



any progress ? is my ongoing research. It's a series of artworks exploring how each new generation becomes more deeply embedded within technological systems. Today, our memories are no longer stored solely in our minds or in albums; they're uploaded, archived, and shared across the same clusters of disks, in the same remote data centers.

Human memory and digital memory intertwine. Each reshapes the other. Our recollections are increasingly mediated by machines, while machines carry traces of the human. The hard drive becomes an organic artifact. Memory is hybrid.

Infused with science fiction, this series envisions a future in which the traces of humanity - photographs, intimate messages, selfies, and public posts - become entangled with the very technologies that were once used simply for data storage. In these works, digital memory is returned to the material world: fixed onto the copper that powers all our technological devices or laser-engraved into wood, creating a tactile tension between the organic and the technological.

any progress ? reflects on how personal memory is not only constructed and preserved, but also vulnerable – to glitches, accidental deletions, or even dissolution through merging with artificial intelligence.

a Wednesday in Gibellina
laser-engraved birch plywood mounted on Risoud pine
40 × 50 × 2.6 cm, 2025

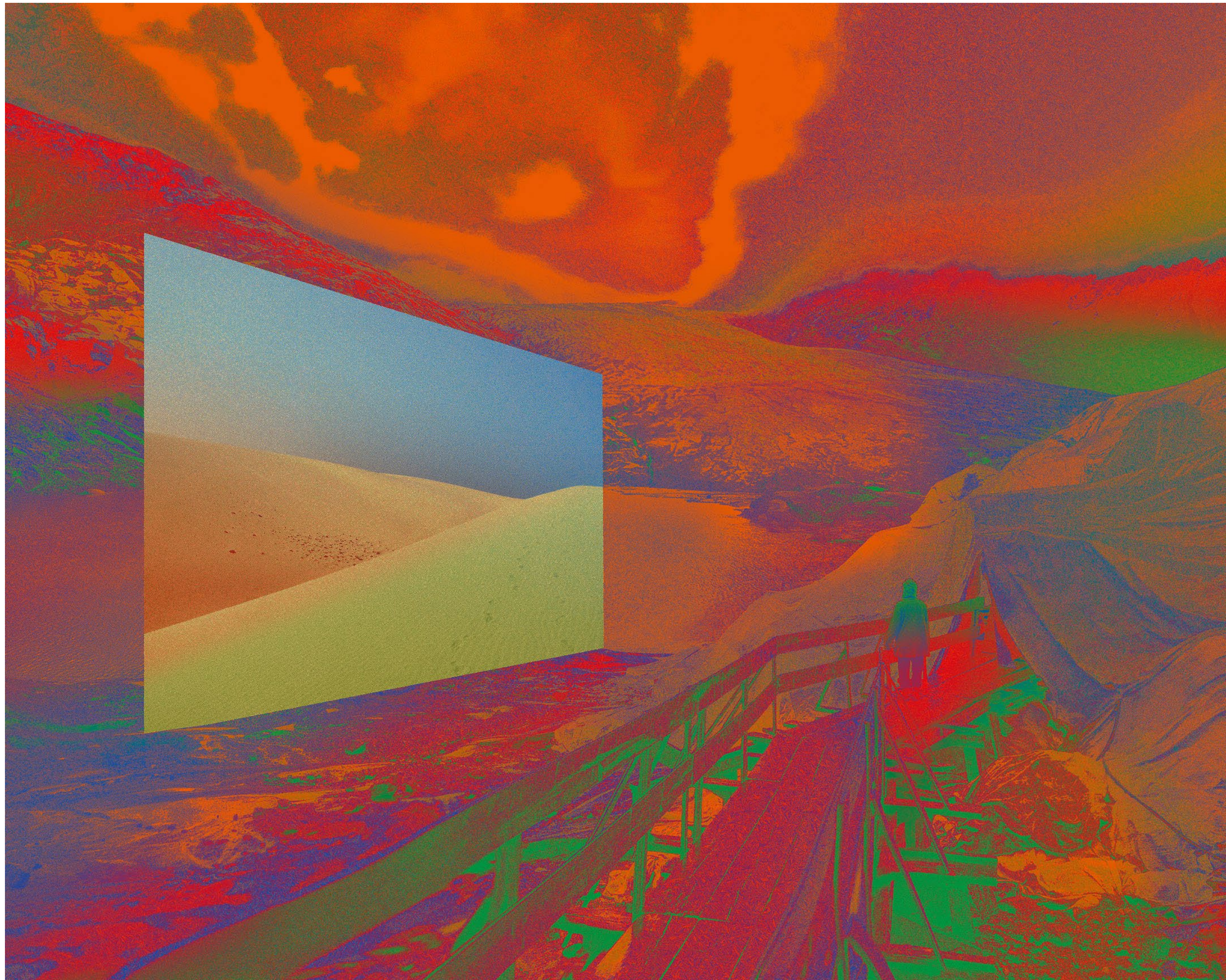




a Thursday at home
multilayer UV print on treated copper, framed
38 × 48 cm, 2025



a Saturday in Roma
Disconnected e-ink screen on laser-engraved birch
plywood mounted on Risoud pine
24 × 34 × 2.6 cm, 2025

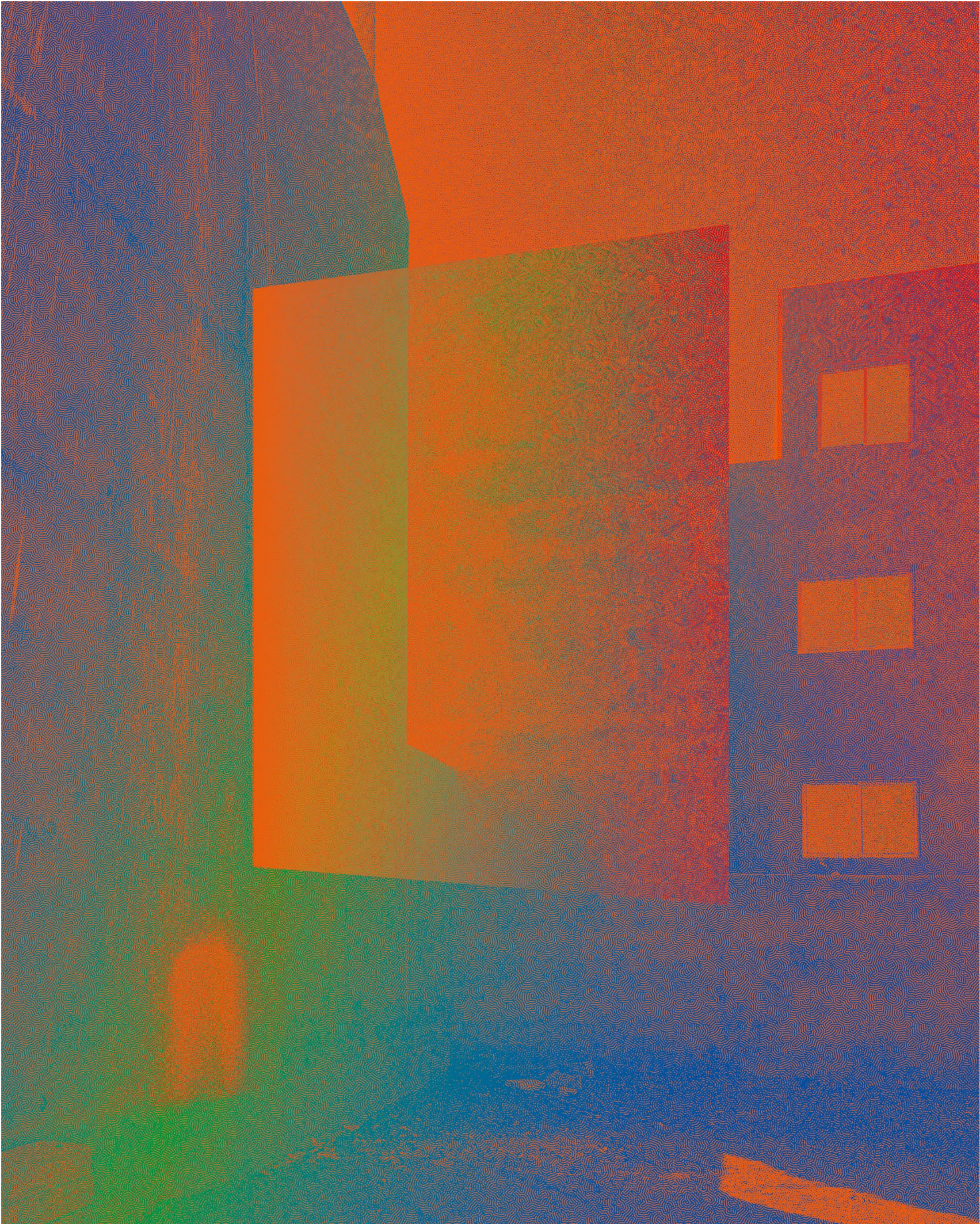


a Thursday between Rhonegletscher and Boa Vista
multilayer UV print on treated copper (simulation)
50 × 40 cm, 2025 – ongoing



a Thursday in Selinunte
laser-engraved birch plywood mounted on Risoud pine (simulation)
50 × 40 × 2.6 cm, 2025 – ongoing

a Sunday lost
multilayer UV print on treated copper (simulation)
24 × 30 cm, 2025 – ongoing



Fragilities from home is a collection of interactions, images and objects. Through a multiple, playful and sometimes self-contradictory approach, I try to deconstruct my relationship with my everyday life: the difficulties or anxieties it generates, but also the humor that can emerge from common situations.

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 masculine relationship to everyday life, but also to see a re-enchantment of the objects that surround us.

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





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



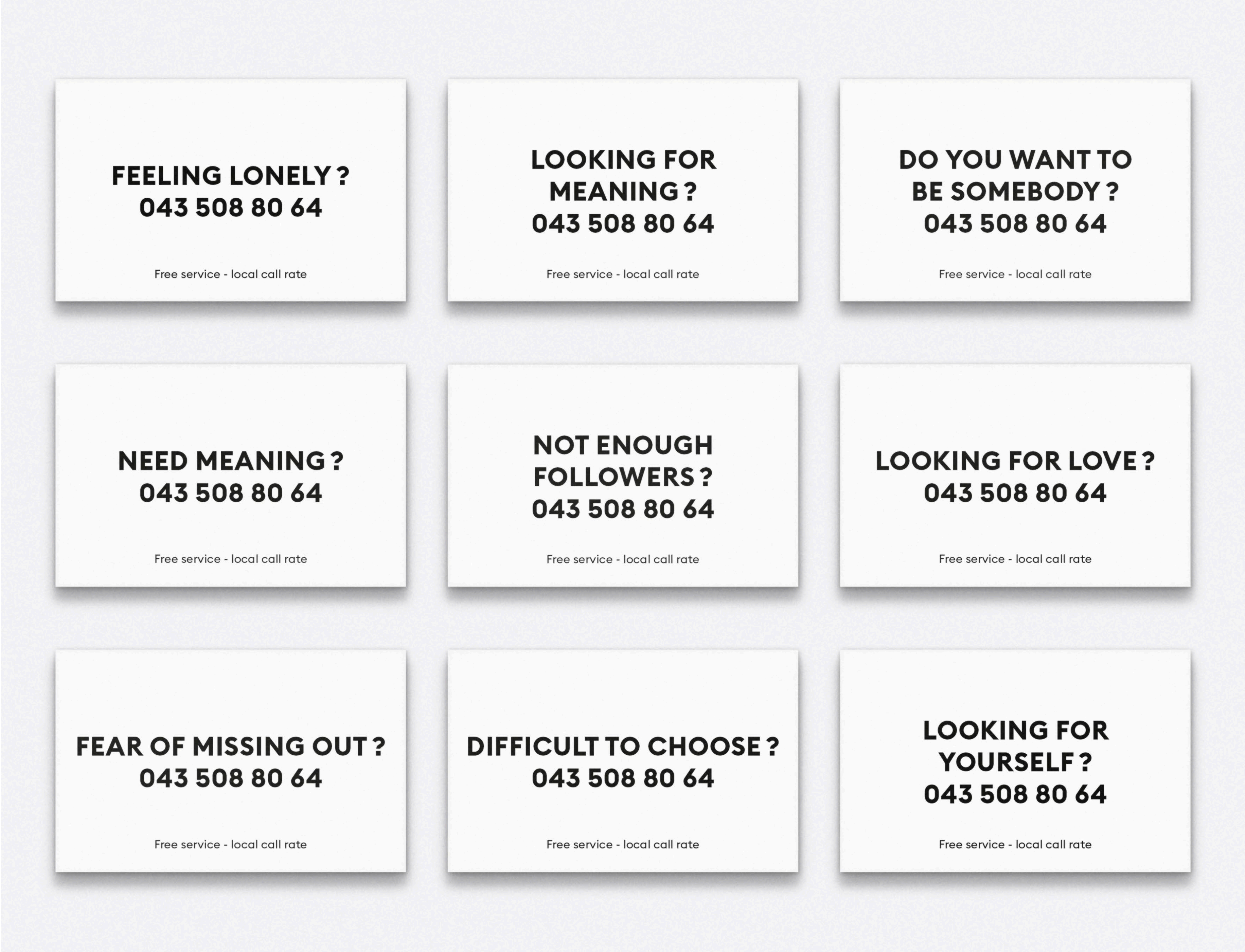
Folded breakfast,
industrial UV printing on cardboard,
148 × 96 cm, 2024

