年轻女性，她们化身为各自心中理想的形象，象征着被欲望驱使着追求"完美"外表的一代人。为达理想状态，这些年轻女性自青春期开始就做着各种尝试——通过高光和阴影等化妆技巧来重塑面部轮廓、提亮肤色，甚至不惜跑去做整容手术。

马茵琳选择了来自新加坡和韩国的模特，因为在这里，人们对"理想"的外表有着执着且极致的追求。在韩国首尔，年轻女性将美丽的外表视为首要，追求完美形象是人生的终极目标。通过照片，马茵琳向我们展示了这些女性对美的憧憬，"我用相机描绘她们的肖像，并询问她们对美丽的期望和看法"。在《假我真我》系列中，大多数年轻女性都戴着美瞳，每天花上一到两个小时来化妆和护肤，并承认自己做过整容手术。《假我真我》在幻想与现实之间展开，体现了"自我"的失落。

马茵琳是一位住在巴黎的法国摄影师。在发展自身艺术摄影的同时，她也为《世界报》[LeMonde]、《埃顿》[Aden]、《解放》[Liberation]、《哲学》[Philosophy]、《心理学》[Psychologies]、《数字》[Numéro]和其他杂志刊物担任自由摄影师。她的作品主题都是人体及其在社会中的地位。令艺术家尤为感兴趣的是，人们倾向于把身体当作一种可以根据需要进行塑造的材料。身体是不屈服于宿命的。每个人都有能力根据自己的想象和理解来改变它。像皮格马利翁爱上自己的创造物一样，这些年轻的女性根据她们的欲望塑造她们的身体，正是这种力量的化身。同样，艺术家意识到，当摄影师要求模特调整姿态来拍照时，她们的身体正在接受二次塑造。一方面，这似乎体现了美化和关怀；而另一方面，身体成了永无止境追求完美的牺牲品。

马茵琳专注于拍摄身体的特定部位，或是给某个身体语言特写，比如微笑、肢体、面部等。当她拍摄整个身体的时候，面部通常是被隐去的，身体则是无法辨认的。这时，身体作为一个符号，代表着普遍意义上的个体。在镜头下，模特的身体仿佛置于动荡不安的环境中支离破碎的木偶。艺术家以这种方式对人体在日常生活中的角色进行反思。在她的系列作品中，人的身体从不符合来自社会的期望和要求。身体处在一个充满装饰的、"不正常"的环境中。艺术家质疑二者关系的同时也质疑社会设定所强加的规则。我们不仅身体上疲惫，道德上亦不堪一击，这与21世纪的罪恶产生共鸣。艺术家设计场景突出问题，从而引导观众找出答案。

在马茵琳的照片面前，我们是观众。面前的场景都是经过精心挑选的，主角像出错的乌托邦演员一样——登场。例如，《我非常努力》以视频的形式记录了照片拍摄过程中模特脸上的微笑。每当摆出一

个新姿势时，模特的脸绷紧了，笑容也变了。微笑成了龇牙咧嘴。通过描绘模特面部不断增加的紧张感，艺术家对微笑的意义提出了质疑。"微笑可以有多种含义。有一种观念认为，女人从属于她的外表。模特的微笑其实是扭曲的。微笑是一种紧张的表达，它包含了抗拒，这也适用于工作以及我们在权衡强弱的时候。"微笑是一种面具，是一种情感的表达，然而最终掩盖了另一种情感。

马茵琳的作品描绘了极端。身体以荒谬的形象呈现，游走于在幽默和严肃，平庸和反常之间。

肖像摄影《假我真我》以正视图呈现，模特直视画外观众的眼睛，尤为引人注目。画里，年轻的姑娘们被一种理想而肤浅的美丽迷住了；画外，观众被这些年轻女孩的美貌迷住了。

模特和观众是否对这种崇拜感到愧疚？通过润饰和美化，这些面孔似乎正在远离它们本来的特征。一方面使其凸显出来，另一方面又与其他人联系在一起，既是缺陷，也是特点。从审美角度来说，理想最终沦为了常态！人们对完美似乎有着相同的追求：突出的颧骨，放大的瞳眸，柔软的嘴唇，等等。从自然手中控制自身肉体的过程与社会的整合是对立的。诚然，肉体不再被认为是不可触及的，但：经过改变的肉体真的揭示了我自己的感觉吗？

身体的隶属是马茵琳的作品的核心，但一些作品也体现了对隶属的反抗。一些作品中，观众看不到模特的面部，被躯体所蒙骗。例如，在《高潮》中，女性模特似乎在与自己的身体抗争。她暴露身体却隐藏自己的脸，从而与观众产生了距离。她对抗着控制自己性别的社会环境，为自己控制自己而战。在工作室的灯光下，她的身体看起来更像一座雕塑。恢复运动后，身体完全违背礼仪的规则和审美的典范，成为反抗和斗争的武器。

马茵琳的肖像作品对身体的主体产生了怀疑。身体在社会中的角色发生变化，最终会受到他人感知的影响，而不是自己做主。通过在虚拟世界（互联网、社交网络和即时通讯工具）中的散播，身体与周围环境相融合，有了一个虚拟的形状。网络不在乎内在美，只有外表才是重要的。人们将身体视作一个亟待转换的图像，进行重绘和修饰（就像在Photoshop中一样），然后在网络上肆意散播。没有什么是不可能的，身体成了自己的品牌、艺术和标签。作品中的模特希望能够给人以这样的印象——通过艺术家的绘制和转换，她们的身体能够成为一个标志，一幅没有生命的图像。

《假我真我》系列采用了经典的肖像形式（四分之三正面视角）以及简单的背景，与那些似乎属于另一个世界、另一个时代的面孔形成了鲜明对比。事实上，这些面孔的特征是"永恒"。当时代的痕迹被抹去，塑料嫁接于肉体时，我们很难给出一个时间的判断。乍一看，这些画像上的一切似乎都是正常的，直到某个特定的元素叫你惊醒。形式的"经典"衬托出内核的"异常"，揭示了这些照片畸形的一面。

畸形的影子贯穿于马茵琳的作品中。人体成了艺术家的玩具，她将它们拆卸、扭曲、戏剧化。《高潮》和《混乱》中所描绘的荒诞场景将我们推向超越极限、不堪重负的境地。在这里，个人是孤立的，脱离了正常的框架，表现得不合时宜。许多照片的场景设置在荒凉的街道上，孤立的个体显得毫无生机，仿佛灵魂已经摆脱了躯壳一样，死透了。这些作品表达了一种孤独的形式，在这种形式中，

规范并不能让人安心，但却限制了个人对自己的暴力。

马匿琳的作品中，残暴无处不在。例如，《假我真我》系列中令人毛骨悚然的表情，《混乱》系列中留在后面的身体……

马匿琳通过无声的暴行表现苦难。例如，《奖杯》系列通过砍断的头颅，将理想的女性描绘成受困于外表和刻板印象下的固化形象。然而，我们可以感受到一种呼之欲出的反抗。"奖杯在这里并不意味着收集"，柯琳·麦优说，"鹿首做成的战利品固然美丽，但也很暴力，因为鹿的头被砍断了。这就是猎人的悖论，他们喜欢动物，却杀死它们。在某种程度上，战利品是对暴力的赞颂。当看到它们时，你先是微笑，然后你会感到不舒服。因为这些战利品中存在着一种应机和抵抗。"

