

Lucien Bitaux

portfolio

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Take an image of Saturn, it is in the palm of your hand. How is it possible? Isn't Saturn supposed to be infinitely larger than you? An inversion of the scales by the image allows us to let Saturn penetrate our brain. However, do we feel the materiality of Saturn? Do we feel the link between this image of a planet and its actual existence above our heads?

In my plastic and theoretical works, I examine these questions of representativeness and indiciality of representations. It is through a tinkering between photographic phenomena and vision instruments that my experiments appear.

My work focuses on the representation of imperceptible dimensions and attempts to record the palpability of the world through new ways of capturing and showing what is visible, in a heuristic and an exploratory approach. The aim is to build a solid bridge between the matter and its captured image.

Specific instruments are thus conceived to answer this new way of producing visualizations. In perpetual evolution, this research is built from the fundamentals of photography (the writing of the light): the shade, the light, and the praise of the complexity. Doubt is affirmed.

At Le Fresnoy, and in my doctoral project in artistic creation, I look at what is at the edge of perception. The development of instruments that capture the seer himself, like a self-portrait of vision itself, is the first step of this work on the border between visible and imperceptible. Based on the phenomenology of the perception and on the « senti-sentant » developed by Maurice Merleau-Ponty, the subject of the visible-vision appears.

In addition to this portfolio, a video presentation allows you to see some projects at this link:

<https://vimeo.com/472332398>

*The photograph on the right is an allegory of this research. A cloud, a plane, a ferry and a fly are located under the horizon of the sea. The question of the point of view is essential in the way we perceive our environment as well as in the way we represent it to ourselves.*



The liminals,  
the metamorphosis  
of the being in its vision  
 sheet1/4

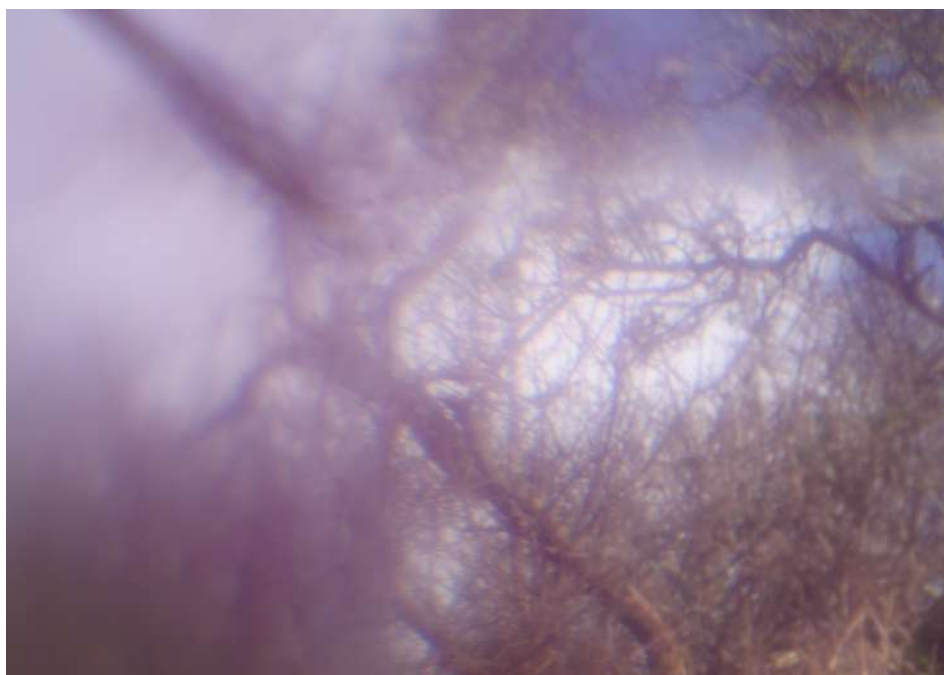
2020

- *Approximately 40 optical devices made of plastic, glass, steel*
- *Multiple prints of photographs made through these devices*
- *Systems of monstration of these photographs*

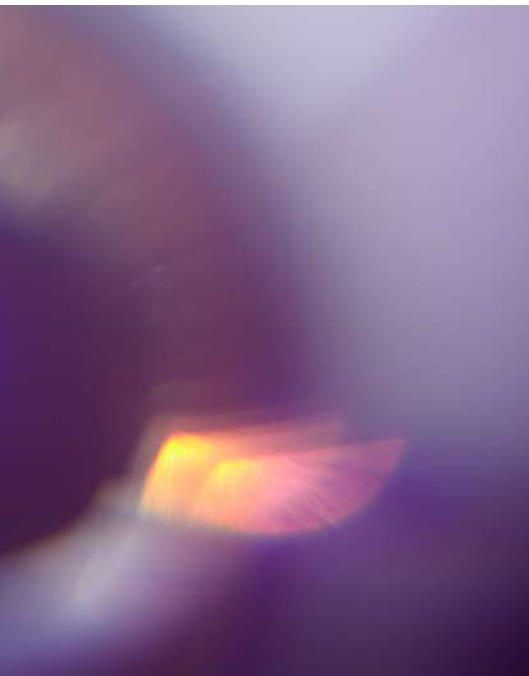
The aim of this project is to represent what sees: the seer. A system of optics that show themselves in the images was therefore made. The photographs produced then testify to the shape of the transparent object that allowed them to be captured. Between a precarious reality and an imperious reality, these images insist on the relativity of the sight and the representations. Video presentation of the installation at this link : <https://vimeo.com/486301231>

