

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.

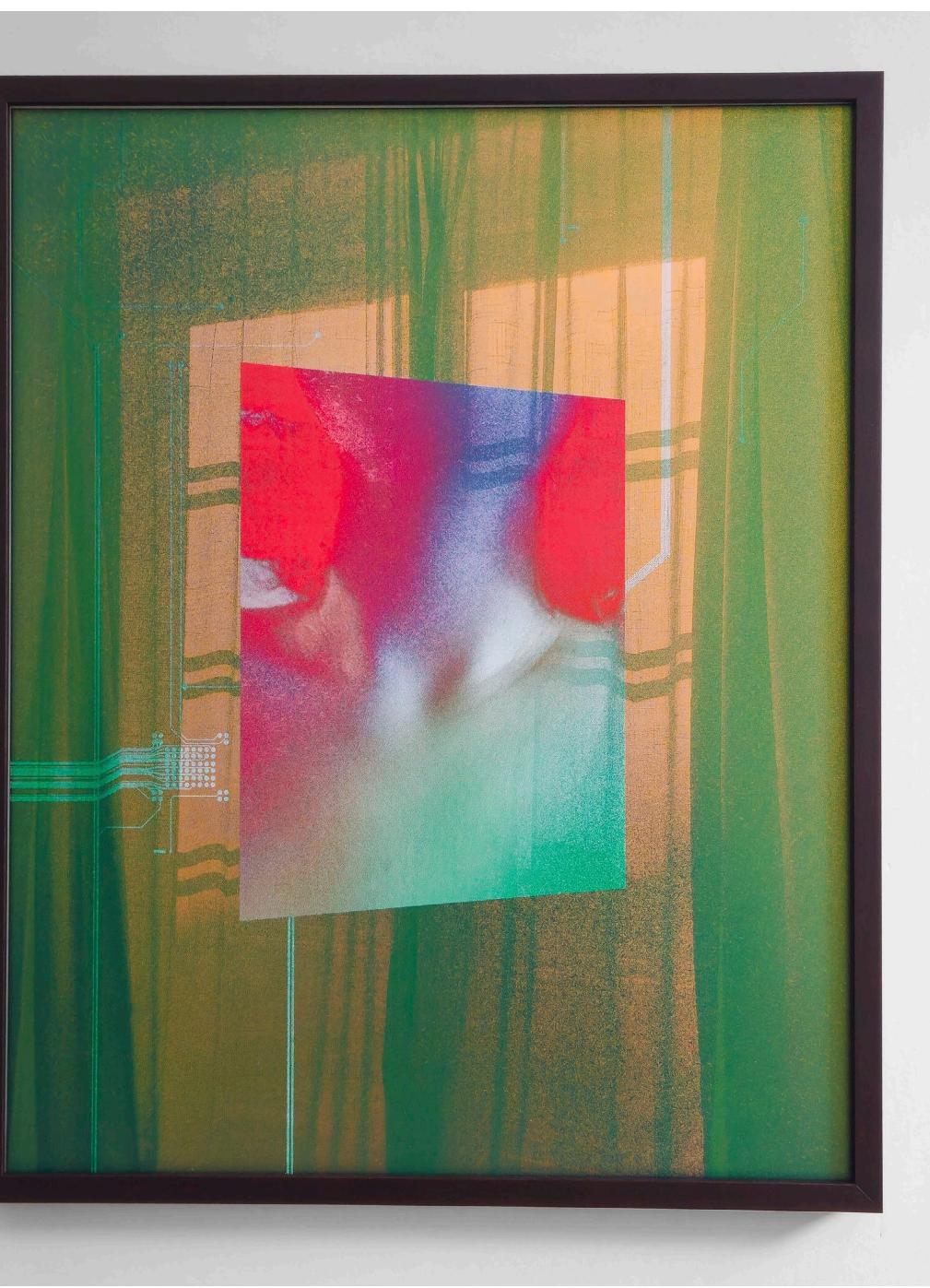
a Wednesday in Gibellina laser-engraved birch plywood mounted on Risoud pine 40 × 50 × 2.6 cm, 2025



2025 / current research

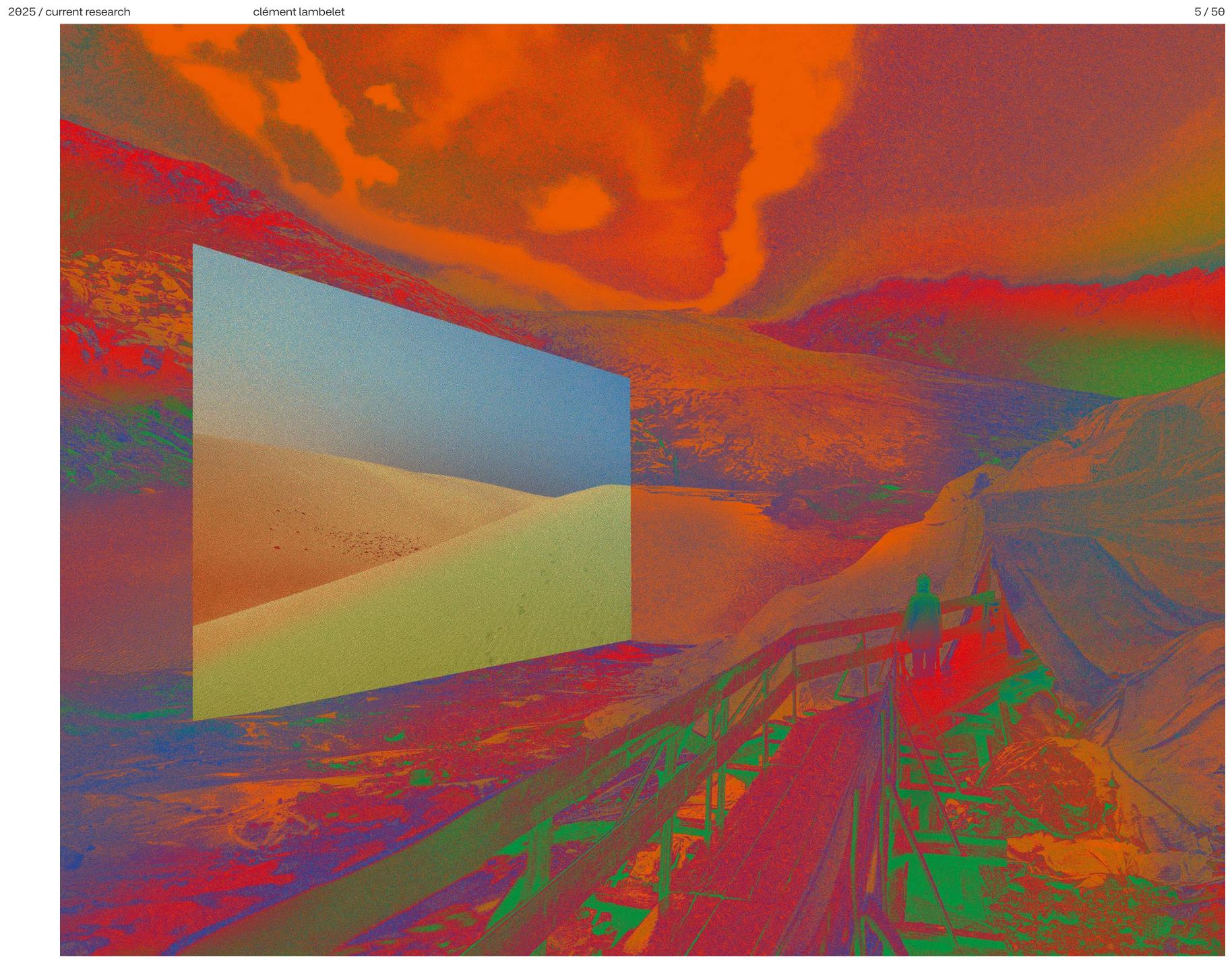
#### clément lambelet

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



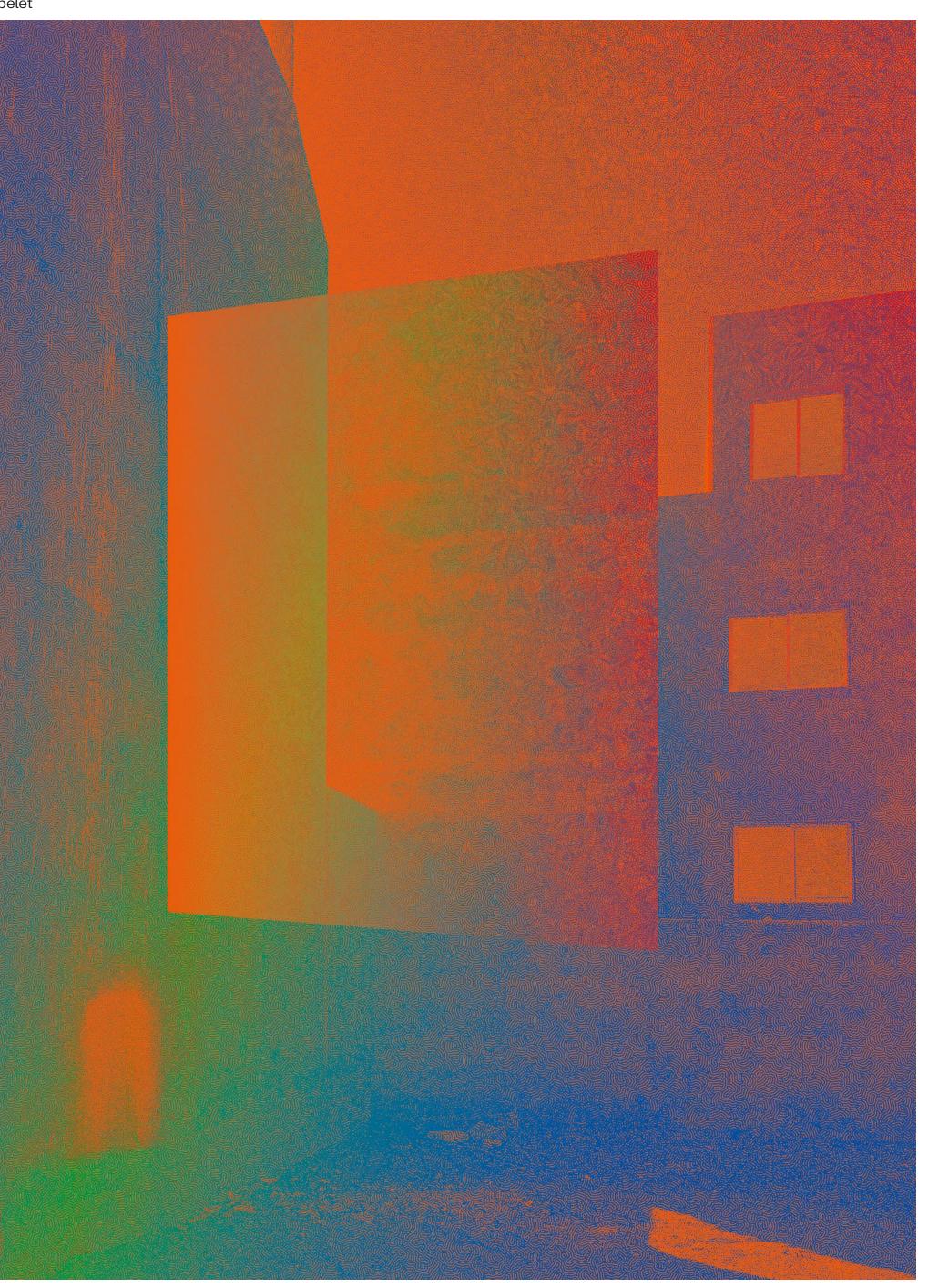


a *Thursday in Selinunte* laser-engraved birch plywood mounted on Risoud pine (simulation) 50 × 40 × 2.6 cm, 2025 – ongoing

2025 / current research

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



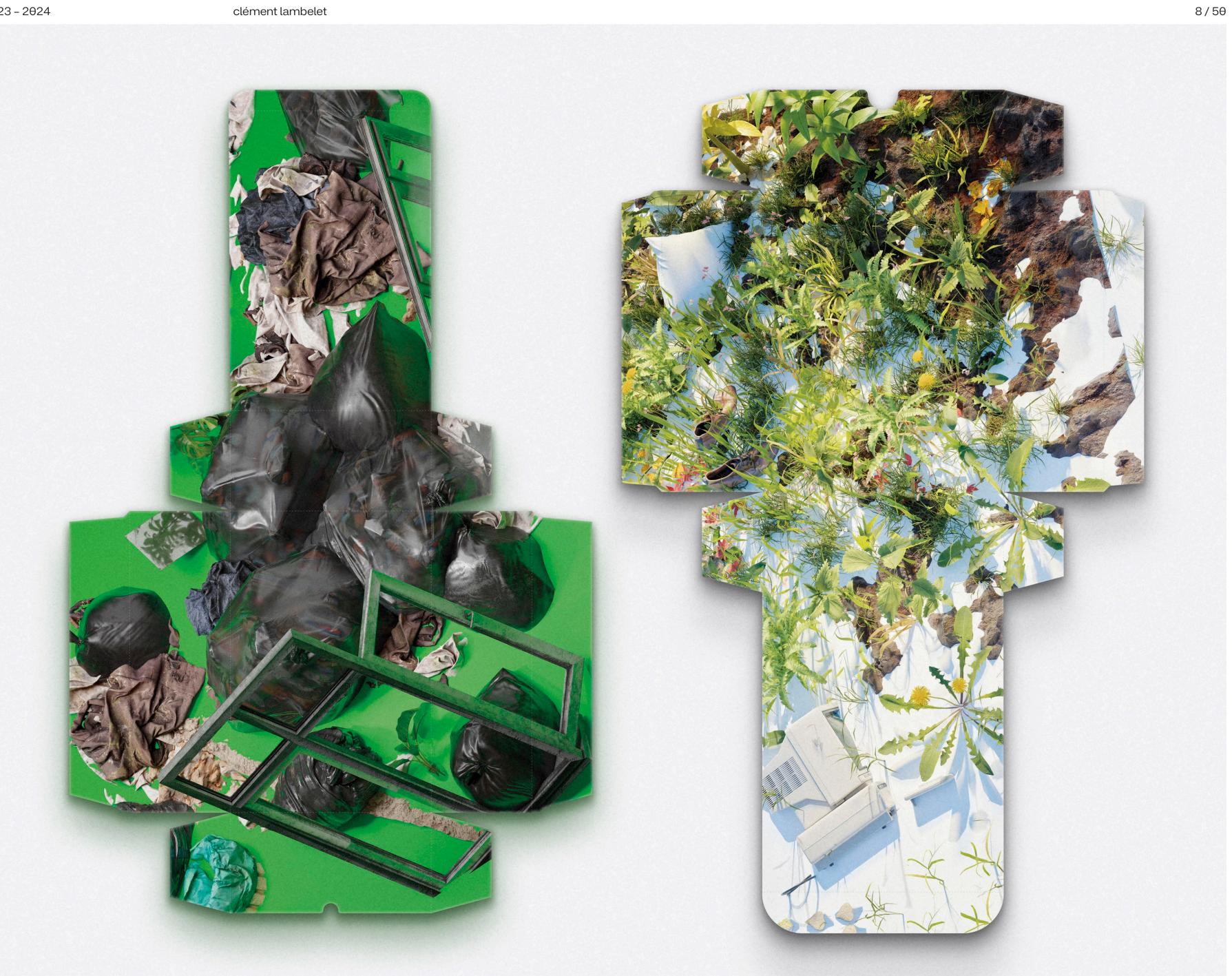


Fragilities from home is a collection of interactions, images and objects. Through a multiple, playful and sometimes self-contradictory approach, I try to deconstruct my relationship with my everyday life: the difficulties or anxieties it generates, but also the humor that can emerge from common situations.