观众上下打量着这些"奖杯"，像是琢磨着一个个悲剧性的成就。

"魔镜魔镜告诉我，谁是世界上最美的人？"在《假我真我》中，模特是在对哪一面镜子发问呢？是摄影师、智能手机的屏幕、还是屏幕后的观众？是一个审判。她们的眼睛寻求着观者的满意、认可、称赞、甚至渴望。人们依次在马匿琳的剧目里扮演着镜子的角色。镜子可以是任何角色，却不再是那面真正意义上的镜子。最终，权力归属于反思。

马匿琳创造的世界与童话故事相去甚远吗？

艺术家的作品是反超现实主义的。高度写实主义意味着把一幅图像复制到一幅画中，如此逼真，以至于观众开始怀疑艺术作品的本质究竟是一幅画还是一幅照片。艺术家们利用各种资源，例如杂志或个人照片作为他们绘画的灵感来源。马匿琳不是画家，但她的目标是让现实超越自我。她的模特来自于现实，但通过演变，化身为影像。人们不禁要问，马匿琳的照片是否属于现实？

通过摄影，马匿琳从各个角度探索人体。一方面，女性的身体，乃至男性的身体，都具有可塑的特征，在社会中的角色游走于善良和残暴、理想和扭曲之间。另一方面，人体也象征着对强加规则的反抗。每次它都被禁锢在强加的追求、歇斯底里的疲惫、与自身的抗争中。身体是生活的艺术品，着迷且迷人。这便是令人崇拜的身体。

Seon-Hye
Seoul 首尔

"As a woman, I couldn't live without beauty."

"作为一个女人，我的生活无法离开美。"

Min
Seoul 首尔

Ji Ae
Seoul 首尔

Min Ji
Seoul 首尔

"The most important thing for me is physical appearance".

"对于我来说，最重要的事情就是外貌。"

Amanda
Singapore 新加坡

Hana
Seoul 首尔

Min #4
Seoul 首尔

Yuki
Singapore 新加坡

Jess
Singapore 新加坡

"I wouldn't
want
to miss
out the
chance to
become
prettier."

"我不会错
过变得更美
的机会"

"我不会错
过变得更美
的机会"

Min #2
Seoul 首尔

"Beauty
fills my
life."

美充满我的
生活。

Ye Seul
Seoul 首尔

BEHIND HER LENS

Interview by
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FAKE i REAL ME, a collection of 23 portraits shot in Seoul and Singapore, is French fine art photographer Corinne Mariaud's second exhibition in Singapore.

When Corinne just moved to Singapore 2015, Corinne started out working for magazines like Liberation, Le Monde and Marie Claire before turning to fine art photography. Her work questions the imagery and representation of the woman's place in contemporary society, the diktat of appearances and clichés about femininity and masculinity. She has exhibited in Paris, New York and Miami.

Her first show in Singapore in 2016 was a curated collection of images from three earlier photographic series. I Try So Hard explores the role of women's smiles in society; Trophies presented portraits of women's heads mounted on a wall like hunting trophies, and Climax depicts women wrestling with themselves, while hiding their faces.

How did you get into photography?

I had always wanted to work in the art world. I was very passionate about drawing and I studied in art school. But it was when I was an art director in an advertising agency and working with photographers, that I knew I wanted to be a photographer – I always know immediately, just by looking through the camera lens, whether it was going to be a good photo. I had finally found a way to really express myself. I felt liberated.

How did you transition from commercial to fine art photography?

I love to tell stories through my pictures. I was shooting portraits and fashion for magazines. I love portraits because you get to meet people that you admire. It was challenging photographing celebrities, writers, directors, actors and actresses because you had very little time to get to know them and capture who they are. I liked the challenge. With fashion photography, it's very exciting and a lot of fun working with a crew. But fashion photography also made me question myself about femininity and identity. I have started to create what would later become "I Try So Hard" (2015) series that featured models I've previously worked with.

What was the inspiration for FAKE i REAL ME?

Soon after I arrived in Singapore, I met a Chinese guy with blue eyes. I said to him, "Wow, you have blue eyes!" He told me, "Oh, it's coloured lenses." I started noticing a lot of people around me wearing coloured lenses, and I decided to shoot portraits of Singaporeans wearing these lenses. To me, it's strange because the eyes are the link between your appearance and who you are inside. By wearing these lenses, it's like wearing a mask. Yet at the same time, one young woman I photographed told me she feels more like herself when she wears these coloured lenses. Perhaps it's a form of armour, to help her conform to the world and feel more secure? But because the coloured contact lenses enhance the eyes so dramatically, I also can't help thinking of Japanese manga.

What made you decide to explore this idea of femininity in your work?

I've been interested in notions of femininity since I was young. I don't have a feminist mother, but as a child, I observed and was shocked by some attitudes, which led to my fascination with beauty and identity, both feminine and masculine.

What were the challenges you faced creating FAKE i REAL ME?

It was not easy to find models who were willing to pose. I tried asking people on the streets. Some were too shy. Finally, I contacted people

through social media. In Asia, I realized, social media is very important.

Doesn't social media add to the artifice?
Yes, I can't help but think artifice is important because I see a lot of young women taking selfies that they retouch with apps on their smartphones before posting them on social media. I can't help but think that they are after a perfect image that doesn't have any "flaws".

Are any of the images in FAKE i REAL ME retouched?
No. I wanted to show real portraits. In my previous series, I used models posing in a certain way. Here, I don't want any veneer. I worked with the best possible lighting available. The only post-production work I did was to push the contrast, colour and brightness, and I changed the background colours in the Seoul portraits. I didn't touch any of the faces. I didn't want it to be perfect. I wanted it to be true, to be real, because I didn't want to add more to the enhancements the girls already had with the makeup, the lenses and in some cases, the plastic surgery.

Which of the women surprised you most while you were working on FAKE i REAL ME?
I loved all the Singaporeans I photographed because they were so open – it was a great way to meet locals. I shot them in my flat. In Seoul, I shot in a studio. I first saw Min on Instagram, and I was sure she was incredible. And she was, in real life. She posts about 20 selfies a day and she had many followers on Instagram, but she was so nice — even though I could only communicate with her through the translator.

How different were the women you photographed in Singapore and Seoul?
Very, very different! The Korean women I've met were extremely feminine and doll-like, almost childlike. One Korean girl told me she wore coloured contact lenses because she looked kinder and gentler... In Korea, you can feel the weight of tradition very heavily, yet at the same time Seoul is very modern, vibrant and exciting. I feel that Korean girls don't come across as overtly sexual. They are beautiful for themselves; their primary aim is not about being desired sexually.