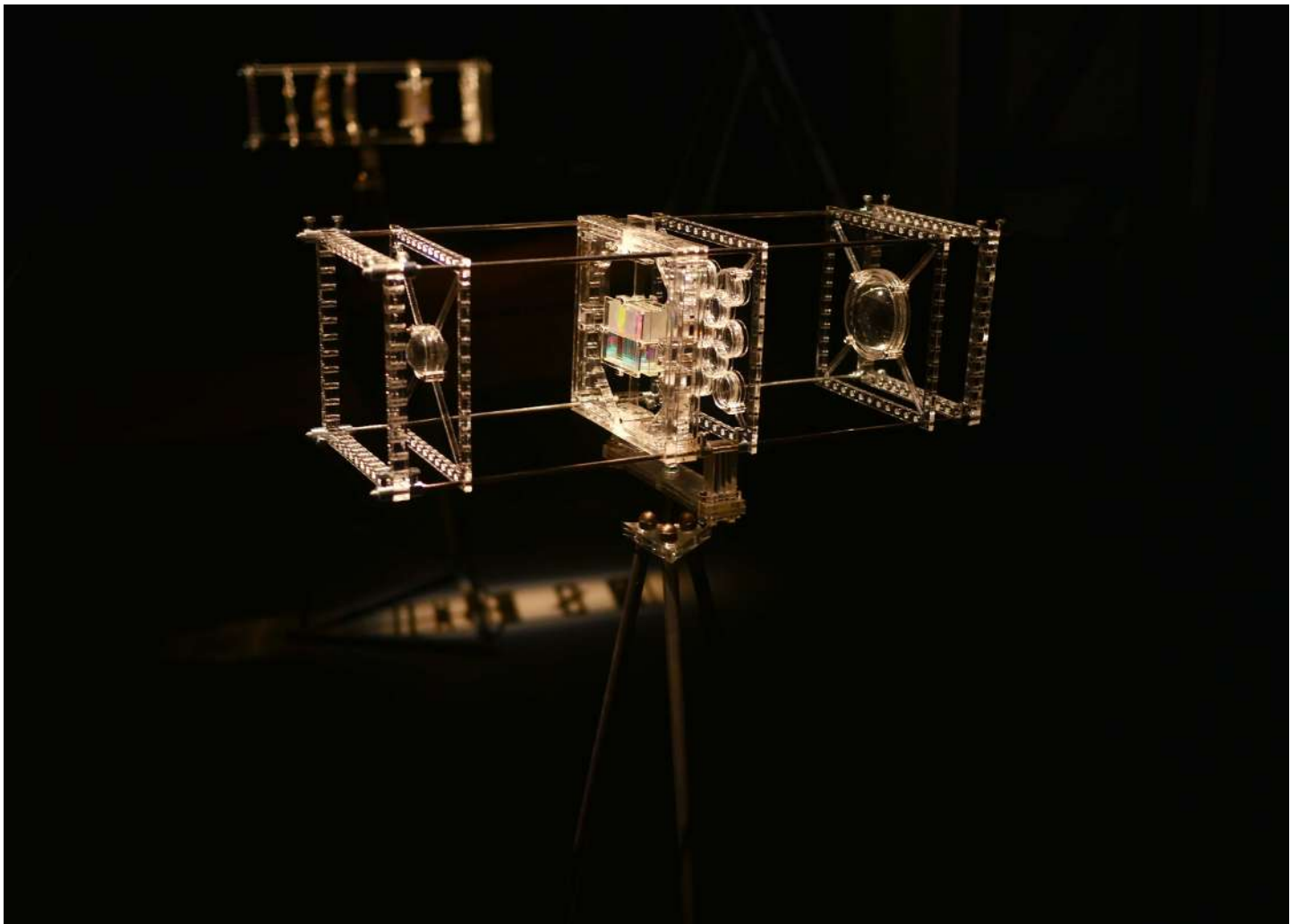
1		6
2	3	7
4	5	8

*1 – one of the modular optical devices*  
*2 to 8 – examples of captures by the manufactured optical devices, the optics give clues of their presence in the images*









The liminals,  
the metamorphosis  
of the being in its vision  
sheet 2/4

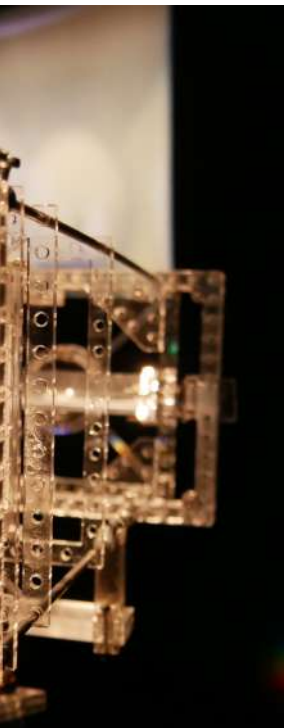
installation overviews  
*instrument side*

2020

### Entoptic optics

These optical instruments have been manufactured in order to appear in the images they capture. They have defects, aberrations, they are imperfect, because they do not disappear in the photographic result. They assert themselves as pieces of reality, just like the environment they allow to capture. Sometimes composed of pre-existing objects or completely fabricated, the optical modules can be associated and arranged endlessly to propose ever new ways of seeing. When these tools are used, they are mounted in front of the camera without its industrial lens. In the exhibition, these optics become sculptures that face the pictures they have produced.







The liminals,  
the metamorphosis  
of the being in its vision  
sheet 3/4

installation overviews  
*images / captures side*

2020

Photographic  
experiments

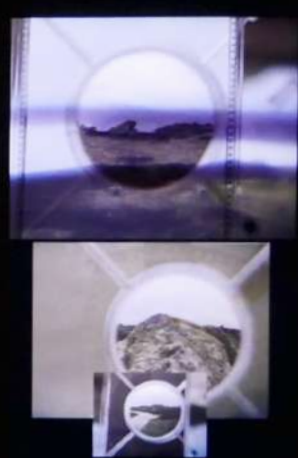
These multiple light boxes invite us to see the captures made through entoptic optics with a new perspective. Trapped in transparent layers, the silver prints are superimposed on digital images that appear on a screen, in front of or behind them. The visuals are constantly modified by these digital changes and infinitely question what we see or what we have seen.

As a result, a viewer standing in the middle of this slowly changing landscape will never see the same thing twice. Each light box tries something with

the images: some will superimpose them, others will associate them with the movements of a video, others will use optical phenomena that allow to see the image differently... One of the experiments also consists in the random conception of descriptive sentences of these mobile photographic landscapes. Words are randomly selected in a long list and write little stories that give keys to enter in this visual work.









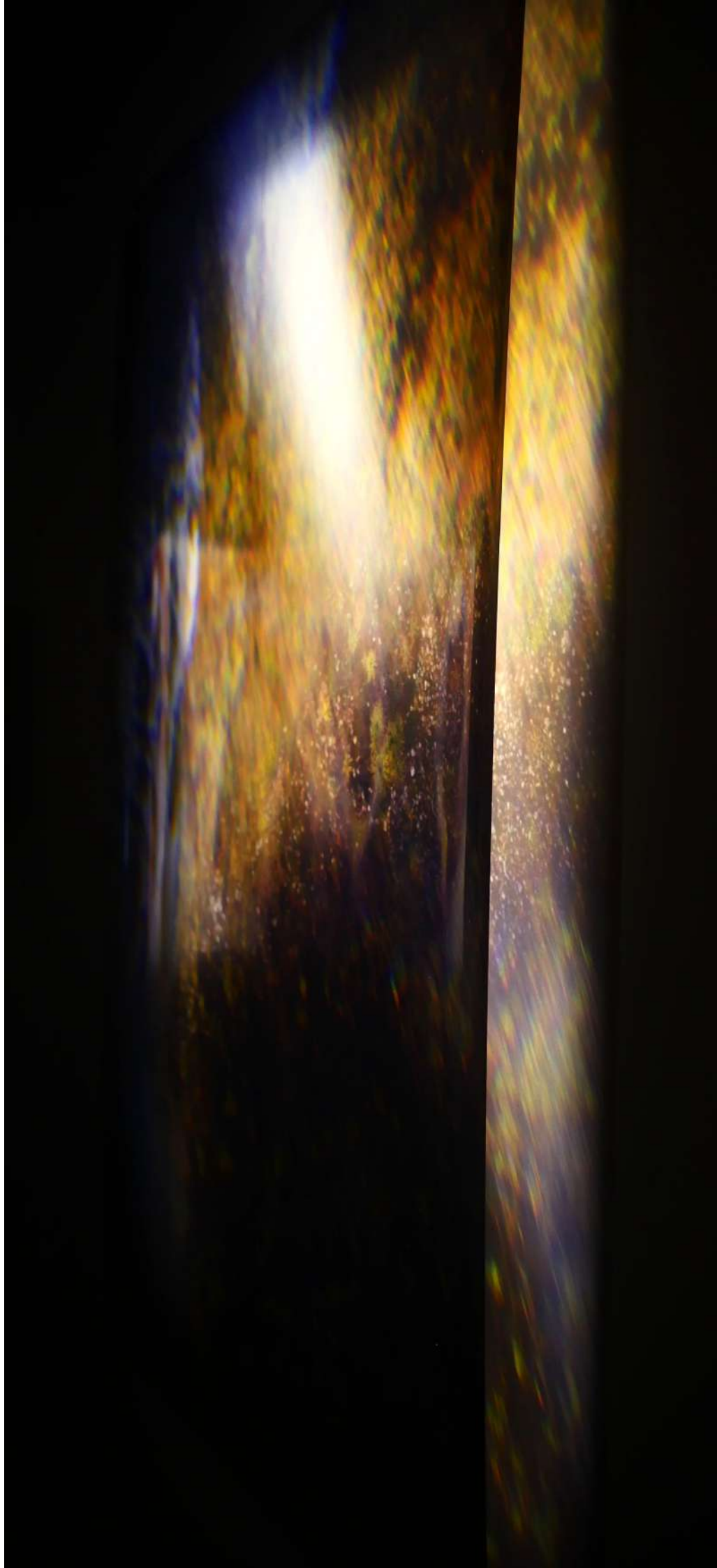
The liminals,  
the metamorphosis  
of the being in its vision  
sheet 4/4