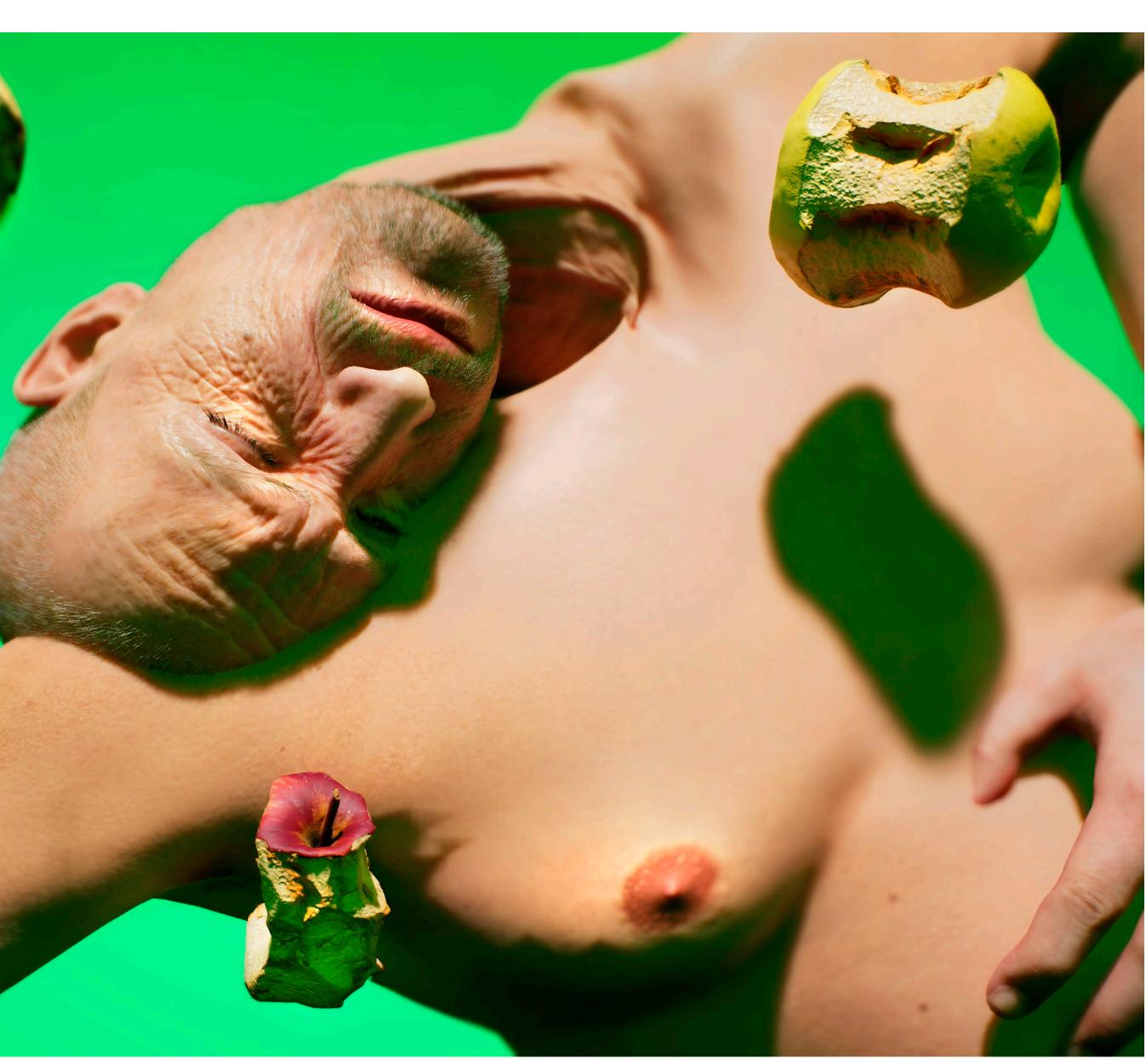
Failure is often underlying, as in the cardboard prints, where neglected clutter accumulates and sinks into the background of the image. It's also the failure of the technological tools that surround us, between a hijacked hotline that solves nothing, or a website whose absurd notifications keep us wide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

Between more interactive and more reflective forms, I hope to rethink my masculine relationship to everyday life, but also to see a reenchantment 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

