Clément Lambelet
A portfolio of things I attempted to do between yesterday and about eight or nine years ago.

Folded waste and *Folded garden*
industrial UV printing on cardboard,
each 26 x 42 cm, 2024

Fragilities from home
2024 – on going

Fragilities from Home is a collection of interactions, images and objects. Using a multifaceted, playful and sometimes contradictory approach, I try to deconstruct my relationship with everyday life: the difficulties or anxieties it generates, the humour that can emerge from common situations, and the issues surrounding the representation of masculinity.

Failure is often underlying, as in the cardboard prints, where neglected clutter accumulates and sinks into the background of the image. It's also the failure of the technological tools that surround us, between a hijacked hotline that solves nothing, or a website whose absurd notifications keep us wide awake.

Between more interactive and more reflective forms, I hope to rethink my relationship to everyday life, but also to see a re-enchantment of the objects that surround us.

Short break,
pigment print on cotton satin,
120 x 180 cm, 2024

Folded breakfast
industrial UV printing on cardboard,
148 x 96 cm, 2024

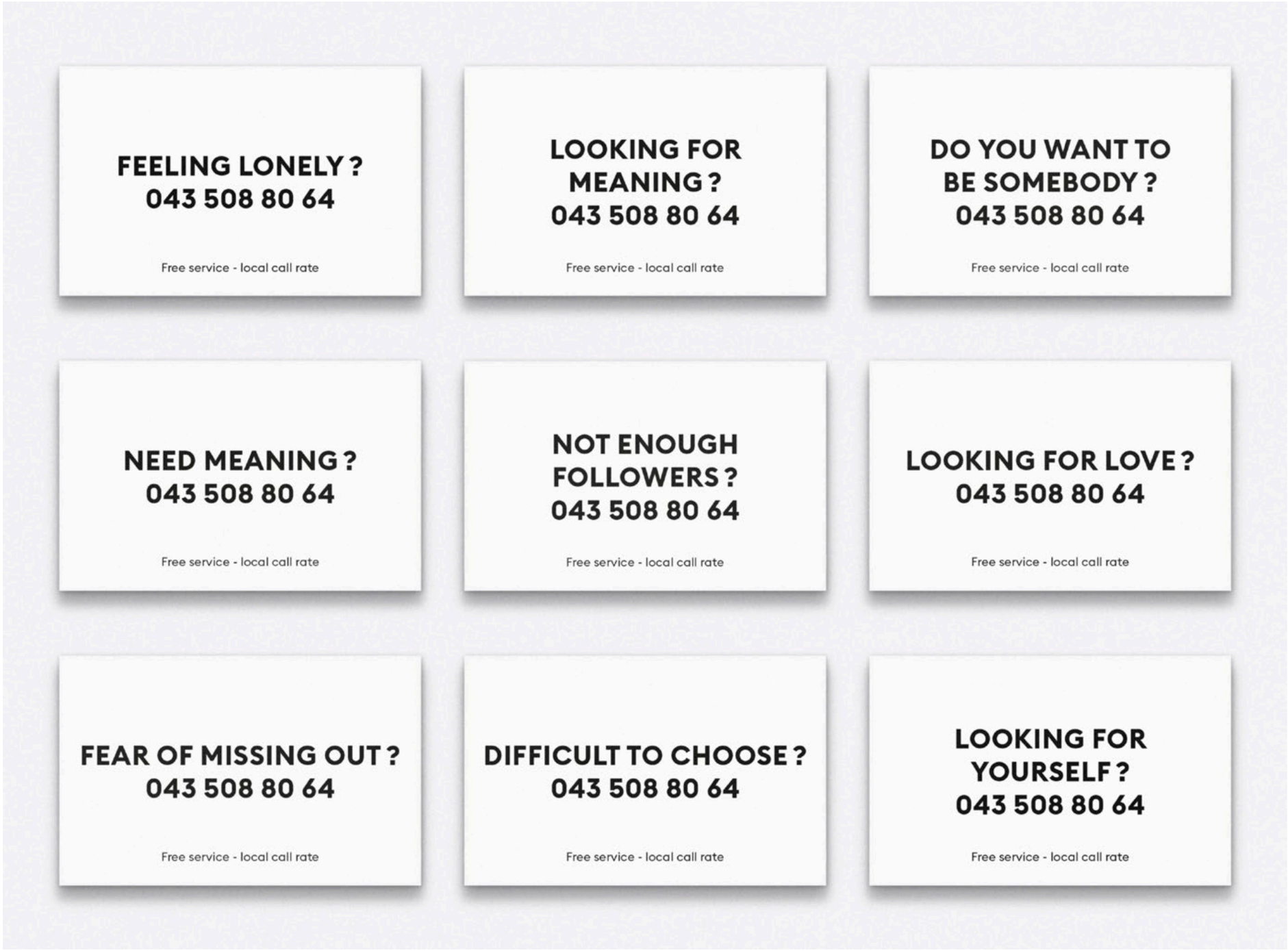
Folded laundry
industrial UV printing on cardboard,
79 x 79 cm, 2024

Folded saturday
industrial UV printing on cardboard,
85 x 68 cm, 2024

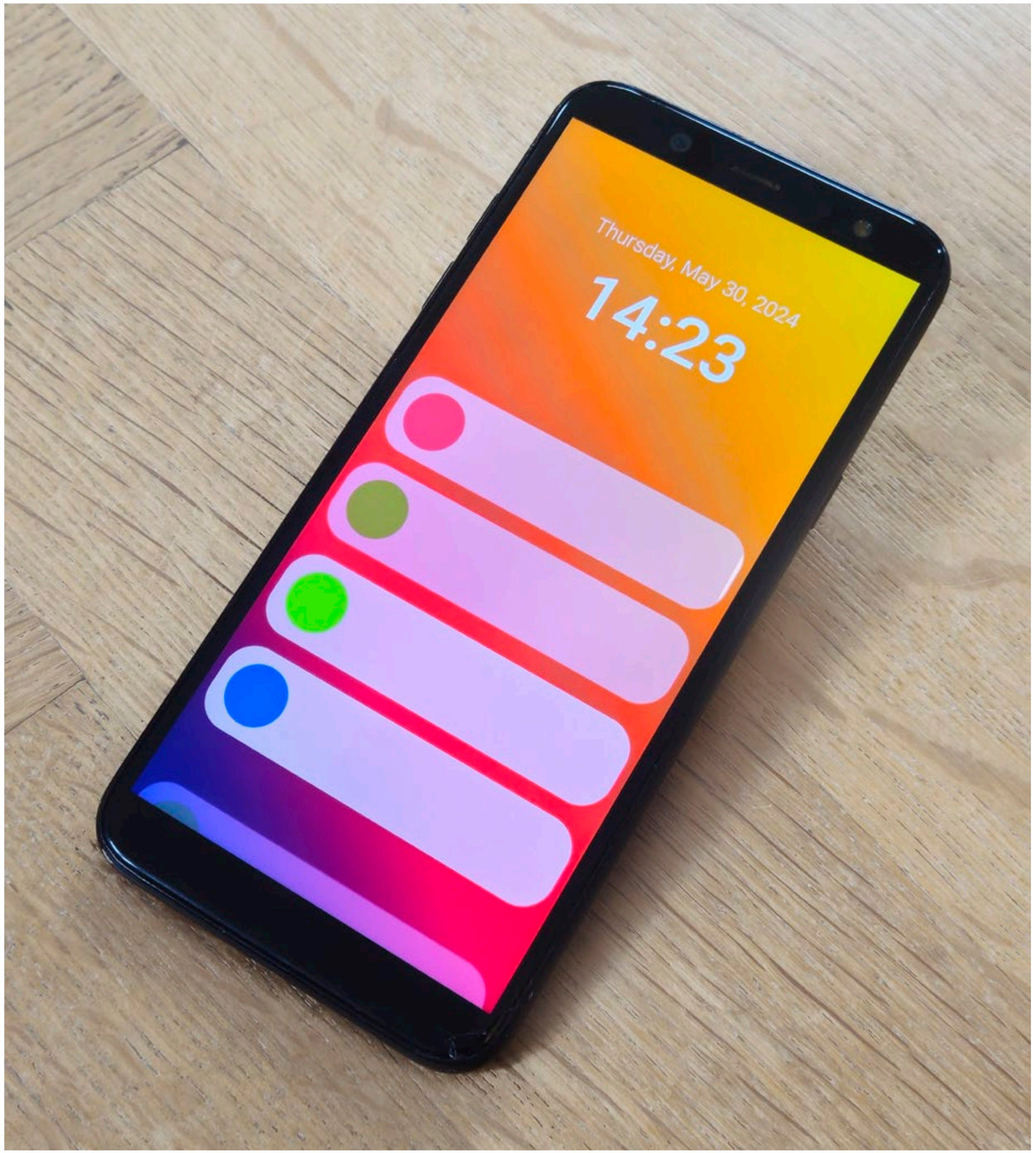
I rarely manage to fail as I would like. I've been looking for ways to play better with failure. And so these strategies, these cards, as a method or a game to experiment with, so that you too can fail.
Draw a card and follow it. And if you miss all your failures, burn the box.

Failure strategies
Matchbox, cards and one match, gifted to visitors,
5.6 x 3.6 x 1.8 cm, 2024

The Hotline v0.5.1-beta is a simple one-call free service that fails to solve the problems in your life. Love, luck, success, money or the meaning of life are approached as a parable of our need and difficulty to make choices and of our complex, absurd and intimate relationship with the technologies that surround us.