installation overviews  
*images / captures side*

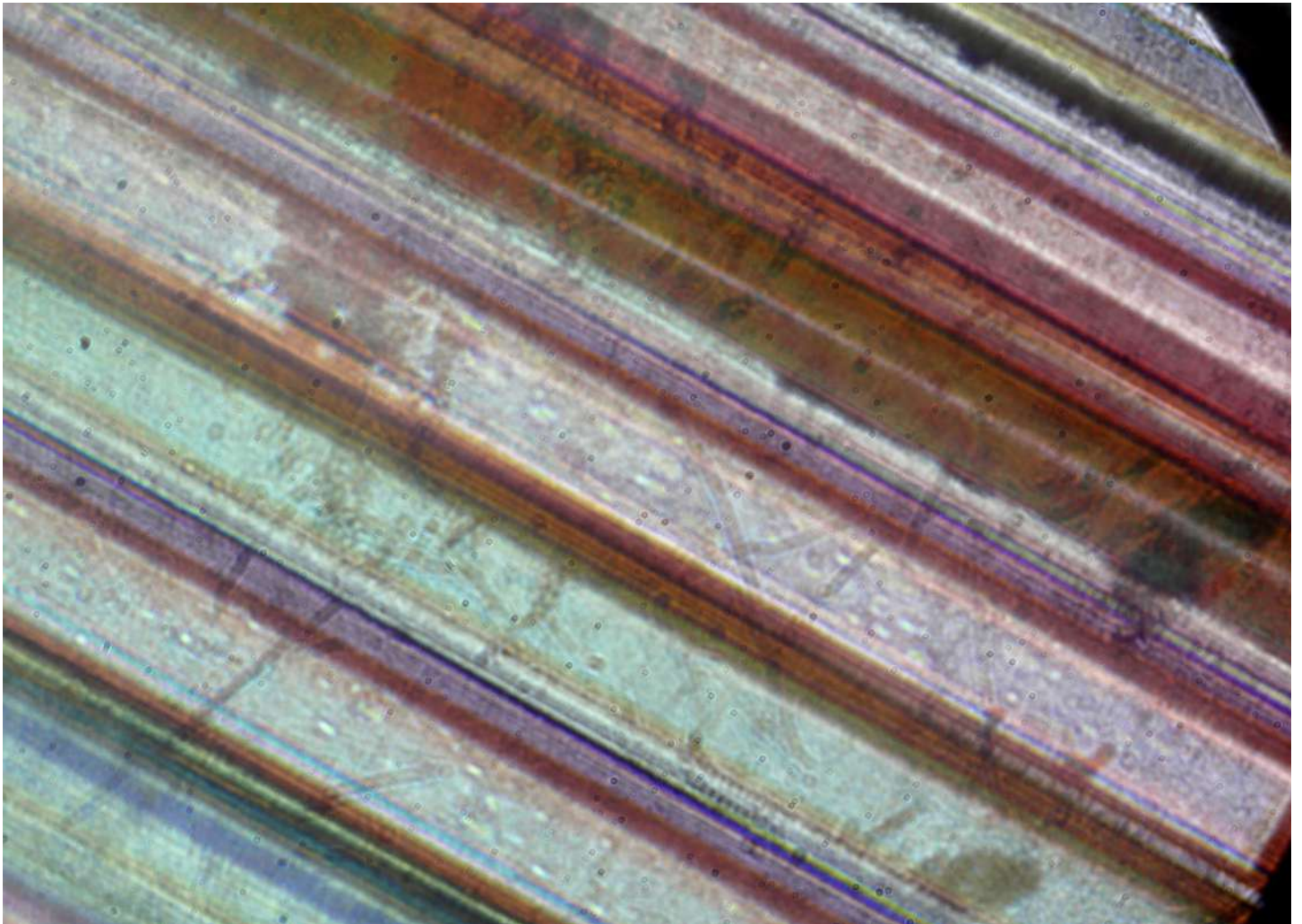
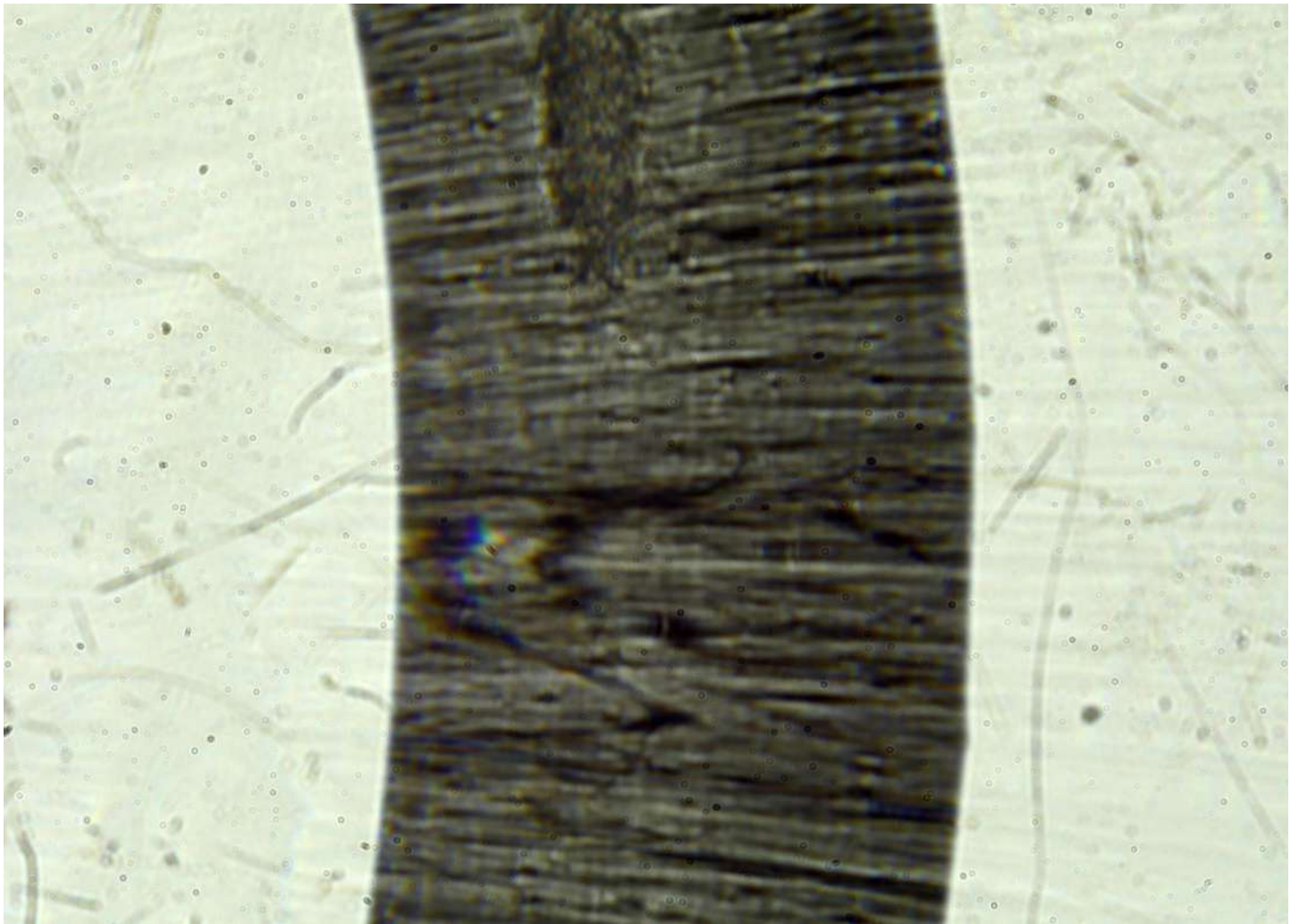
2020