FEELING LONELY? 043 508 80 64

Free service - local call rate

#### NEED MEANING? 043 508 80 64

Free service - local call rate

# FEAR OF MISSING OUT ? 043 508 80 64

Free service - local call rate

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

#### LOOKING FOR MEANING ? 043 508 80 64

Free service - local call rate

#### DO YOU WANT TO BE SOMEBODY ? 043 508 80 64

Free service - local call rate

## NOT ENOUGH FOLLOWERS? 043 508 80 64

Free service - local call rate

### LOOKING FOR LOVE? 043 508 80 64

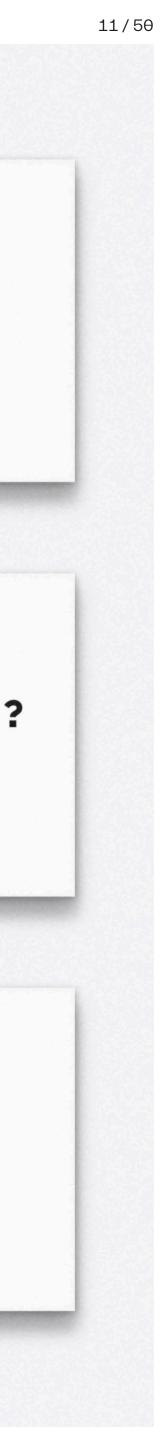
Free service - local call rate

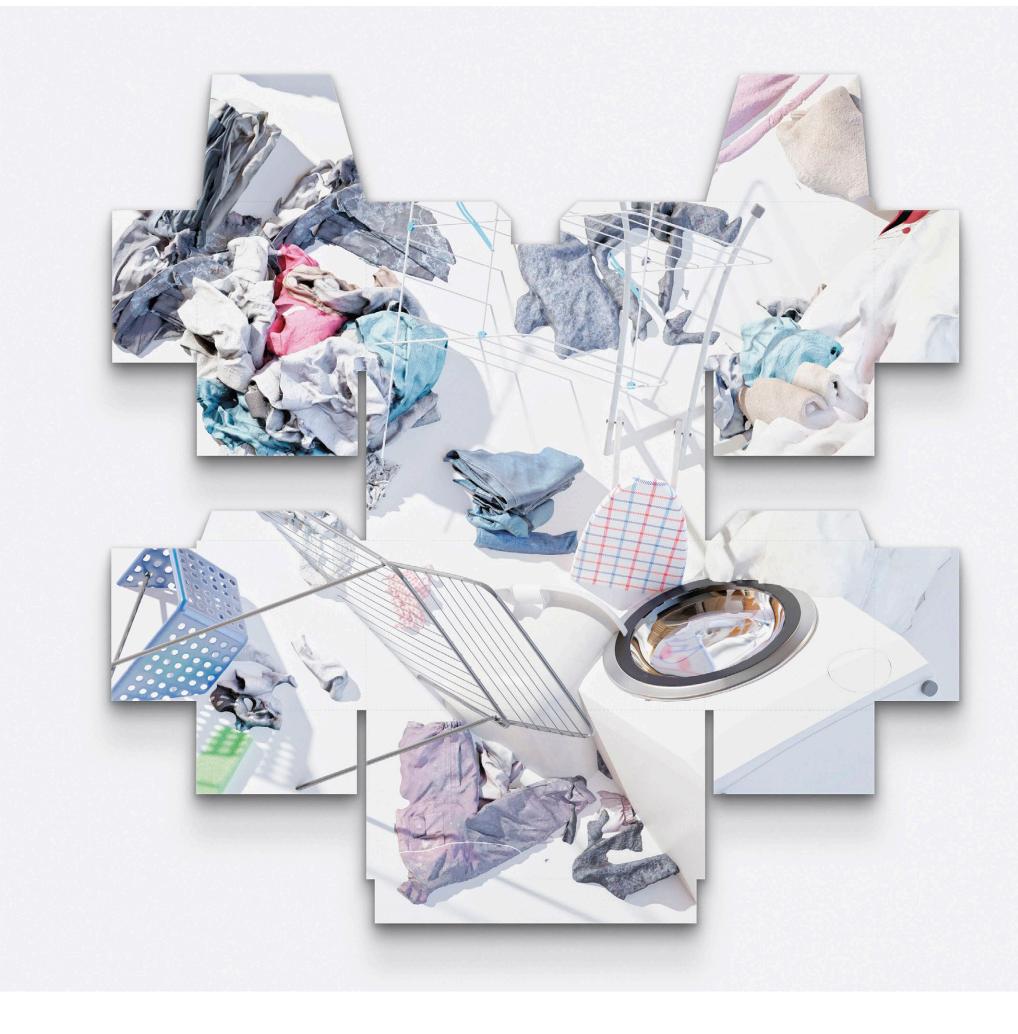
### DIFFICULT TO CHOOSE ? 043 508 80 64

Free service - local call rate

LOOKING FOR YOURSELF? 043 508 80 64

Free service - local call rate

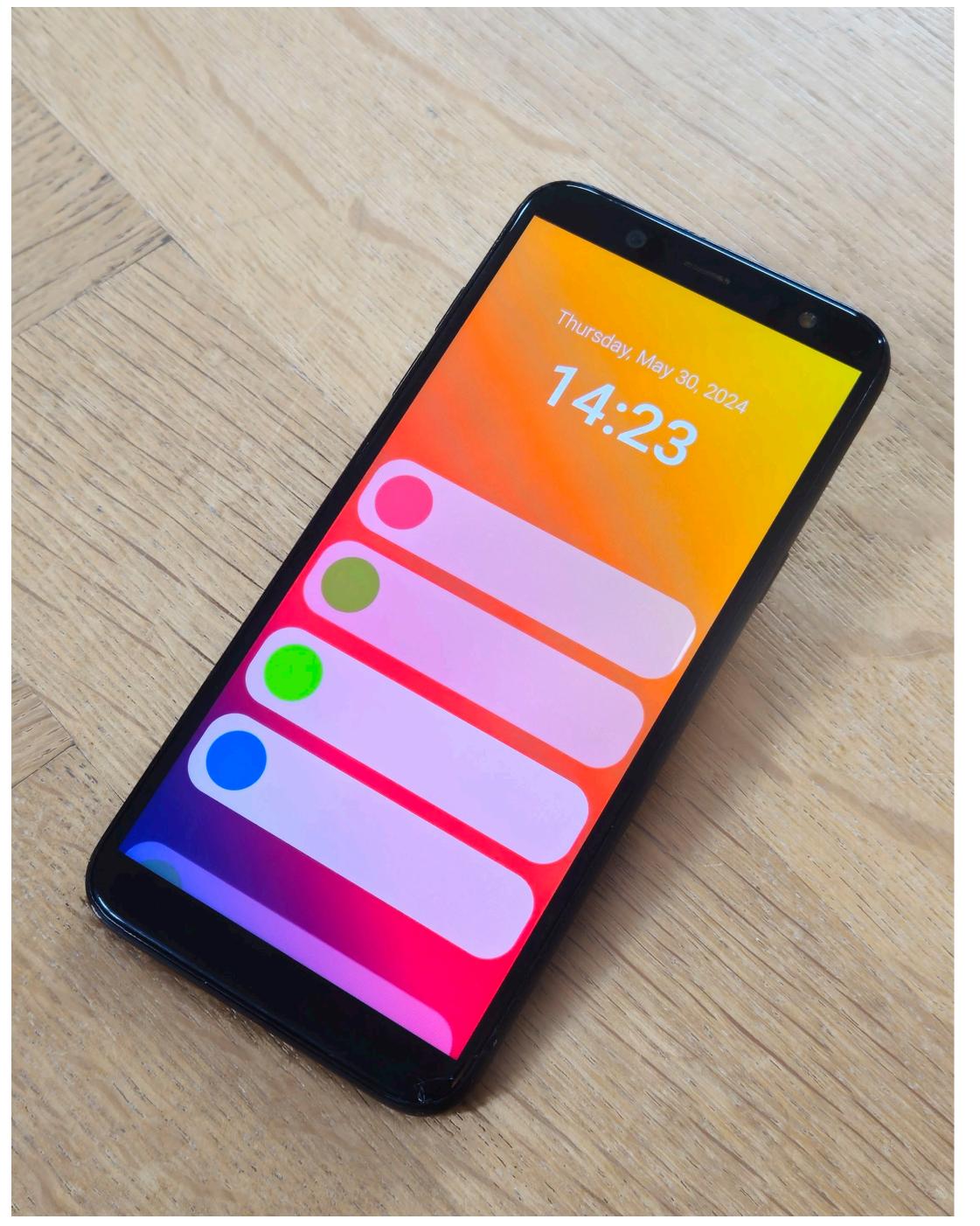




Folded laundry, industrial UV printing on cardboard, 79 × 79 cm, 2024



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



<u>awake anyway .com</u> web app, 2024

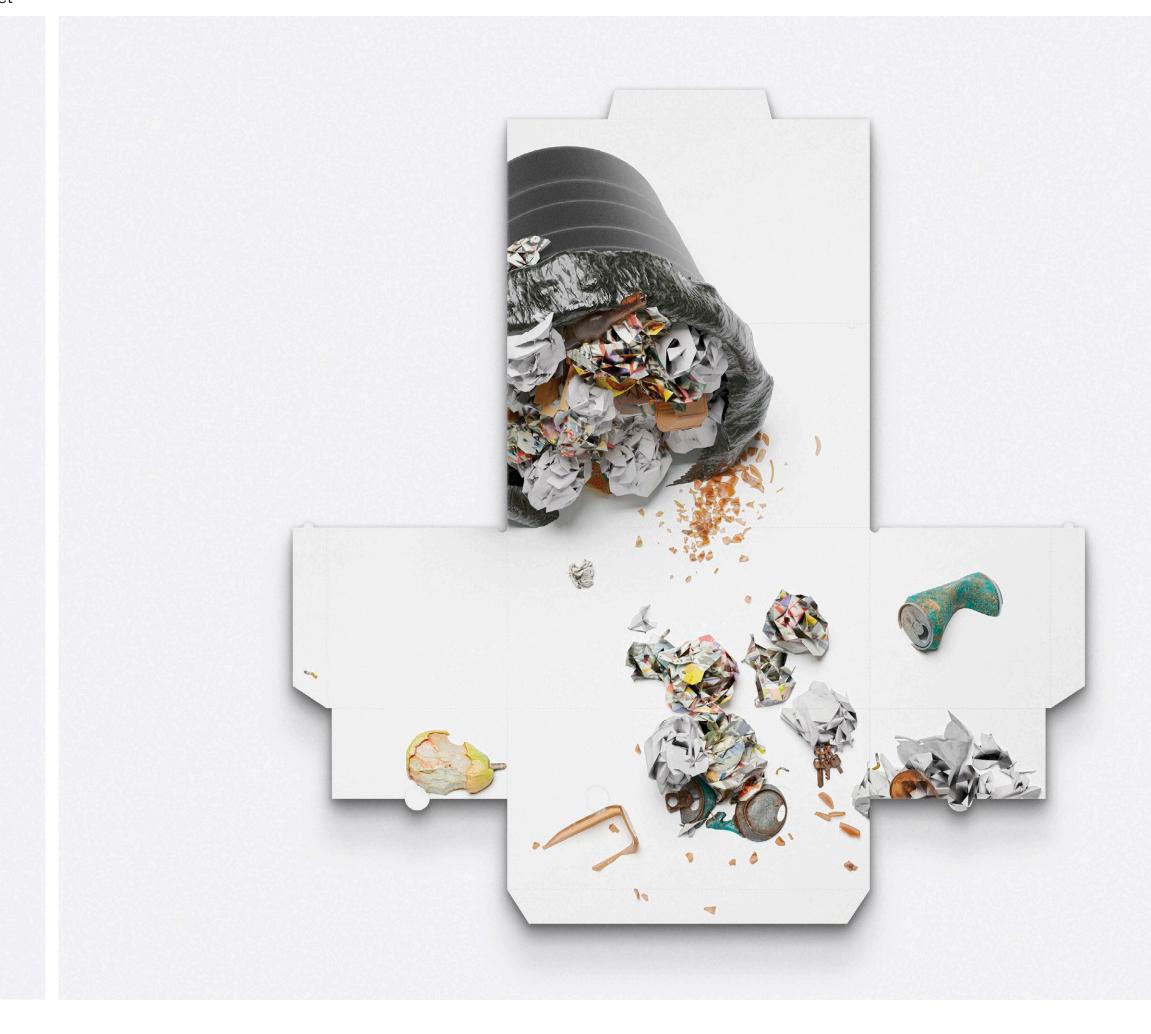


*Silent shout* (1 to 4 out of 8) dye-sublimation printing on Lycra, 81 × 123 cm, 2024

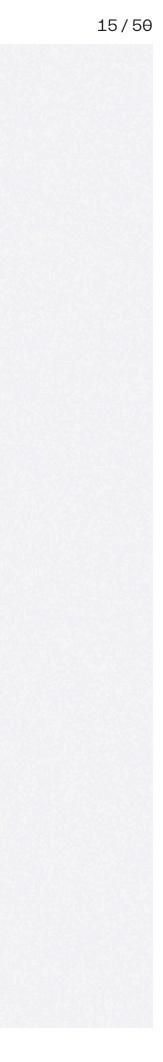




*Folded cardboard,* industrial UV printing on cardboard, 68 × 68 cm, 2024



*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.

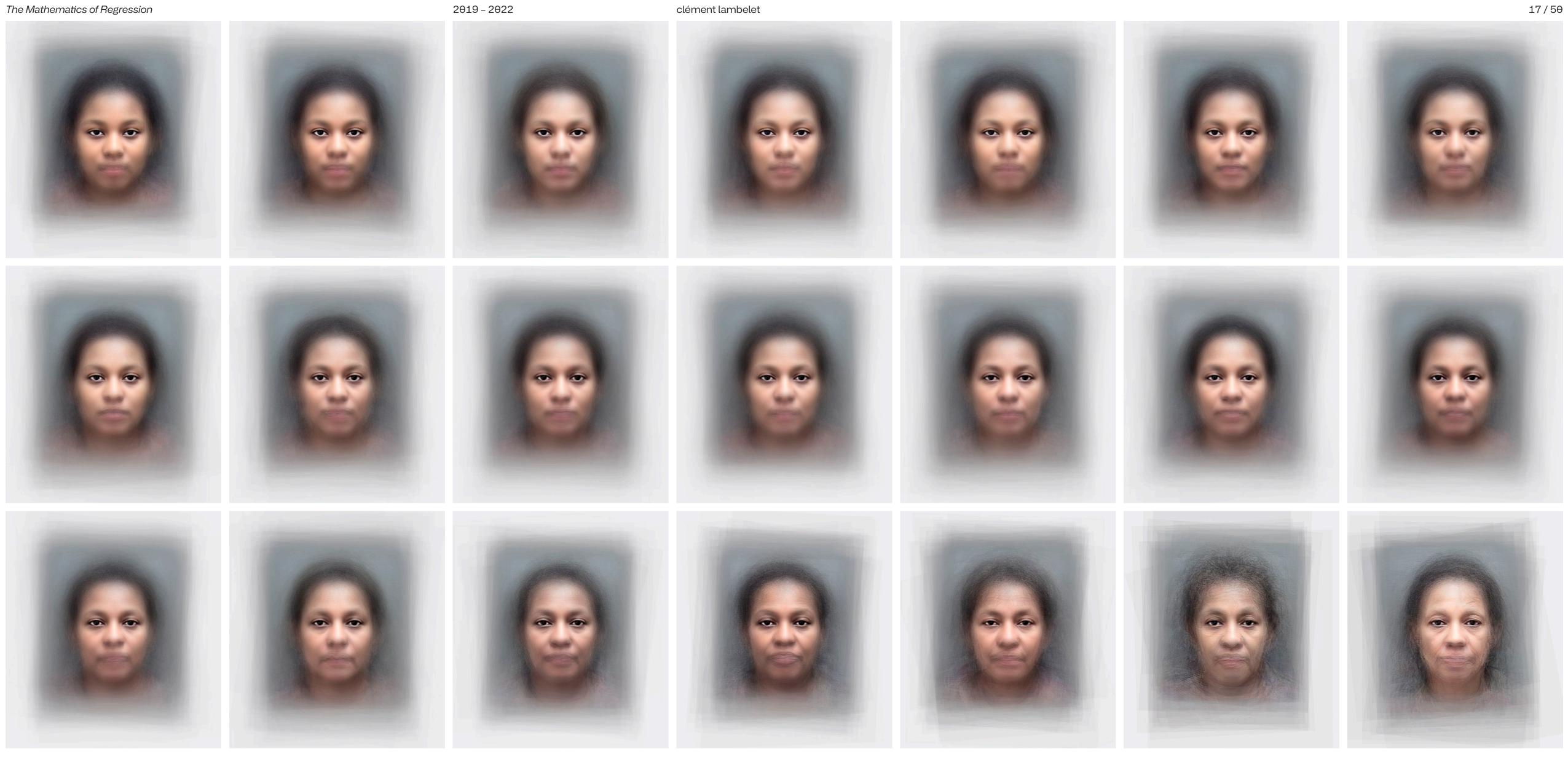
They are the perfect algorithmic suspects. They reveal and are symbols of the racist biases that exist in our contemporary technologies. In order not to reinforce a system that already exploits too much the human singularity via its image, the algorithm I developed uses a principle of superposition which 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  $5\theta$ , ten layers lenticular print, framed, 40 × 50 cm, 2022

