



**Adeline Praud**  
Portfolio 2025

# The weight of the Feather

(2025 - ongoing)



«The project *The Weight of the Feather* is a very recent research that I began developing in February 2025 during a residency offered by the Institut Français of Tunisia.»

## *Few words about the ongoing project...*

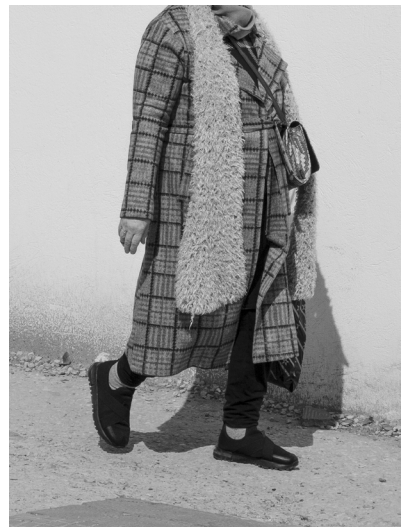
*The Weight of the Feather* is a visual exploration of themes of heritage and intergenerational transmission between lines of women.

*The Weight of the Feather* is a silent, powerful, and joyful cry, a tribute to the women who have lived and those who were never born. To those who suffered and rose again. To those who were not loved as they should have been and those who love differently. To those who sing and continue to dance.

*The Weight of the Feather* mirrors nature and women to suggest the resistance that can emerge from their alliance. From them comes the salt, the taste, and the power of being.







## LES VAGUES

Film de recherche, 5 min 10

Février 2025

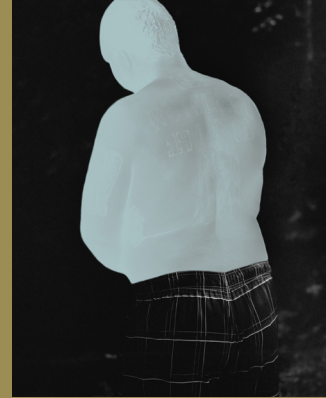
*Lien*



# A War on Us

(2019 - 2024)

«The project A War on Us is a documentary research project I conducted in the United States between 2019 and 2024. This research combines photography and writing while exploring the possibilities and limitations of each of these mediums.»



## Summary

*A War On Us* is a documentary research project that delves into the causes and consequences of the opioid epidemic, a crisis that has been unfolding in the United States for over 30 years. Driven by the unchecked greed of Purdue Pharma and a broader market built around it, coupled with policies focused on criminalizing drugs, the situation has become unprecedented: more than a million Americans have died from overdoses.

U.S. drug policies have failed. Trafficking has not only intensified but has also become increasingly toxic, with fentanyl leading to a massive wave of deaths since 2015. Meanwhile, prisons continue to be filled with individuals who need treatment and support more than incarceration.

Across the country, activists and families are making their distress and anger visible, demanding accountability from those responsible. In their wake, survivors are waging a different kind of battle—fighting against both the addiction that consumes them and the despair it brings. As the opioid epidemic spreads into every corner of their communities, these individuals are struggling to reclaim what they've lost: their children, their homes, and sometimes their dignity.

Discussions around drug use often become binary and moralistic, obscuring the real and complex issues at hand—economic insecurity and the psychological distress of those who lose the ability to function. Is it not easier to blame the individuals in distress than to question the responsibilities of the political, economic, and social systems that shaped their lives?

The project *A War On Us* was created to bring a closer understanding of the people and communities most affected by this crisis, shedding light on the unseen struggles of those living in its aftermath.