In Singapore, women dress more casually, even unisex. At first, I thought they don't give much thought to their appearance but I realised that they do. Yet, some women remind me of Barbie, with the high heels and the short dress and the little handbag, and a lot of jewelry. So, I found Singaporean girls to be more in-your-face, almost as if they were urban warriors. There's a confidence in them.

How much of this artifice is self-expression and how much is about conforming to a beauty ideal?
It's what interests me most in this project. When you get a tattoo, for example, you want to be more "you", you want to be different — you want your body to belong to you, because you do what you want with your body. But at the same time, everyone has tattoos. It is anti-conformist when you change your appearance to express yourself, but you're actually driven by stereotypes and cliché. So I cannot give an answer.

How does your work so far explore the clichés of masculinity and femininity?
I discover questions in my images when I'm working on them. It drives me to think and question the clichés of masculinity and femininity. In my series Desordre, inspired by homeless people you see on the streets, I photographed well-dressed men lying on public spaces in the city. They're lying on the ground where people usually walk in a kind of resistance movement, yet these men's bodies are very flexible and come across very feminine, which to me symbolize both fragility and power. This was after my Climax series, where the women I photographed are very tense like sculptures. I realized I was depicting men as flexible whereas women were tense.

How do you reconcile your work exploring gender perceptions with being a mother and a wife?
I don't think there's a gap between my perception of questioning feminine identity and being a mother and wife — it's no different. I try to behave according to my philosophy and I try to change perceptions where I need to. Certainly, every photographic series I do changes me and has an impact on my life.

Are you already working on your next project?
I plan to shoot portraits of men in Korea and Singapore inspired by the "flower beauty" boys trend. They're not gay but they wear makeup and undergo surgery. I like this idea of changing perceptions of masculinity to accept this feminine side.

What do you hope to achieve with FAKE i REAL ME?
I don't want to tell people what to think. I just want to let them react to the series and start thinking. I don't judge these women, because I find it very interesting that people want to take power over their appearance. This series should ask questions about appearance and femininity: on the one hand you take power, but on the other hand, you have to conform to clichés.

Not A Man #2
不是男人 2

Not A Man #6
不是男人 6

她的镜头之后

采访人
Sharon Lim
南洋艺术大学，
艺术传媒讲师；
Elle新加坡前主编

匿琳自2015年移居新加坡。她最初作为摄影师为《Liberation》，《Le Monde》和《Marie Claire》等杂志工作，之后转向艺术摄影。她的作品质疑了女性的形象在当代社会的位置，以及关于男性与女性的陈旧刻板的印象。她的作品曾在巴黎，纽约和迈阿密展出。

2016年她在新加坡的首展上展出的，是她三个较早系列的合集。"我非常努力"探索了女性的微笑在社会中的角色，"奖杯"展现了一系列挂在墙壁上仿佛狩猎收获的女性头部的作品。"极点"描述了遮挡住自己面孔的女性与自己绞力。

你是如何开始摄影的？

我一直以来，都希望在艺术世界工作。我对绘画充满热情并且进入艺术学校学习。我是在一家广告公司做艺术总监的时候，知道我真正喜欢的是摄影：我似乎总是可以通过镜头立刻知道我要的是什么，以及这是否会成为一张成功的摄影作品。我终于找到了一种可以真正表达，释放自己的方式。

你是如何从商业摄影转向艺术摄影的？

我喜爱通过我的作品讲故事。我曾经为杂志拍摄人像和时尚摄影。我喜欢拍摄人像，因为我可以借此认识崇拜的人，拍摄名人，作家，导演，演员充满挑战，因为真正去了解他们的时间很少。我喜欢挑战，在时尚摄影时，和工作人员一起工作的经历很令人兴奋并且充满乐趣。但是通过时尚摄影，我也开始质问自己关于女性和个人认同的问题。在拍摄模特的同时，我开始了2015年的"我非常努力"系列，并和曾经一起工作的模特继续合作。

"假我真我"展览的灵感来源是什么？

在我到达新加坡以后，我遇到了一个蓝色眼睛的中国人，我对他说，"哇，你的眼睛是蓝色的！"他说，"哦，这其实是美瞳。"我开始注意到很多我身边的人带着美瞳，我决定开始拍摄佩戴美瞳的新加坡人的人像。对于我来说，美瞳的存在十分奇怪，因为眼睛是人的外表和内心的链接。但是戴上美瞳以后，就好像带上了面具。我曾经拍摄过的一个年轻女孩，她说当她戴上美瞳的时候她会感觉更自信。或许，这是一种让她在面对世界的时候感到更加安全的方式？但是有颜色的隐形眼镜会另眼睛非常戏剧化，并让我想起了日本漫画。

你是如何决定在作品中探索关于女性的观念？

我从年轻的时候就开始对于女性主义的观念感兴趣，我的母亲并不是一位女性主义者，在我还是孩子的时候，我观察到某些态度，并为之震惊，这也直接激发了我关于美与身份认同的兴趣，不管是女性的还是男性的。

在创作"假我真我"的时候你面对了什么样的挑战？

寻找模特并不容易，我尝试过直接邀请路人，但他们都很害羞。最后，我通过社交媒体找到了我的模特。社交媒体十分重要。

社交媒体是否令人们更加重视装扮自己的外表？

是的，很多年轻的女孩在将自己的自拍上传到社交媒体上之前，会用各种软件进行修图，我忍不住想她们都是在一个几乎没有瑕疵的完美图像之后生活着。

"假我真我"中的图像是否有二次修图？

没有。我希望展示真实的人像。在我之前的系列里，我会要求模特们摆出特定的姿态，而这一次，我不想要任何虚饰。我尽可能在拍摄的时候把光

线调到最佳，后期我唯一稍作调整的，就是对比度，颜色和明亮度。在首尔的肖像中，我改变了背景的颜色，我没有修改任何面部。我并不希望它完美，我希望它真实。我不想再为这些女孩改变什么了，她们已经化好了妆，带好了美瞳，一些人还经历过整容手术。

在创作"假我真我"的时候，有没有哪一位女士令你惊讶？

我非常喜欢我拍摄的所有新加坡女性，他们都非常的开放，这是一个认识当地人的绝佳机会。我在自己的公寓里拍摄她们。在首尔，我是在一个摄影棚中进行的拍摄，我首先在instagram上面看见了min，我觉得她美极了，并且十分真实。她每天差不多要发布20张自拍，拥有许多粉丝，但是她为人和善，虽然我和她的交流需要通过翻译进行。

你在新加坡和首尔拍摄的女性有什么不同？

非常的不同！我遇到的韩国的女性极度的女性化，并且像娃娃一样，或者看起来年纪很小。一个韩国女孩对我说，她之所以戴上美瞳是因为她认为戴上之后的她会显得更加好接近。在韩国，你可以感受到传统的力量仍然很强大，但是同时首尔又是一个非常现代化的城市，充满活力。我感觉韩国女孩并不追求可以的性感，她们更多的是为了自己而美，她们的首要目的不是获得性的吸引力。