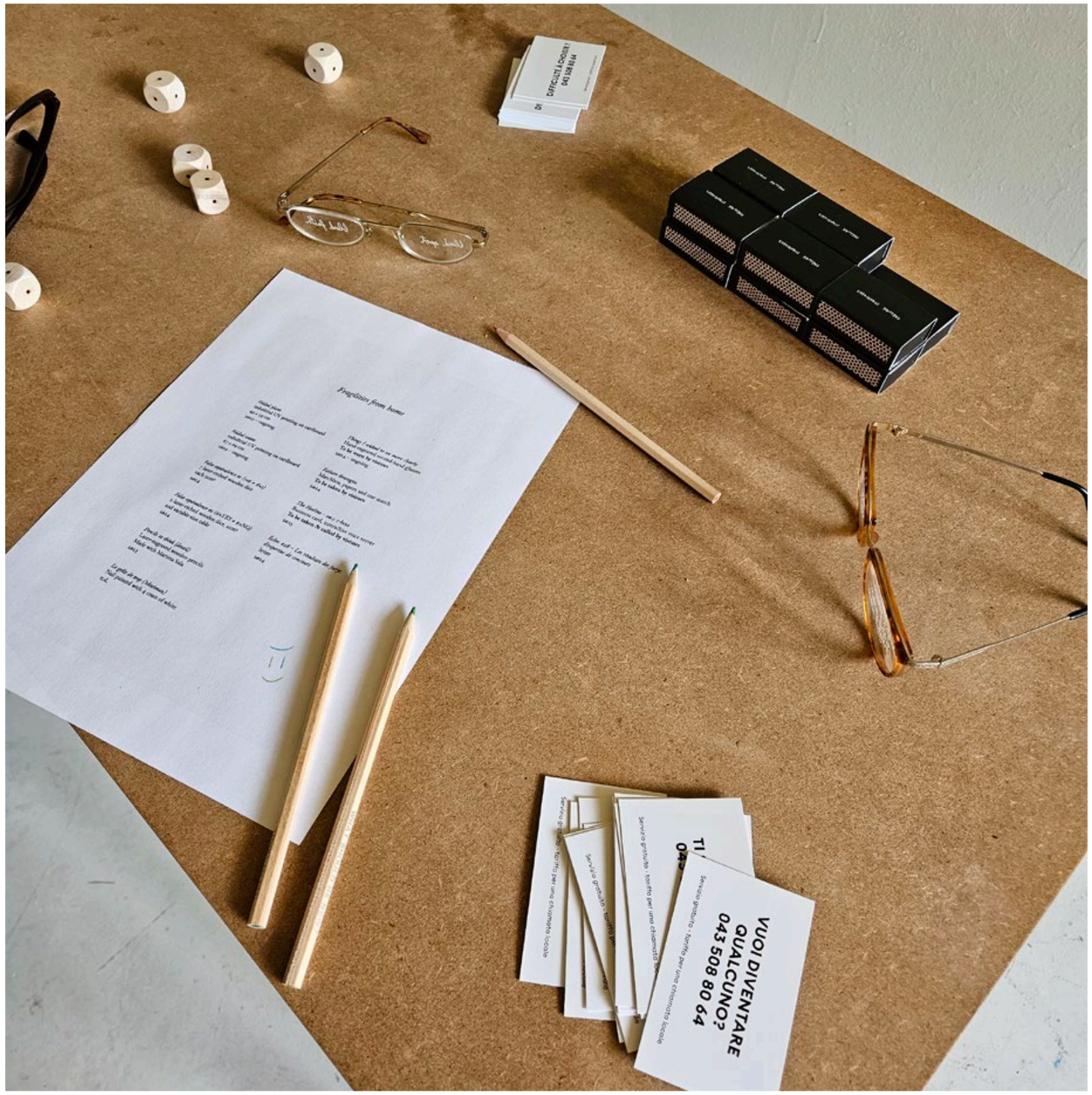


The Hotline v0.5.1-beta
business cards, interactive voice server,
to be taken and called by visitors,
each card 8.5 x 5.4 cm, 2023



awake anyway .com
website,
2024

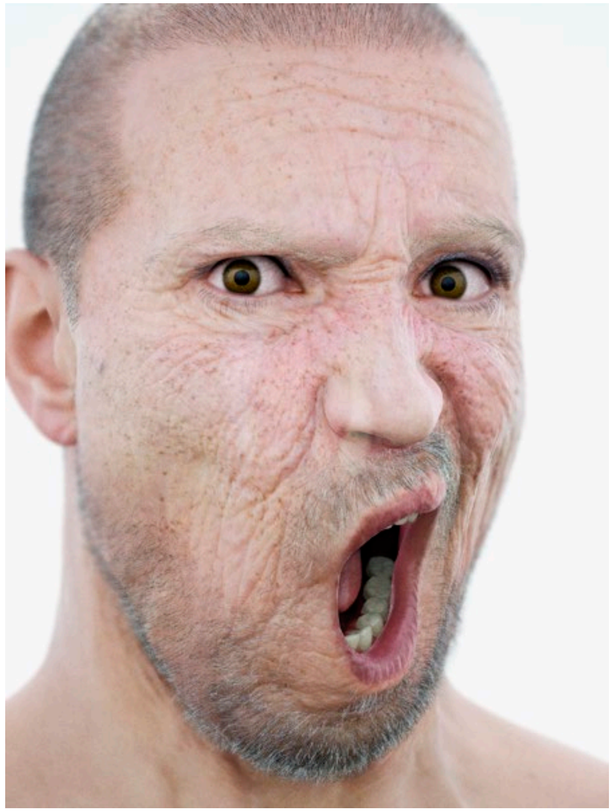
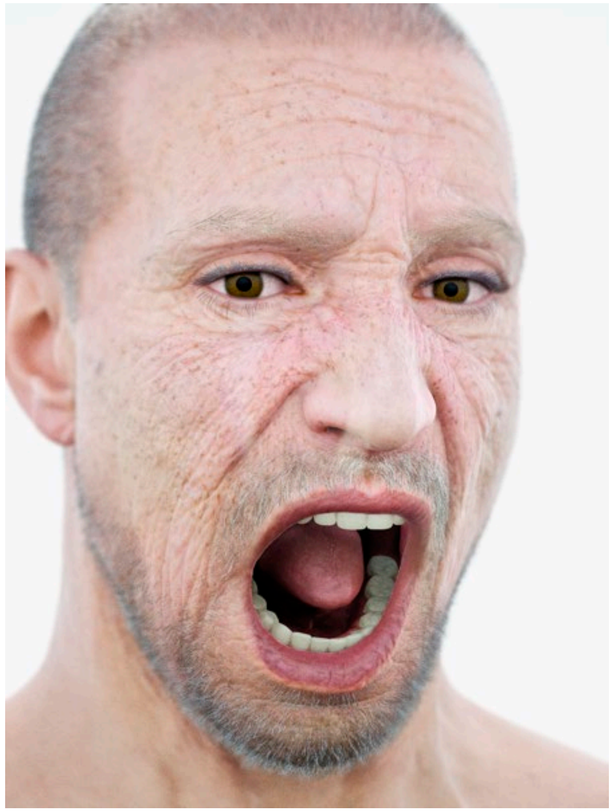
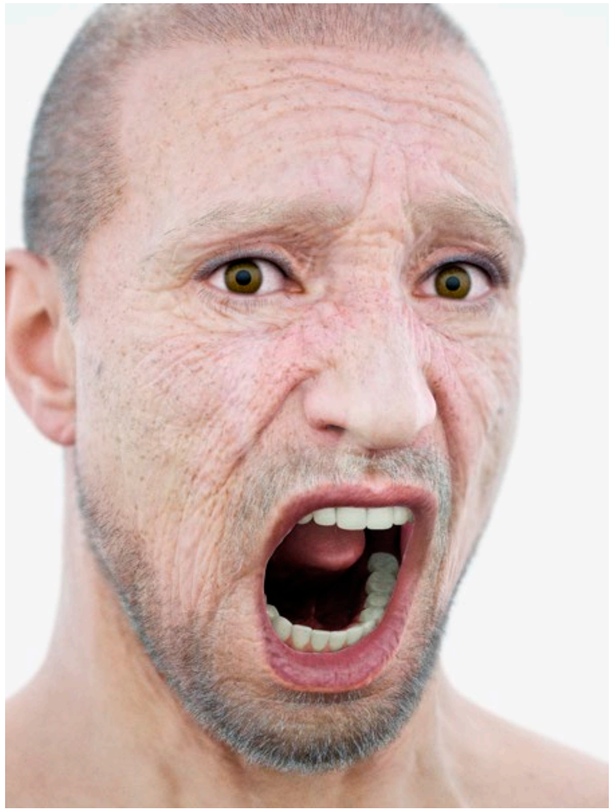
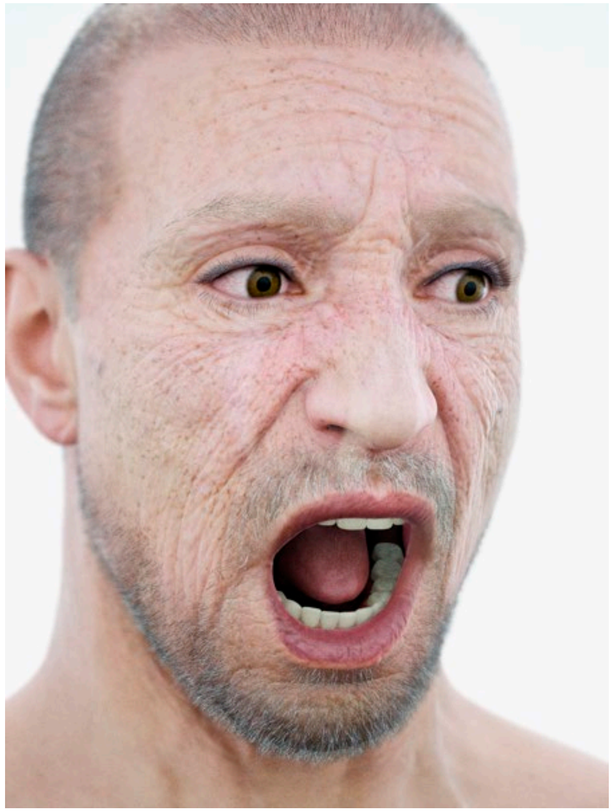
Things I wished to see more clearly (detail),
second-hand, hand-engraved glasses, to be worn by visitors,
variable format, 2024



Testing arrangements of objects in the studio, May 2024

Folded cardboard
industrial UV printing on cardboard,
68 x 68 cm, 2024

Folded recycling
industrial UV printing on cardboard,
79 x 83 cm, 2024

Silent shout (1 to 4 out of 8)
dye-sublimation printing on Lycra,
81 x 123 cm, 2024

The many futures of our empty house
2022

It is an empty house, open to the winds and memories. It stands, resists, between the years, between civilizations. It has been there before, 100 years ago, 10,000 years back. It was inhabited one day, a while, perhaps? But only by people passing through, like you, visitor.

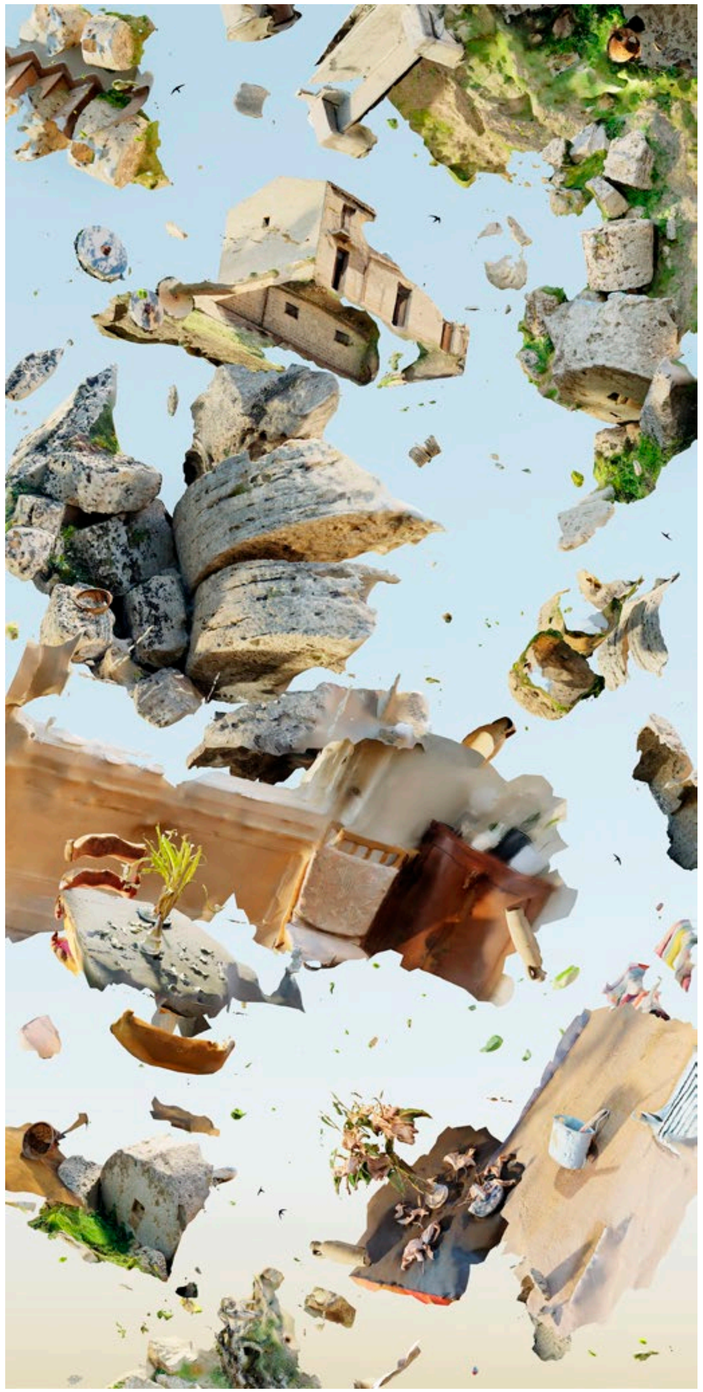
There are the walls and some furniture, but above all, the traces: texts, images and dust, which bear witness to our histories, to the waves and eddies of time. I have also added my own images, inspired by the futures I wish for and those I fear. Between contemporary science and science-fiction, they are the flowing remains of my passage, an attempt to understand what risks tomorrow will bring.
And you, visitor, what future do you wish for?