### The large films

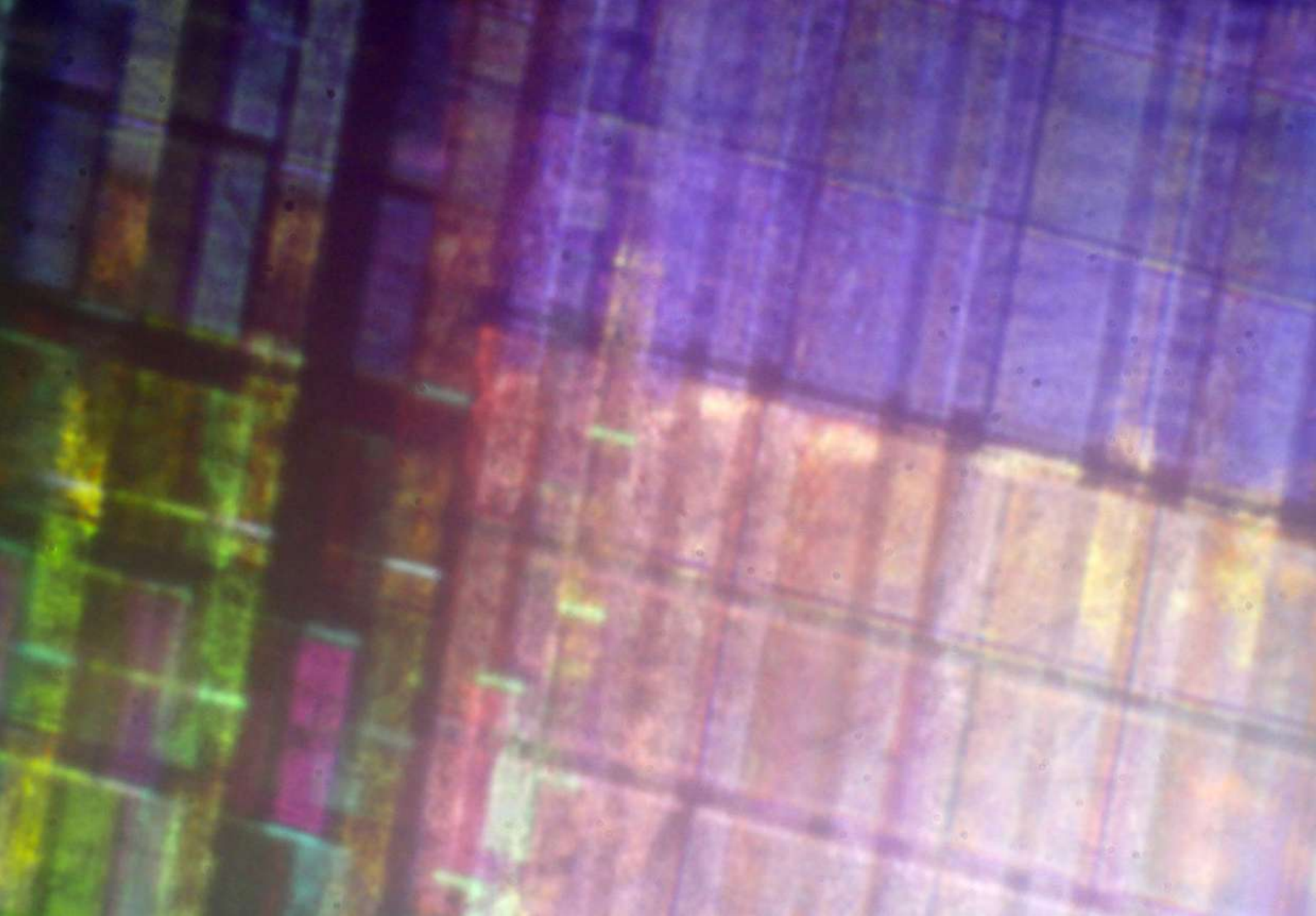
These large floating formats allow us to enter completely into some of the captures. These visions, between figuration and abstraction, present a reality that we doubt, but which nevertheless gives us tangible clues of a material presence with clear forms that take shape in the middle of luminous apparitions, optical distortions, reflections...











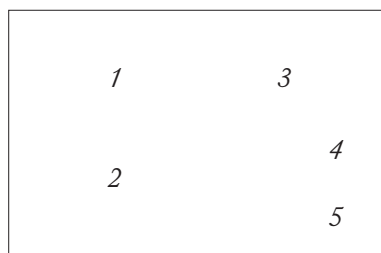
## Optical particles

2021

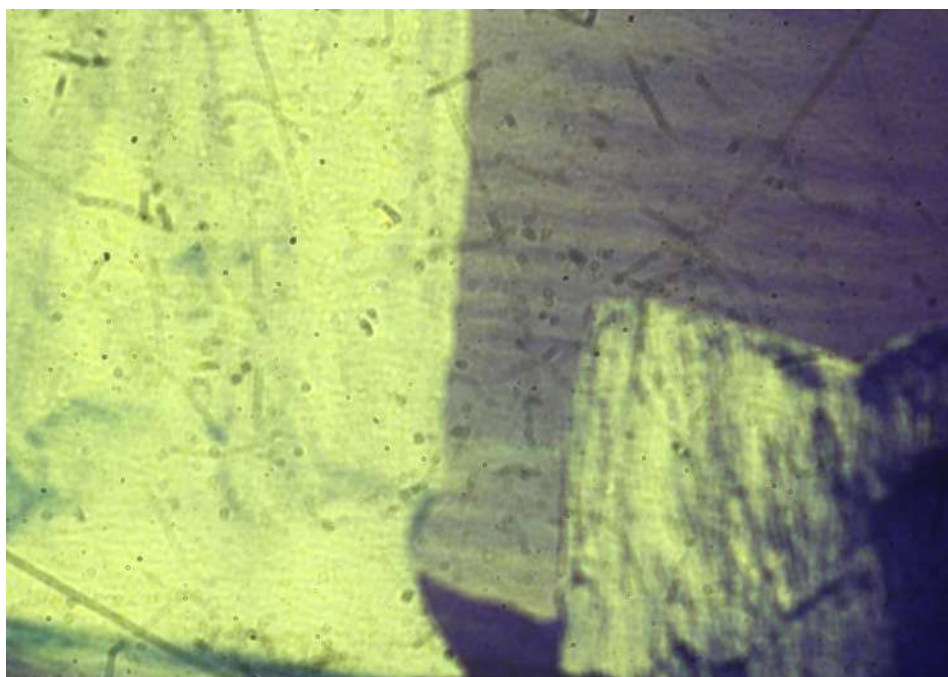
*10 digital photographic prints*

*30×40 cm*

The optical particles are digital photograms of optical instruments and slides. The photographic device is thus reversed: a light illuminates the sensor, the shadow of the optic is projected on it. The optic is no longer used to see, it is seen.



- 1 — *the ring*
- 2 — *the dichroism*
- 3 — *the double dichroism*
- 4 — *the slide*









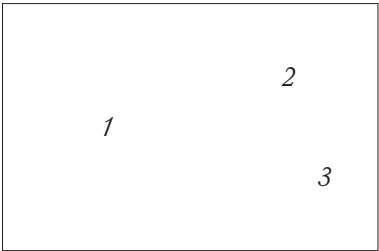
Perfogrammes

2018

*Sheets perforated with a laser cutter according to a customized dot pattern, diffusing PMMA sheets, leds*

*variable dimensions*

*Perfogamme* is an invented image recording technique that includes the visual in the material, like a cut-out slide. By projection of these perforated images, a new materiality of what they represent appears, the light draws a spectrum.