在新加坡，女性的穿着更加的随意，甚至有些中性。最开始我以为她们并不是很重视自己的外表，但后来我发现并不是如此。甚至有一些女孩让我想起芭比娃娃，她们踩着高跟鞋，穿着小短裙，拿着小手包，身上还佩戴了很多首饰。我感觉新加坡女孩更加的直接，她们好想是城市战士一般，我感到了一种新加坡女性特有的自信。

你认为这种对自己的装扮，多少是出于自我的表达，又有多少是出于实现美的理想呢？

这个问题也是我感兴趣的。比如，当你有了一个新的纹身，你是希望自己更加的有自己的特色，你希望自己和别人不一样：你希望你的身体具有唯一性，并完全属于自己，因为你可以对你的身体做任何事情。但是与此同时，每个人都有纹身。通过改变外貌来表达自我的时候，你认为你是一个跳出陈规的人，但其实你正在被陈规所控制才做出了这样的选择。对于我来说，我也很难给出一个答案。

你的作品中，关于男性与女性的刻板印象做了什么样的探索？

我在创作的时候会发现问题，作品本身会使得我开始思考男性与女性的刻板印象问题。我的系列Désordre是受到无家可归的流浪汉启发而做的，我拍摄了穿戴整齐的男人们躺在城市的公共空间里。他们躺着的地方通常都是人们会仪表堂堂的走过的地方，但是这些人的身体非常柔软，甚至有一点女性化，对于我来说，同时具有脆弱性和力量。这是在我的Climax系列之后创作的，在climax系列中，我拍摄的女性都像雕塑一样挺拔，我发

现我正在将男性的柔软和女性的坚硬同时表达出来。

你已经身为人妻人母，你如何调和自己的这重身份和你作品中试图探索的性别问题？

我并不认为我关于女性身份认同的质疑和我已经身为人妻人母的身份有什么矛盾，其实反而应该说是有共同之处的。我试图按照我的想法去行动，我也会在需要的时候试图改变自己的视角。当然，每一个系列的作品都会对我和我生活有所影响。

你是否已经开始下一个系列的工作？

我计划拍摄新加坡和韩国的男性肖像，受到"花样男子"风潮的启发。他们不是同性恋，但是他们会化妆并且接受整形手术，我喜欢这种在男子气概之中加入女性主义的观念。

通过"假我真我"，你希望达成什么？

我不想告诉观众如何去思考。我只希望他们可以对我的系列有所反映，并开始思考。我不会去评判这些女性，因为我感到人们试图控制自己的外表很有意思，这个系列向外表和女性主义提问：一方面你希望占领主动，但是另一方面，你又很难逃出陈规的控制。

Trophée H1
奖杯 **H1**

Trophée ME2
奖杯 **ME2**

Trophée V1
奖杯 V1

Tête Posée ME 1
静物头颅 ME 1

FAKE i
REAL ME:
MANNERED NARCISSUS
OR FEMINIST GLINTS?

**Interview by
Carrie Nooten**
Journalist

Do not be fooled by appearances. Often, when one speaks of the extreme attention paid to appearance or to aesthetic surgery, one points to a superficial attitude. The photographer Corinne Mariaud takes the viewer by surprise with the series Fake i Real Me.

Corinne, you arrived in Singapore almost two years ago, how did you get the idea of Fake i Real Me?

When I was still living in Paris, I was fascinated by the Korean women's addiction to beauty. Unlike western women they do not use plastic surgery solely to counteract the effects of ageing, but they begin using it very young.

This has greatly troubled me and that was the time I've started working on this topic.

Then, we moved to Singapore. There I discovered another artifice: coloured contact lenses. I, therefore, produced two series of portraits which will be part of this exhibition. All this is very consistent with the works that I had previously made, on the body, the identity, or the feminine beauty (I Try so Hard).

What is hidden behind this « i »? Does it suggest a « Fake Eye » or is there more?

Yes, there are already those contact lenses which sometimes are coloured, sometimes enlarging. It is often said that the gaze is the entry to the inner self, however, these Fake Eyes give the impression that the young women that adopt them, wear a mask. Same thing for the make-up in Korea which takes a very important place in the lives of these girls.

They draw shadows to give the impression of shrinking the edge of their nose and eye bags because it is fashionable and also apply radiant lipstick (red lipstick in the center of the lips).

One might think that they only seek to conform to an ideal of beauty to be more seductive.

But I've seen that almost all these young Asians have the impression of being stronger with these appearances. They take power over their bodies. They sculpt their faces. With fake, they go towards more truth.

How did you do your casting?

They are not models and I have deliberately chosen young women who have not gone too far in their body transformation because some of them go even beyond the double eyelid or the use of Botox, they can get the corners of the lips up, to have a permanent smile on their face, for example ... This is not what I was looking for. I quickly abandoned the idea of looking for models on the streets: what works in France, is not always the case in Asia where social networks are preferred.

For Singapore, I posted messages on Facebook or on casting forums - but I met mainly actors willing to wear lenses ... To find authentic witnesses, I preferred to directly contact fashion bloggers.

In South Korea, I went through Instagram. These girls post between ten to twenty selfies a day! It is the hashtags #koreanbeauty, #koreanmodel or #koreanmakeup that have guided me. In total, I photographed some thirty young women between the two countries.

How did the shooting happen?

I did not want fashion pictures, but real portraits. I asked the protagonists to put on their own makeup using their own style. A professional makeup artist would have unified the whole face, and that is the opposite of what I was looking for. That way they really took control over their appearance.

The women sometimes came with two pairs of contact lenses and when they were changing them, I was shocked to see through my camera lens how much it was changing their face.

It is often very much criticized, we accuse these young women of being superficial ...

There is much a priori, it is true: even my translator in South Korea was very surprised to see how wrong it is. I was touched by their personalities, very deep on the contrary.

One of them, who had a nose and eyes surgery when she was 15 years believed that her relationships with others became easier after surgery. Above all, I believe it made her feel better about herself. In any case, very young, they feel they are entitled to look like what they want.

How do they proceed, is there a typical reflection?

Often they start the transformation via selfies that they retouch with mobile Apps. Then, they want to look like this newly created false reality. Using tricks, they think they match their appearance with their inner self. Far be it from me to make a judgment. I just want to raise questions.

How did you experience this succession of encounters?