The many futures of our empty house is a research project in residence in a house in the city of Gibellina, with the support of Pro Helvetia - Swiss Art Council

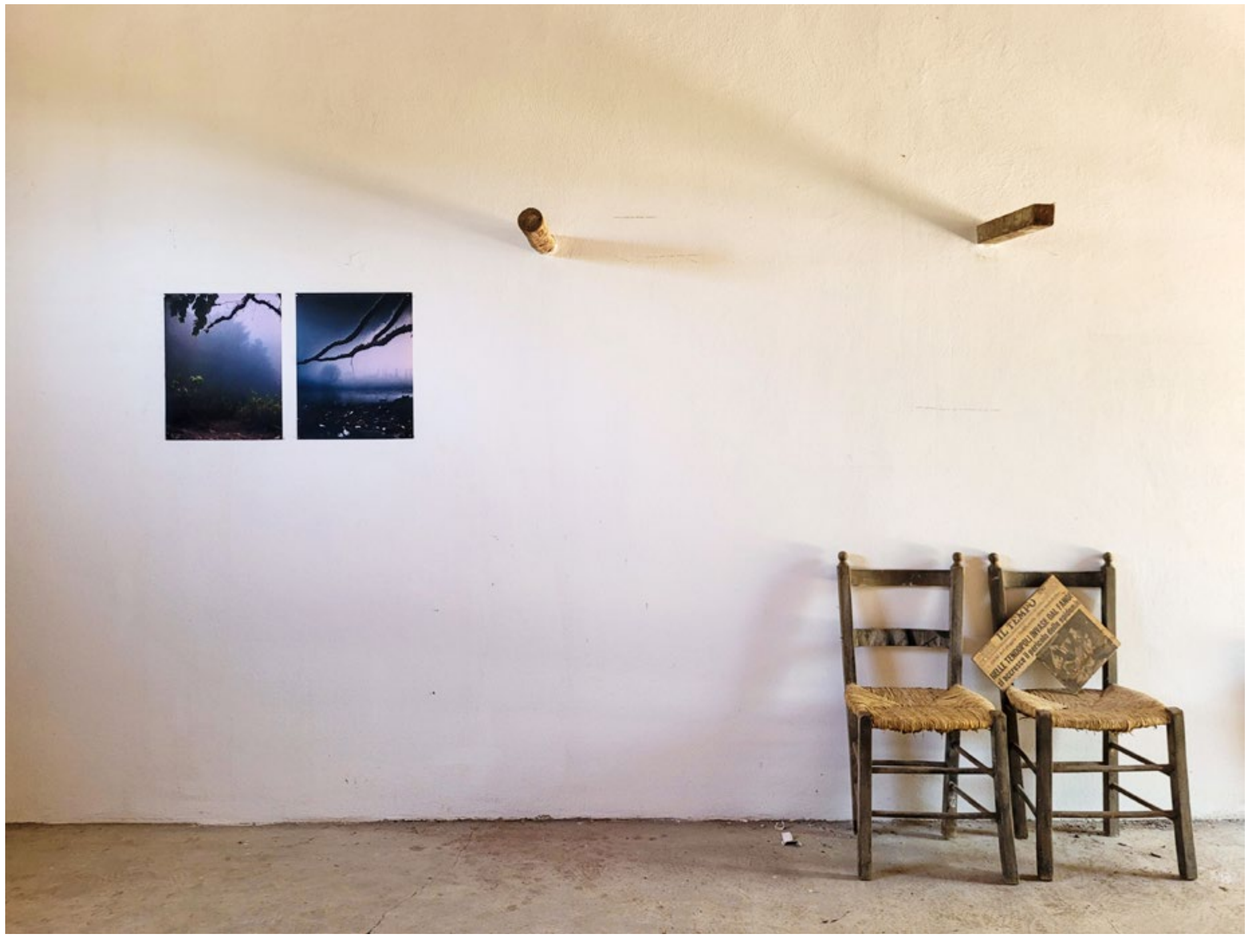
Portrait of Martina
dye-sublimation printing on fabric,
60 x 75 cm, 2023

The possibility of a lone force,
dye-sublimation printing on fabric,
160x200 cm, 2023
in *Gibellina Photo Road*, IT, July-August 2023

Subject to change
dye-sublimation printing on fabric,
60 x 75 cm, 2023



A sink may have everything to do with time
dye-sublimation printing on fabric,
each 250 x 500 cm, 2023



installation views
Gibellina Photo Road, IT, July-August 2023

Happiness is the only true emotion
2016 – 2019

Every photo you post on Facebook or Instagram is checked by an algorithm recognising your emotions. How would you react if you knew that this process was flawed?

With the rapid development of artificial intelligence, systems capable of recognising and interpreting human emotions are spreading throughout society. *Happiness is the only true emotion* deconstruct this new technological tool of population control. It is a critique of the generalisation of obscure algorithms present on social networks, in shopping centres, streets or airports.

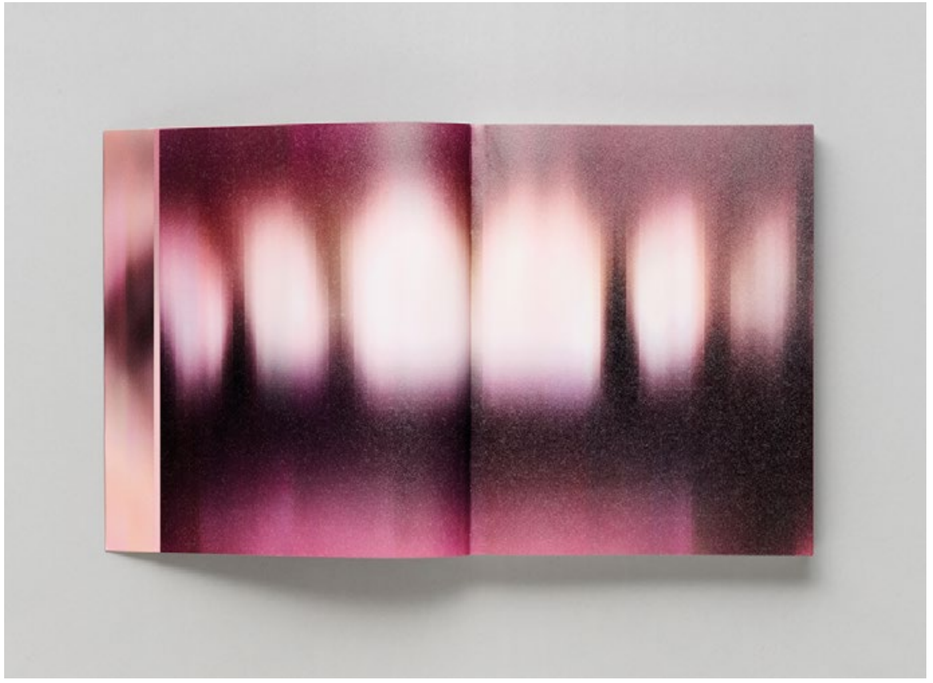
The body of this work is the diversion of a series of portraits established by the University of Stirling in Scotland. Each of the actors in this visual database plays the six “universal human emotions”.
I selected one expression per subject and cropped the photographs to keep only the face, modifying the portraits to make them even more expressive so that they become emotional vectors.

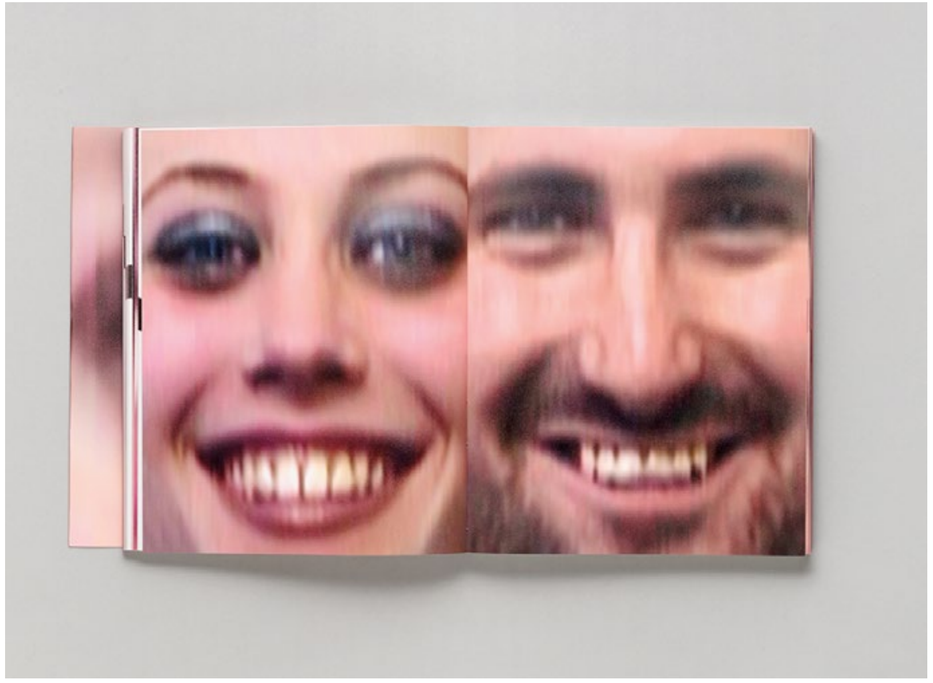
Each image was then submitted to Microsoft’s Face API, the leading algorithm in the field, to test its accuracy. The system only recognised happiness with certainty.