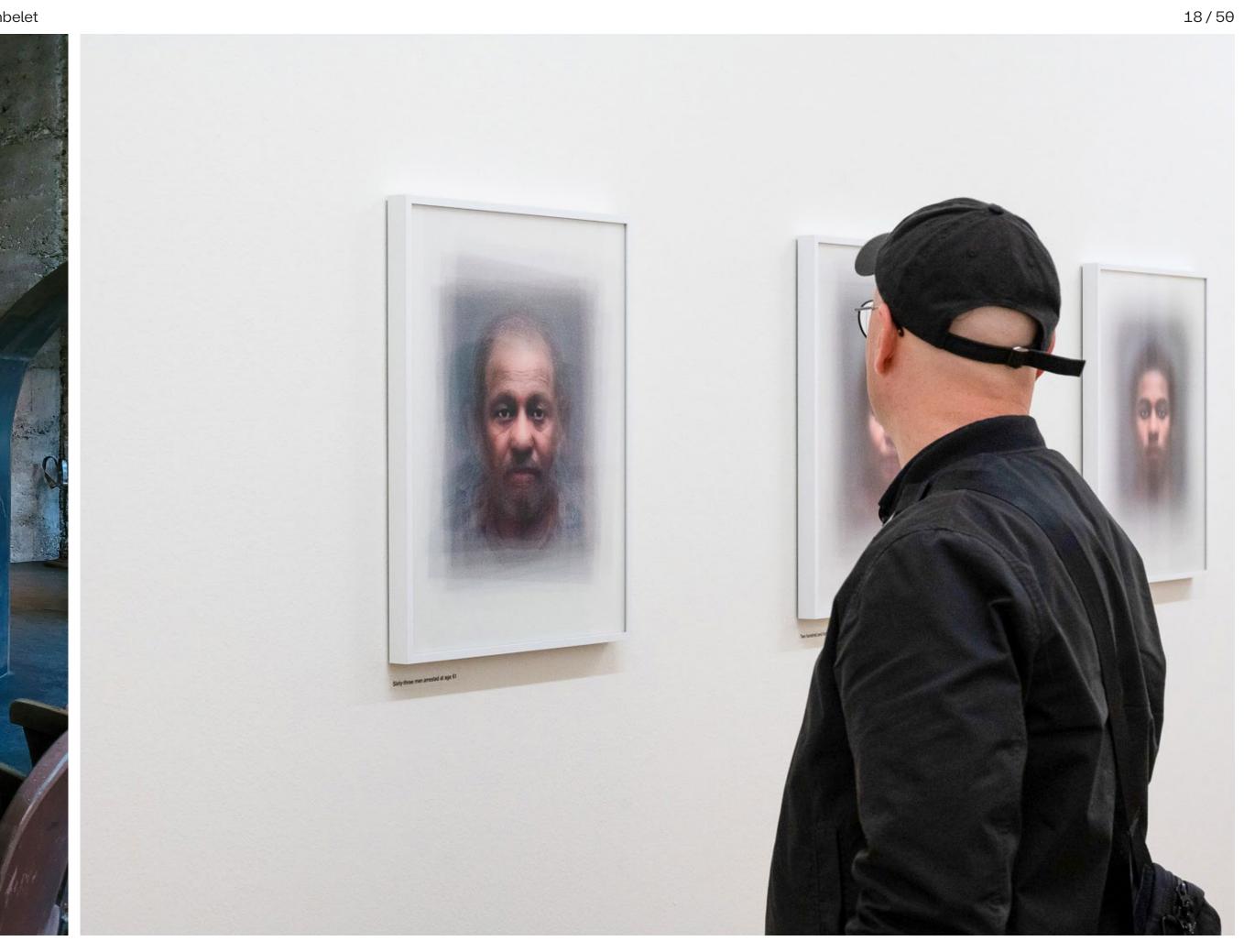




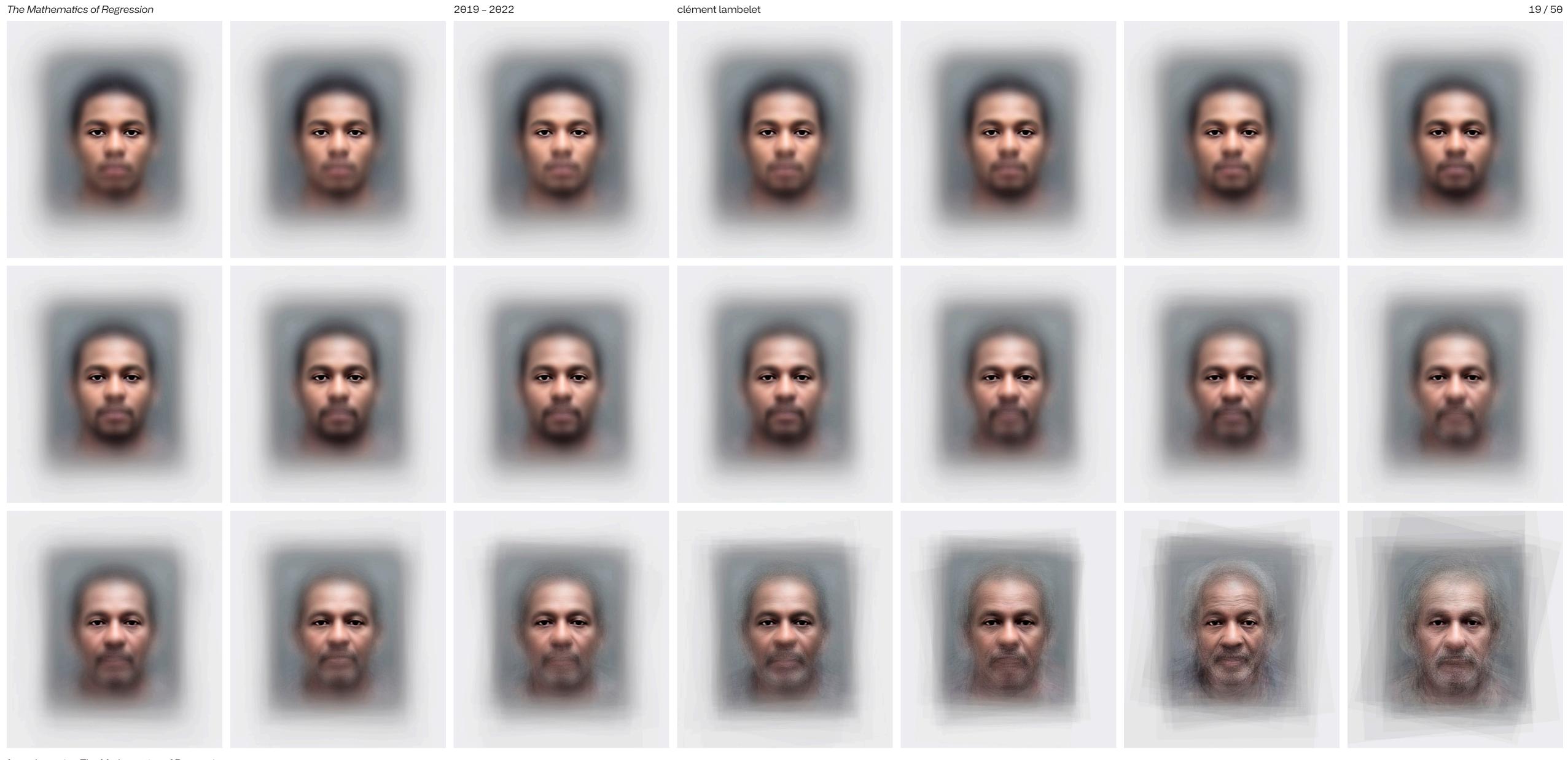
from the series The Mathematics of Regression, ten layers lenticular print, framed, each 40 × 50 cm, 2022

The Mathematics of Regression

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.

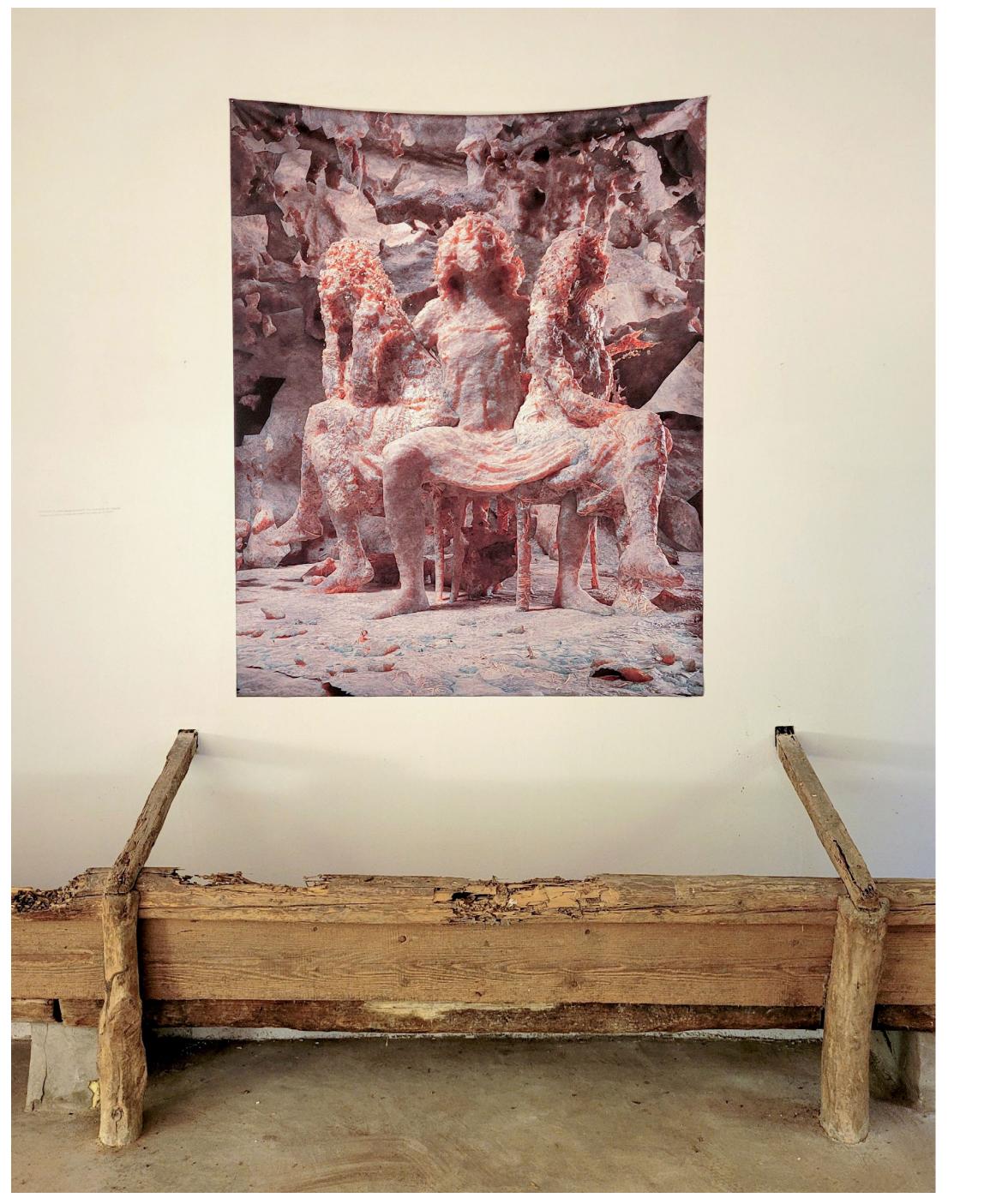
There are the walls and some furniture, but above all, the traces: texts, images and dust, which bear witness to our histories, to the waves and eddies of time. I have also added my own images, inspired by the futures I wish for and those I fear. Between contemporary science and science-fiction, they 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



clément lambelet



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



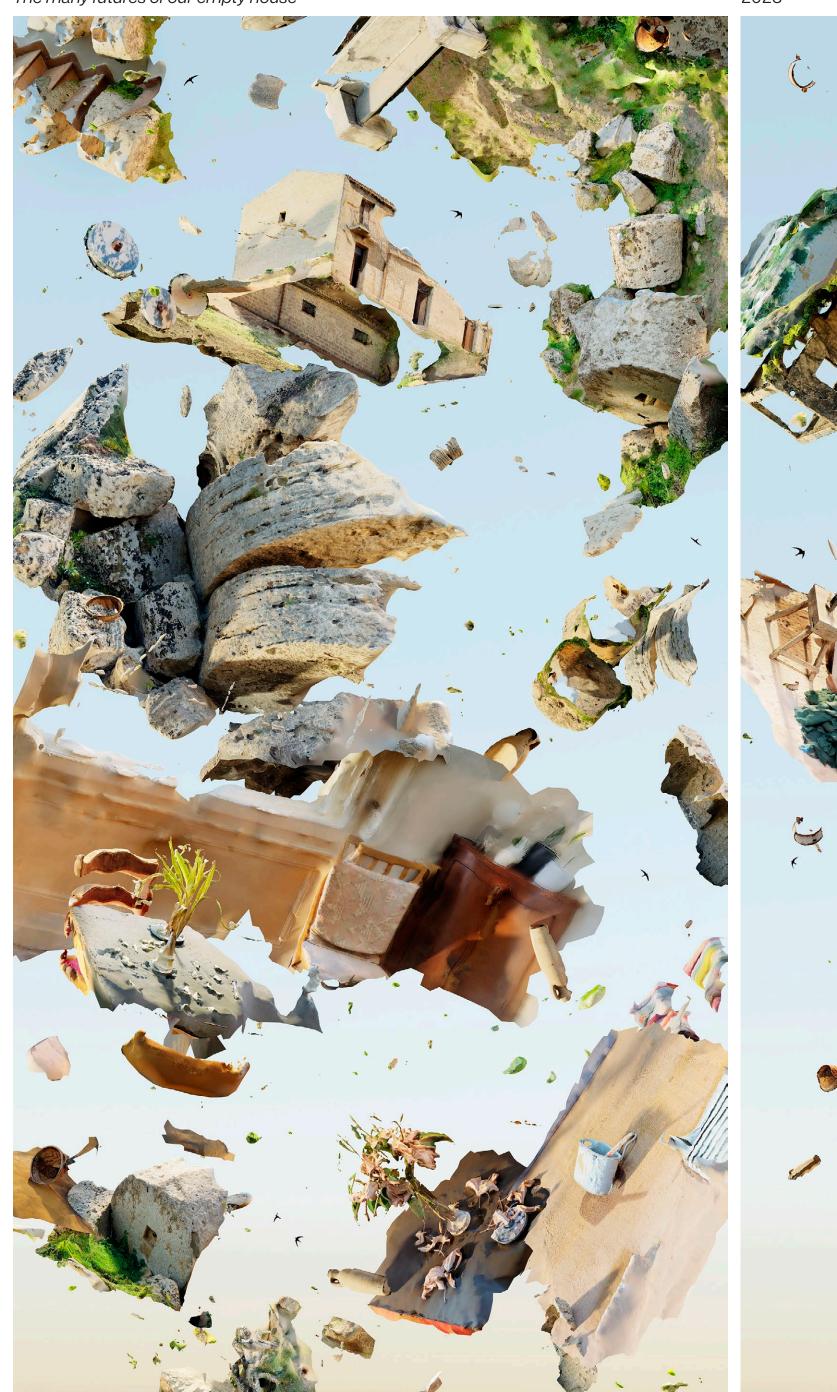
clément lambelet

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



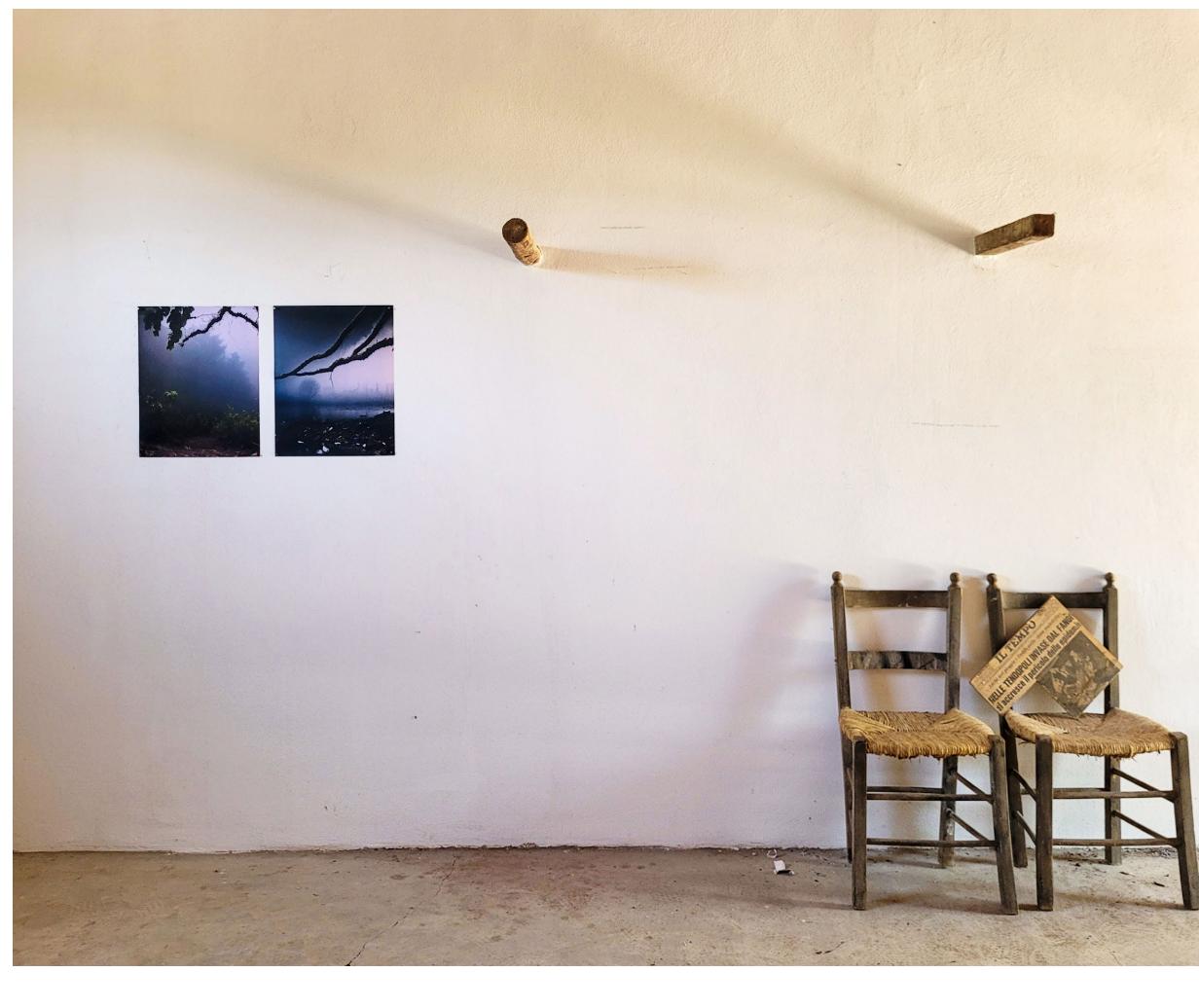
2023

clément lambelet





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



clément lambelet

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.