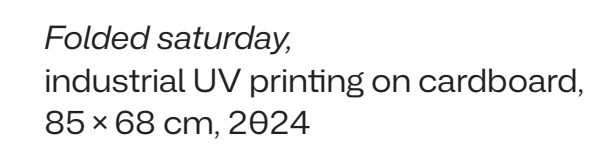
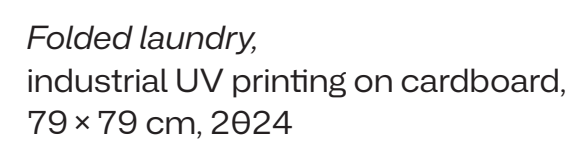
The Hotline v0.5.1-beta is a simple one-call free service that fails to solve the problems in your life. Love, luck, success, money or the meaning of life are approached as a parable of our need and difficulty to make choices and of our complex, absurd and intimate relationship with the technologies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

The hotline can be reached from any telephone at any time, at the cost of a call to a Swiss landline. The audio is available in English, French and Italian.

The work is distributed physically via business cards handed out in public places and art-related spaces.

The Hotline v0.5.1-beta
business cards, interactive voice server,
to be taken and called by visitors,
cards in English, German, French and Italian,
each 8.5 × 5.4 cm, 2023









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



Folded cardboard,
industrial UV printing on cardboard.
68 × 68 cm, 2024



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

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.

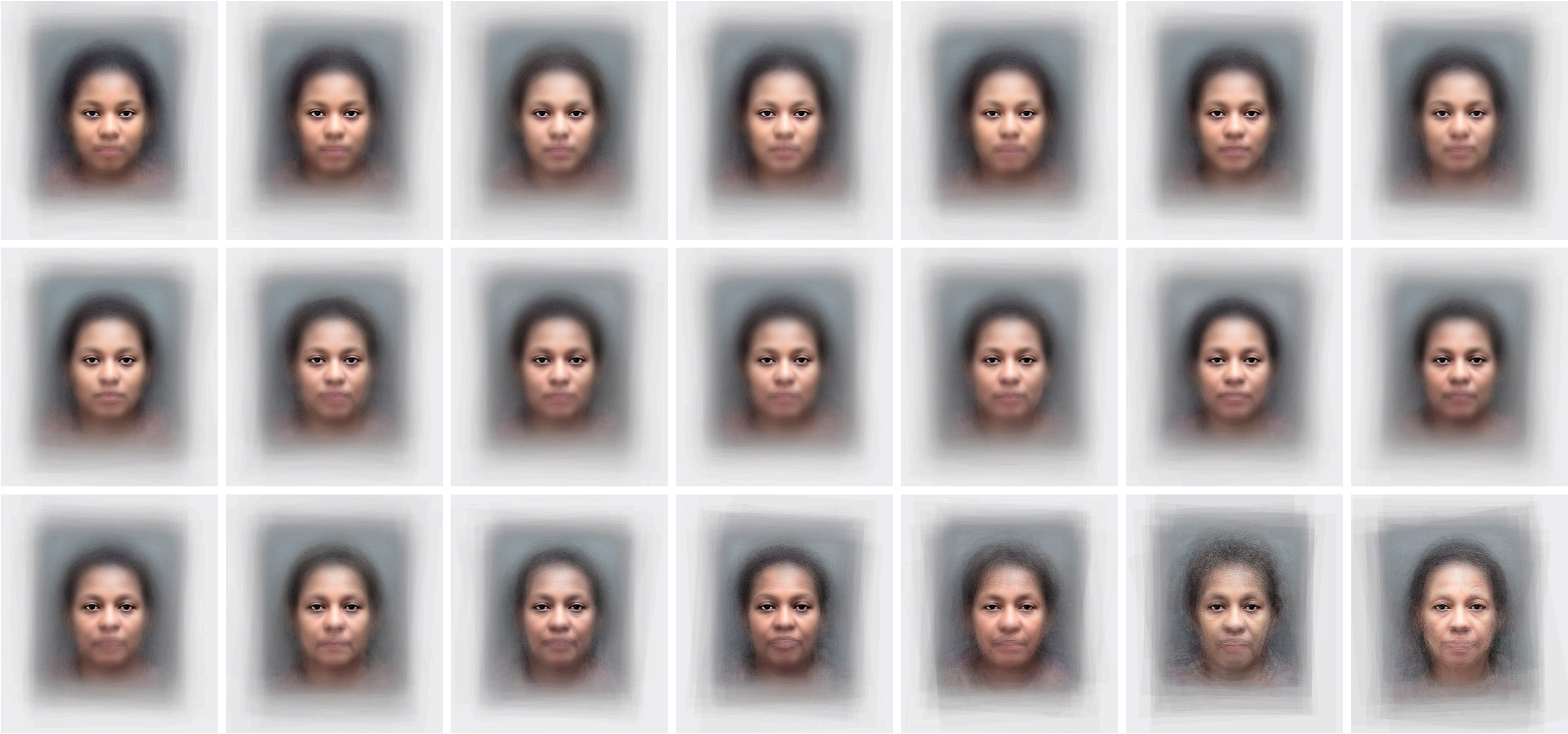
They are the perfect algorithmic suspects. They reveal and are symbols of the racist biases that exist in our contemporary technologies. In order not to reinforce a system that already exploits too much the human singularity via its image, the algorithm I developed uses a principle of superposition which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

The Mathematics of Regression reveals the racist approaches to the normalization 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 wass 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 × 50 cm, 2022





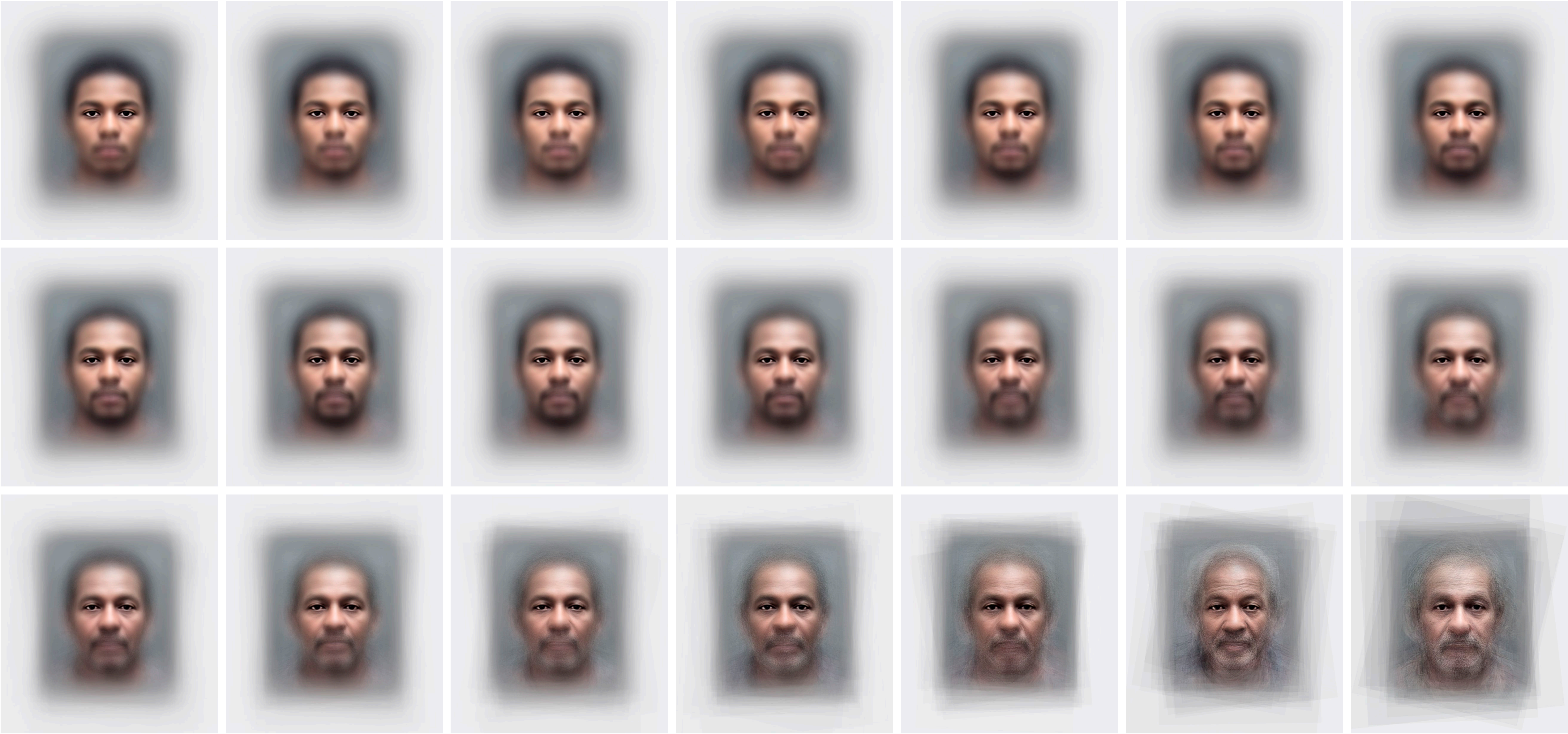
from the series *The Mathematics of Regression*,
ten layers lenticular print, framed,
each 40 × 50 cm, 2022



Belgrade Photo month, Belgrade, SRB, 2023



Bieler fototage, Biel, CH, 2023



from the series *The Mathematics of Regression*,
ten layers lenticular print, framed,
each 40 × 50 cm, 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, Sicily, IT, with the support of Pro Helvetia - Swiss Art Council