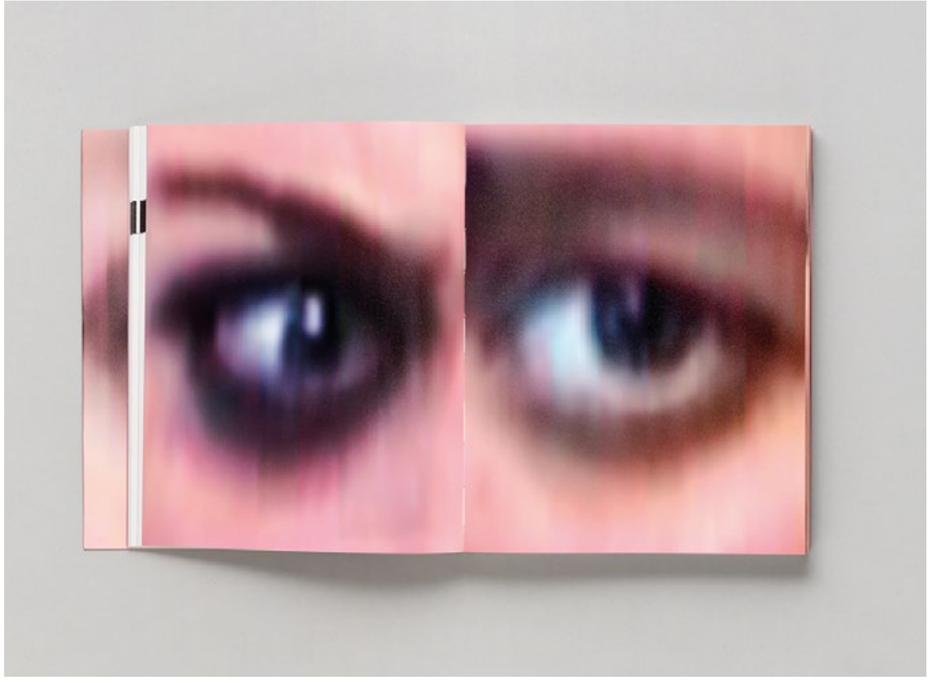
fIsI.jpg (surprise),
inkjet print and typography on glass, 80 x 100 cm,
in *When the Air Becomes Electric*,
Centre de la Photographie Geneva, 2019

Happiness is the only true emotion
Published by RVB Books, Paris,
September 2019
Afterword by David Le Breton
Design by Nicolas Polli

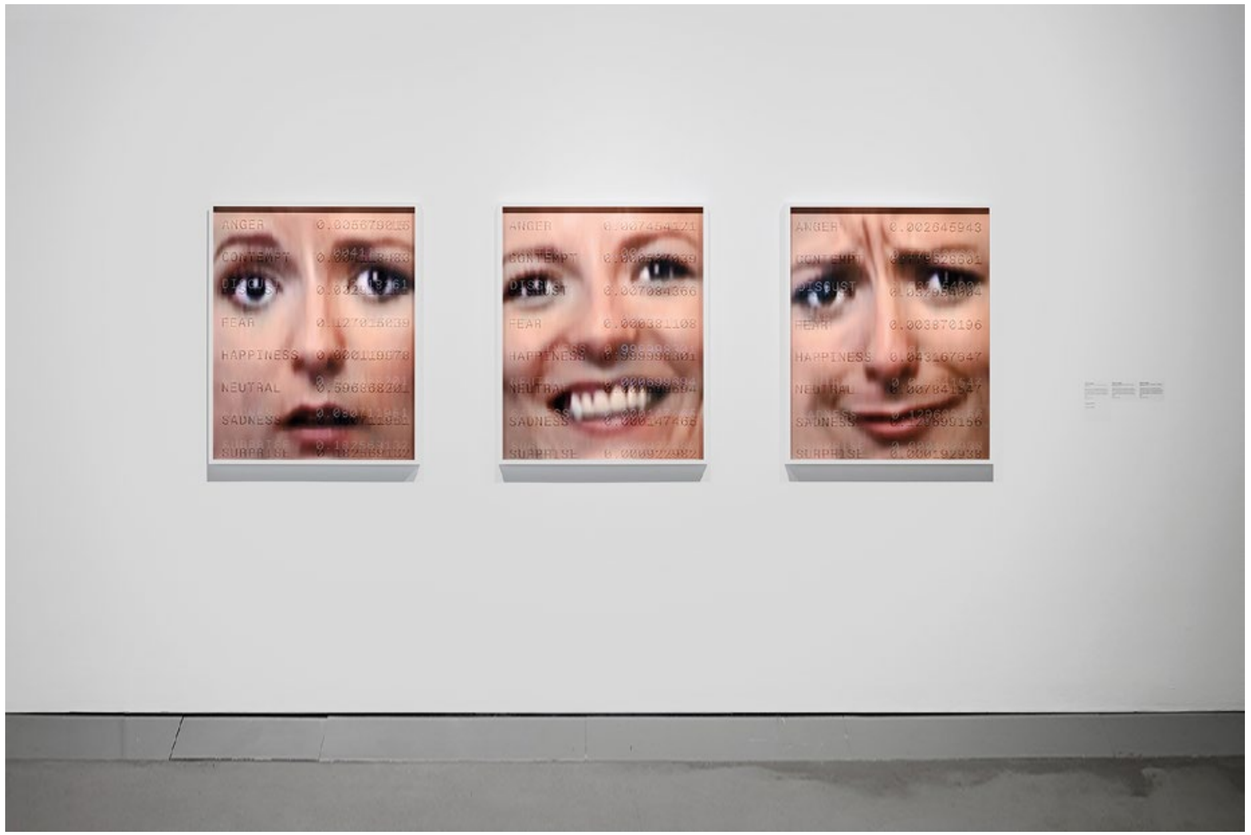
15.2 x 19cm
Soft cover, Otabind
544 pages
ISBN: 979-10-90306-89-9
Published with the support of Pro Helvetia - Swiss Arts Council







Happiness is the only true emotion
Published by RVB Books, Paris,
September 2019



Real Feeling,
Haus der elektronischen Künste, Basel, CH, 2020

Swiss Design Awards, Basel, CH, 2021

The Mathematics of Regression
2019 – 2022

The Mathematics of Regression is a research project about racism in current technologies. The fifty-five thousand images that are the source of this project are not neutral. They come from a database of mugshots. These portraits are used to create artificial intelligence to automatically recognise age, gender and ethnicity. A dark side of our controlling societies, this database is built on the systemic racism of the American justice system.

In order to divert these portraits from their original purpose, I created an artificial intelligence that assembles these images by gender and age. The resulting portraits that form this project are the stereotypes of this database.

They are the perfect algorithmic suspects. They reveal and are symbols of the racist biases that exist in our contemporary technologies. In order not to reinforce a system that already exploits too much the human singularity via its image, the algorithm I developed uses a principle of superposition which allows preserving anonymity.

The Mathematics of Regression reveals the racist approaches to the normalisation of culture through artificial intelligence. In a vicious circle, technology reinforces the biases already embedded in our society. Can we still believe that a face reveals a criminal intent?

This project is supported by Pro Helvetia - Swiss Arts Council,
with mentorship from David Le Breton.

Seventy-nine women arrested at age 50,
ten layers lenticular print, framed,
40 x 50 cm, 2022

Belgrade Photo month, Belgrade, SRB, 2023

Bieler fototage, Biel, CH, 2023

The Oracle
Co-created with Thomas Le Provost
Commissioned by C/O Berlin, Self Publish Be Happy & ECAL
2018

The Oracle has no gender, no ideology, no preconception.

This interactive multimedia altar serves as a new tool for thinking about our present and future. Using light and shadow, sound and silence, and artificial intelligence, *The Oracle* offer visitors advice and makes forecasts about the future of unresolved subjects and life.

Analysing data - predictions made by experts and visitor feedback - it acts as a stimulator for future action. In a time of significant uncertainties, *The Oracle* will shine as a beacon questioning our blind faith in technology.

The Oracle,
interactive multimedia installation,
touch screen display, LED, Speakers, 250 x 250 x 300 cm,
in *Photobook:Reset*, C/O Berlin, 2018

The Oracle,
in *Photobook:Reset*, C/O Berlin, DE, 2018

Points de Vue (Views)
2016 – 2021

The audiovisual installation *Points de Vue (Views)* begins with a question: “What do you see in this image?” It is not just any image, but one of the first photographs in history. Nicéphore Niépce made the *Point de Vue du Gras* in 1827 and inscribed the birth of the medium in this enigmatic image.

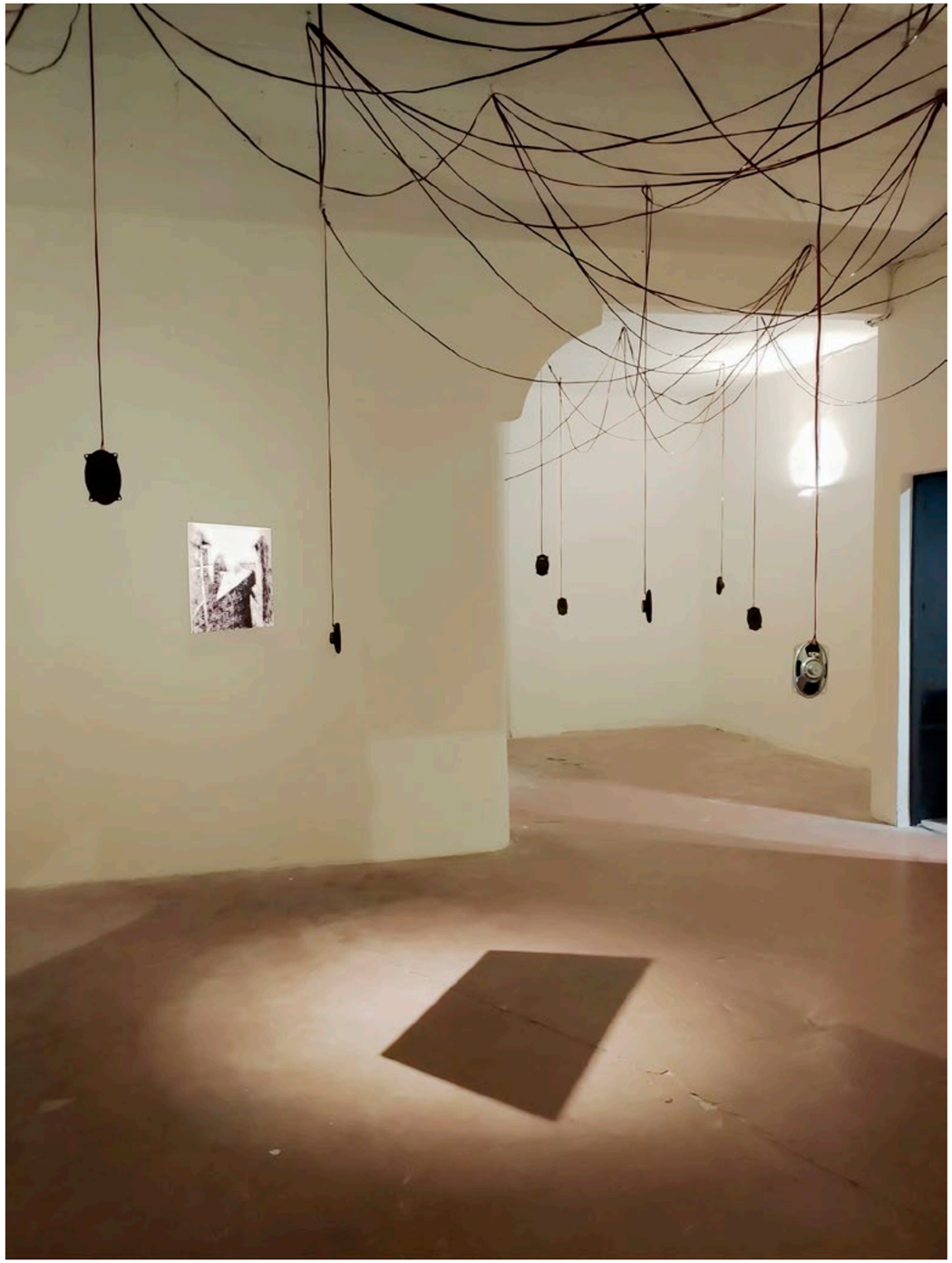
I asked more than five hundred people worldwide to describe this view. Far from reality, the answers are imbued with old stories or projections into the future. They are marked by the experience of each person. Some see figures, others a paper plane, an alien ship, a prison, or even a concentration camp... Only a minority of the descriptions are close to the original sight.