- 1 — *perfogamme representing the Moon*
- 2 — *perfogamme representing a summit*
- 3 — *perfogamme representing an eye*





## The toolbox

2021

*14 digital photographic prints*

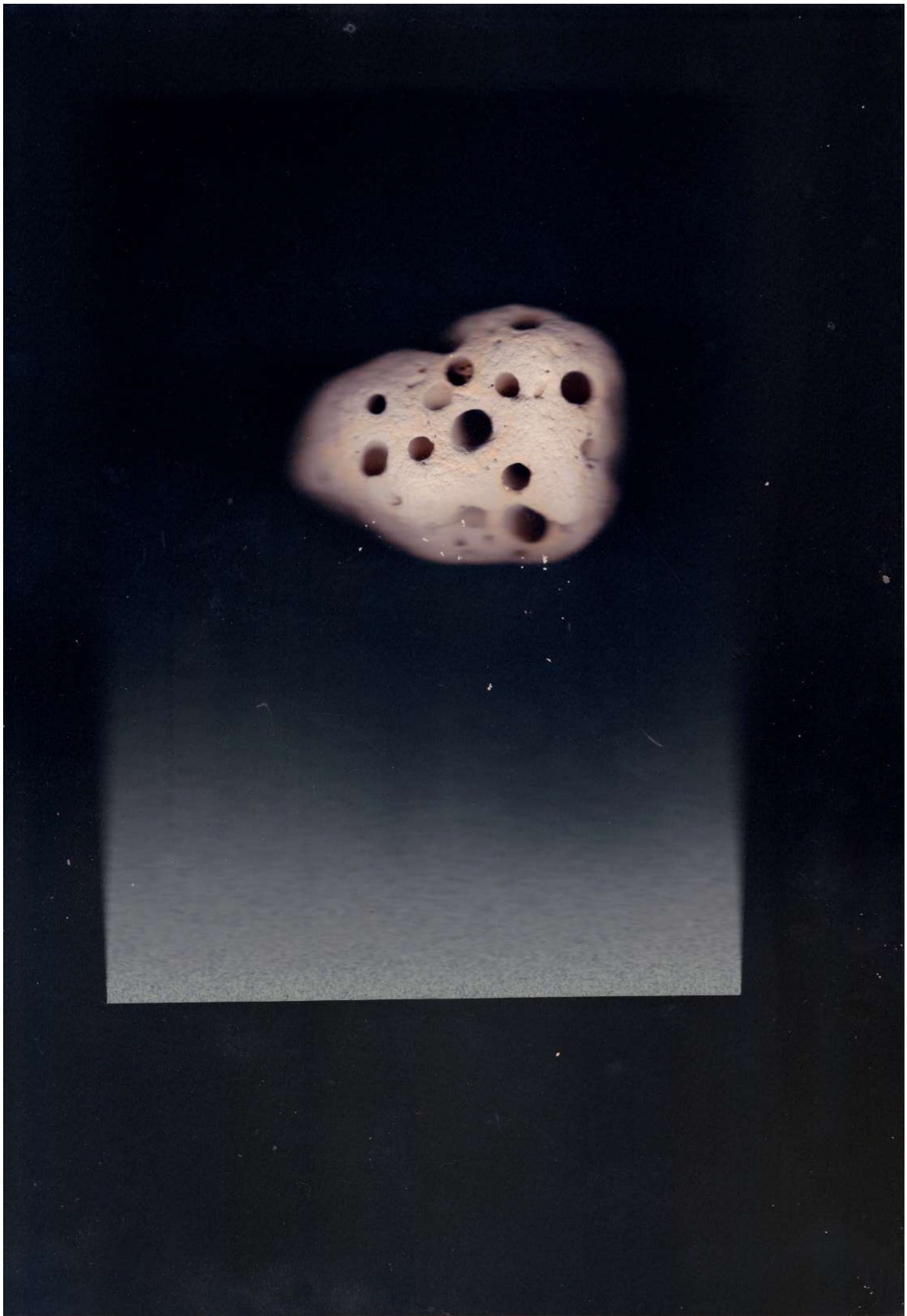
*60×80 cm*

Stones are scanned, on various colored backgrounds, to present them as tools. Indeed, I use them myself in most of my work. These portraits are a tribute to these minerals that appear in many projects.

1	2	3	
4	5		8
6	7		

- 1 — Slate
- 2 — Schist
- 3 — Quartz
- 4 — Schist
- 5 — Chalk
- 6 — Slate
- 7 — Granite
- 8 — Limestone











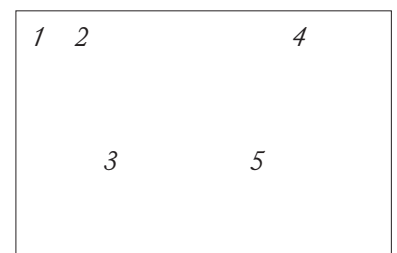
## Lensoscope

2018

*Laser beam on steel rods, lens on rod,  
engraved lenses on rods*

*variable dimensions*

The lensoscope is an invented device composed of a laser, a blank lens and engraved lenses. Its purpose is to record images on very small surfaces and to fix the image in the material. This laser/lens combination is then harmonized by the projection.



1,2 — the device: the laser,  
the lens and the engraved lens  
3 — example of result, text and image  
4 — example of an engraved lens  
5 — projection detail



## Émilie du Châtelet Scoposcope

2018

*Machine in folded sheet metal without welding, motor, leds, lenses*

*100×100×30 cm*

The Scoposcope Émilie du Châtelet allows a projection on three sides of plastic prints in rotation. The images of the transparent object come out of the machine.

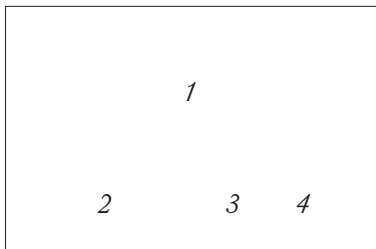
## René Descartes Scoposcope

2018

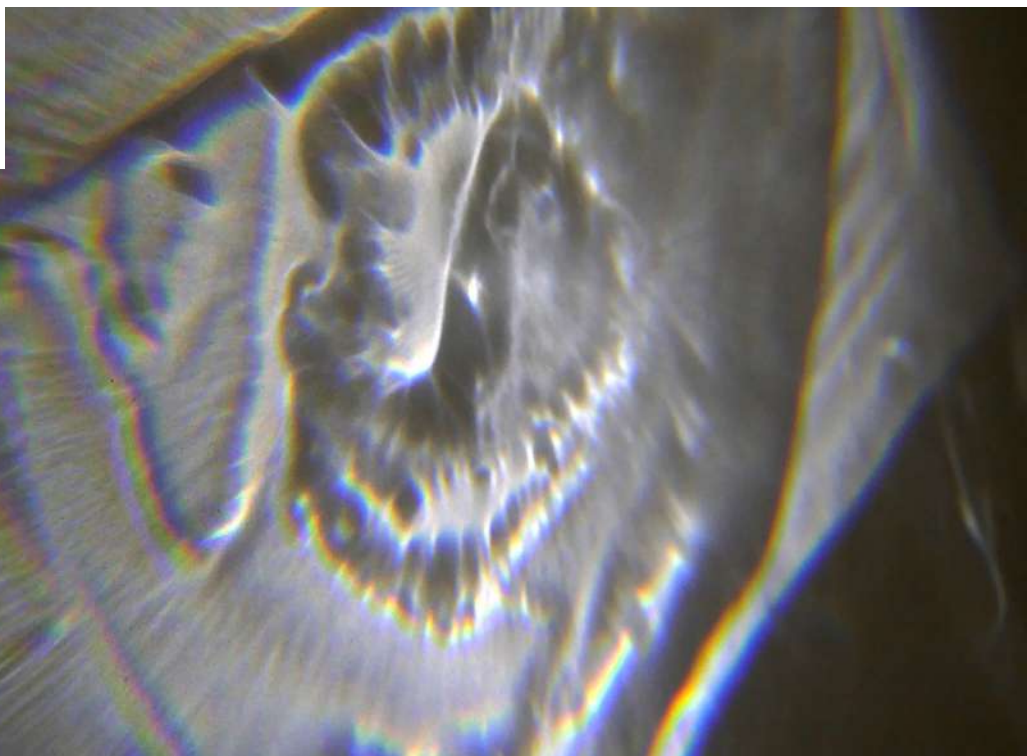
*Machine in folded sheet metal without welding, motor, leds, handmade gyroscope, frosted plexiglass*