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

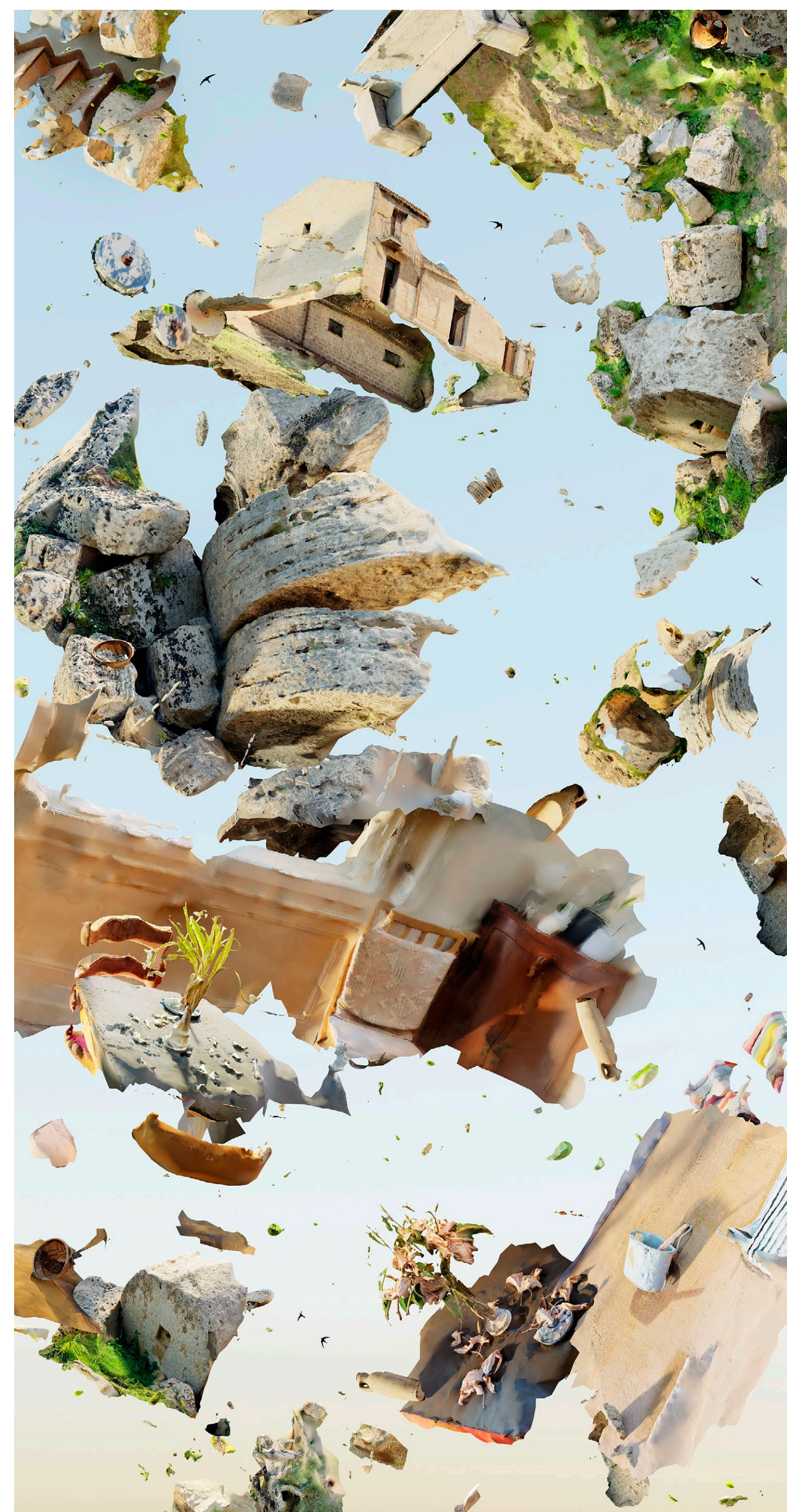




The possibility of a lone force,
dye-sublimation printing on fabric,
160 × 200 cm, 2023
in Gibellina Photo Road, IT, July-August 2023



Restless times,
dye-sublimation printing on fabric,
160 × 200 cm, 2023



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



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

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 recognizing 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 generalization of obscure algorithms present on social networks, in shopping centers, 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 recognized happiness with certainty.

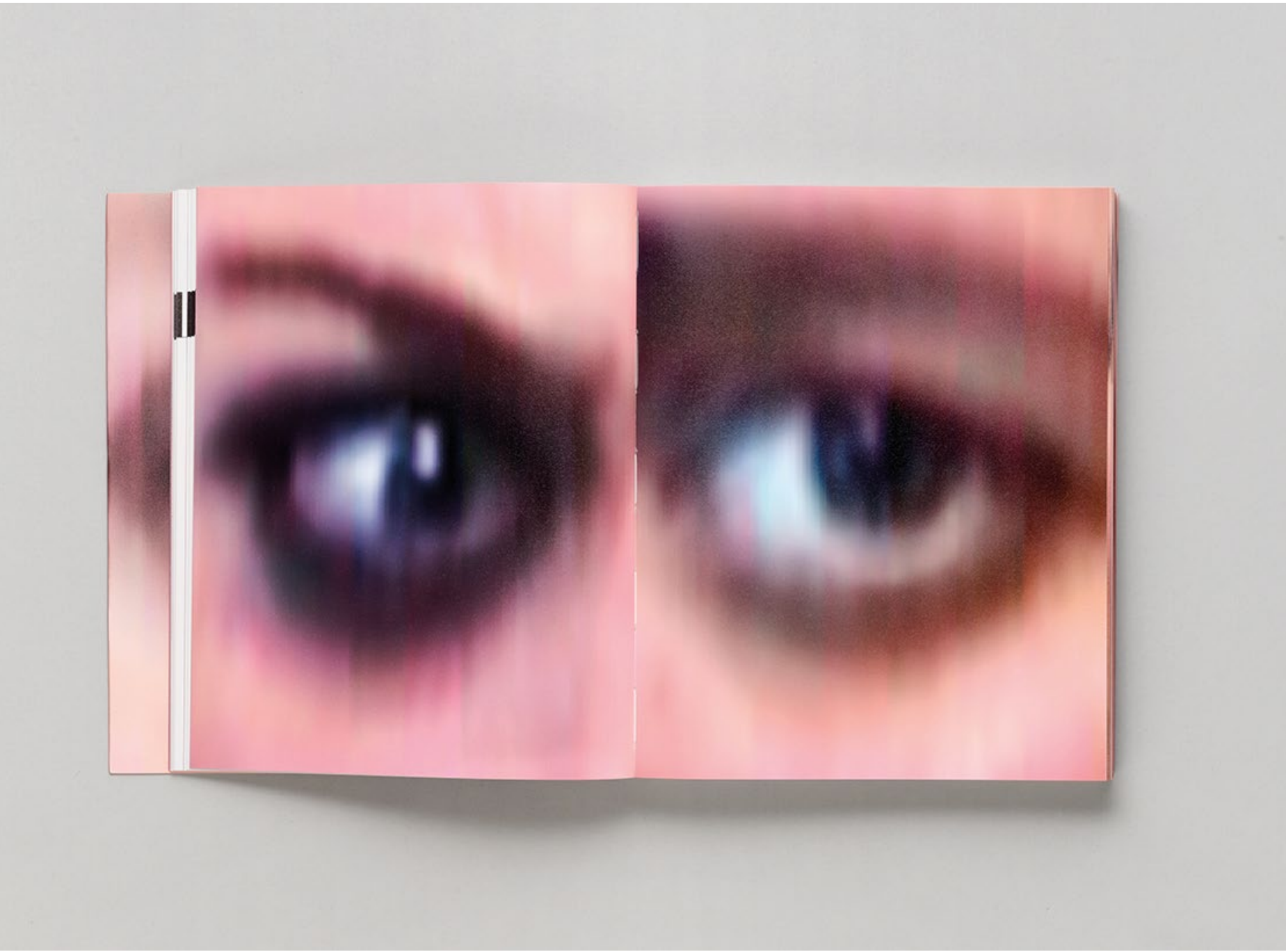
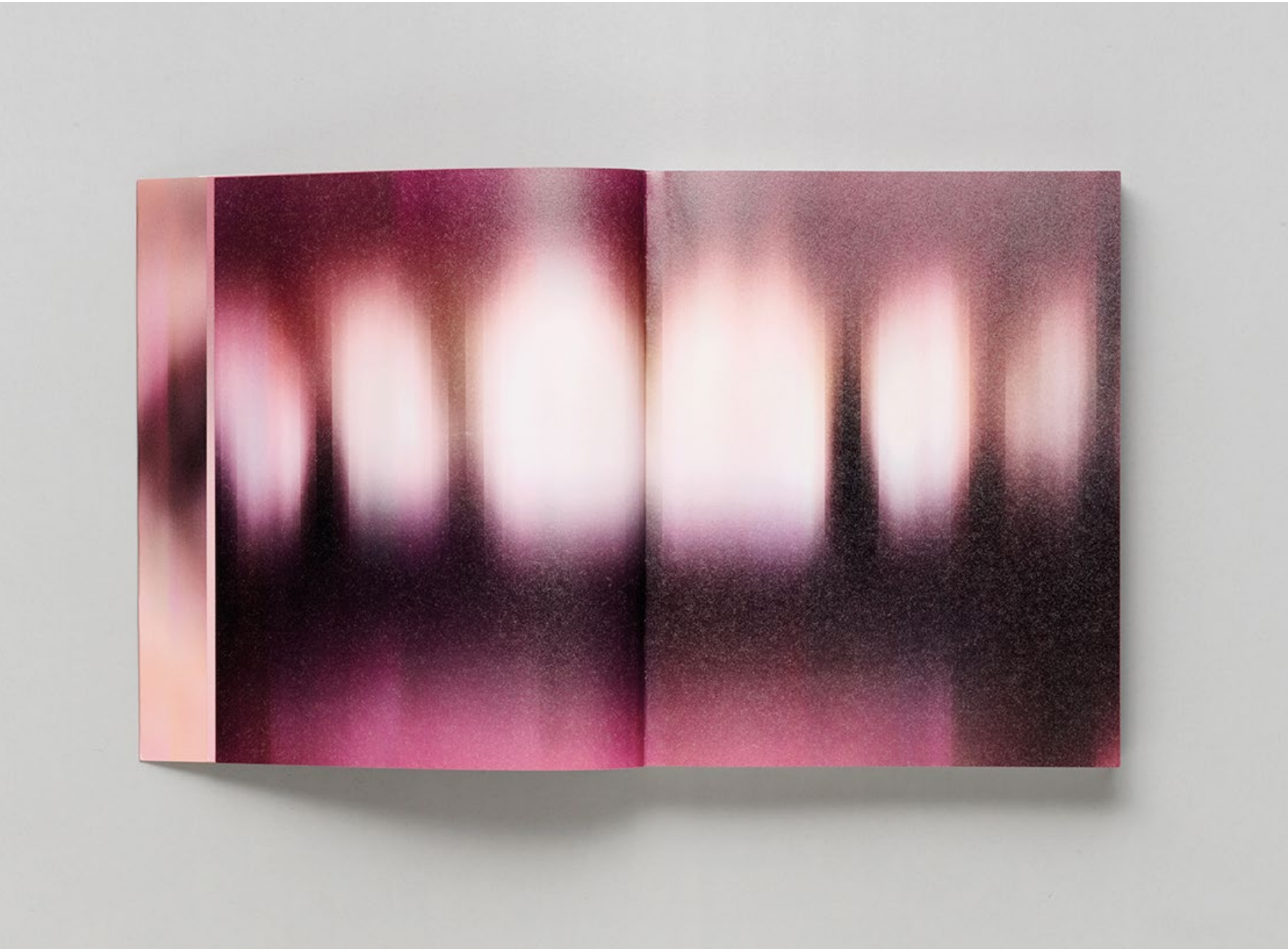
f1s1.jpg (surprise),
inkjet print and typography on glass,
80 × 100 cm,
in *When the Air Becomes Electric*,
Centre de la Photographie Geneva, 2019