Points de Vue invites you to question your own perception of images and the meaning we give them, reminding us that photography does not reproduce the visible. Rather, it makes it visible.

An excerpt of the audio is available at the following address.
The sixteen audio channels were combined to simulate the effect of the installation.

c-lambelet.com/CL_Views_Elysee_Solo.mp3

Points de Vue (Views)
9’54” audio loop
16 synchronised channels with 24 speakers
UV print on opal glass,
in *Rencontres de la Photographie d’Arles*, FR, 2021



Nuit des images 2017
Photo Elysée, Lausanne, CH

In studio, 2016

Collateral Visions
2016 – 2020

Collateral Visions is an investigation of human singularity inside algorithmic and computer visions.

Presented as an installation, this project is a new reading of the visions born from the ideology of control societies. Pictures retrieved from drone strikes videos confront staged portraits made with an airport body scanner. Portraits created with a modified facial recognition algorithm are next to a video of a mysterious cloud explosion.

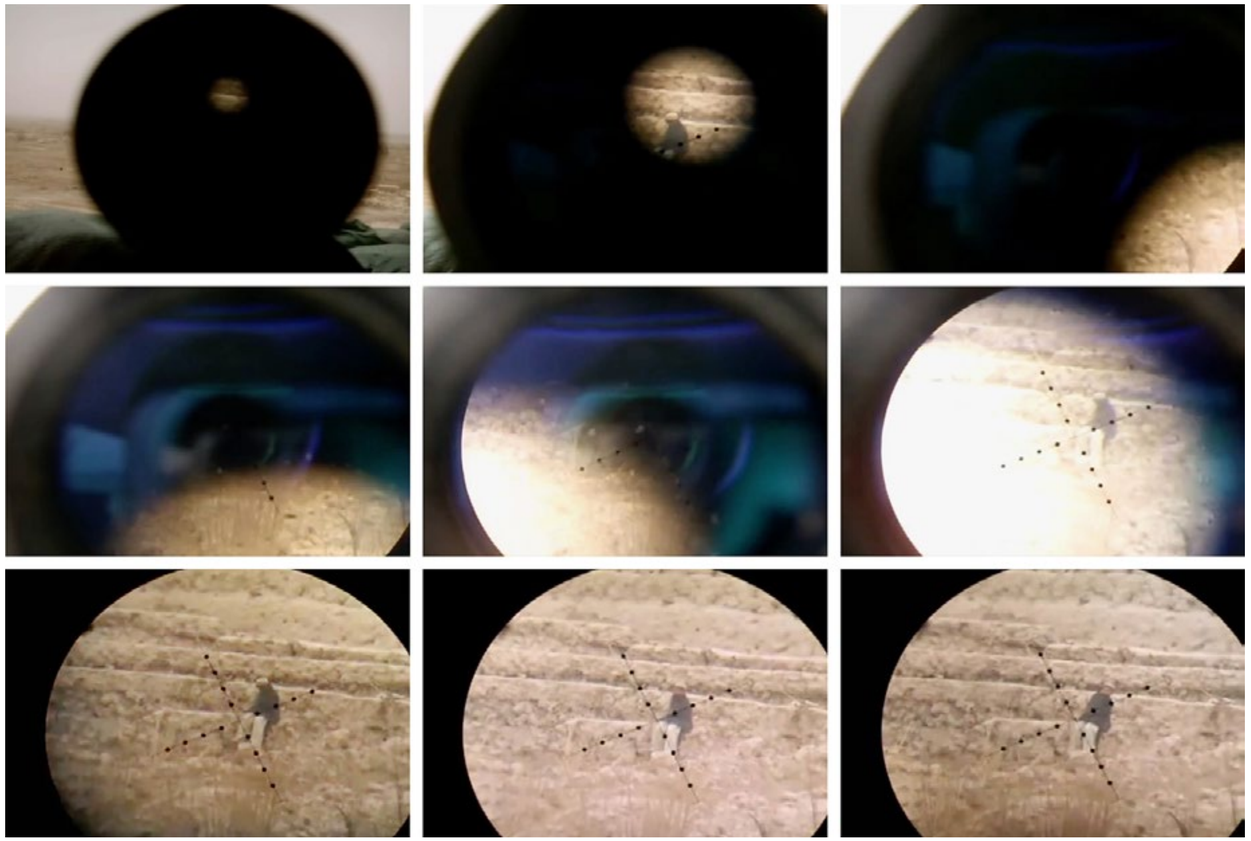
These contemporary processes of human observation are diverted from their common use to form visual proposals alternating between contemplation and confrontation.

Anxiety, an underlying theme of this project, emerges in multiple videos. They remind us of the risk posed by these technologies, which were essentially used during wars but now present in countries at peace.

At the centre of *Collateral Visions* is a table outlining documents, data, and images in the form of an atlas. It allows by its two reading directions to show both the principles of dehumanization that operate in algorithms, and the negative social impact produced by control societies.

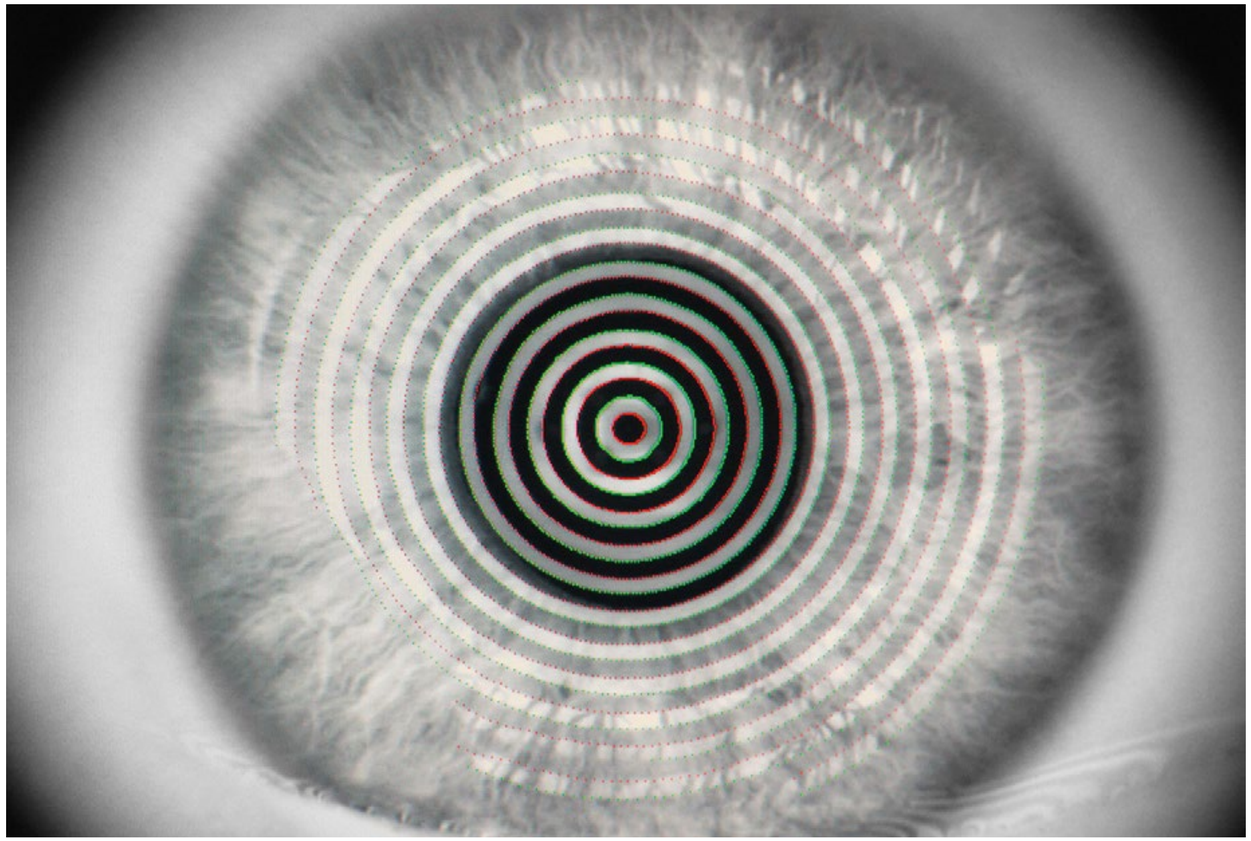
Collateral Visions reveals, as much through staging as through the reappropriation of images, the anxiety-provoking and dehumanizing systems of current modes of observation.