I admit that this series challenged me a lot: since I was little, many things have upset me about the position of a woman. Feminism is, therefore, one of my fights. And at the same time, I do not denigrate the idea that one can pay attention to ones appearance.
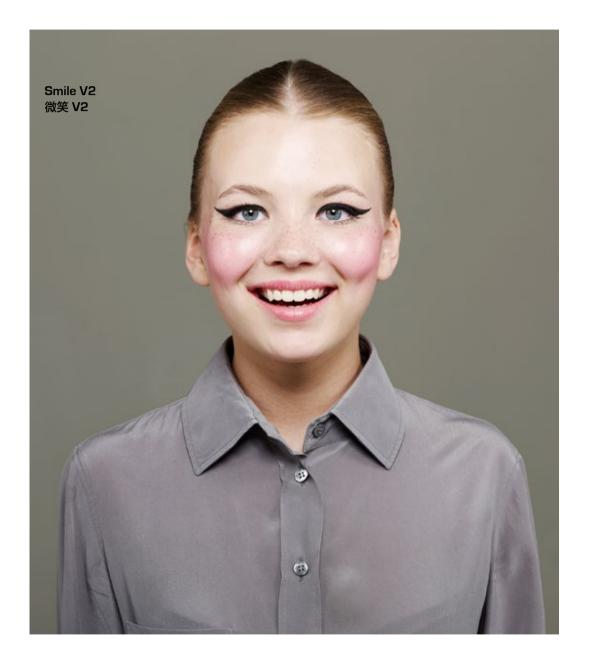
I am, therefore, delighted to see the emancipation of these women when they take control over their bodies. Never did I think that they were traitors to the feminine cause, to be more in tune with their appearance strengthens them, and rejoices them.
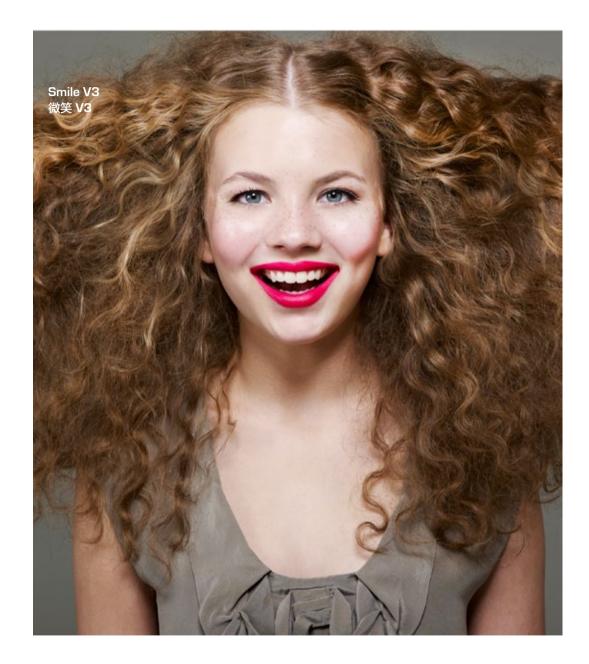
However, when I hear them say they wear contact lenses because it makes them look nicer, I do not want them to adopt the stereotype of feminine beauty 'be beautiful and shut up', and ultimately, it does not change the order of things in society.

In the end, your reflection is like a tightrope walker suspended between two distinct conceptions of feminism...

Taking pictures reflects my thinking. After talking about woman's place, I now feel like photographing these young Korean boys, those 'Flower Beauty Boys' who put on makeup, and whose behavior opens up possibilities for a new masculinity. Men accepting their share of femininity is a topic which appeals to me.

Smile V1
微笑 **V1**

Smile V2
微笑 V2

Smile V3
微笑 V3

"假我真我"
造作的自恋还是
女性的闪光

采访人
Carrie Nooten
Journalist

不要被外表所迷惑。通常，当一个人过度的重视外表或者依赖整形手术，都会被贴上肤浅的标签。摄影师Corinne Mariaud将通过她的摄影系列"假我真我"带给观众惊喜。

两年前到达新加坡，你是如何获得"假我真我"的灵感的？

当我还住在巴黎的时候，我就注意到韩国女性对于美的痴迷。与欧洲女性不同，她们很年轻就开始接受整形和抗衰老的手术。这让我很难以理解，并且开始这个主题的相关创作。随后，我们移居新加坡。在这里我又发现了另一种人工装饰：美瞳。我就此开始了这个展览中的两个系列的创作，都是与我之前的创作密切相关的。不管是关于身体，身份认同，或是女性美的关注。

英文标题Fake i Real Me中的这个小写的i有什么意味？是否谐音"眼"而有了假的眼睛这样一种意思？

是的，这些隐形眼镜有的带有颜色，有的可以放大瞳孔。人们常说眼睛是心灵的窗口，但是这些带着美瞳的女性就好像是带着面具。韩国女孩的妆容也有这样的效果。他们会因为时尚，画上很重的眼影和鼻影，并且在嘴唇上画很闪亮的唇彩。也许有人会认为她们是为了某种美的追求或变得更具有吸引力才这么做的。但是我发现这些年轻的亚洲女孩会因为自己的外表变美而变得更加强大，她们掌控了自己的身体。她们重塑了自己的容颜，通过这种"假"，她们走向了某种真。

你是如何选择你的模特的？

她们不是模特，但我选择的都是整形没有太过度的女孩。有一些女孩接受了各种整形手术，比如她们可以通过嘴角的手术，获得一个永久的微笑脸。这些并不是我想要的。

我很快放弃了在街上直接寻找拍摄对象，这在法国可能可以奏效，但在本来就是社交媒体更流行的亚洲并不是这样的。在新加坡，我在脸书上发出了一个寻角的启示，但是我遇到的大多数是愿意戴上隐形眼镜的演员，我更愿意找到亲身体验者，比如时尚博主。在南韩，我关注了许多人的Instagram，这些女孩每天差不多要发十到二十张的自拍！我通过"韩国美女"，"韩国模特"，"韩国妆容"等的标签物色人选。最终，我拍摄了三十位左右来自这两个地方的女性。

拍摄是如何开始的？

我想要真正的人像，而不是时尚摄影：我让我的拍摄对象们自己上妆。一个专业的化妆师会整体安排一张脸的妆容，我并不想要这个。如此她们可以全权掌握自己的外表。

有的女性会带着两幅美瞳来，在她们换上不同美瞳的时候，我都会透过镜头观察这一过程是如何改变她们的容颜的。

似乎通常我们都是带着批评的目光，指责这些年轻女性太过肤浅。

确实会有这样的先验的感觉。我在韩国的翻译也认为这么想并不正确。我通过接触也被这些女孩的人格，性格等打动。她们中的其中一个人，在她15岁的时候就接受了眼睛和鼻子的整形手术，并且她认为在手术以后，她的人际关系变得更加简单。我相信改变外表让她更容易接受自己，在年轻的时候，她们感觉到自己有权力按照自己的喜好改变自己的样貌。

这些女孩通常都是如何开始改变自己的外貌呢？

通常她们都是在自拍之后使用一些修图软件，然后她们就希望自己可以真的变成这个创造出来的更完美的自己，并且认为这样的外表和内在的自己更加相配。我并不想下任何判断，我只是想提出问题。