Happiness is the only true emotion
published by RVB Books, Paris,
september 2019
afterword by David Le Breton
design by Nicolas Polli

15,2 × 19 cm
soft cover, Otabind
544 pages
ISBN: 979-10-90306-89-9
published with the support of Pro Helvetia -
Swiss Arts Council

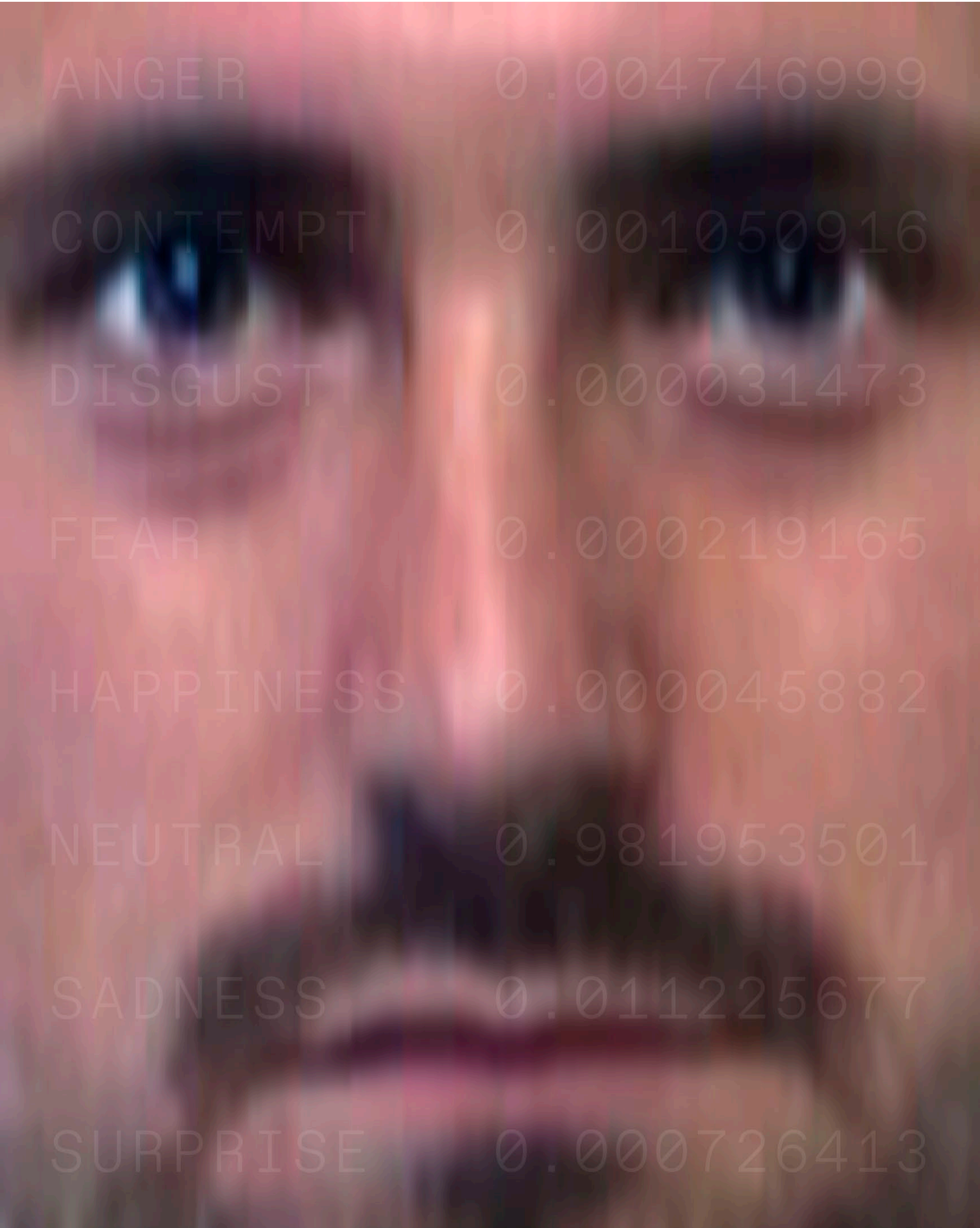




f2f1.jpg (fear),
inkjet print and typography on glass,
80 × 100 cm, 2019



f3h2.jpg (happiness),
inkjet print and typography on glass,
80 × 100 cm, 2019



m3n1.jpg (neutral),
inkjet print and typography on glass,
80 × 100 cm, 2019



m6d1.jpg (disgust),
inkjet print and typography on glass,
80 × 100 cm, 2019



f4s1.jpg (surprise),
inkjet print and typography on glass,
80 × 100 cm, 2019



f13sa2.jpg (sadness),
inkjet print and typography on glass,
80 × 100 cm, 2019



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



Swiss Design Awards, Basel, CH, 2021

co-created with Thomas Le Provost

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.

Analyzing 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 × 250 × 300 cm,
in *Photobook:Reset*, C/O Berlin, 2018





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



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
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 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.

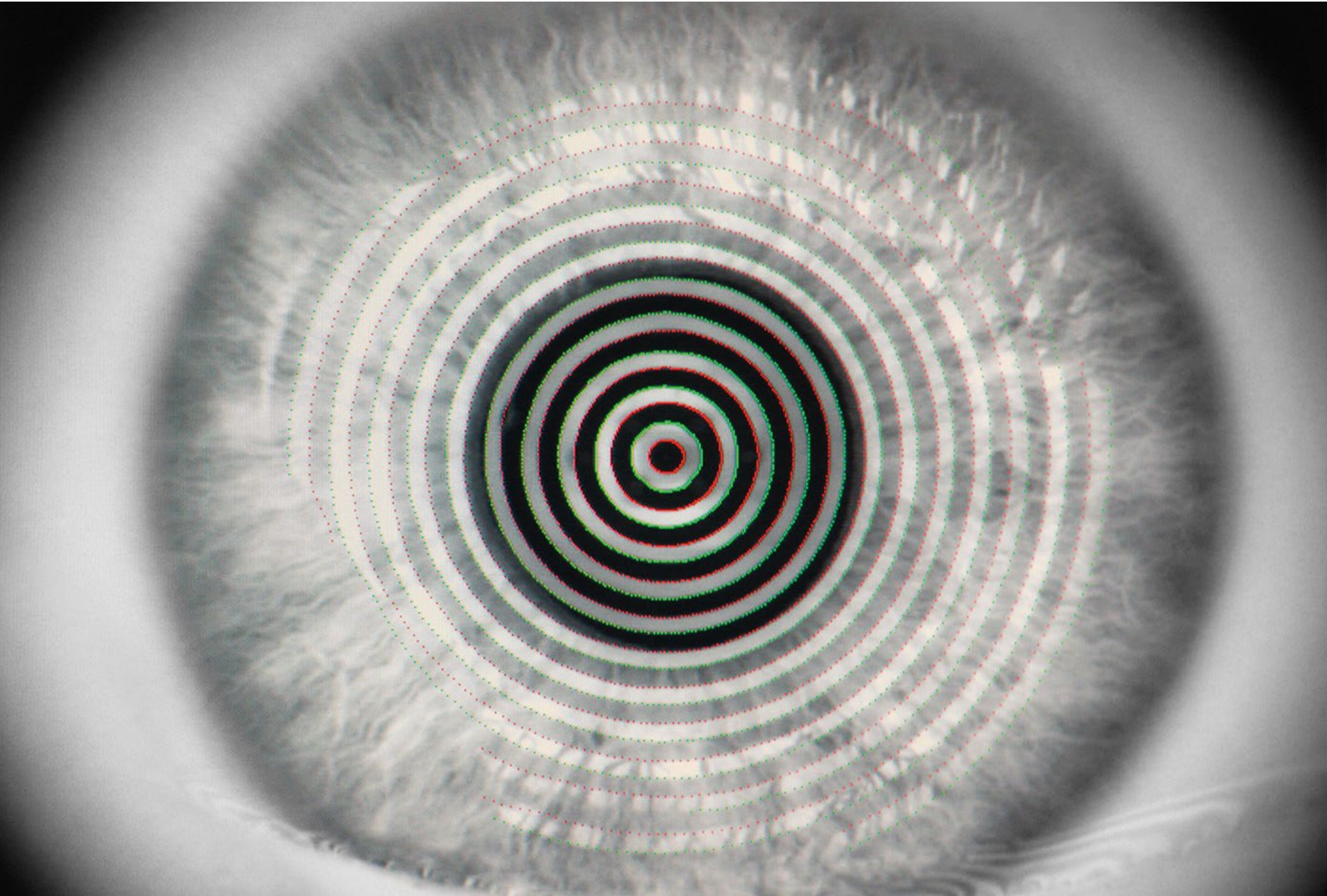
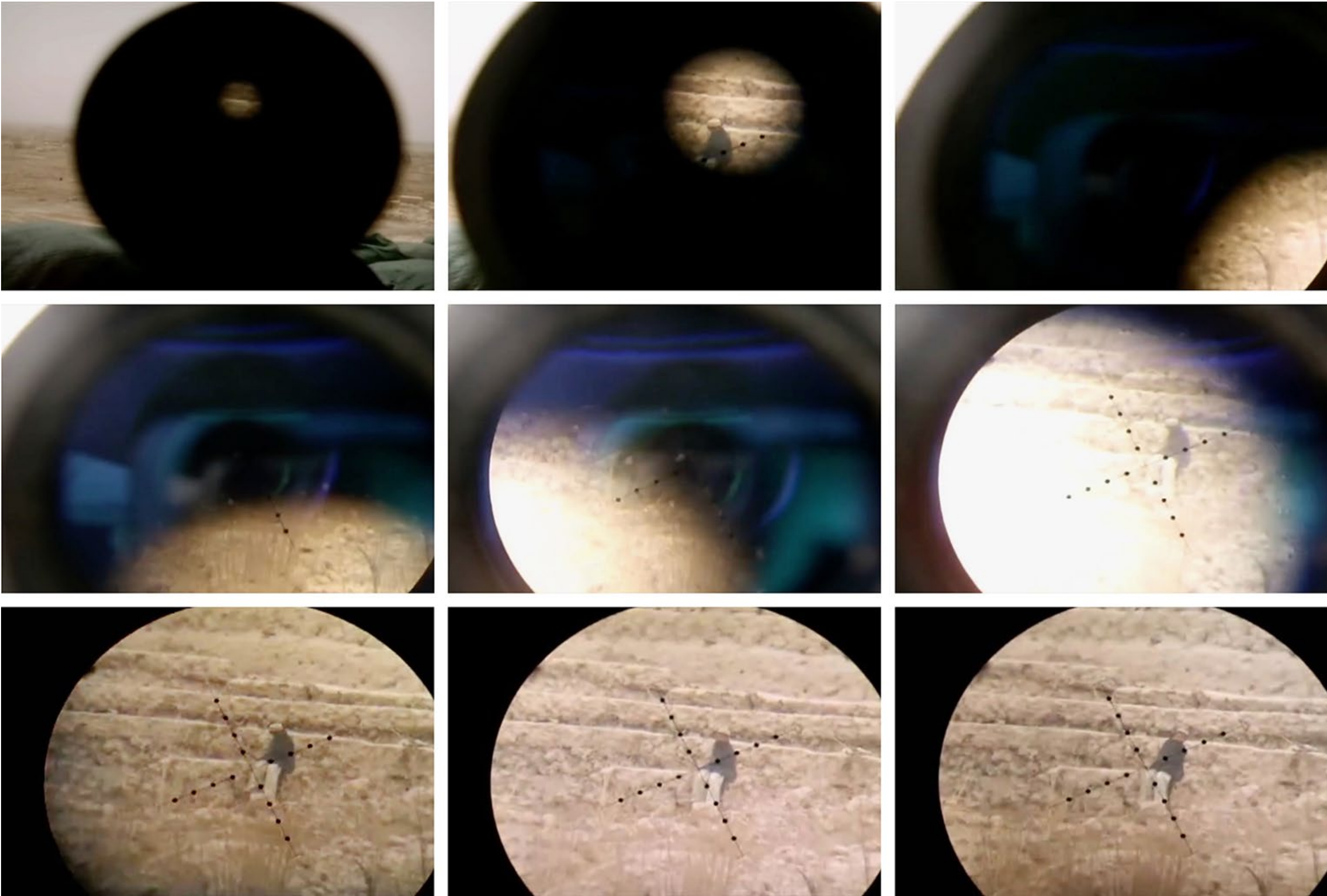
Anxiety, an underlying theme of this project, emerges in multiple videos. They remind us of the risk posed by these technologies, which were essentially used during wars but now present in countries at peace.