Étienne through Eigenface (I/2),
digital photography and facial recognition algorithm,
framed inkjet print, 60 x 75 cm, 2019

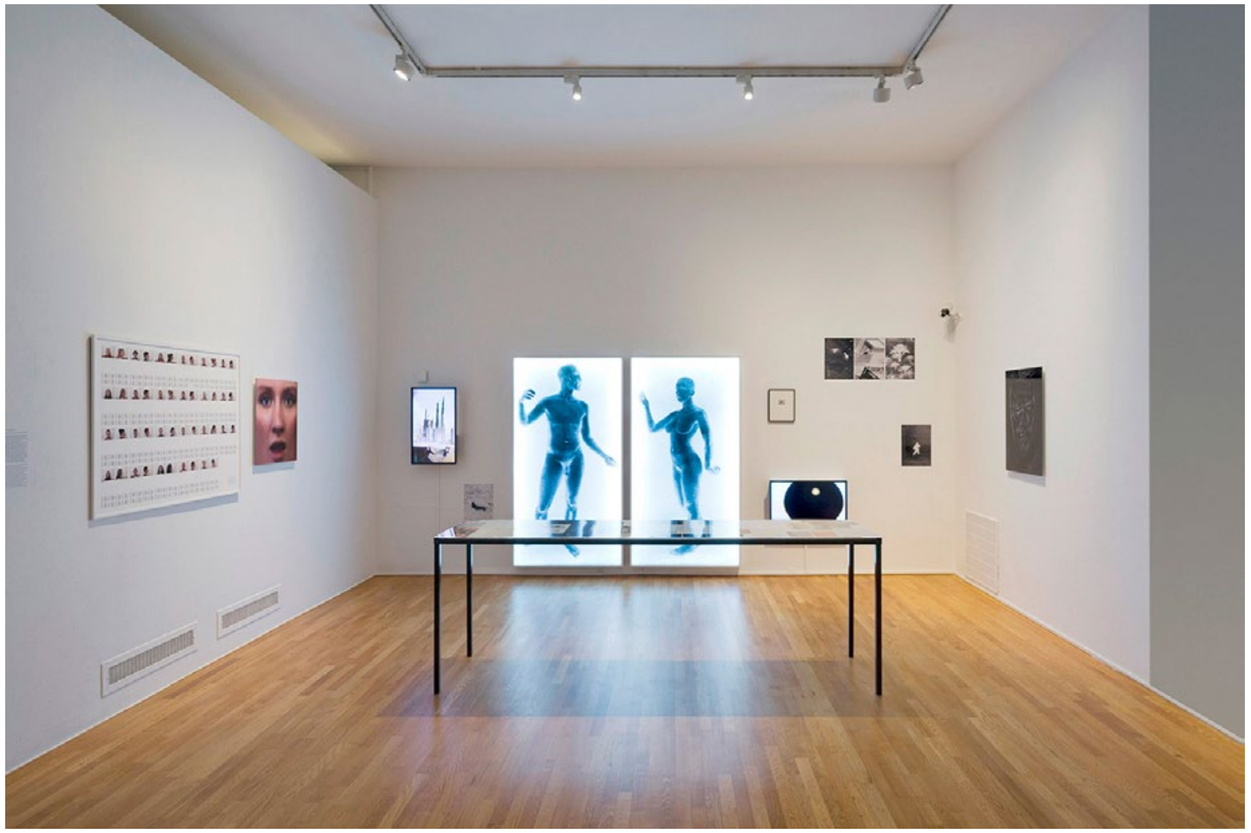


A Distant Encounter,
HD video,
2:01 looped, silent, 2016

The video is available online:
vimeo.com/clambelet/encounter

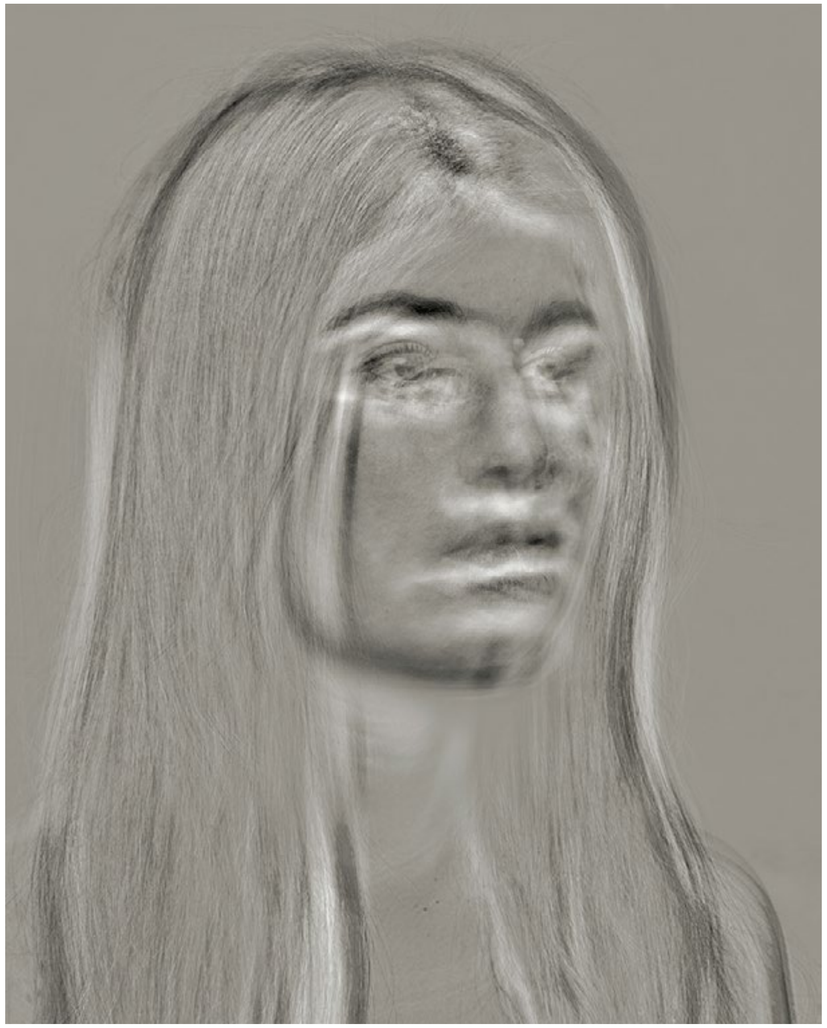


Eye,
inkjet print on glossy paper,
4 x 6 cm, 2016



Foam Museum, Amsterdam, NL, 2017

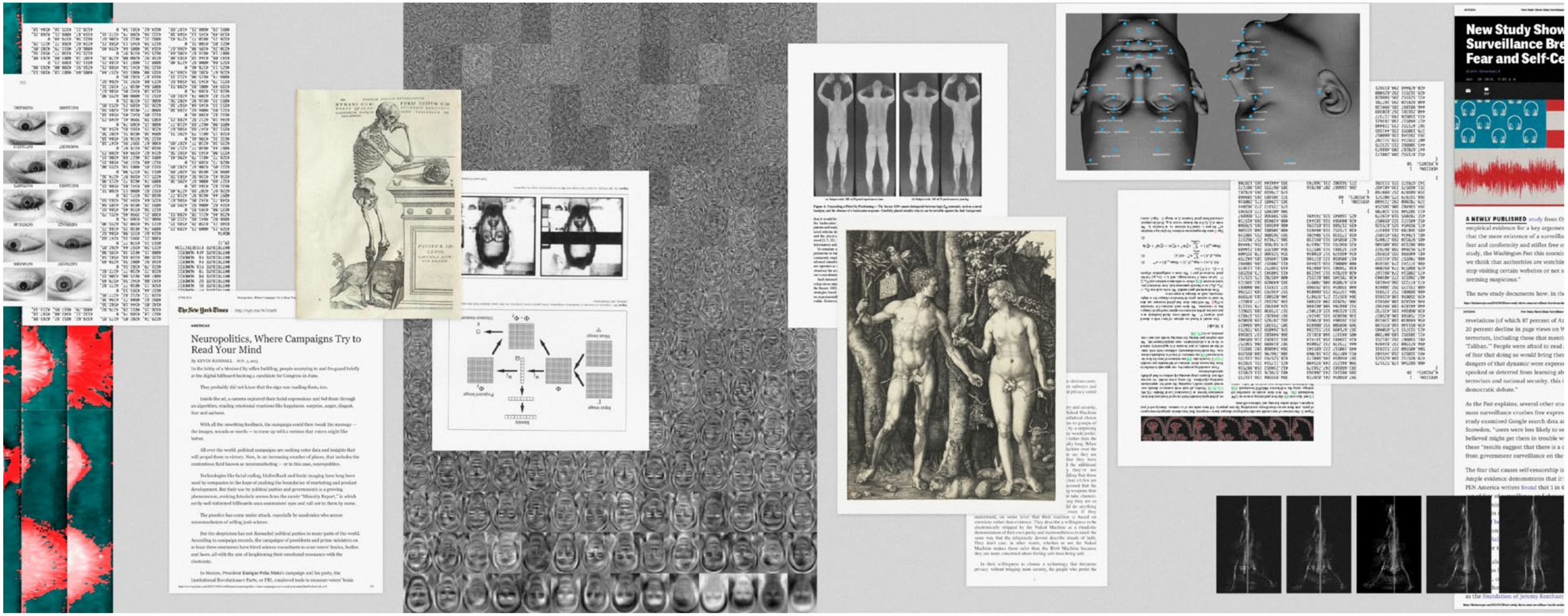
Frankfurter Kunstverein, DE, 2018



Laura through Eigenface,
digital photography and facial recognition algorithm,
framed inkjet print, 60 x 75 cm, 2017

Still,
vertical HD video, 4:54 loop, sound, 2016

The video is available online:
vimeo.com/clambelet/still



Atlas (detail),
photographs. etchings and documents,
table (anodized stainless steel, MDF, Plexiglas),
280 x 60 x 85 cm,
2016-20

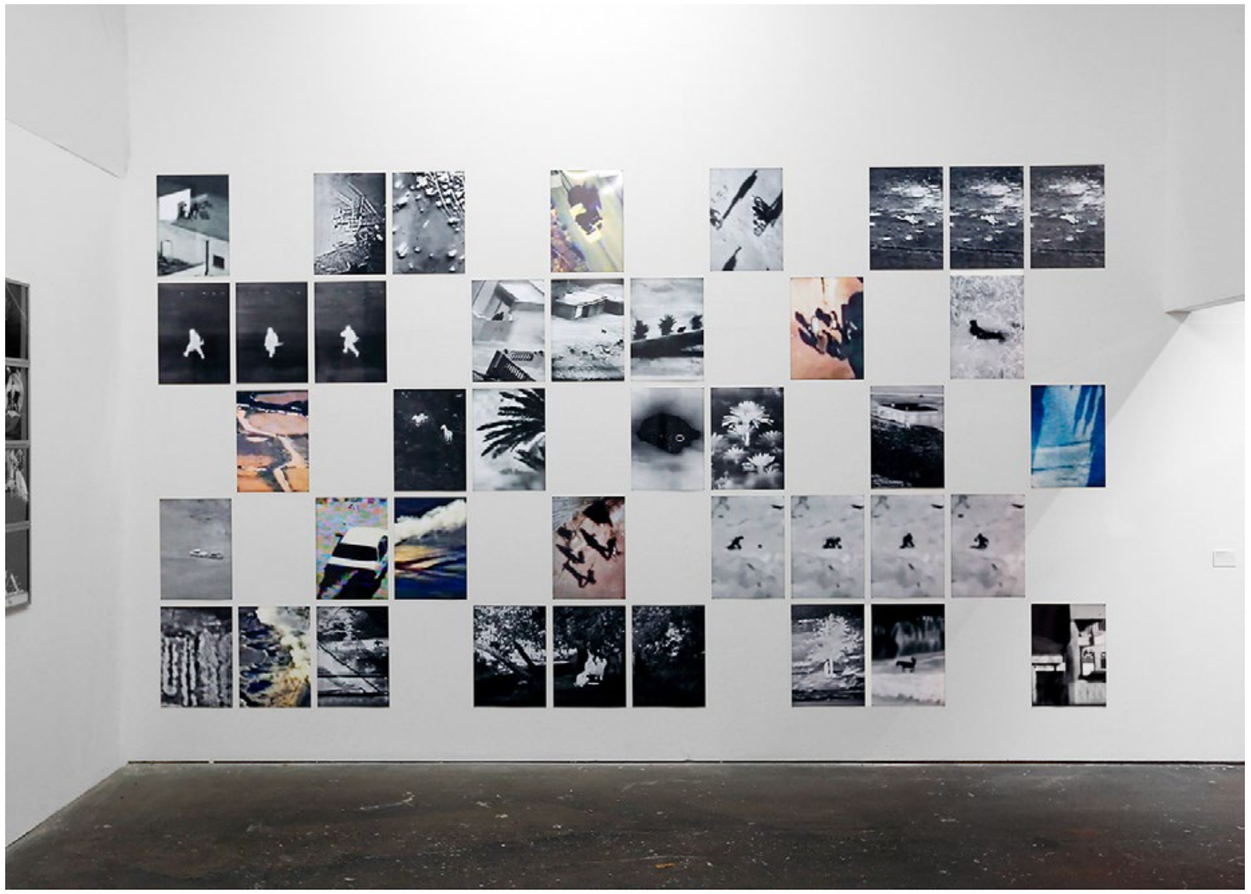
Two donkeys in a war zone
2015 – 2018

Two donkeys in a war zone is a series that stems from an American army video available on YouTube. A drone records an attack on an ISIS camp. Between two explosions, the aircraft's infrared camera briefly captures two donkeys.