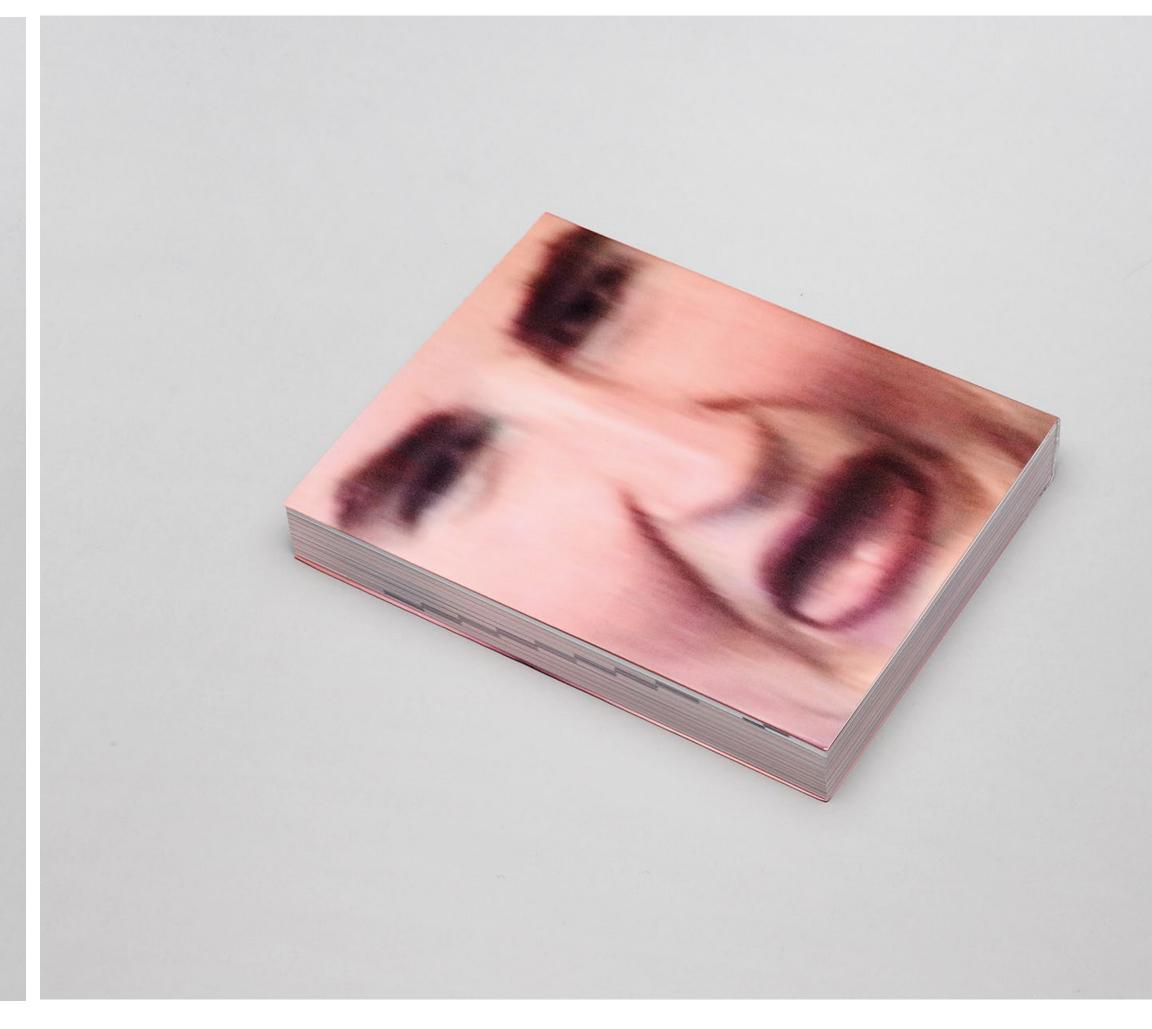
f1s1.jpg (surprise), inkjet print and typography on glass, 80 × 100 cm, in When the Air Becomes Electric, Centre de la Photographie Geneva, 2019

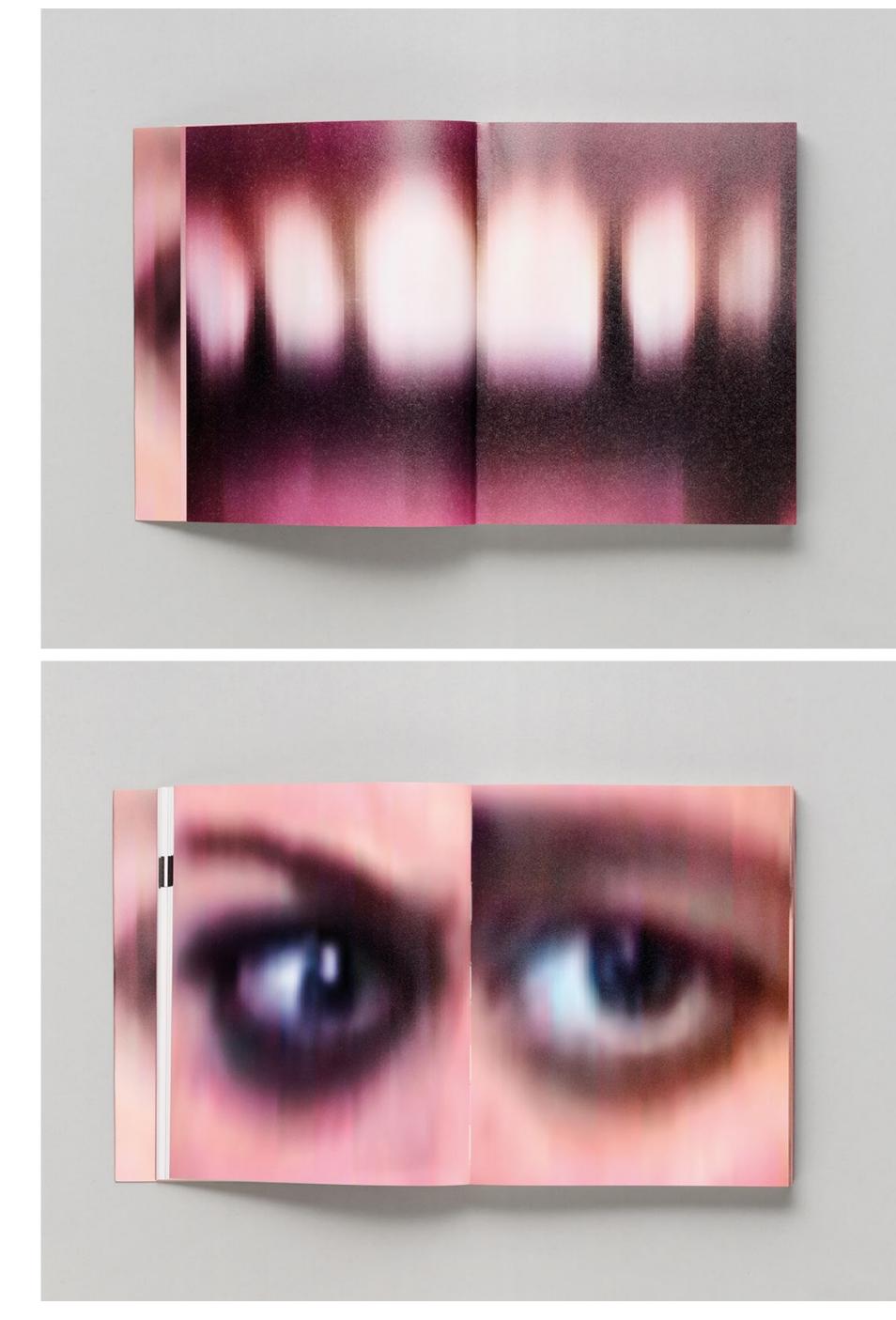




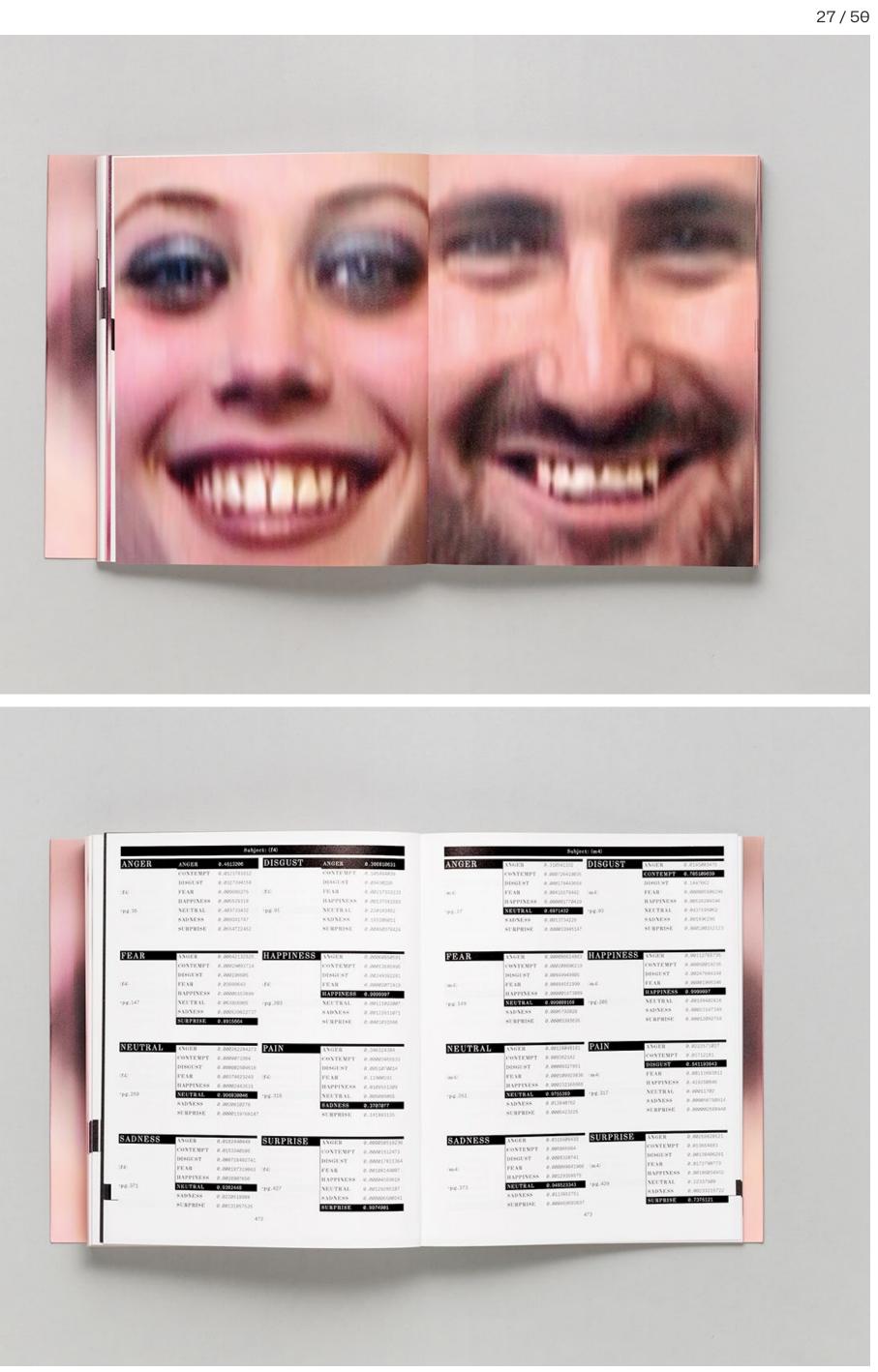
Happiness is the only true emotion published by RVB Books, Paris, september 2019 afterword by David Le Breton design by Nicolas Polli

15.2×19cm 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



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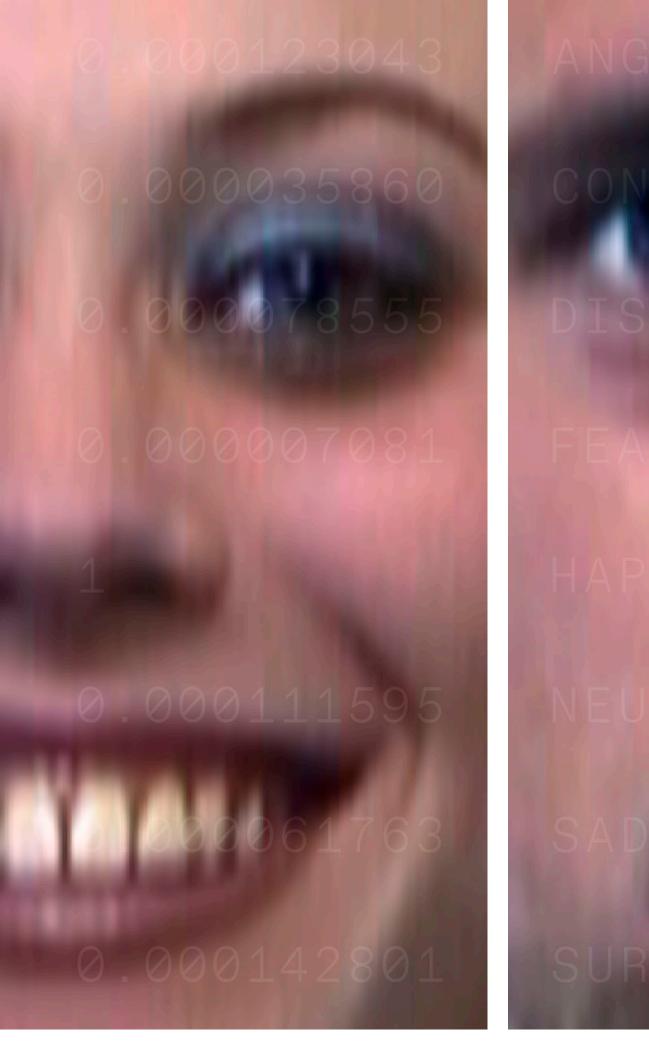
Happiness is the only true emotion