At the center 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 re-appropriation of images, the anxiety-provoking and dehumanizing systems of current modes of observation.

Étienne through Eigenface (1/2),
digital photography and facial recognition
algorithm, framed inkjet print,
60 × 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 × 6 cm, 2016



Foam Museum, Amsterdam, NL, 2017

Frankfurter Kunstverein, DE, 2018

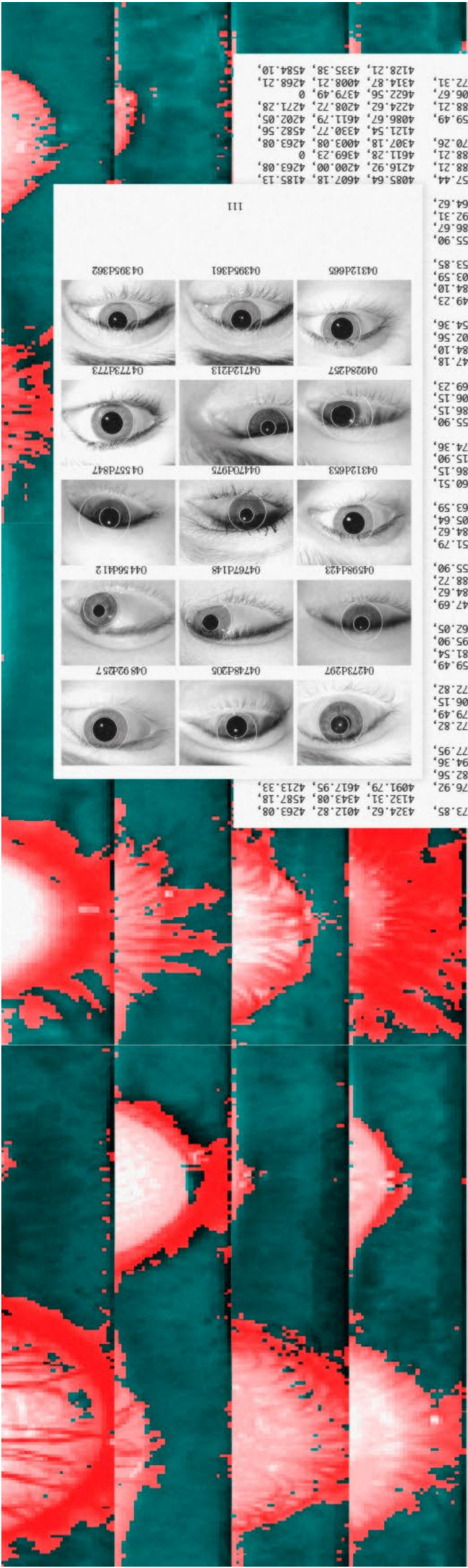


Laura through Eigenface,
digital photography and facial recognition
algorithm, framed inkjet print,
60 × 75 cm, 2017

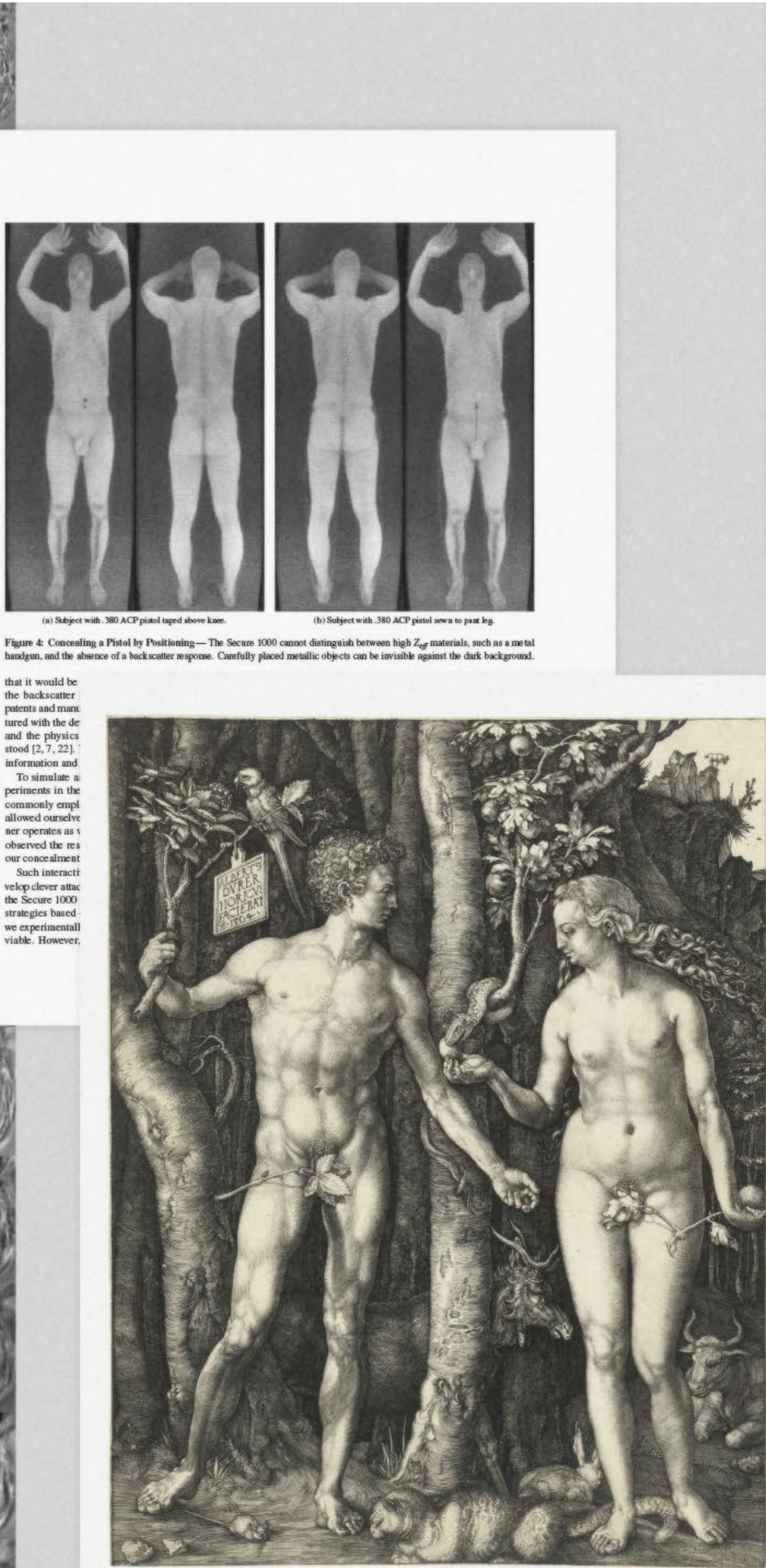
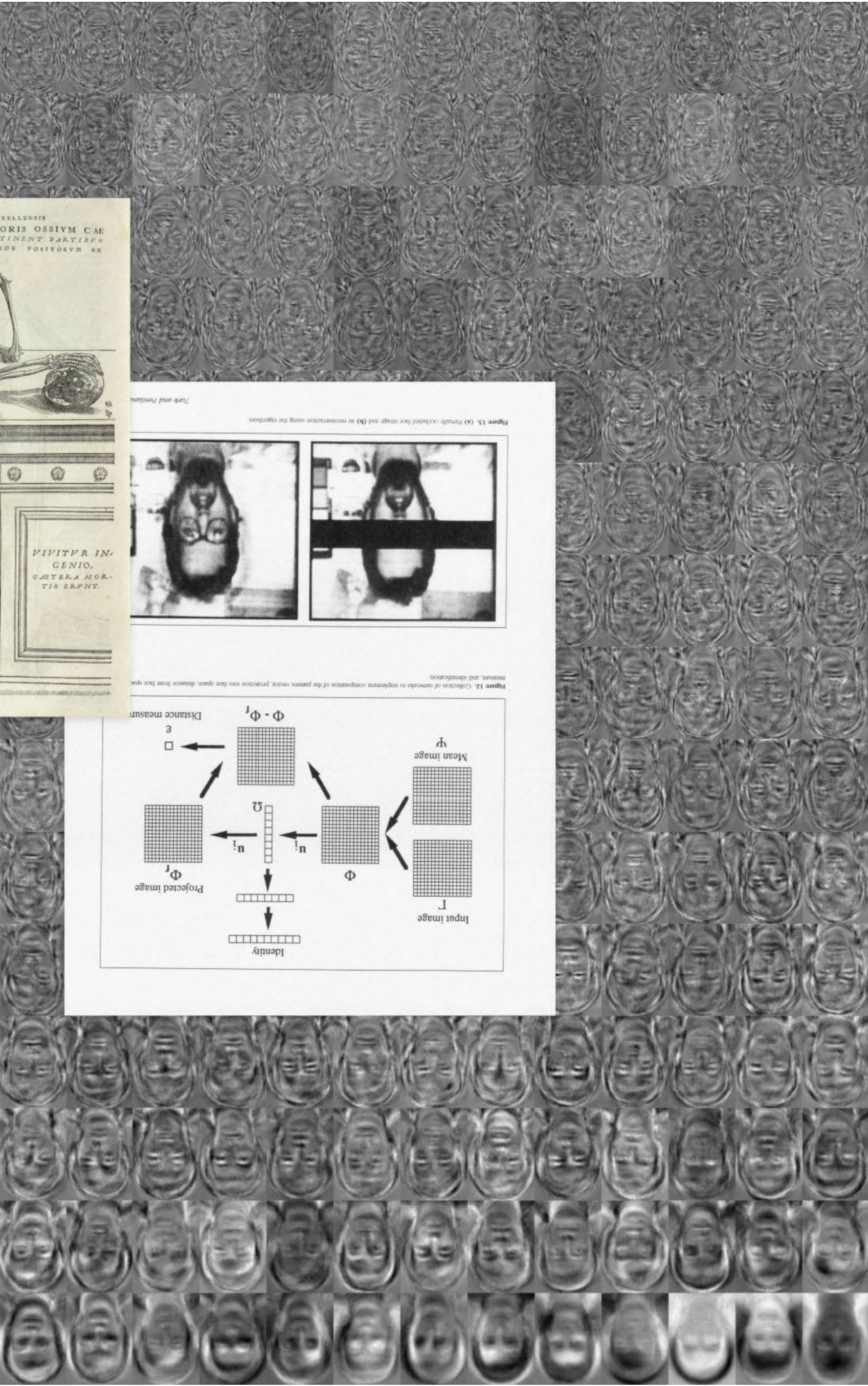
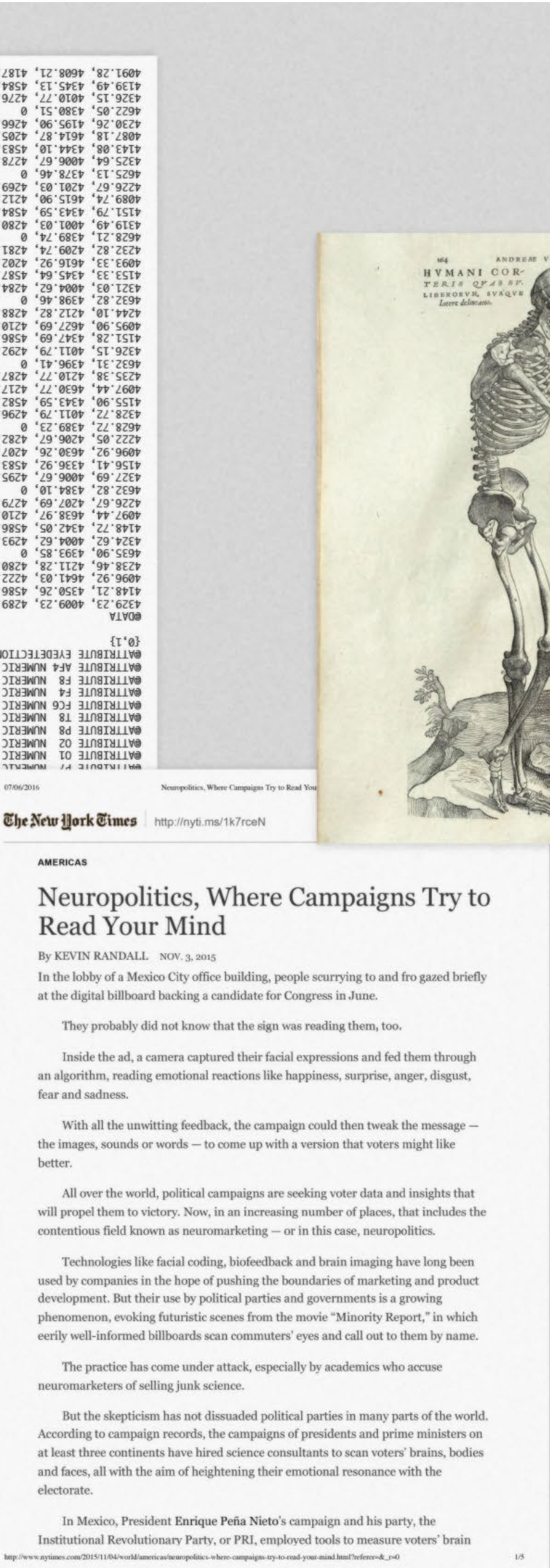