The incident led me to sift through drone videos produced by the American, Afghan or British army, searching for moments or details that do not pertain to military combat but belong to life itself, off-camera elements in an asymmetrical war. I collected, reframed, and redirected this military footage, thus highlighting infinitesimal traces of life that resist the surrounding chaos.

Two donkeys in a war zone was published by RVB Books in 2017. The book was shortlisted for the Author Book Award at Les Rencontres d'Arles 2018.

Untitled,
inkjet print on canvas mounted on chassis,
50 x 70 x 2 cm, 2016



Caméra(auto)Contrôle,
Centre de la Photographie Geneva, CH, 2016

A Chance for the Unpredictable,
Lianzhou Fotofestival, CN, 2019

Two donkeys in a war zone
Published by RVB Books, Paris,
September 2017
24×34 cm, 54 pages

Soft cover, staple binding, serigraphic varnish
ISBN: 979-10-90306-66-0
With the support of the association DonnerAVoir and
the Centre de la Photographie Geneva

Find Fix Finish
2015 – 2018

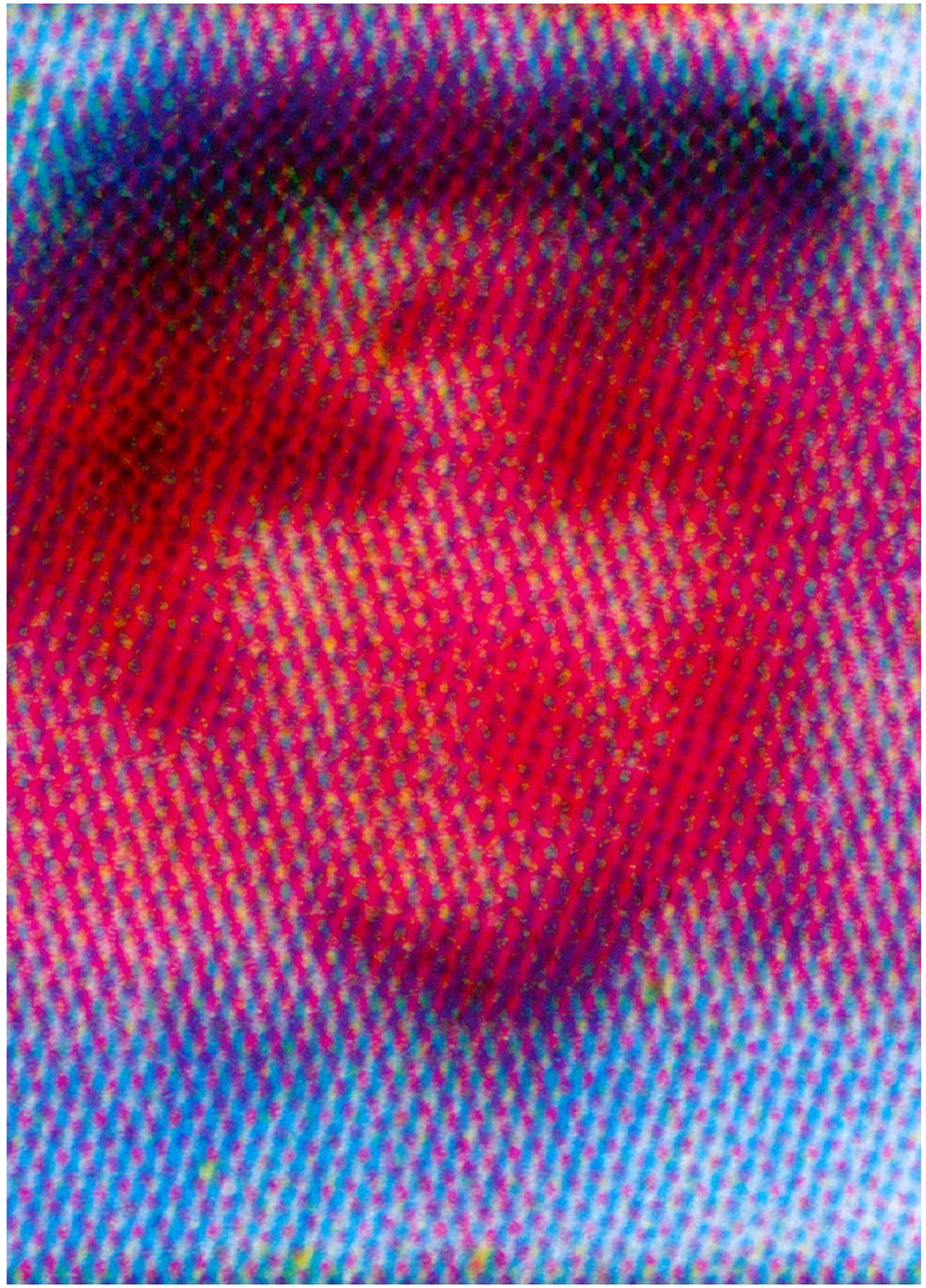
Find Fix Finish is a visual research on the iconography used by the U.S. Army in its war against terrorism. This project is based on confidential documents published by the online journal The Intercept in 2015. Those reports analyse drone strikes in Afghanistan, Yemen, and Somalia.

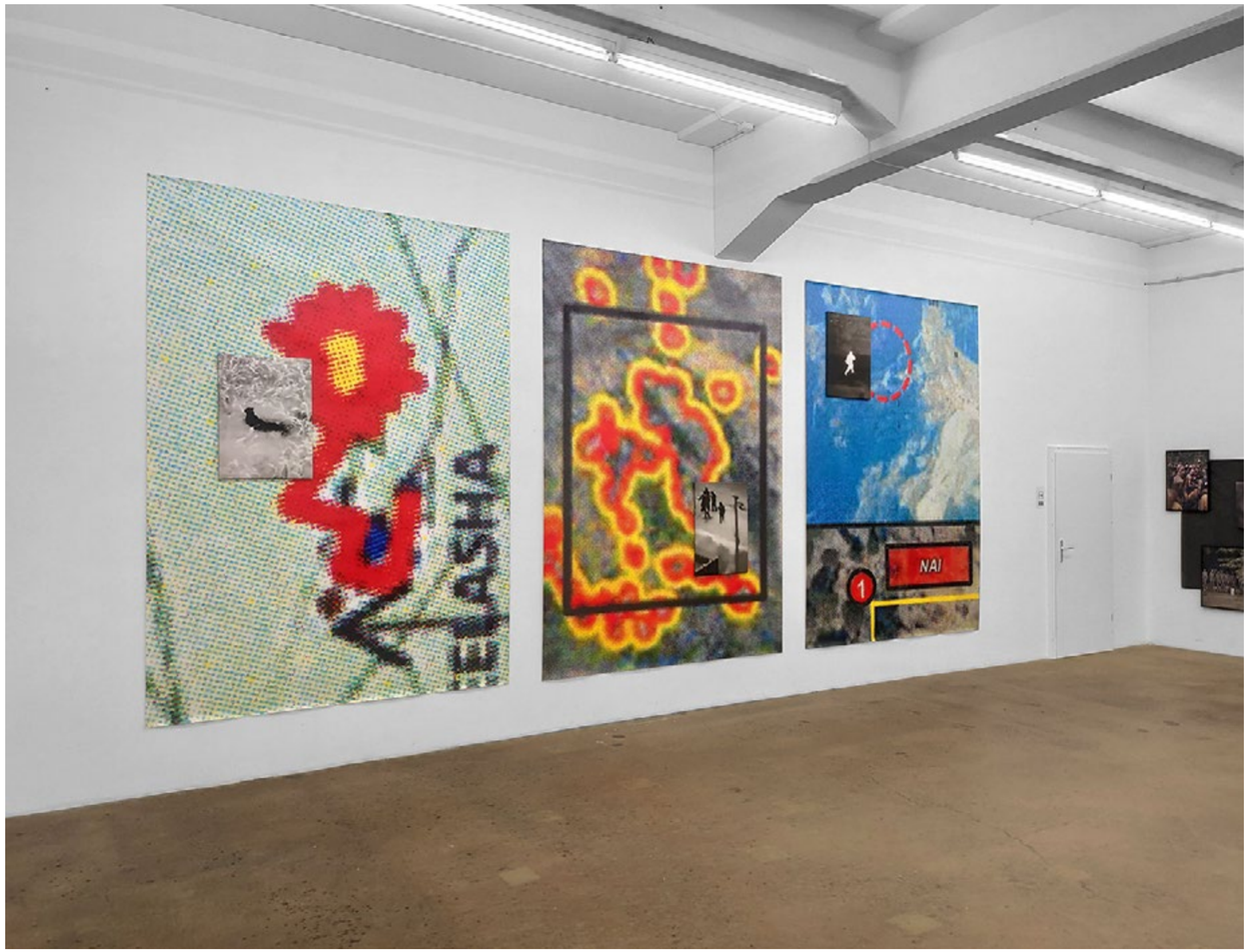
The army uses these documents to describe its reality of the conflict. A reality made of statistics, graphic charts and illustrations, brightly coloured with a digital aesthetic. The explosions depicted seem harmless. Civilian victims are only mentioned as “EKIA” - Enemy Killed in Action. In this so-called “art” of war, the only worry is about economy and efficiency.

The work’s title, *Find Fix Finish*, comes from the last procedural step of a typical drone strike, where the target is located, tracked, and eliminated.

I used cropping as a methodology in order to divert this set of illustrations away from their original goals. These details reveal the dehumanization of these offensive operations conducted from a distance. They are the cold and bureaucratic face of the conflict, PowerPoints produced away from the battle line, where death is still present.