你通过与她们的接触有了什么样的感触？
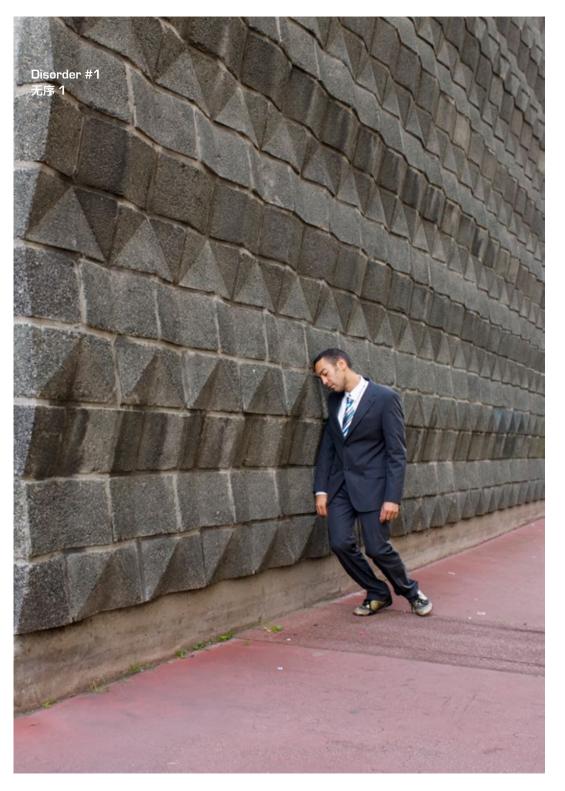
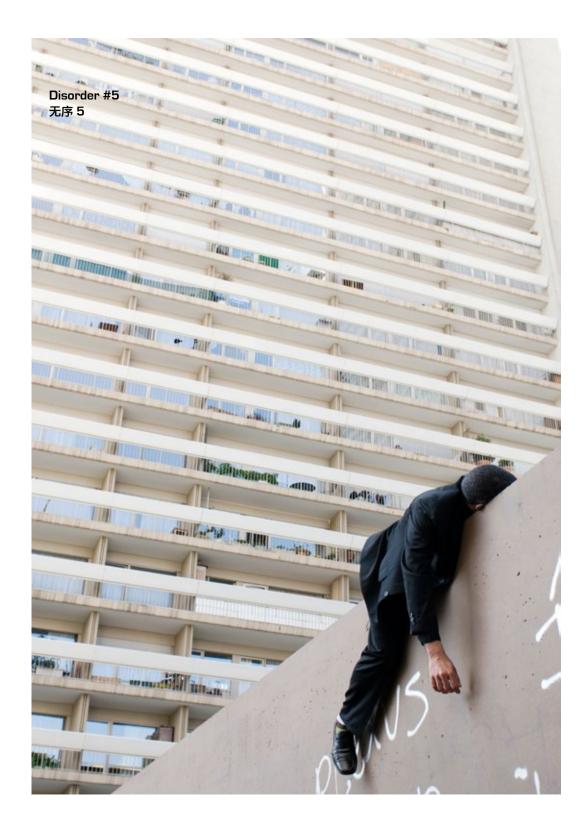我承认拍摄这个系列对我很具有挑战，当我还很小的时候，我就对女性的地位感到失望。女性主义从此就成为了我努力的一个方面。同时，我并不会贬低一个重视自己外表的人。

因此，我很高兴看到女性因为可以掌控自己的身体而获得的释放。我从不认为她们是女性主义的叛徒。

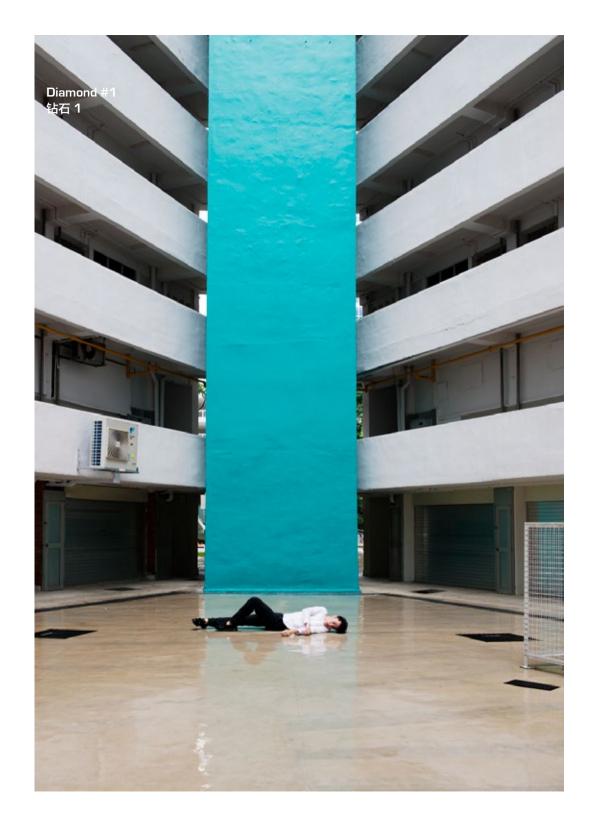然而，当我听到带着美瞳的女孩子说"它使得我看起来更美"的时候，我不希望她们就这样接受关于女性美的刻板印象：比如时刻端庄，一言不发。这样下去的话，社会的秩序始终得不到真正的挑战。
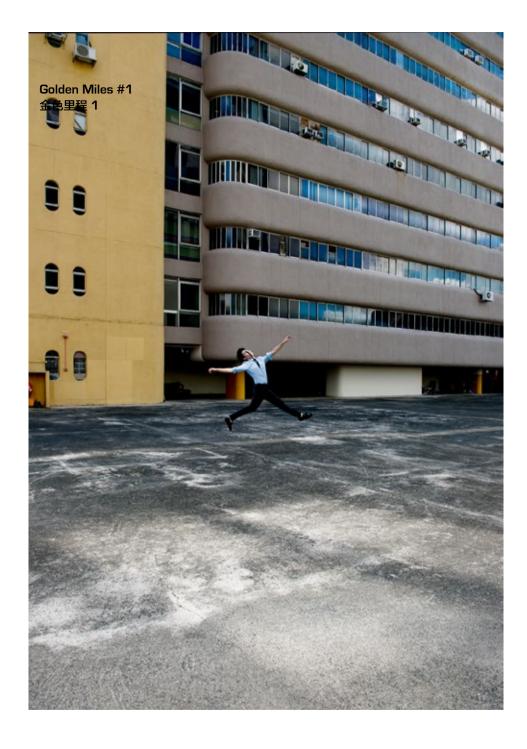
你似乎像一位走钢丝的人一样，在关于女性主义的两种极端思想之间摇摆。

拍摄会反映我的思想。在讨论过女性的地位之后，我现在很想拍摄年轻的韩国男孩子，这些被称为"花样"的男孩，他们也会化妆，并且开启了关于男子气概的全新可能性。男性开始接受自身承载女性的一面让我很感兴趣。