2016 – 2019

clément lambelet

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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



Happiness is the only true emotion

clément lambelet

ANGER	0.000073281	ANGER
CONTEMPT	0.00001770	CONTEMPT
DISGUST	0.00010079	DISGUST
FEAR	0.000520138	FEAR
HAPPINESS	0.000097971	HAPPINESS
NEUTRAL	0.700060901	NEUTRAL
SADNESS	0.000502279	SADNESS
SURPRISE	0.298673571	SURPRISE

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



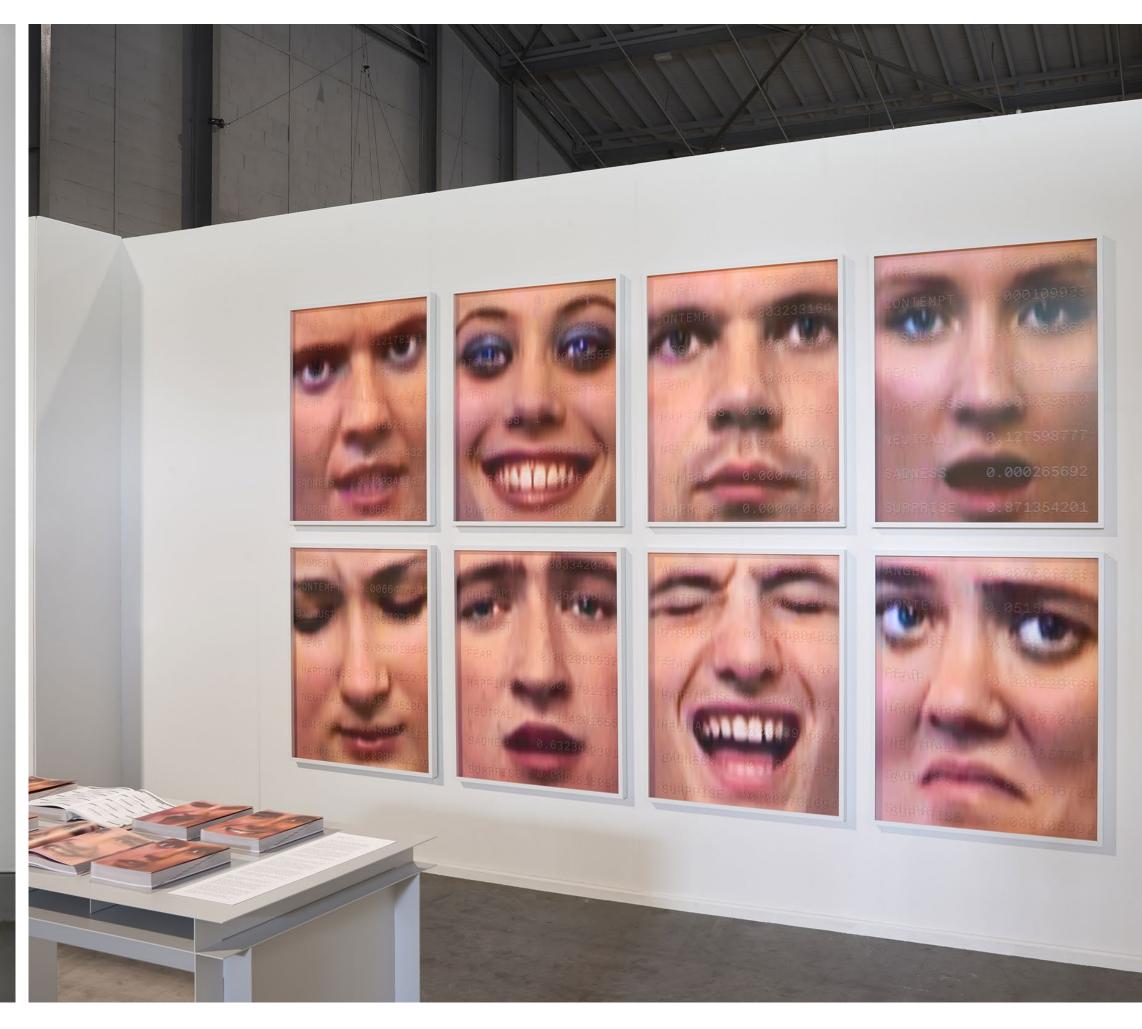








Real Feeling, Haus der elektronischen Künste, Basel, CH, 2020



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

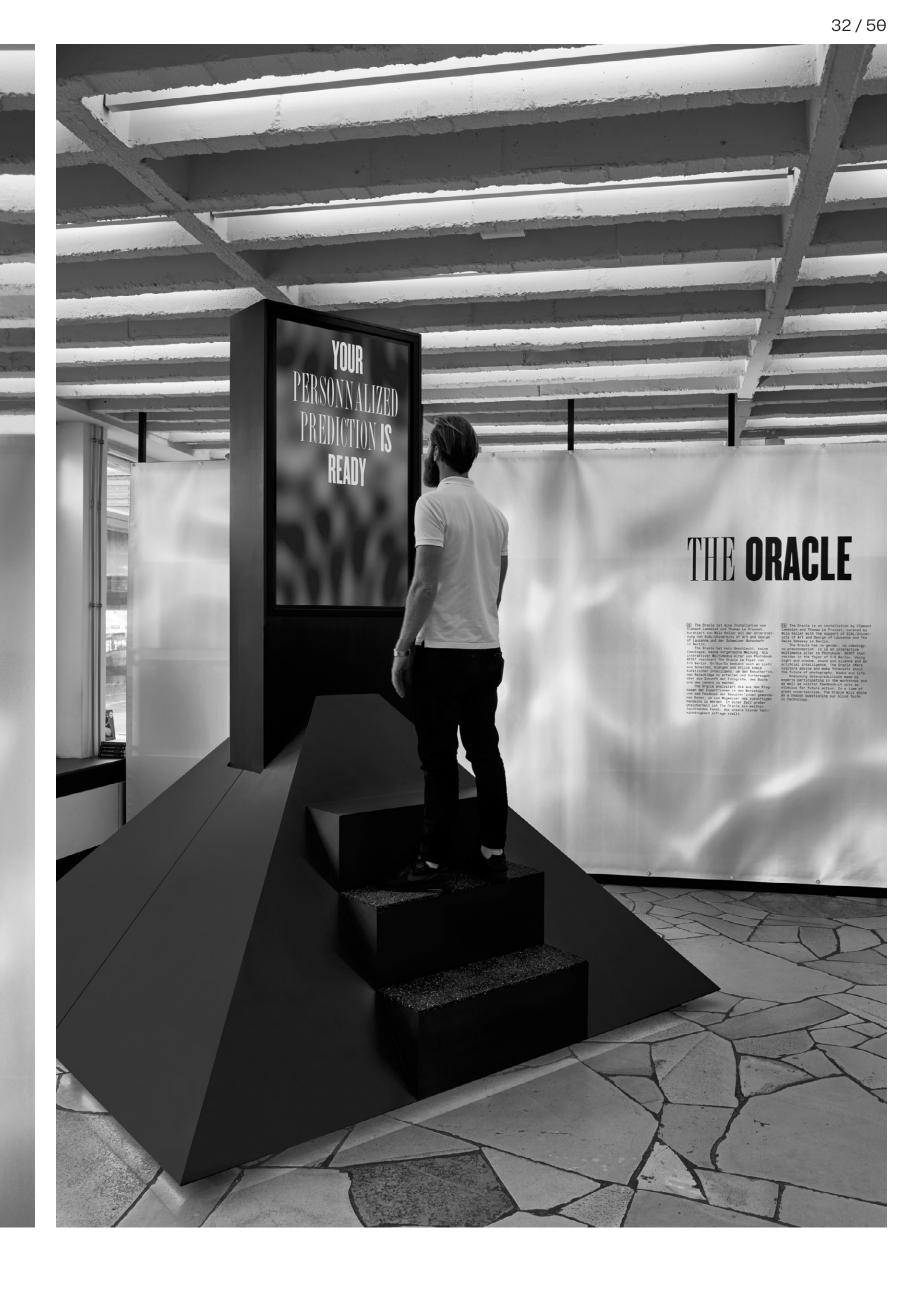


The Oracle

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.

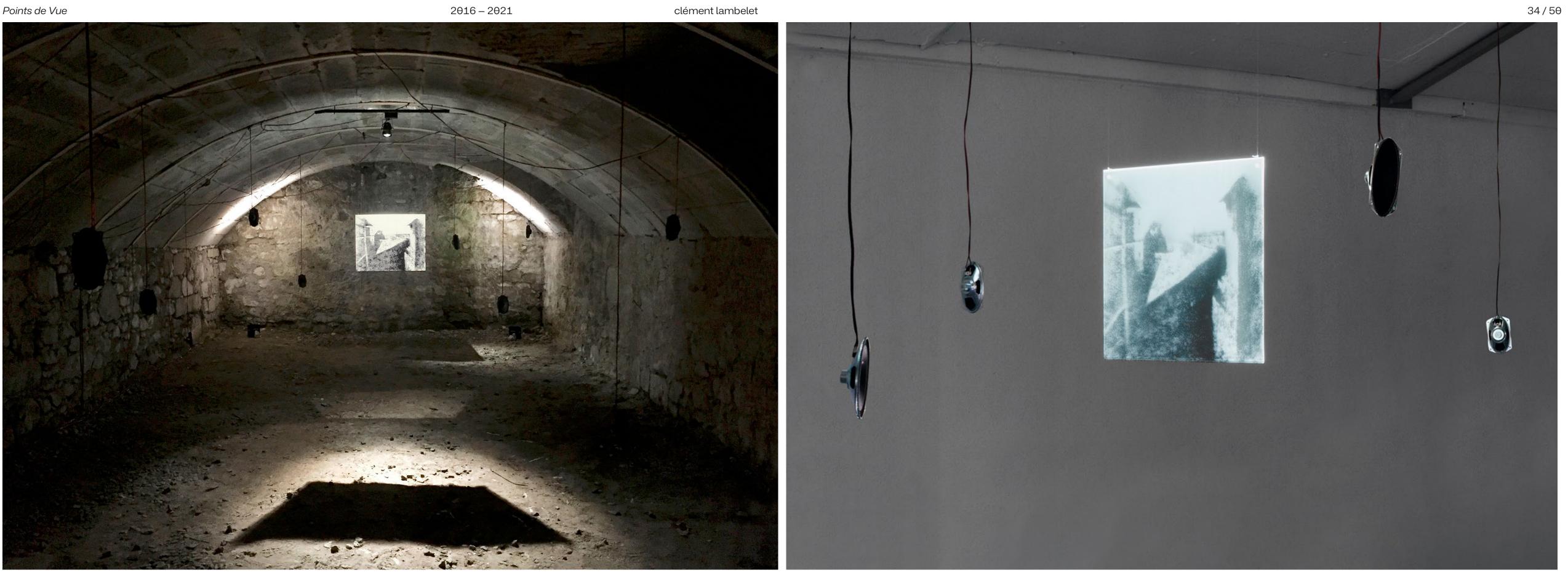
An excerpt of the audio is available at the following address. The sixteen audio channels were combined to simulate the effect of the installation. c-lambelet.com/CL\_Views\_Elysee\_Solo.mp3

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





clément lambelet



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.

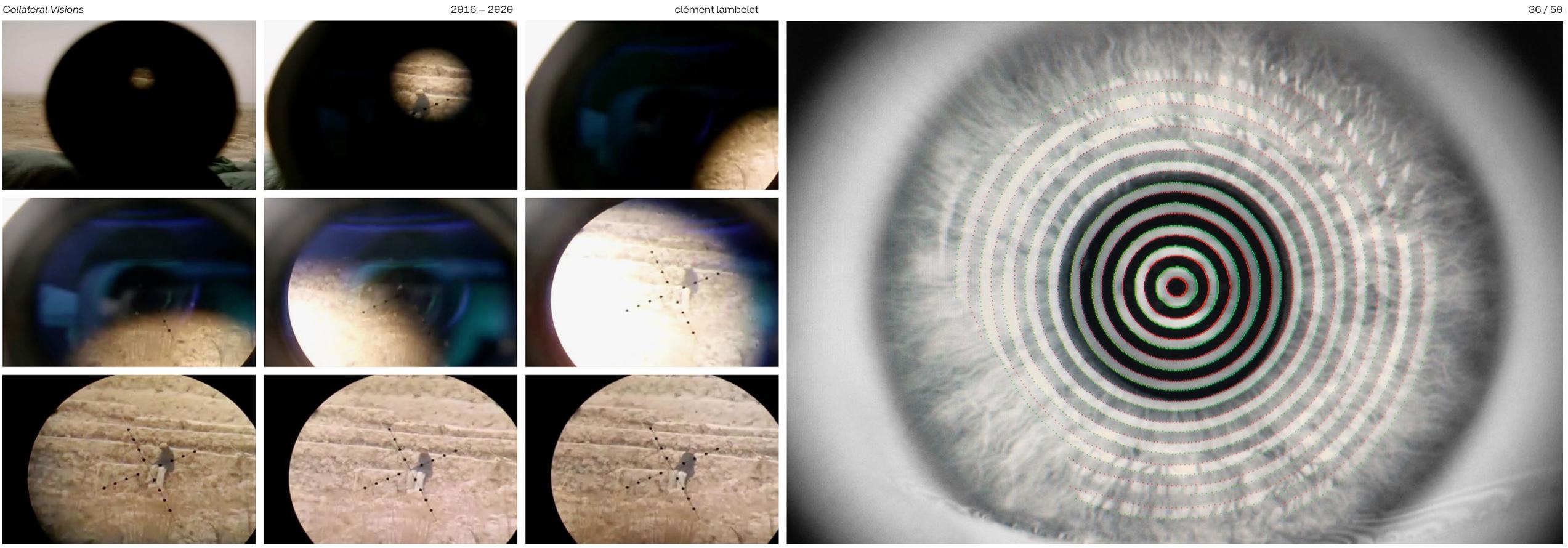
Collateral Visions reveals, as much through staging as through the re-appropriation of images, the anxiety-provoking and dehumanizing systems of current modes of observation.