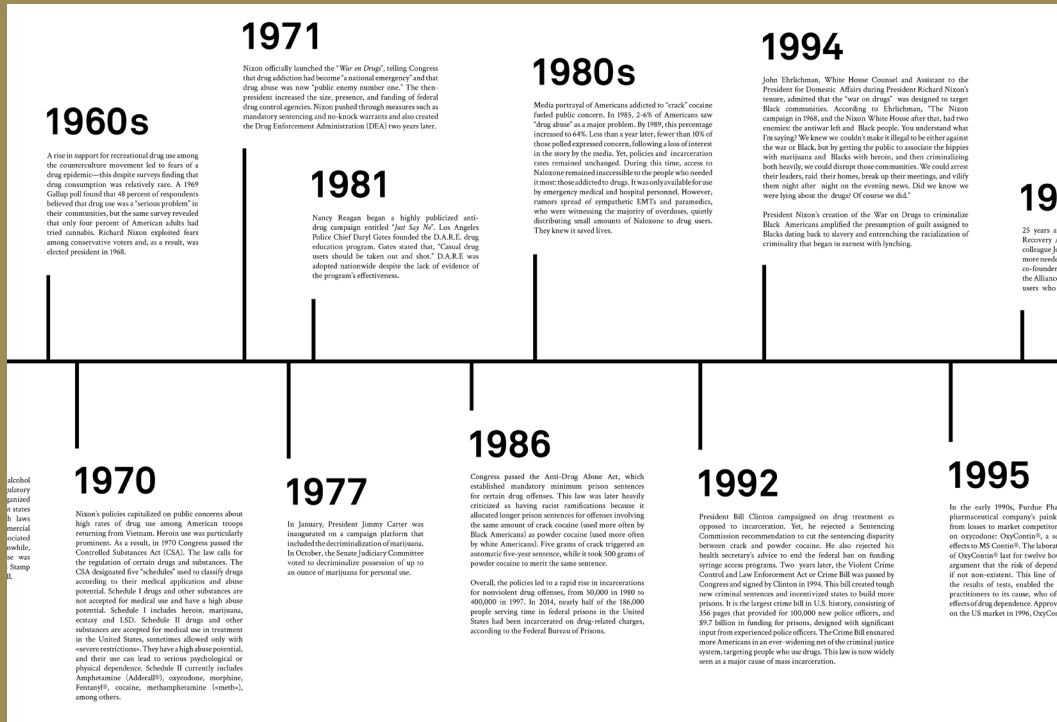












## A War on Drugs Timeline (extract)

**EVERY DEATH IS A DRUG POLICY FAILURE**

### A WAR ON US

When I flew to the United States on November 15, 2016, I didn't know precisely what I was going to find. Donald Trump had been elected a week earlier. Many were still in shock. Polarities were asserting themselves. In Rutland, where I had just set down my suitcase, they took the form of small posters planted in the lawns of the wooden houses typical of the North-East of the USA. I could tell from the posters what might be going on behind the windows of these homes. Some were bemoaning the failure of Bernie Sanders, while others were rejoicing: the man who had the power to save them would finally reach the White House.

I was more or less serenely embarking on a six-month stay, during which I would be one of many residents in a Vermont transitional house. I wasn't addicted to opiates. I wasn't coming out of prison. On the contrary, I had chosen to be there and share my life with Tim, Mark, Holly, Shawan and the others. They were all in trouble with the law. With the exception of Shawan, who was following an alternative-to-custody program offered by the local court for people with substance use disorders, the other residents had been sentenced to varying lengths of prison. Their incarceration was linked to their addiction.

They were benefiting from a modified sentence, which had been made possible by their admission to this transitional house. For a period ranging from six to fifteen months, residents benefited from a setting capable of supporting their recovery efforts. The low cost of rent and access to free food also enabled them to get back on their feet financially and regain control of their lives independently.

As a resident of this home, I had the same rights and duties as the other residents. I also had to obey the same rules. No use of

psychotropic drugs, including alcohol. No violence. No romantic relationships between residents. In the end, the salaried staff and especially the director, who had agreed to take me in, expected very little of me. So I was free to organize my time and activities. So I began a kind of creative residency that would last until May. Until then, I'd have to survive the winter in the far north.

Before the winter of 2016/2017, I had never heard of the opioid epidemic. It was only when I was there that I understood the context of the global crisis in which I found myself. In the light of the many meetings I had the opportunity to attend, I quickly realized that the situation was dramatic. Indeed, the way in which the local community and professionals had united around common goals spoke volumes about the scale of the battle they were waging. Together, they formed a kind of pacifist army united to save the lives of those already affected by the epidemic. For my part, I pushed at every door open to me: the office of Probation and Parole (the equivalent of the SPIP - Service Pénitentiaire d'insertion et de probation), the local prison, self-help groups affiliated with AA/NA (Alcoholics and Narcotics Anonymous), social services and so on.

Why were these new drugs as addictive as heroin approved by the FDA (Federal Drug Administration)? Why had doctors been persuaded to prescribe these drugs on a massive scale? Why had so many people succumbed?

I was questioning the links between capitalism and ultra-liberalism, and stumbling on the ambitions of the Sackler family and their Purdue Pharma company. To look into this was to enter the heart of the system on which this epidemic was based.