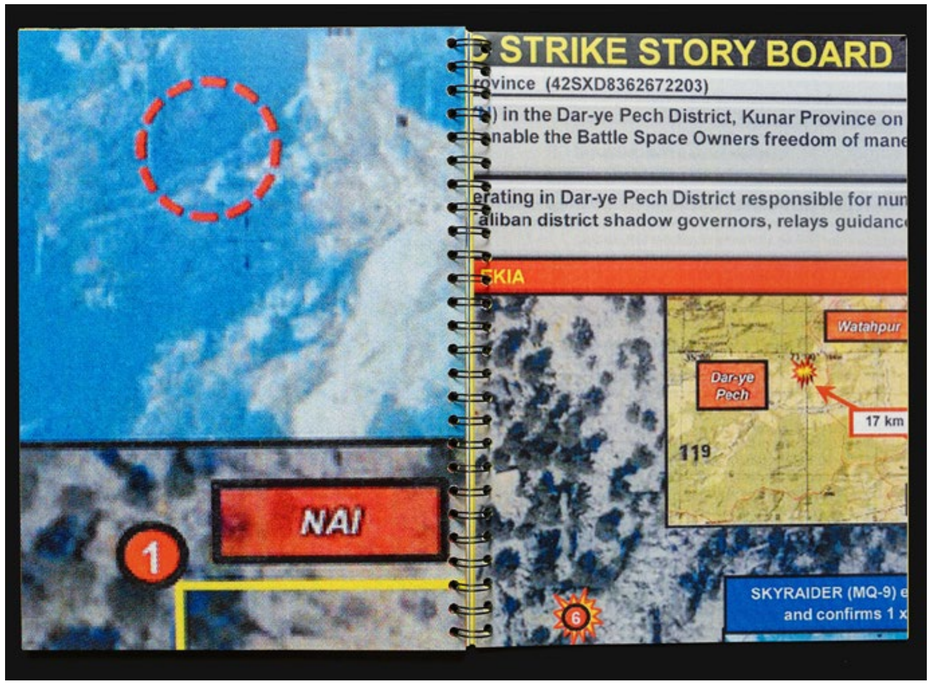
Untitled,
UV print on plastic sheet,
200 x 314 cm, 2015-18

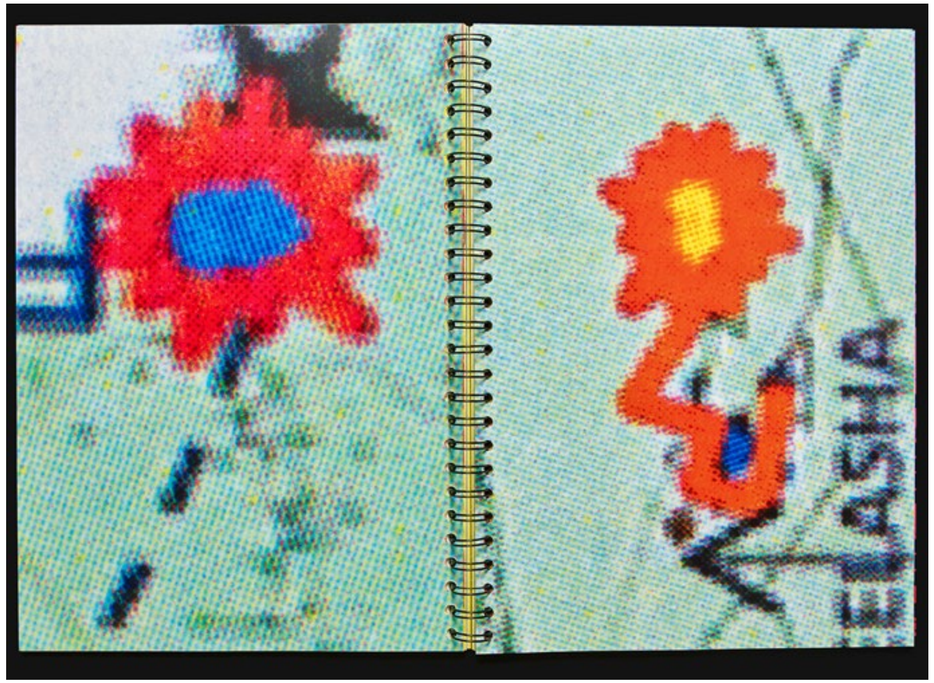


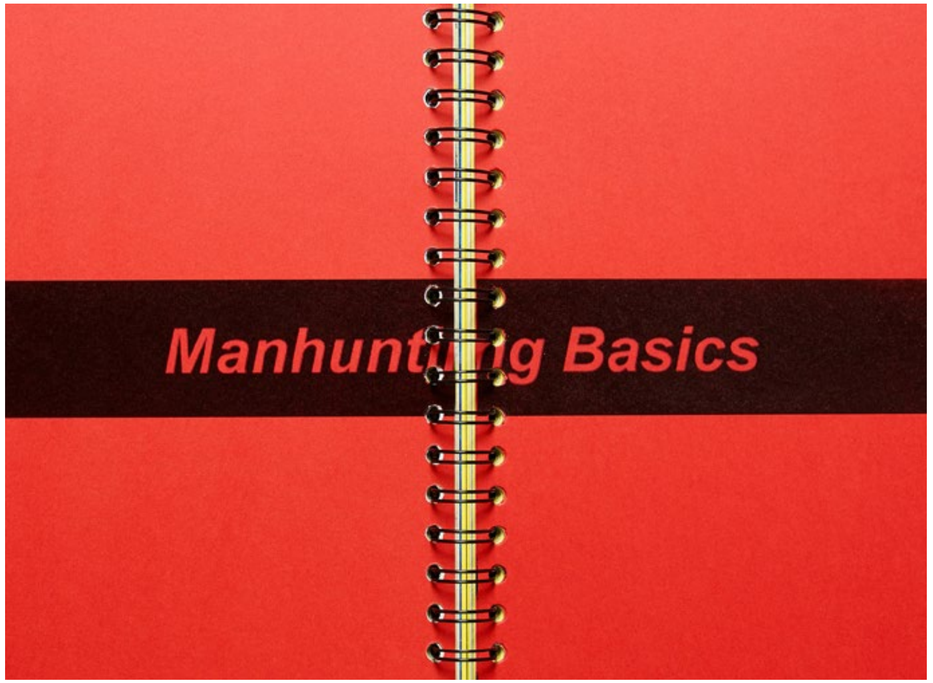


VFG Nachwuchsförderpreis 2019
Kammgarn West, Schaffhausen, CH

ELAC, Renens. CH







Find Fix Finish,
self-published,
2015-18

24 x 33.5 cm
metal ring binding
114 pages

Biography

I am a Swiss artist who explores themes of failure, everyday life, technology, humour and frustration through a variety of forms, including photographs, texts, hacked or handmade objects, videos, websites and sounds. I received my Bachelor of Arts in Photography in 2016 at ECAL/University of Art & Design, Lausanne and (hopefully) my Master of Arts in Public Spheres at EDHEA in 2024.
I work as Artistic Deputy for the Master Photography at ECAL.

My works have been exhibited internationally in institutions such as Foam Museum in Amsterdam, C/O Berlin, HeK Basel, Les Rencontres de la Photographie d'Arles, Frankfurter Kunstverein, Centre de la Photographie in Geneva and Photo Elysée in Lausanne.

My first artist book, *Two donkeys in a war zone*, was published by RVB Books in 2017 and was nominated for the Prix du livre d'auteur at Les Rencontres d'Arles 2018. My second book, *Happiness is the only true emotion*, was published by RVB Books in 2019.

Contact

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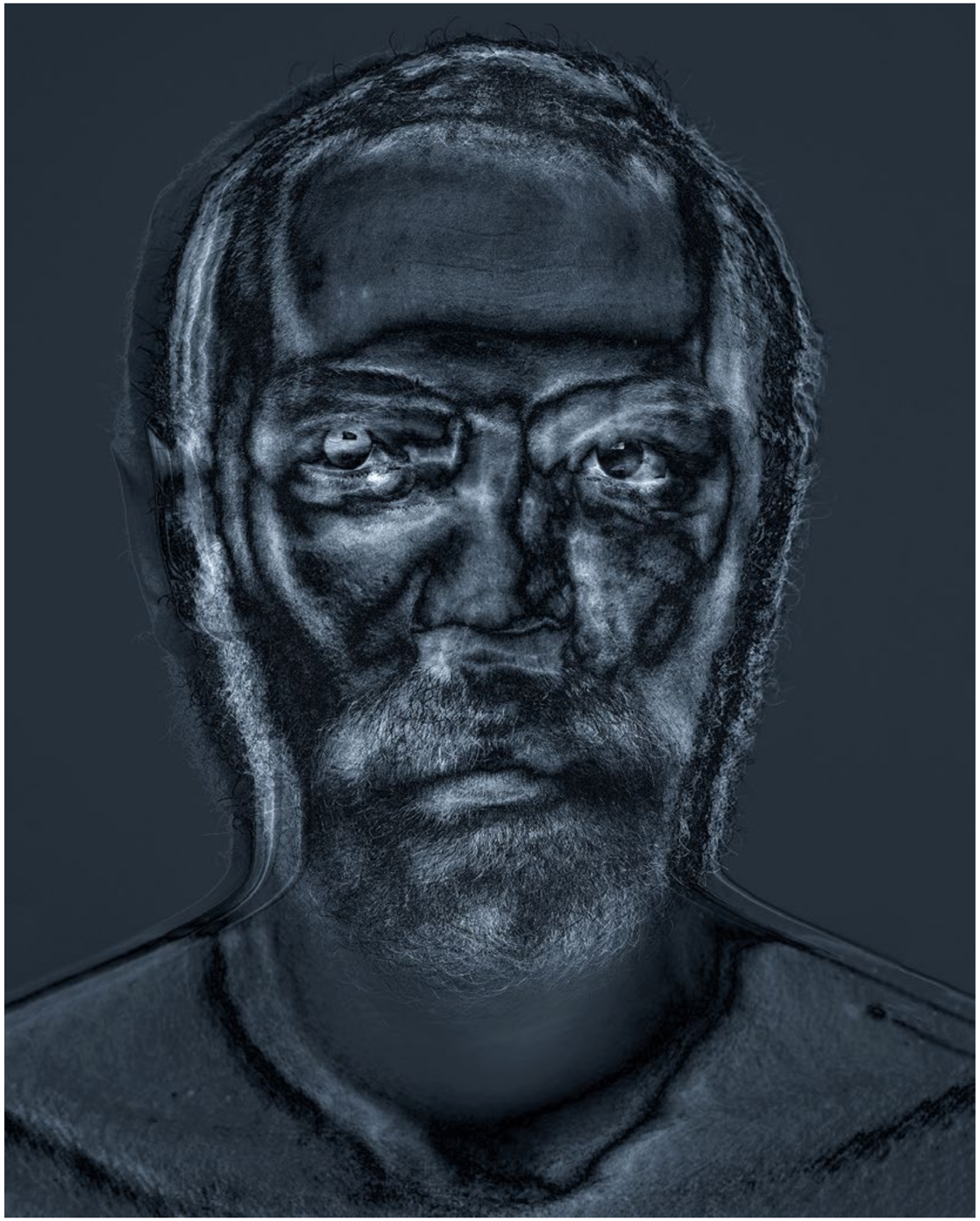

Self-portrait through Eigenface,
Digital photography and facial recognition algorithm,
framed inkjet print, 60 x 75 cm, 2016