Still,
vertical HD video, 4:54 loop, sound, 2016

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

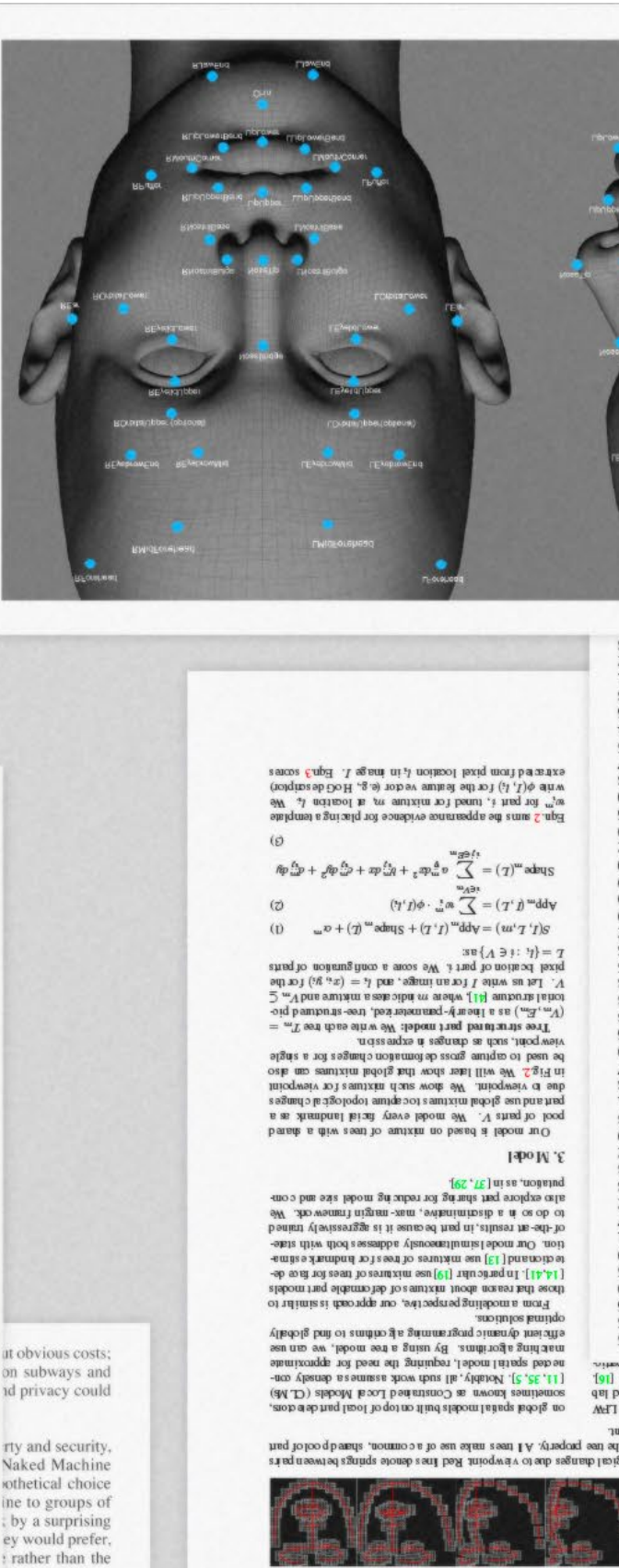


Atlas (detail),
photographs, etchings and documents,
table (anodized stainless steel, MDF, Plexiglas),
280 × 60 × 85 cm, 2016-20



understand, on some level that their reaction is based on emotions rather than evidence. They describe a willingness to be electronically stripped by the Naked Machine as a ritualistic demonstration of their own purity and trustworthiness in much the same way that the religiously devout describe rituals of faith. They don't care, in other words, whether or not the Naked Machine makes them safer than the Blob Machine because they are more concerned about feeling safe than being safe.

In their willingness to choose a technology that threatens privacy without bringing more security, the people who prefer the





Adam and Eve,
light boxes, each 100 × 200 cm,
in *Foam Talent 2017*
Frankfurter Kunstverein, Frankfurt, DE

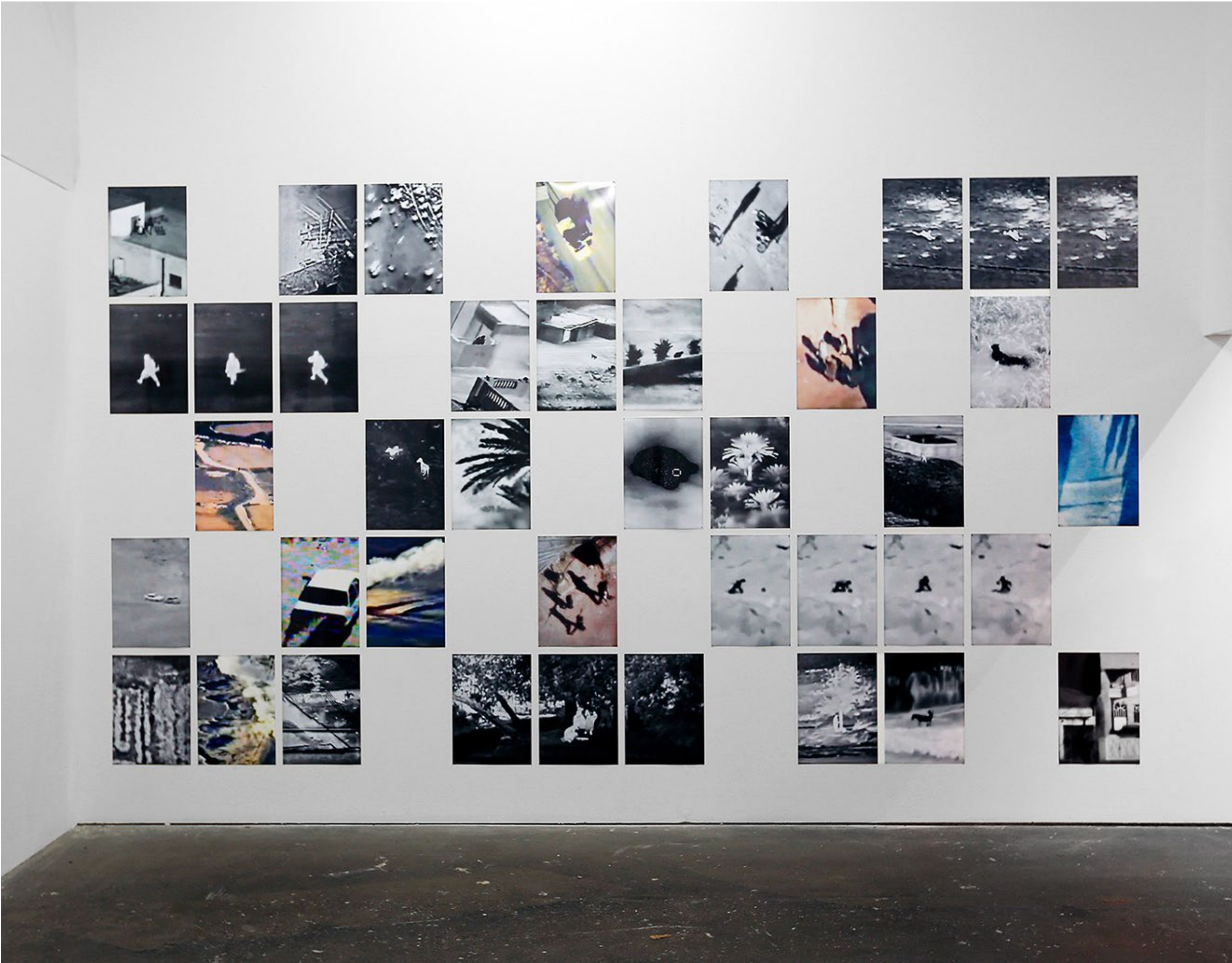
Two donkeys in a war zone is a series that stems from an American army video available on YouTube. A drone records an attack on an ISIS camp. Between two explosions, the aircraft's infrared camera briefly captures two donkeys.