\* The word addiction is highly controversial. Its use can feed anti-rehabilitation prejudices about the use of drugs and alcohol, but also about the users. Today, its customary use of substance use disorders. In this book, I will sometimes choose the term addiction, as this is the term most often used by users to talk about their disorder.



Exhibition views  
 Vermont Center for Photography  
 January-March 2025

*Fine Art Print on Pearl hahnemühle paper*

# *Like a branch from which a bird has flown* (2022 - 2023)

«*Like a branch from which a bird has flown*» is simply a translation of anxiety in the Lingala-speaking African community. I owe this translation to Norman Sartorius, the former head of the WHO's Mental Health Division. In an article in the Swiss newspaper *Le Temps* entitled "Tour du monde de la folie," he explains how representations of mental health are diverse and deeply rooted in culture. He also discusses how the names of mental illnesses themselves influence how they are perceived. For example, in Japan, the new term for schizophrenia can be translated as "disorder of thought coordination," whereas the previous translation was closer to "broken brain." This change in terminology was a movement led by patient associations, their families, and doctors.»

## *Summary*

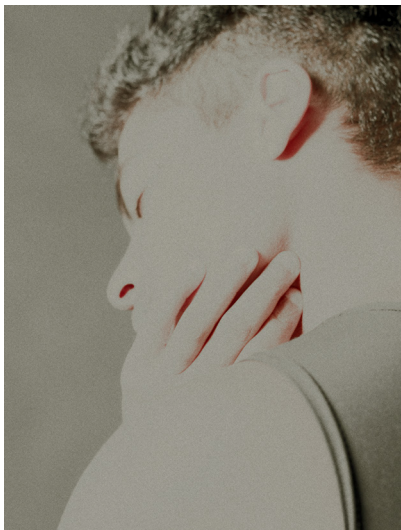


*Like a branch from which a bird has flown* is the result of work produced by Praud as part of an artistic residency initiated by Le Carré d'Art photographic center. For seven months, she met with patients at the psychiatric hospital in Rennes (France).

These encounters fed her thinking and gave life to the project. Initially, they took the form of lengthy interviews, allowing the photographer to ground her research as closely as possible to the reality of the people involved.

Gradually, the exchanges became shorter and lighter, with words giving way to photography.

Based on the experiences of the patients and their shared desire to challenge the imaginary world of psychiatric disorders, this work invites dialogue between those affected and society. It consists of two bodies of images that allow the photographer to develop two complementary narrative approaches, one of which is interwoven with excerpts from the interviews.









## **LES AVANTAGES DE VIVRE AVEC UN TROUBLE PSY :**

Être expert.e en médicament et thérapie sans pouvoir en faire son métier.

Avoir beaucoup de temps libre, sans être capable d'en profiter.

S'entendre dire que l'on est un danger pour la société, alors que nous le sommes essentiellement pour nous-mêmes.

Devenir expert.e en argumentation, parce que l'on vous renvoie souvent que vous n'êtes pas malade et que votre pathologie est en fait une mode.

Ne pas avoir à vous soucier de l'évolution de votre carrière, car, de toute façon, elle est déjà derrière vous.

Vous sentir responsable de votre état, alors qu'il est la conséquence des violences que vous avez subies.

Être renvoyé.e aux marges de la société alors que vous êtes en son cœur.

Ne pas avoir à vous inquiéter de mourir vieux.

Être assuré.e que, quoi que vous disiez, vous ne serez jamais pris.e au sérieux.

## L'ACCEPTATION

Ça fait 20 ans que je suis sous traitement. Physiquement et psychologiquement, cela prend du temps d'accepter la maladie. Au début, on est moche. On marche au ralenti. On bave. C'est un truc qui traumatise les proches de voir ça. Une fois qu'on a trouvé le bon dosage, ça va mieux. Mais le problème avec les médicaments de la psychiatrie, c'est qu'ils nous fatiguent beaucoup. Cette fatigue n'est pas toujours compatible avec les responsabilités que l'on aimerait pouvoir assumer. Personnellement, j'ai besoin de beaucoup de repos. Je préférerais être capable d'utiliser ce temps pour jouer avec mes enfants plus souvent.