Étienne through Eigenface (1/2), digital photography and facial recognition algorithm, framed inkjet print, 60 × 75 cm, 2019



Collateral Visions

2016 – 2020



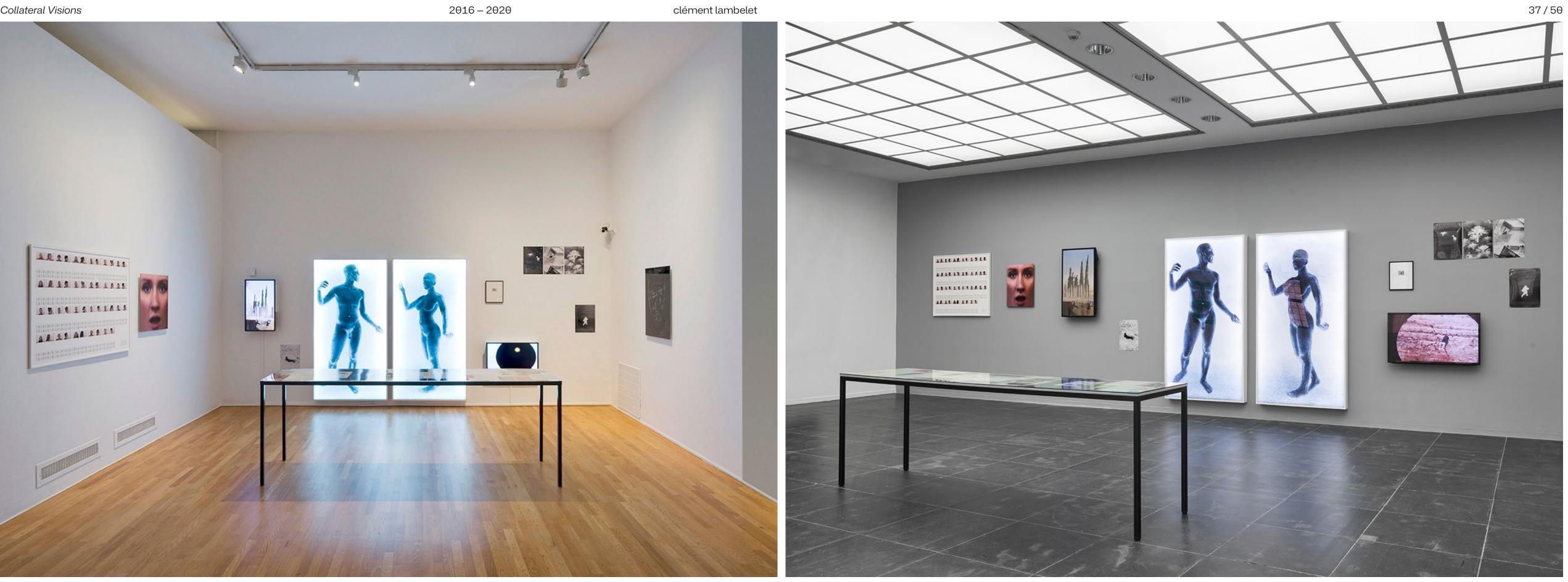
A Distant Encounter, HD video, 2:01 looped, silent, 2016

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



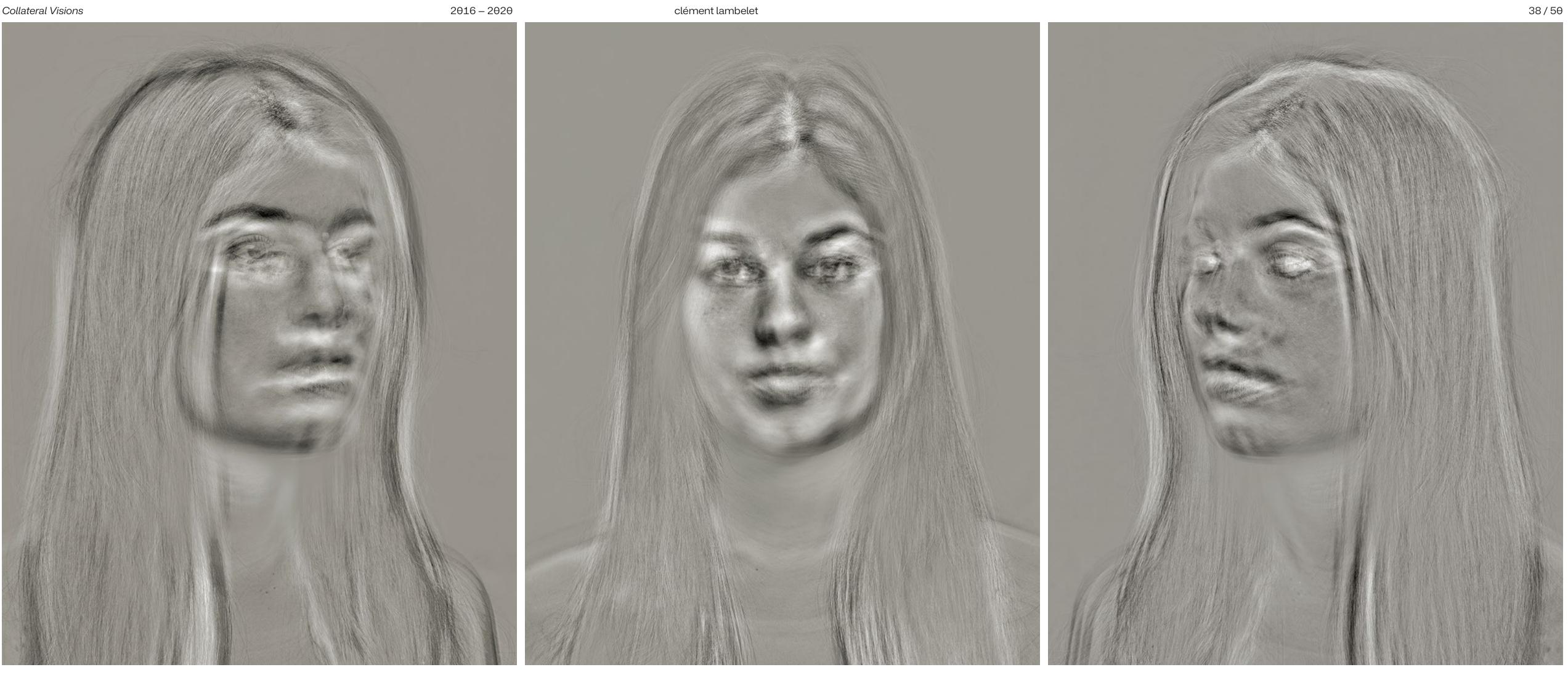
*Ey*e, inkjet print on glossy paper, 4 × 6 cm, 2016

Collateral Visions



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

Collateral Visions

2016 – 2020

clément lambelet



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

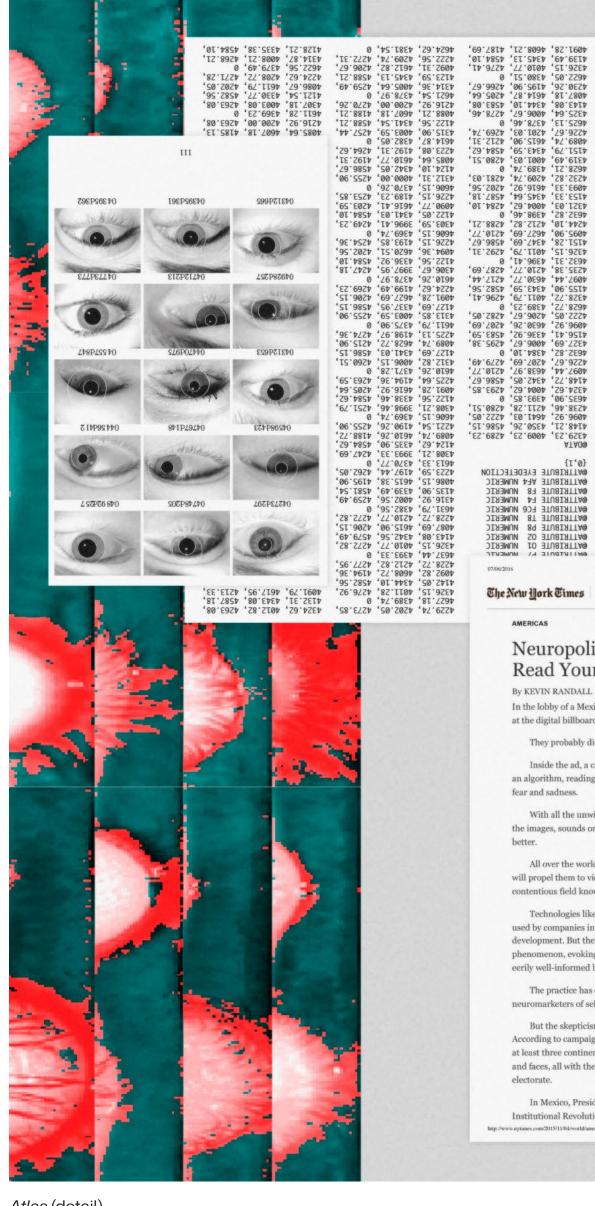
The video is available online: <u>vimeo.com/clambelet/still</u>

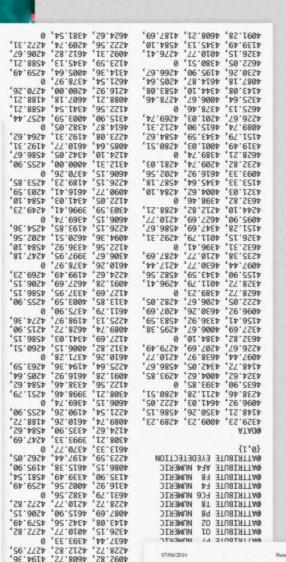




Collateral Visions

clément lambelet







The New Hork Times http://nyti.ms/1k7rceN

## AMERICAS

## Neuropolitics, Where Campaigns Try to **Read Your Mind**

By KEVIN RANDALL NOV. 3, 2015

In the lobby of a Mexico City office building, people scurrying to and fro gazed briefly at the digital billboard backing a candidate for Congress in June.

They probably did not know that the sign was reading them, too.

Inside the ad, a camera captured their facial expressions and fed them through an algorithm, reading emotional reactions like happiness, surprise, anger, disgust, fear and sadness.

With all the unwitting feedback, the campaign could then tweak the message the images, sounds or words - to come up with a version that voters might like better.

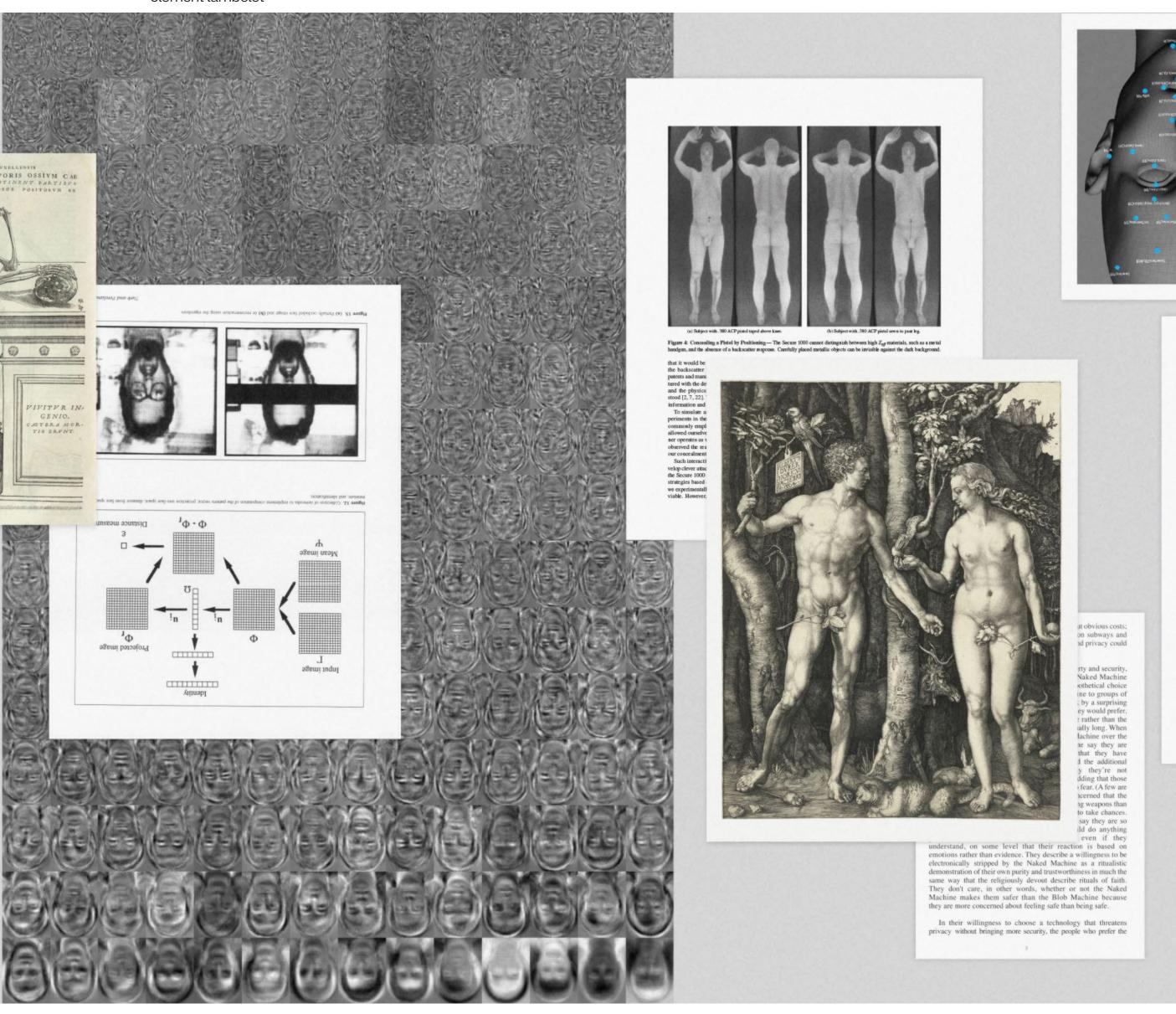
All over the world, political campaigns are seeking voter data and insights that will propel them to victory. Now, in an increasing number of places, that includes the contentious field known as neuromarketing – or in this case, neuropolitics.