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 × 70 × 2 cm, 2016

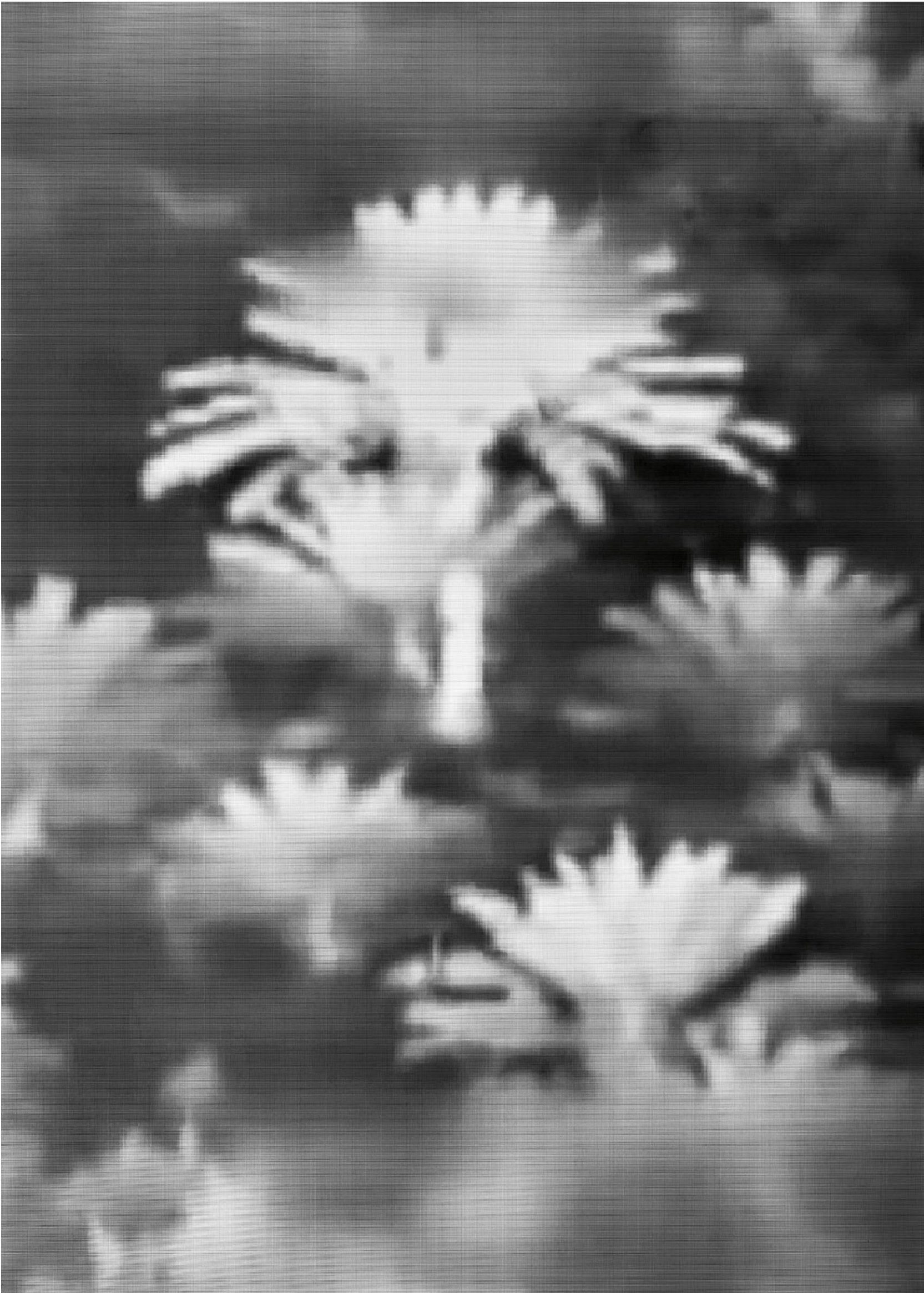




Caméra(auto)Contrôle,
Centre de la Photographie Geneva, CH, 2016



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



each *Untitled*,
inkjet print on canvas mounted on chassis,
50 × 70 × 2 cm, 2016





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



Untitled,
inkjet prints on canvas mounted on chassis,
154 × 70 × 2 cm, 2016

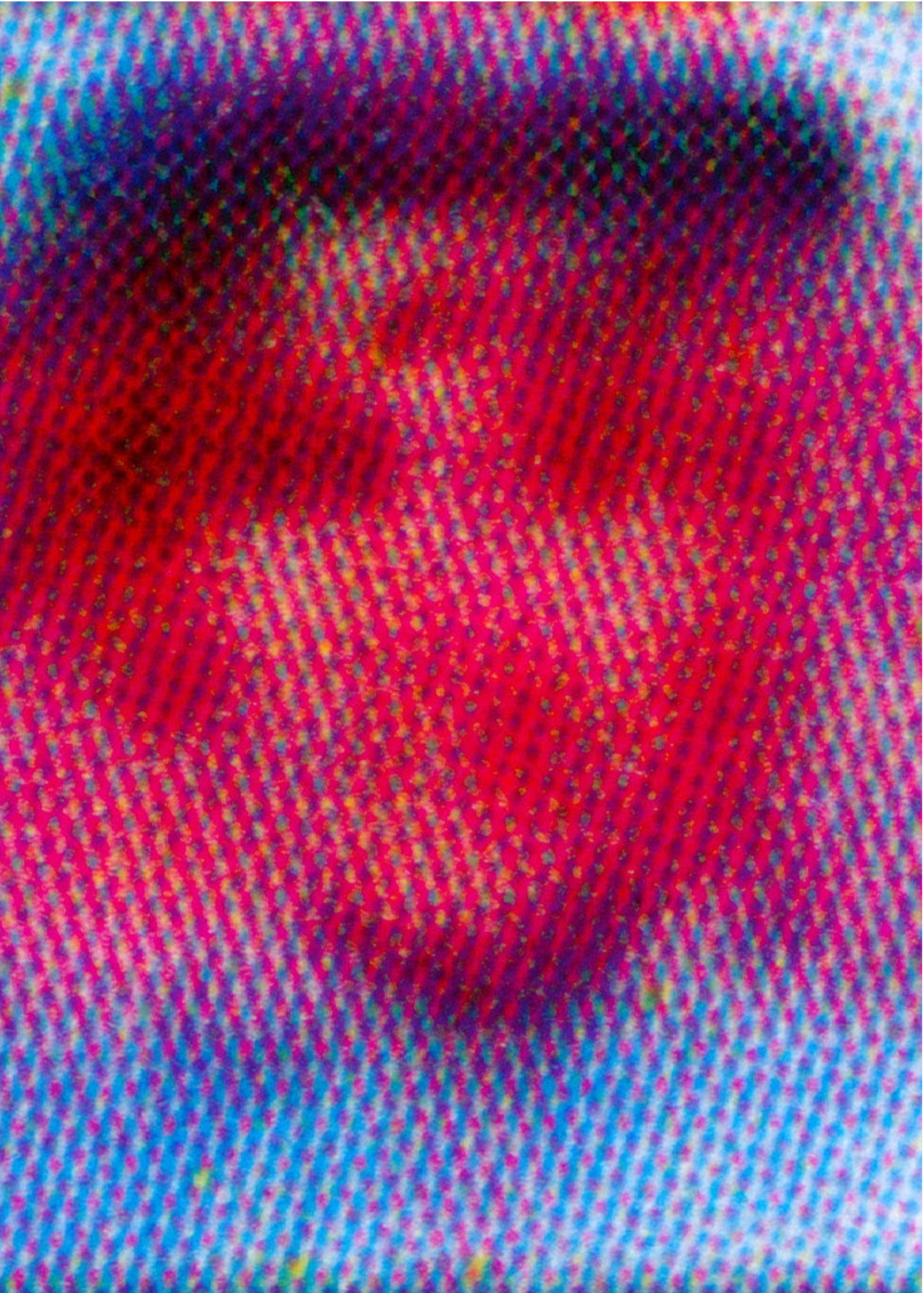
Find Fix Finish is a visual research on the iconography used by the U.S. Army in its war against terrorism. This research is based on confidential documents published by the online journal The Intercept in 2015. Those reports analyses drone strikes in Afghanistan, Yemen, and Somalia.

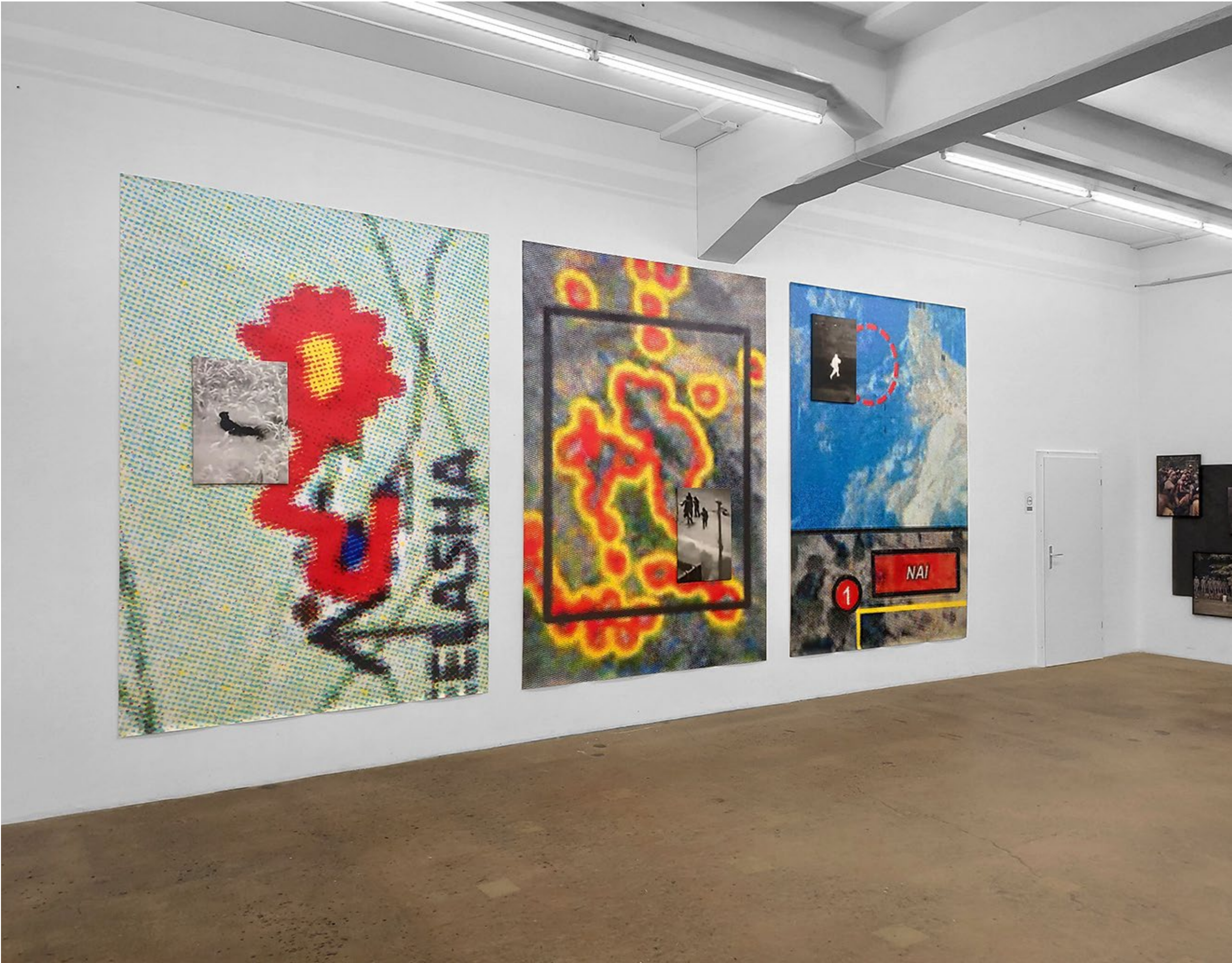
The army uses these documents to describe its reality of the conflict. A reality made of statistics, graphic charts and illustrations, brightly colored with a digital aesthetic. The explosions depicted seem harmless. Civilian victims are only mentioned as “EKIA” - Enemy Killed in Action. In this so-called “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, Power Points produced away from the battle line, where death is still present.