The book  
May 2023



Exhibition views (solo show)  
Rayon Vert Gallery - Nantes - Sept./Oct. 2024



## *Education & Cultural outreach activities*

Since 2016, I have been involved in various contexts of transmission. I lead an annual workshop at the photographic center of Nantes (Centre Claude Cahun). I teach photography at the Nantes School of Design. I facilitate artistic collaborative workshops with schools and work in the social and medical fields. Recently, I mentored international students as part of the Summer School at the École des Beaux-Arts Nantes Saint-Nazaire. Here are some excerpts of works created.

Some partners:

- Stereolux, Nantes
- École des Beaux-Arts Nantes Saint-Nazaire
- Le Carré d'Art, Chartres de Bretagne (Réseau Diagonal)
- Art'ur, Cultural Action Network of Public Agricultural Institutions in the Pays de la Loire Region
- Solidarités Jeunesses, National Movement for Popular Education
- L'œil parlant, Nantes

INTERNATIONAL ART SUMMER SCHOOL  
École des beaux-arts Nantes-Saint-Nazaire - 2024

**As always, the sea flows**

**Adeline Praud**



Photographic film made by the 11 participants  
(10 Korean students and one American artist) during  
a 3-day collective workshop in English.

ATELIER ENTRE LES IMAGES - DE TOI À MOI, 2023  
Le Carré d'Art x Diagonal



Workshop conducted with a group of 7 young people in paediatric psychiatry, Rennes Psychiatric Hospital.

CLASSE CULTURELLE NUMÉRIQUE - C'EST DANS MA NATURE, 2023  
Stereolux



Workshop with 5 middle school classes.

# ARTIST STATEMENT

My work questions the way in which political and social systems affect the individuals who inhabit them. It looks at what power relations produce and questions notions of responsibility and guilt. Through the aesthetics of portraiture in particular, he seeks to recompose communities by juxtaposing bodies in serial work. My work aims to rehabilitate bodies that are and have historically been cast outside the norm. It seeks to produce images and narratives capable of creating a sense of community.

My photographic practice, although documentary, is also personal. It's been said that for a human being to function optimally, his conscious and subconscious parts must interact, naturally. In this way, I hypothesize that my practice is, from a certain point of view, a process of resilience; I'm probably trying to understand the world better, to better find my place in it.

On several occasions, I've chosen to work in long immersion (France, United States). I'm looking for the porosity of worlds and the confrontation of cultures, which destabilizes and confronts me; I consider my projects, above all, to be human adventures. In fact, it was in the company of my fellow photographers in the bellavieza collective that I discovered a whole range of American photography, which continues to inspire me today in the creation of my series (Jim Goldberg, Lise Sarfati, Taryn Simon, Alec Soth).

Perhaps photography isn't talkative enough for me. Or perhaps it's simply my attraction to writing that leads me to want to work on the aesthetic and narrative relationship between words and images. This research, although still in its infancy, is essential for me.





# BIOGRAPHY

Former student at the École des Beaux-Arts in Nantes, I initially pursued a career in the cultural sector.

In 2012, I participated in a workshop led by Claudine Doury (Vu Agency) during the Rencontres d'Arles. It was at that precise moment that photography regained an important place in my life. In 2013, I joined the photographer collective bellavieza. At the same time, I continued to train through various programs and workshops: École Nationale Supérieure de la Photographie, Rencontres d'Arles, VU', Aperture.

Between 2017 and 2024, I developed a long-term project in a small, desindustrial town in the northeastern United States. I document the individual and collective struggle of a community fighting against the opioid epidemic.

In 2022/2023, I was invited by Le Carré d'Art (Diagonal) for a creation residency, to develop a project on mental health, in partnership with the psychiatric hospital in Rennes.

Since 2016, I have led workshops for photographers. I regularly work in schools on collaborative creation projects. I also teach photography.

Finally, driven by the desire to create outreach workshops, I initiated the creation of the association L'œil parlant in 2018. The aim is to implement photographic projects for marginalized and/or disadvantaged communities, through a participatory empowerment approach.

My work alternates between personal projects, commissions, and sometimes editorial work, especially for national press and the sectors of popular education and social economy. When I am not producing images, I lead projects as an artist facilitator.

I was born in 1979. I live in Nantes and work in France and abroad.

*« If I were just curious, it would be very hard to say to someone, «I want to come to your house and have you talk to me and tell me the story of your life.» I mean people are going to say, «You're crazy.» Plus they're going to keep mighty guarded. But the camera is a kind of license. A lot of people, they want to be paid that much attention and that's a reasonable kind of attention to be paid. »*

*Diane Arbus*