*80×80×80 cm*

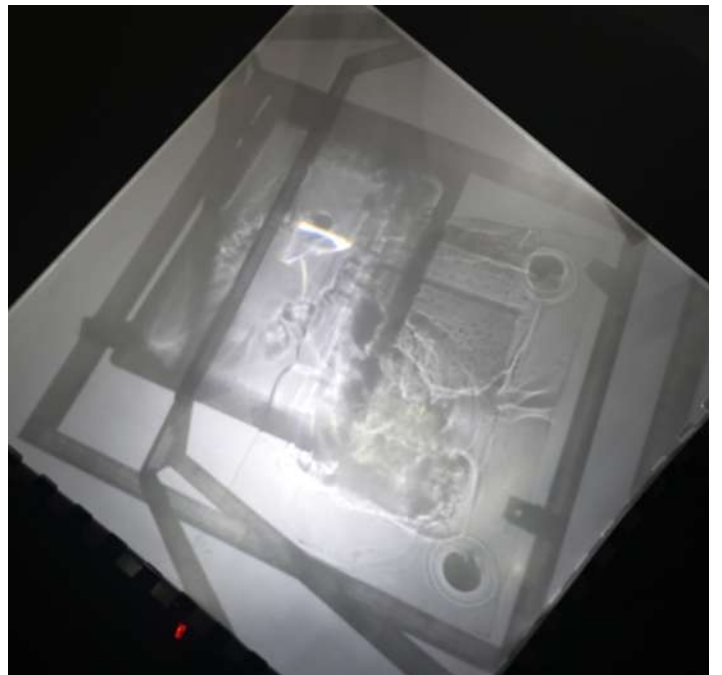
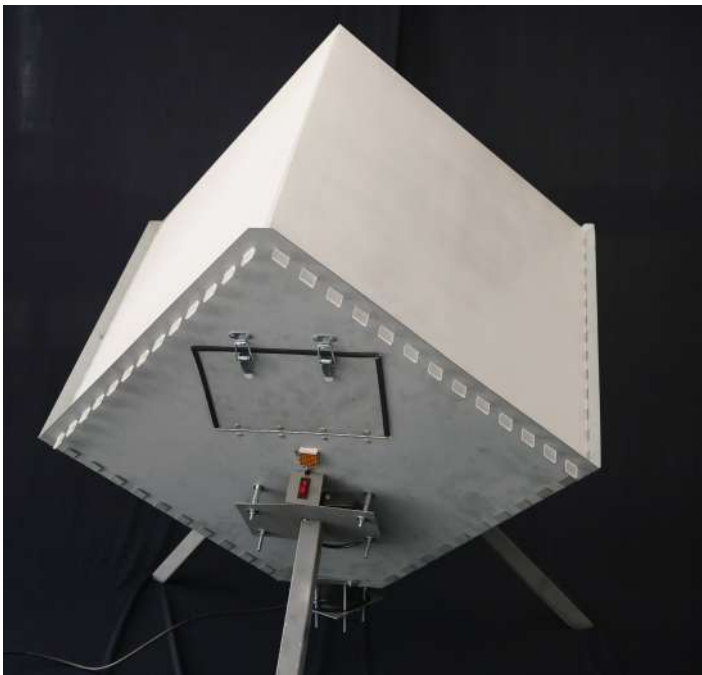
The René Descartes Scoposcope projects thermo-formed prints. It develops the principle of the scoposcopy on three dimensions, by proposing a gyroscopic movement, the volume of the print is broken up on three faces.

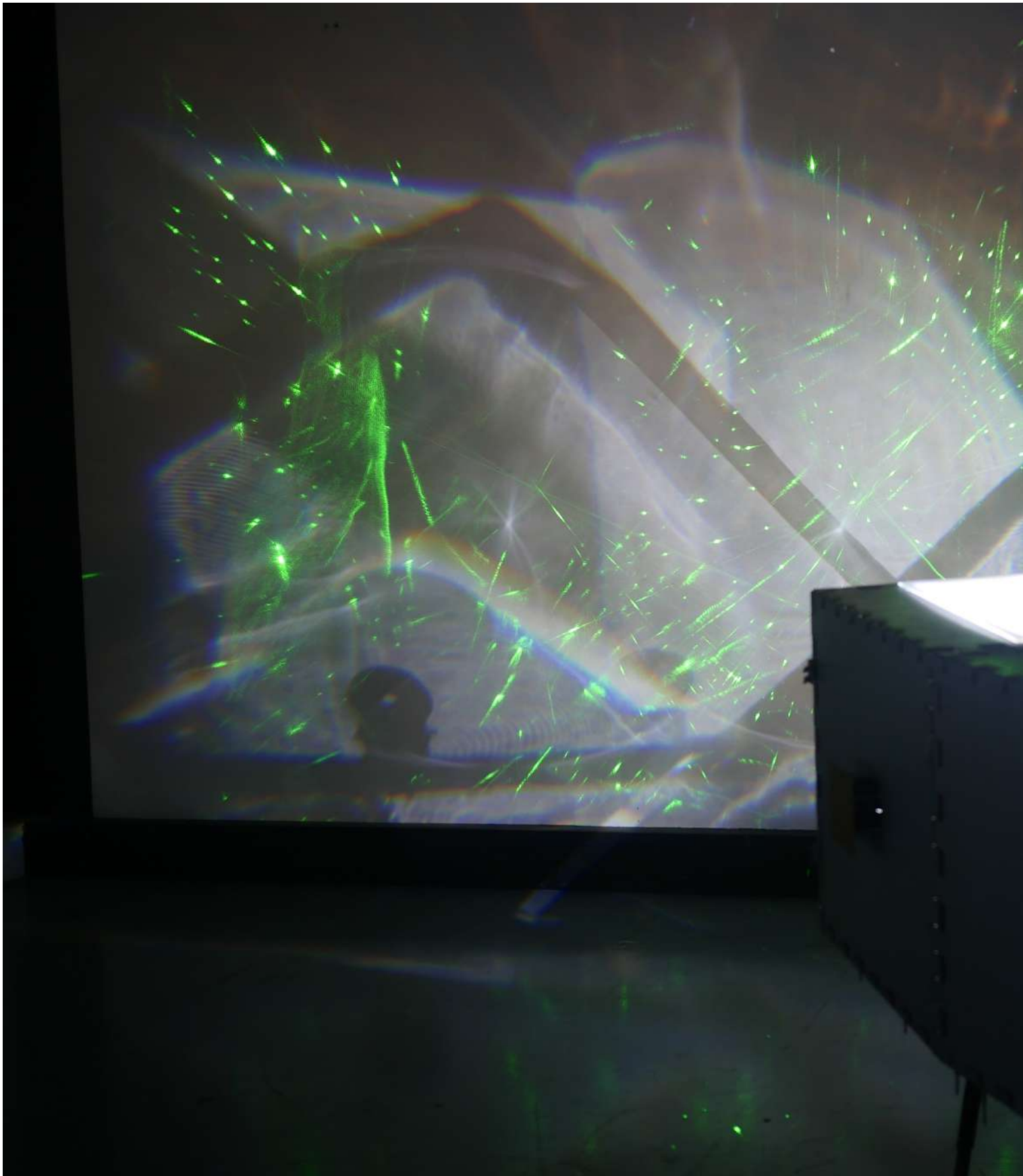


- 1 — the Émilie du Châtelet Scoposcope  
2 — the lighted machine projects the moving object on the wall  
3 — the René Descartes Scoposcope  
4 — the object put in rotation in the machine finds its volume











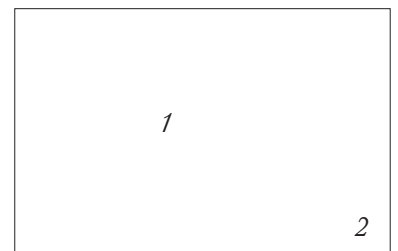
## Maurice Merleau Ponty Scoposcope

2018

*Machine in folded sheet metal without welding, motors, leds, lasers, handmade gyroscope, frosted glass, lenses*