Disorder #1
无序 1

Disorder #5
无序 5

Disorder #13
无序 13

Diamond #1
钻石 1

Golden Miles #1
金色里程 1

Rochor #5
梧槽 5

Au Musée #8
在博物馆 8

Au Musée #13
在博物馆 13

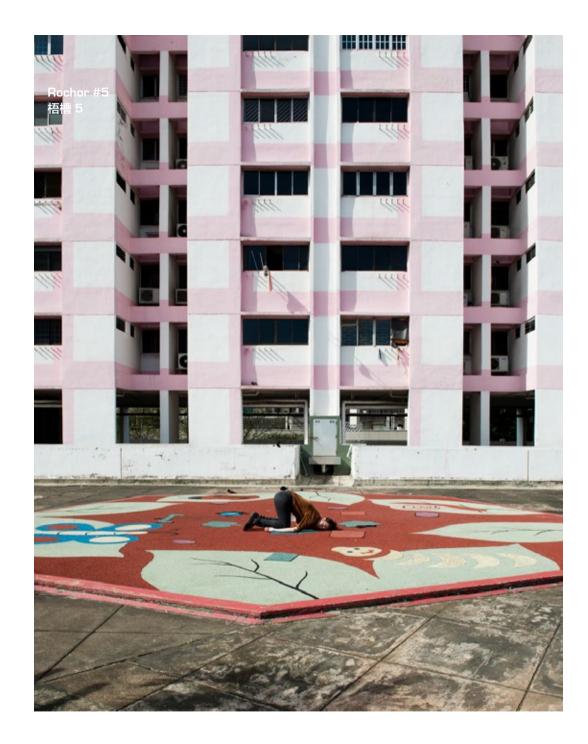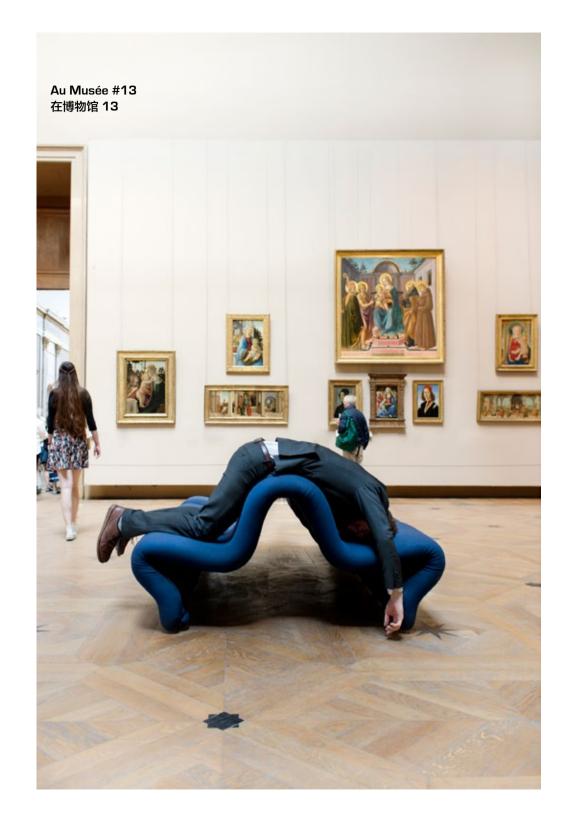**Au Musée #14**
在博物馆 14

Au Musée #3
在博物馆 3

FAKE I REAL ME
假我真我系列

Fine Art Print mounted on Dibond under Diasec
艺术微喷，Dibond铝制背板, Diasec装裱
90 x 67 cm Edition 4 + 1 AP 版数 4 + 1 艺术家自存版
70 x 52 Edition 6 + 1 AP 版数 6+ 1 艺术家自存版
Fine Art Duratrans in Lightbox
Duratrans 艺术微喷，灯箱
120 x 90 cm Edition 2 + 1 AP 版数 2 + 1 艺术家自存版
90 x 67 cm Edition 3 + 1 AP 版数 3 + 1 艺术家自存版
70 x 52 cm Edition 5 + 1 AP 版数 5 + 1 艺术家自存版
2017

Je Ne Suis Pas Un Homme - I Am Not A Man
我不是男人系列

Fine Art Print mounted on Dibond under Diasec
艺术微喷，Dibond铝制背板, Diasec装裱
90 x 67 cm Edition 5 + 2 AP 版数 5 + 2艺术家自存版
60 x 45 cm Edition 5 + 2 AP 版数 5 + 2艺术家自存版
2013

Trophies
奖杯系列

Fine Art Lambda print mounted on dibond and under diasec
Lambda艺术微喷，dibond铝制背板，diasec装裱
90 x 67 cm - Edition 10 + 2 AP 版数 10 + 2艺术家自存版
60 x 45 cm - Edition 10 + 2 AP 版数 10 + 2艺术家自存版
2013

Têtes Posées (Laying Heads)
静物头颅 系列

Fine Art Lambda Print in plexiglas standing bloc
Lambda艺术微喷，树脂框装裱
20 x 25 cm Edition 10 + 2 AP 版数 10 + 2艺术家自存版
2014

I Try So Hard
我非常努力系列

Fine Art Duratrans Print in a Lightbox under Diasec
Duratrans 艺术微喷，灯箱，diasec装裱
50 x 45 cm - Editions 5 + 1 AP 版数 5 + 1艺术家自存版
Fine Art Print 艺术微喷
70 x 60 cm
80 x 70 cm
Edition 5 + 1AP 版数 5 + 1艺术家自存版
2015

Disorder
无序系列

Fine Art Baryte Print mounted on Dibond
Baryte艺术微喷，Dibond铝制背板
70 x 47 cm Edition 8 + 2 AP 版数 8 + 2艺术家自存版
2009

Disorder
无序系列

Fine Art Baryte Print mounted on Dibond
Baryte艺术微喷，Dibond铝制背板
70 x 47 cm Edition 8 + 2 AP 版数 8 + 2艺术家自存版
2017

Au Musée
博物馆系列

 Fine Art Baryte Print mounted on Dibond
Baryte艺术微喷，Dibond铝制背板
70 x 47 cm Edition 8 + 2 AP 版数 8 + 2艺术家自存版
2015

Corinne Mariaud
Artist Photographer

Corinne Mariaud is a French artist and photographer, who currently lives and works in Paris. While developing her personal and artistic approach to photography, she also worked as a freelance photographer for such publications as Le Monde, Aden and Libération as well as Philosophy magazine, Psychologies magazine, Numéro and many others.

Corinne has been featured in solo exhibitions in France and Singapore and has participated in a number of group exhibitions, namely, Fotofever Carrousel du Louvre (Paris, France), Scope Miami Art Fair (NYC, USA), Rencontres Photographiques Arles (France), International Photographic Biennal in Liège (Belgium) and many others.

SOLO EXHIBITIONS

2018   Fake i Real Me: Corinne Mariaud Solo Exhibition, Art+ Shanghai Gallery, Shanghai
2017   Fake i Real Me: Corinne Mariaud Solo Exhibition, Art+ Shanghai Gallery, Singapore
2016   I Try so Hard, Alliance Française Singapore
2015   Désordre, Myriam Bouagal Gallery, Paris, France
        Scope Miami Art Fair, Michele Mariaud Gallery, New York, USA
        I Try so Hard, Annie Gabrielli Gallery, Paris, France
2013   Je Ne Suis Pas un Homme, Annie Gabrielli Gallery, Paris, France