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

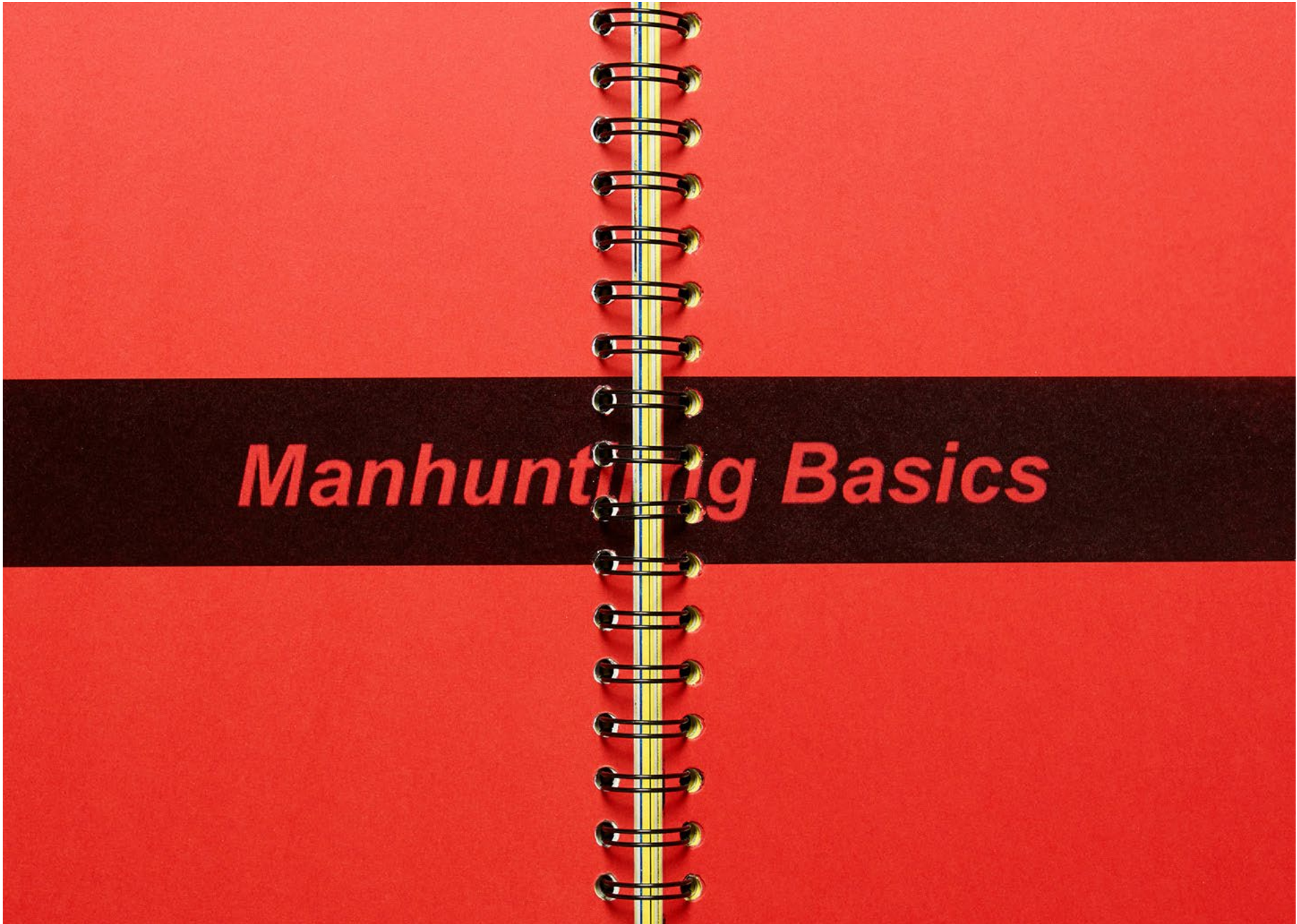
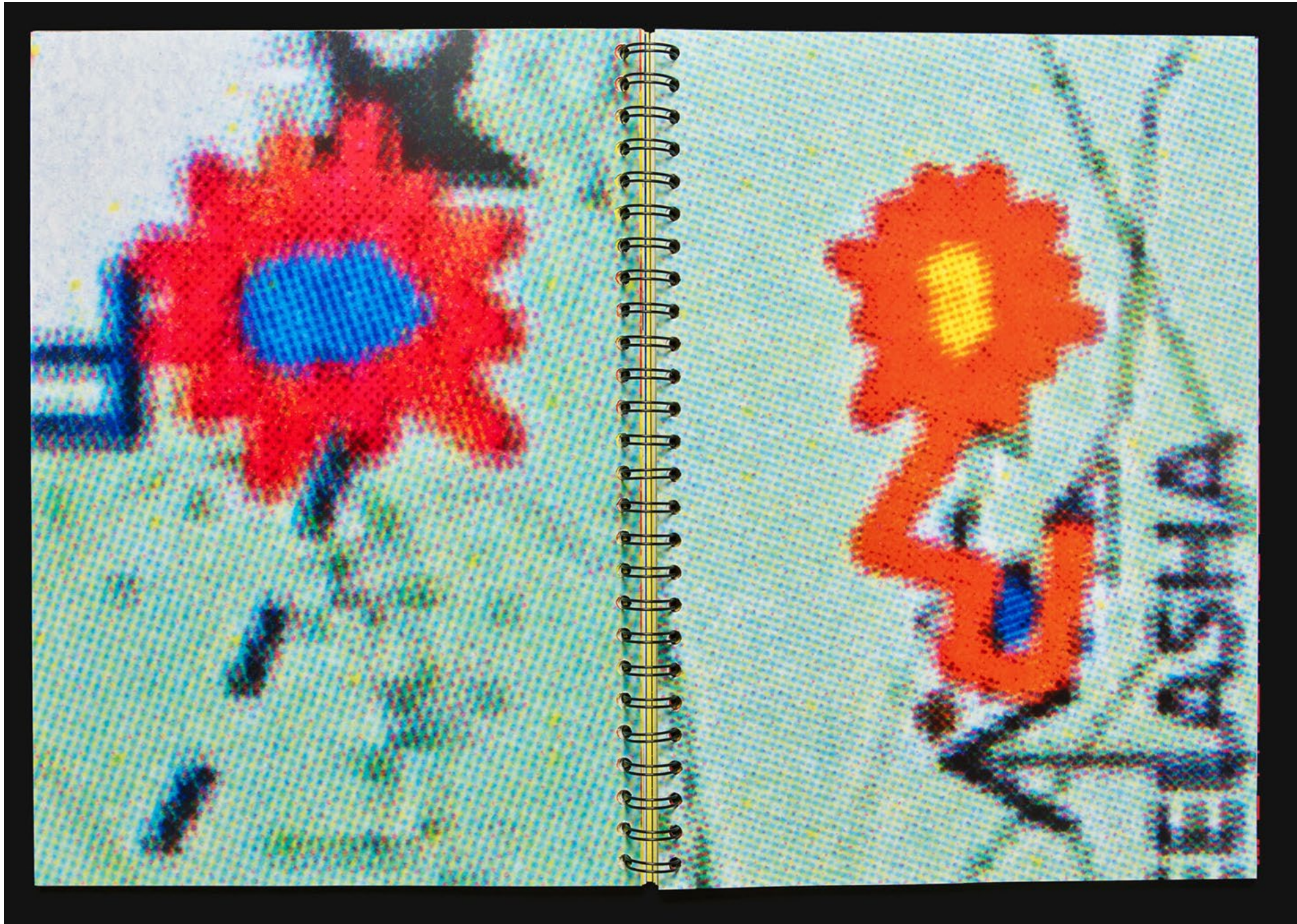
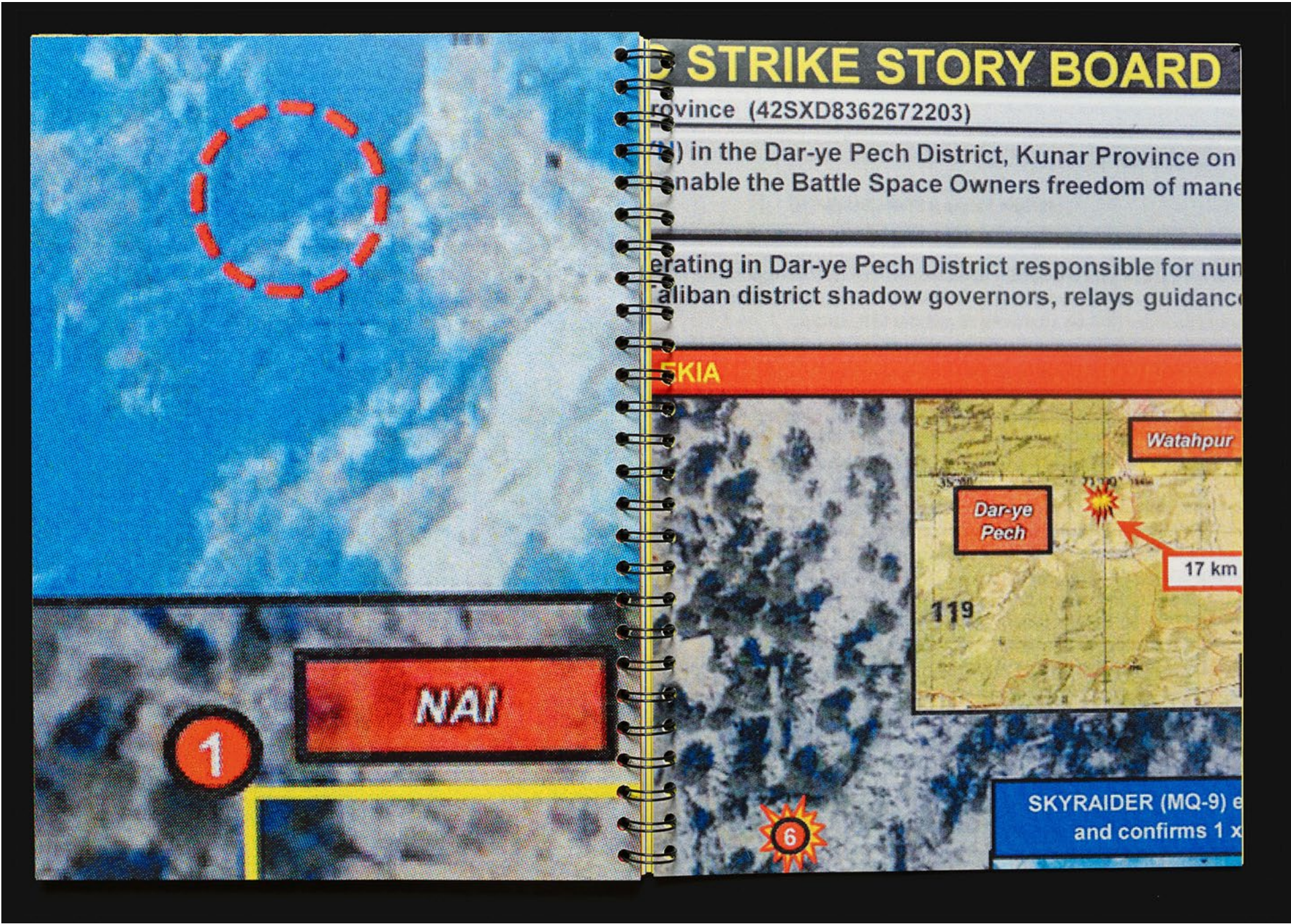




VFG Nachwuchsförderpreis 2019
Kammgarn West, Schaffhausen, CH



ELAC, Renens. CH, 2019



Find Fix Finish,
self-published,
24 × 33.5 cm, 2015-18
metal ring binding
114 pages

I am a Swiss artist based in Lausanne who explores themes of failure, technology, everyday life and memory through a variety of forms, including materialized photographs, texts, videos, websites and sounds.

I received a BA in Photography in 2016 at ECAL/University of Art & Design, Lausanne and a MA in Fine Arts at EDHEA, Sierre in 2024. I currently work as Artistic Deputy for the Master Photography at ECAL.

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

I have published two monographs with RVB Books: *Two donkeys in a war zone* in 2017 and *Happiness is the only true emotion* in 2019.

a Tuesday between Palermo and home (self-portrait)
multilayer UV print on treated copper (simulation)
24 × 30 cm, 2025 – ongoing