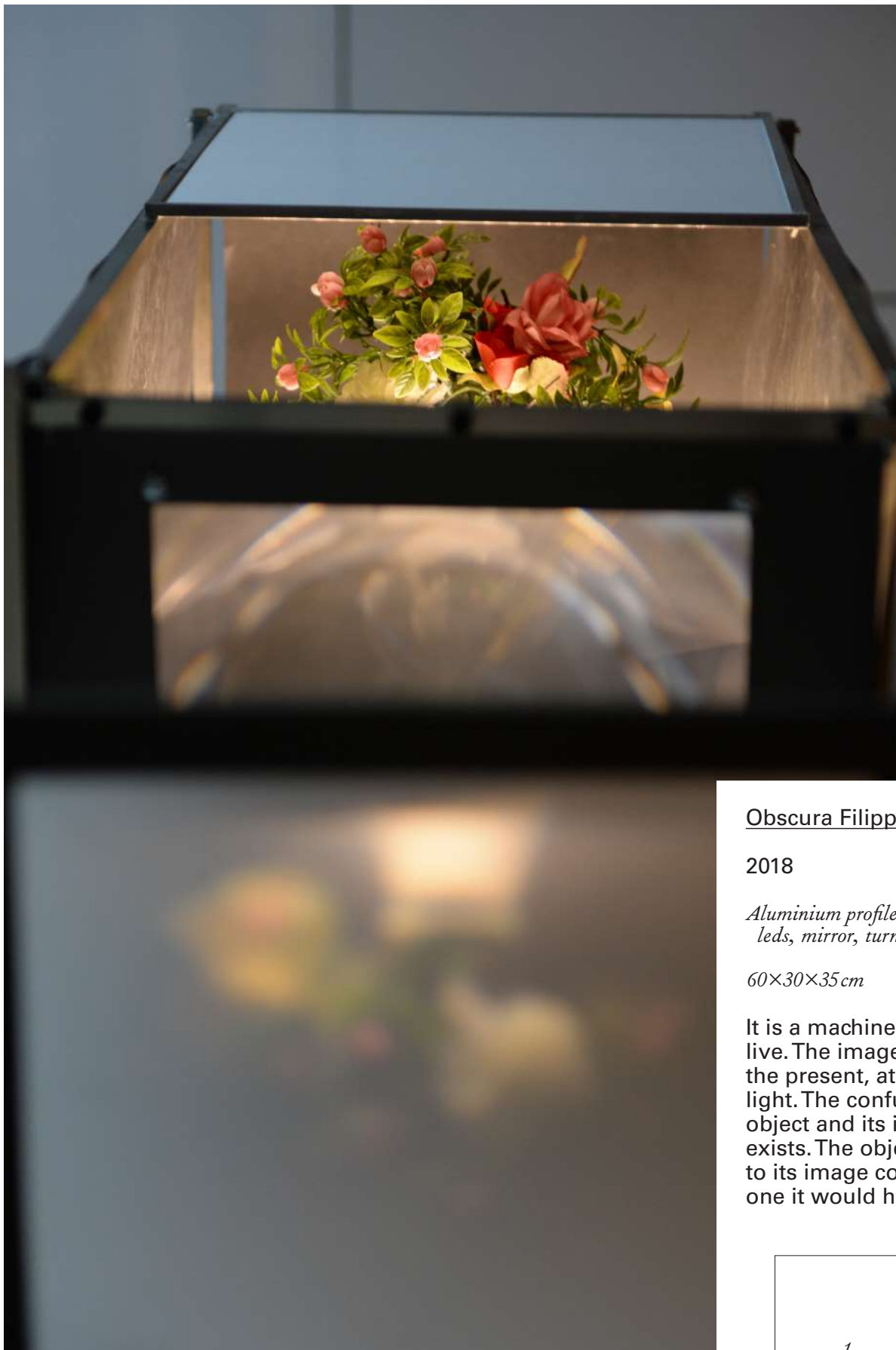
*120×60×100 cm*

The Merleau-Ponty is a multi-functional scoposcope, offering a multitude of combinations to transmit the impressions captured. Always playing with movement and light, its modularity offers mobile visions of the world.



*1 — the Merleau-Ponty Scoposcope projecting a thermoformed volume*  
*2 — the interior of the scoposcope, its gyroscope and its modular system of light sources*





### Obscura Filippo Brunelleschi

2018

*Aluminium profile machine, motor, lens, leds, mirror, turntable*

60×30×35 cm

It is a machine to project objects live. The image is generated in the present, at the speed of light. The confusion between an object and its image no longer exists. The object has a relation to its image comparable to the one it would have to its shadow.



1 — an object is placed on the turntable of the machine

2 — it is projected on the screen located at the front and creates a dreamlike image







The smallest vertigo

2020

*10 silver photographic prints,  
3 prints on cotton*

*various formats*

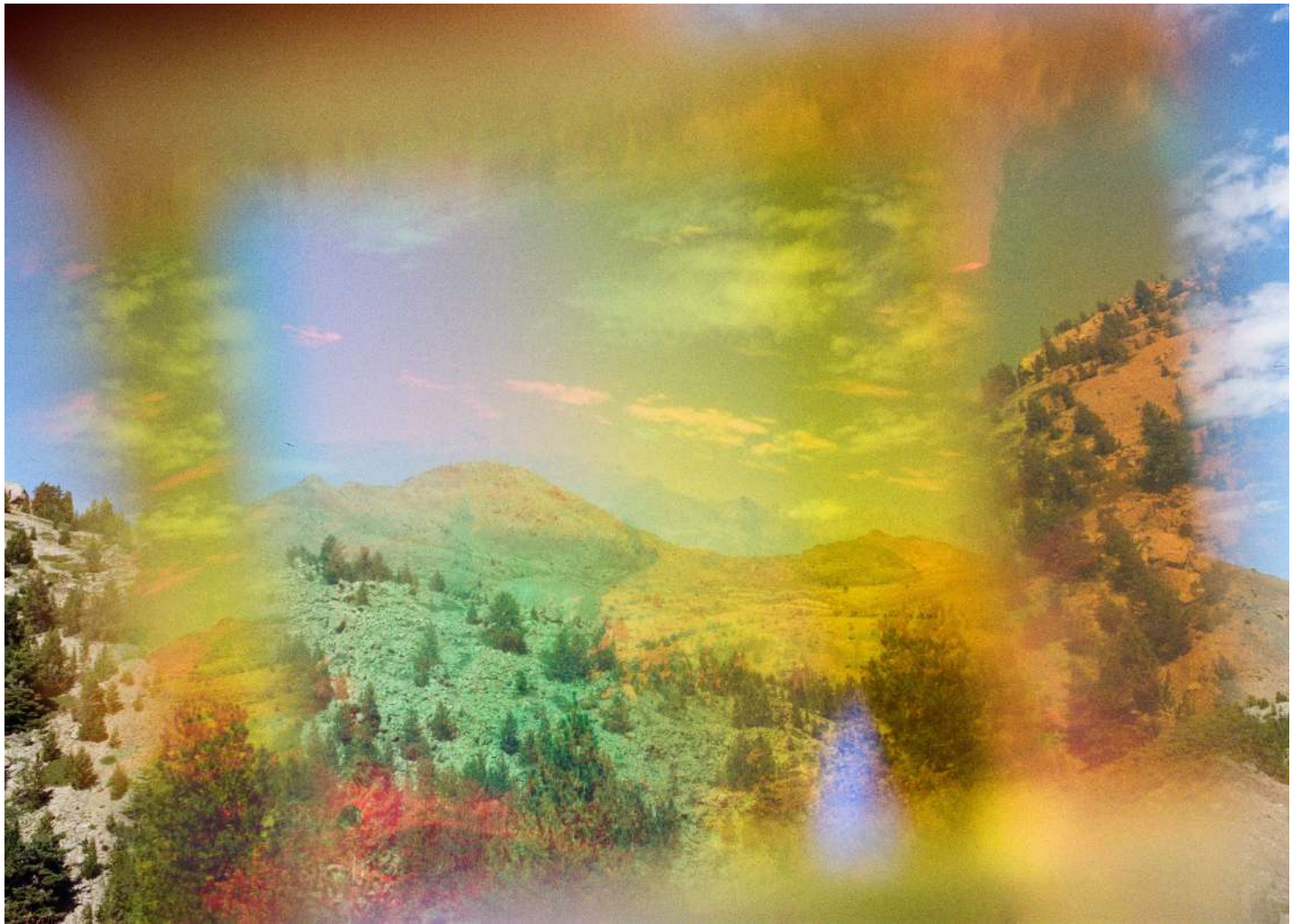
*The smallest vertigo* is a series of photographs of mountain landscapes without retouching. Through a prism, the eye of the camera goes crazy, the gaze is lost between skies and summits. A confusion is made between what is in front and what is behind, new horizons are drawn.