Technologies like facial coding, biofeedback and brain imaging have long been used by companies in the hope of pushing the boundaries of marketing and product development. But their use by political parties and governments is a growing phenomenon, evoking futuristic scenes from the movie "Minority Report," in which eerily well-informed billboards scan commuters' eyes and call out to them by name.

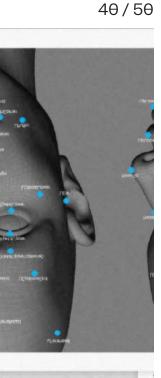
The practice has come under attack, especially by academics who accuse neuromarketers of selling junk science.

But the skepticism has not dissuaded political parties in many parts of the world. According to campaign records, the campaigns of presidents and prime ministers on at least three continents have hired science consultants to scan voters' brains, bodies and faces, all with the aim of heightening their emotional resonance with the electorate.

In Mexico, President Enrique Peña Nieto's campaign and his party, the Institutional Revolutionary Party, or PRI, employed tools to measure voters' brain uropolitics-where-campaigns-try-to-read-your-mind.html?referer=&\_r=0



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



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Collateral Visions

clément lambelet

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



clément lambelet

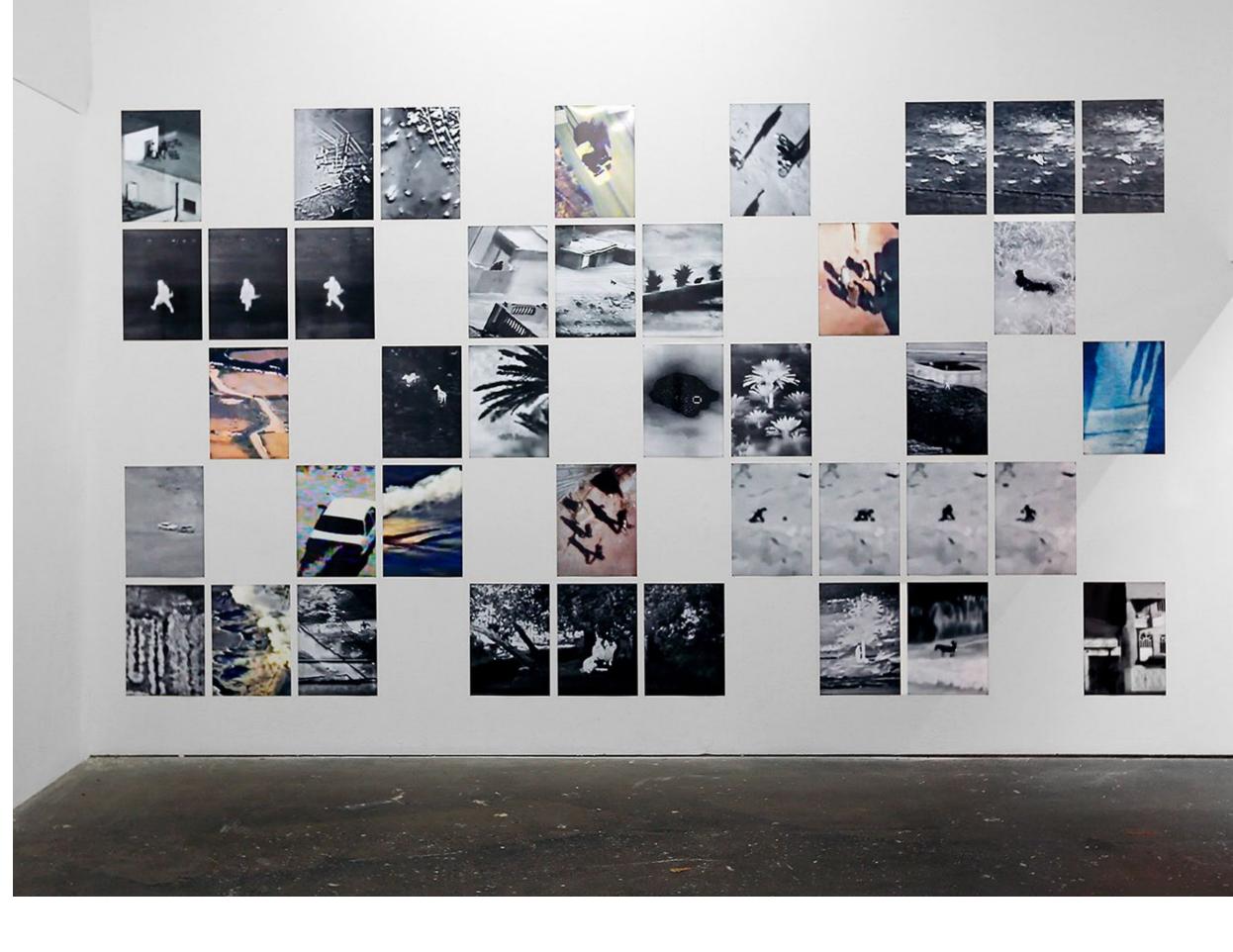
Two donkeys in a war zone is a series that stems from an American army video available on YouTube. A drone records an attack on an ISIS camp. Between two explosions, the aircraft's infrared camera briefly captures two donkeys.

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,  $50 \times 70 \times 2$  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

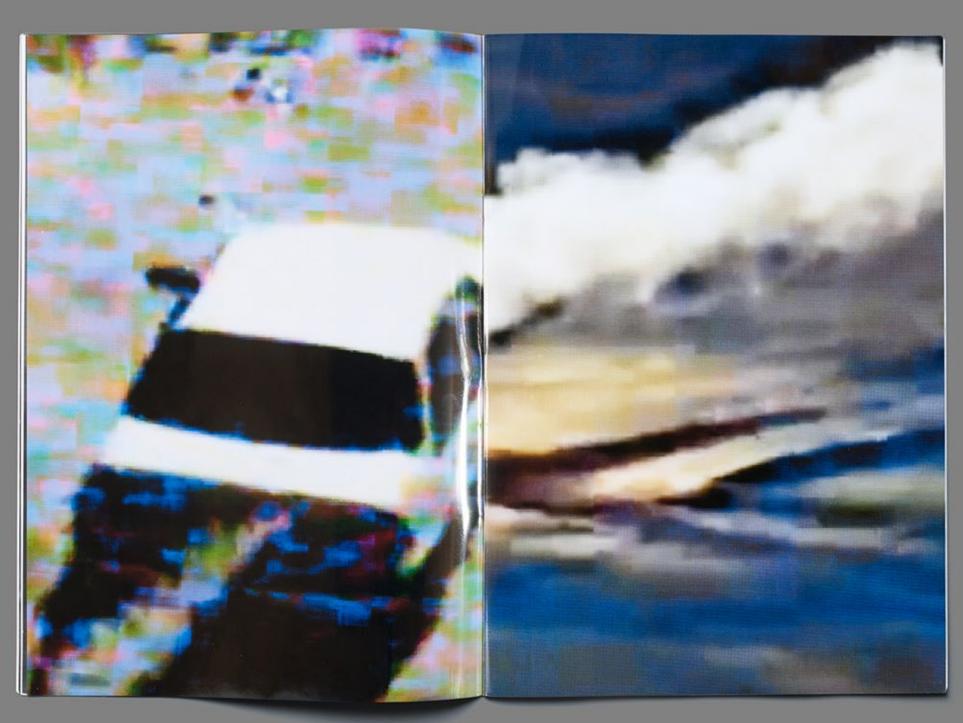


each Untitled, inkjet print on canvas mounted on chassis, 50 × 70 × 2 cm, 2016



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.

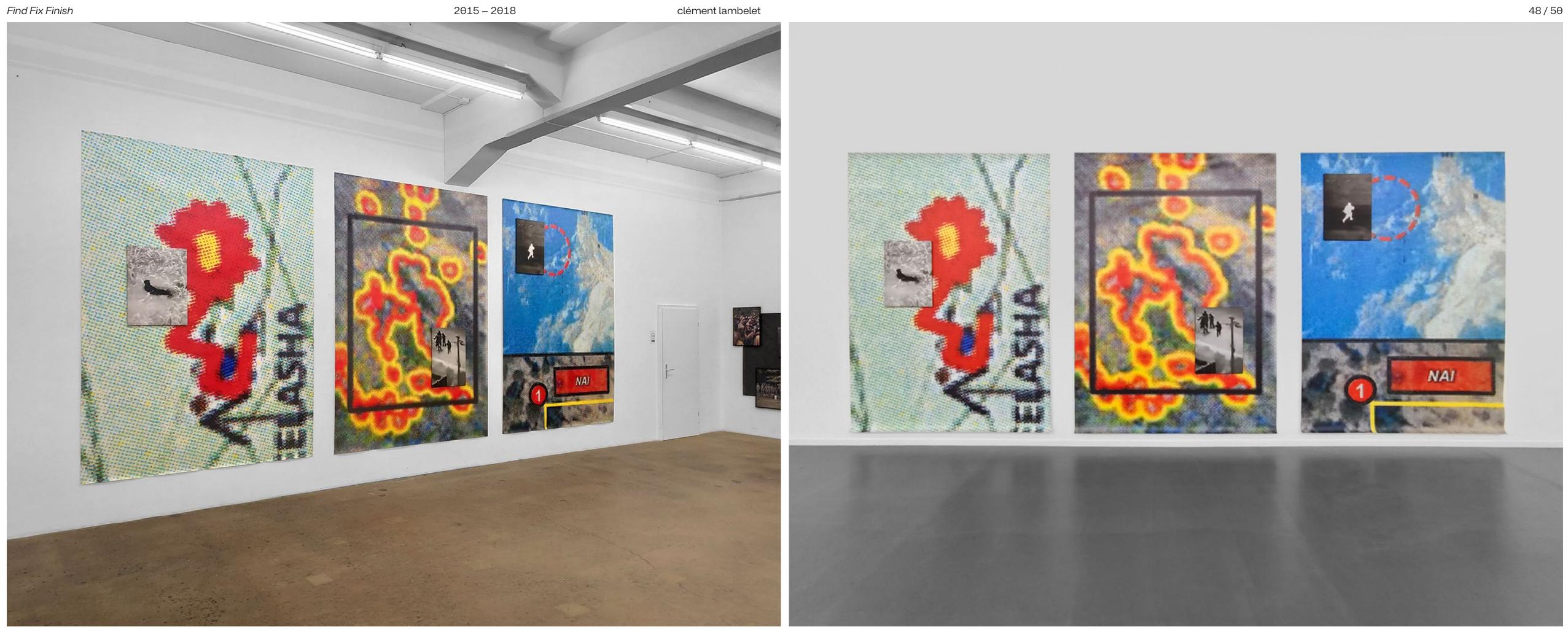
The army uses these documents to describe its reality of the conflict. A reality made of statistics, graphic charts and illustrations, brightly colored with a digital aesthetic. The explosions depicted seem harmless. Civilian victims are only mentioned as "EKIA" - Enemy Killed in Action. In this so-called "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.

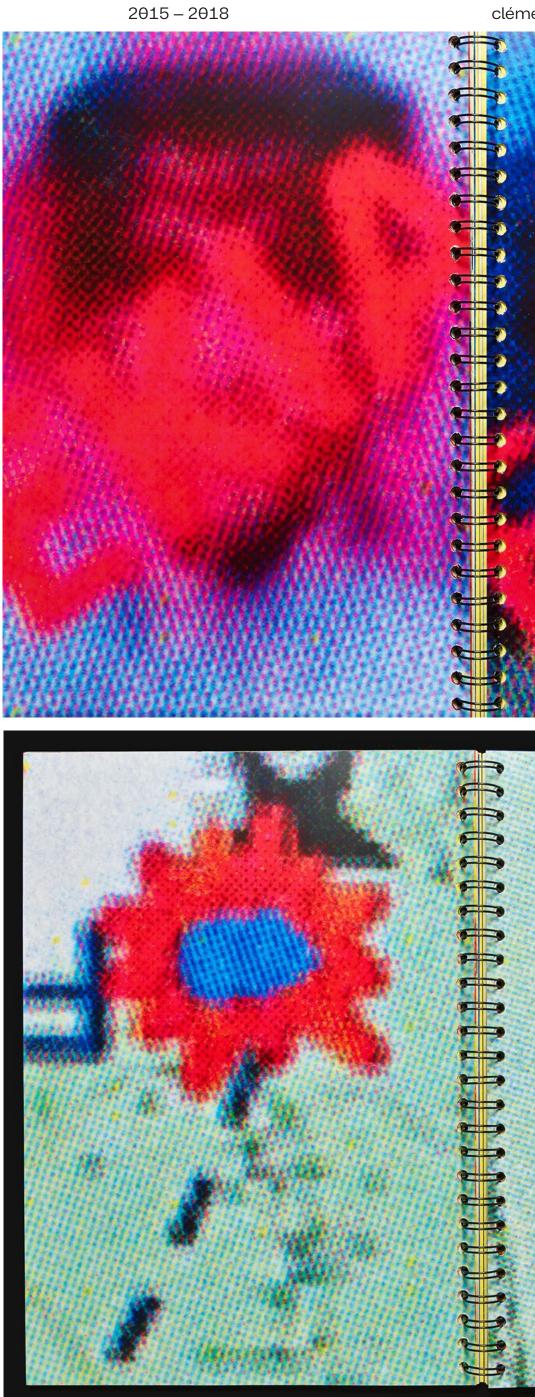
I used cropping as a methodology in order to divert this set of illustrations away from their original goals. These details reveal the dehumanization of these offensive operations conducted from a distance. They are the cold and bureaucratic face of the conflict, Power Points produced away from the battle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