GROUP EXHIBITIONS

2018   Fotofever, Fake i Real Me series, Carrousel du Louvre, Paris, France
2017   HUMAN+ The Future of Our Species (ft. Fake i Real Me series) Singapore ArtScience Museum, Singapore
        Les Boutographies Photography Festival (ft.Fake i Real Me Series), France
        Contemporary Photography (ft. Work series), La Galerie 1839, Hong Kong
2015   Fotofever Art Fair, Carrousel du Louvre, Annie Gabrielli Gallery, Paris, France
        Scope Miami Art Fair, Michele Mariaud Gallery (NYC, USA)
2013   Rencontres Photographiques Arles, I am Not a Man series nominated for Voies Off Award, France
        Fotofever Art Fair, Carrousel du Louvre, Paris, France, Michele Mariaud Gallery (NYC, USA)
        Group Exhibition featuring Trophies, Disorder, Public Space, I am Not a Ma series, Elysée Museum, Lausanne, Switzerland
2012   La Nuit de l'Instant (ft. Climax series), Marseille Photography Center, Marseille, France
        Reykjavík Photo Festival (ft. Climax series), Iceland
2010   Rencontres Photographiques Arles, Climax series nominated for Voies Off Award, France
        Liege International Biennial of Photography (ft. Disorder series), Belgium

AWARDS

2017   Fake i Real Me Series, ARTE Actions Culturelles Award

马匿琳是一位法国艺术家和摄影师，目前工作和生活于巴黎。在开展她的摄影创作的同时，她还作为自由摄影师为很多知名媒体拍摄，包括Le Monde, Aden and Libération, Philosophy, Numéro等。

匿琳曾经在法国和新加坡举办个展，并且参加了许多的群展。如法国巴黎Fotofever Carrousel du Louvre, 美国纽约Scope Miami Art Fair, 法国阿尔Rencontres Photographiques Arles, 比利时International Photographic Biennal in Liège等等。
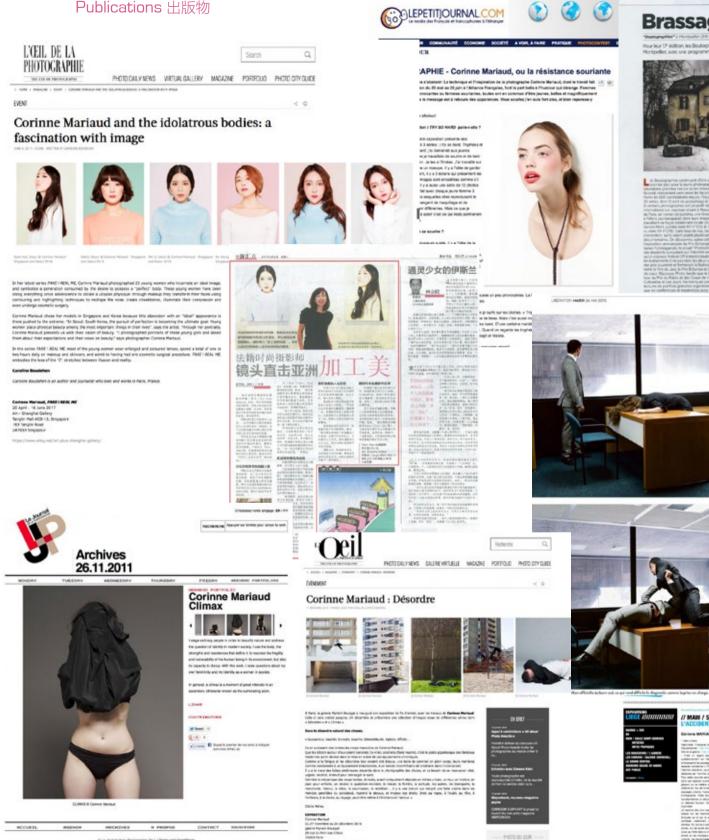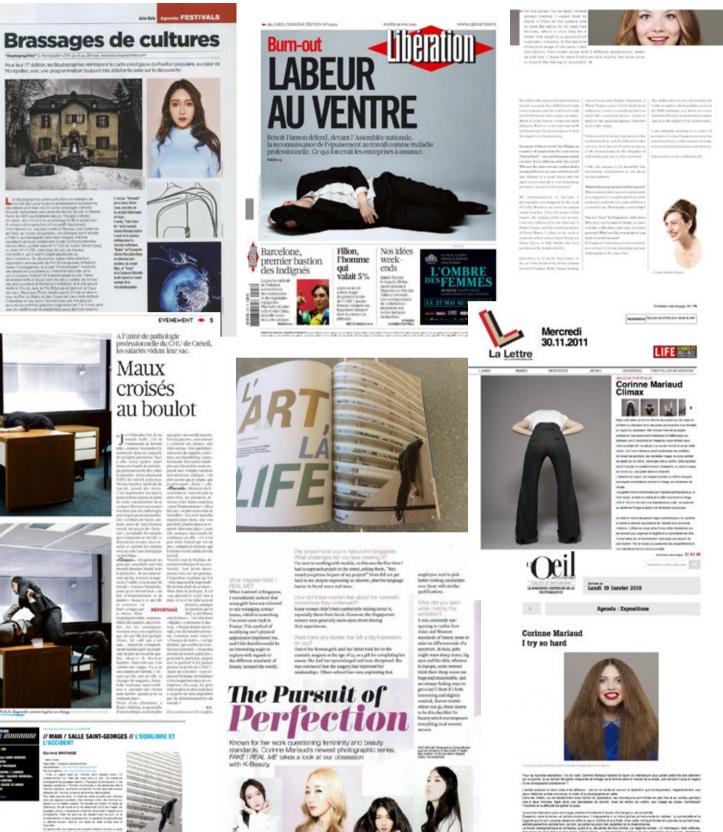
个展

2018   假我真我 (Fake i Real Me) ; Corinne Mariaud个展，艺术＋上海画廊，上海
2017   假我真我 (Fake i Real Me) ; Corinne Mariaud个展，艺术＋上海画廊，新加坡
2016   我非常努力 (I Try so Hard)，法盟，新加坡
2015   Désordre, Myriam Bouagal 画廊，巴黎，法国
        Scope迈阿密艺术博览会, Michele Mariaud 画廊，纽约，美国
2013   我非常努力 (I Try so Hard), Annie Gabrielli 画廊，巴黎，法国

GROUP EXHIBITIONS

2018   Fotofever, Carrousel du Louvre, 巴黎, 法国
2017   人类＋种族的未来 (HUMAN+ The Future of Our Species)，新加坡美术馆，新加坡
        Les Boutographies 摄影节, 法国
        当代摄影, La Galerie 1839画廊, 香港
2015   Fotofever 艺术博览会, Carrousel du Louvre, Annie Gabrielli 画廊，巴黎，法国
        Scope 迈阿密艺术博览会, Michele Mariaud画廊，纽约，美国
2013   Rencontres Photographiques Arles, 阿尔，法国
        Fotofever 艺术博览会， Carrousel du Louvre, 巴黎，法国
        摄影群展，Elysée 博物馆, 洛桑，瑞士
        La Nuit de l'Instant, Marseille 摄影中心, 马赛，法国
        Reykjavík 摄影节，冰岛
2010   Rencontres Photographiques Arles, 阿尔，法国
        Liege 国际摄影双年展，比利时

奖项

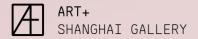2017   假我真我系列，获得ARTE Actions Culturelles奖

Publications 出版物

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