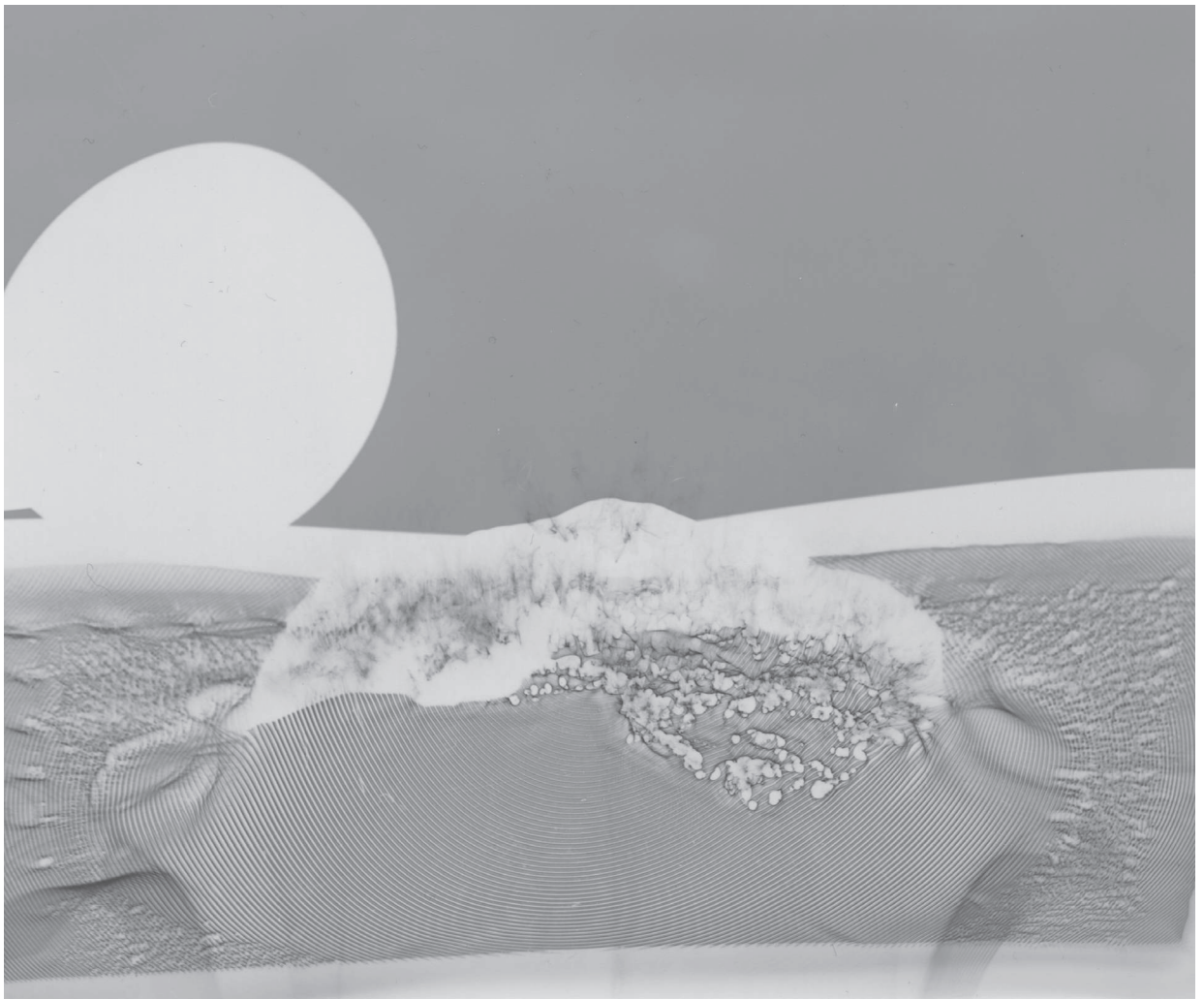
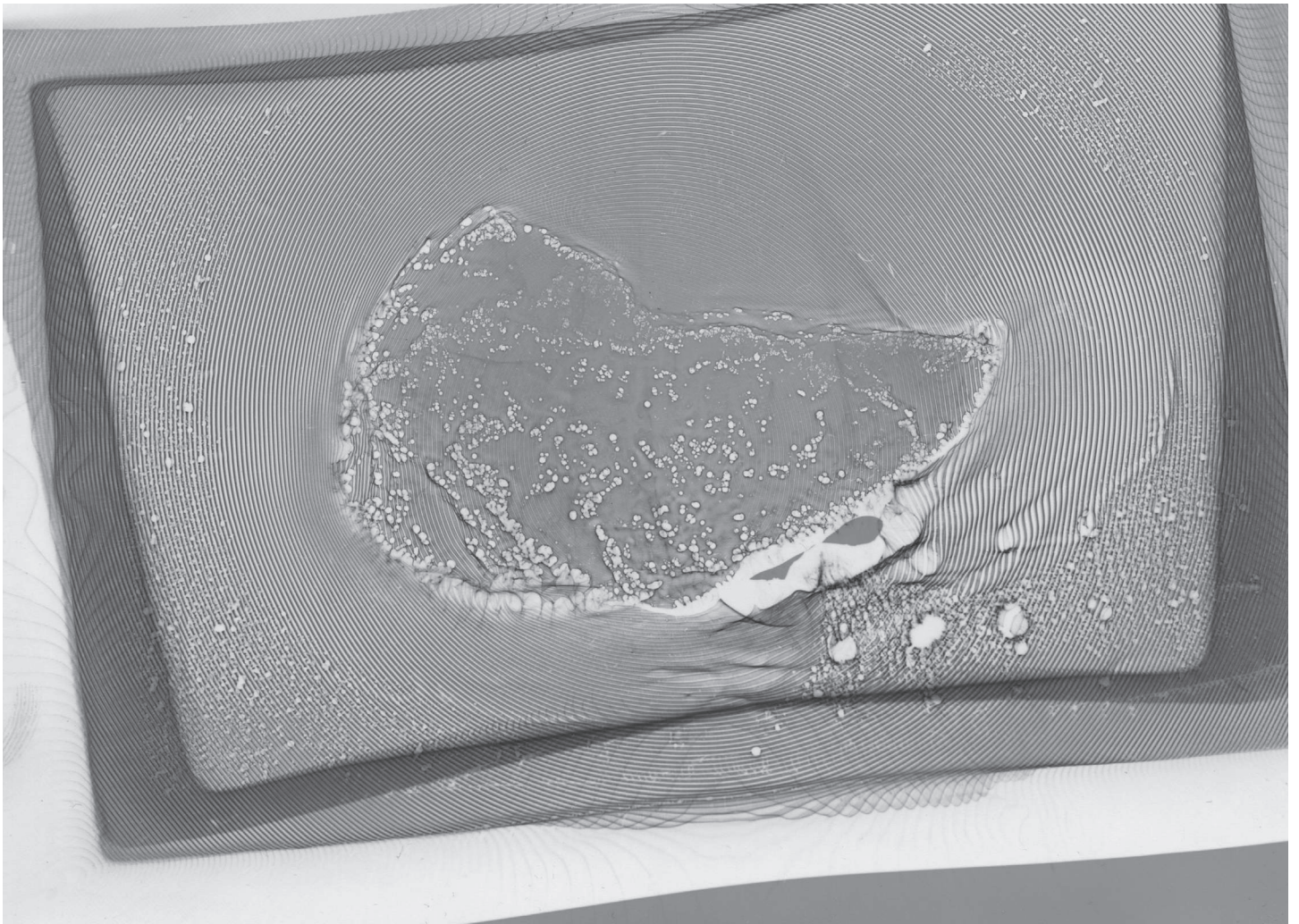
- 1 — Summit
- 2 — Valley
- 3 — Mountain
- 4 — Land



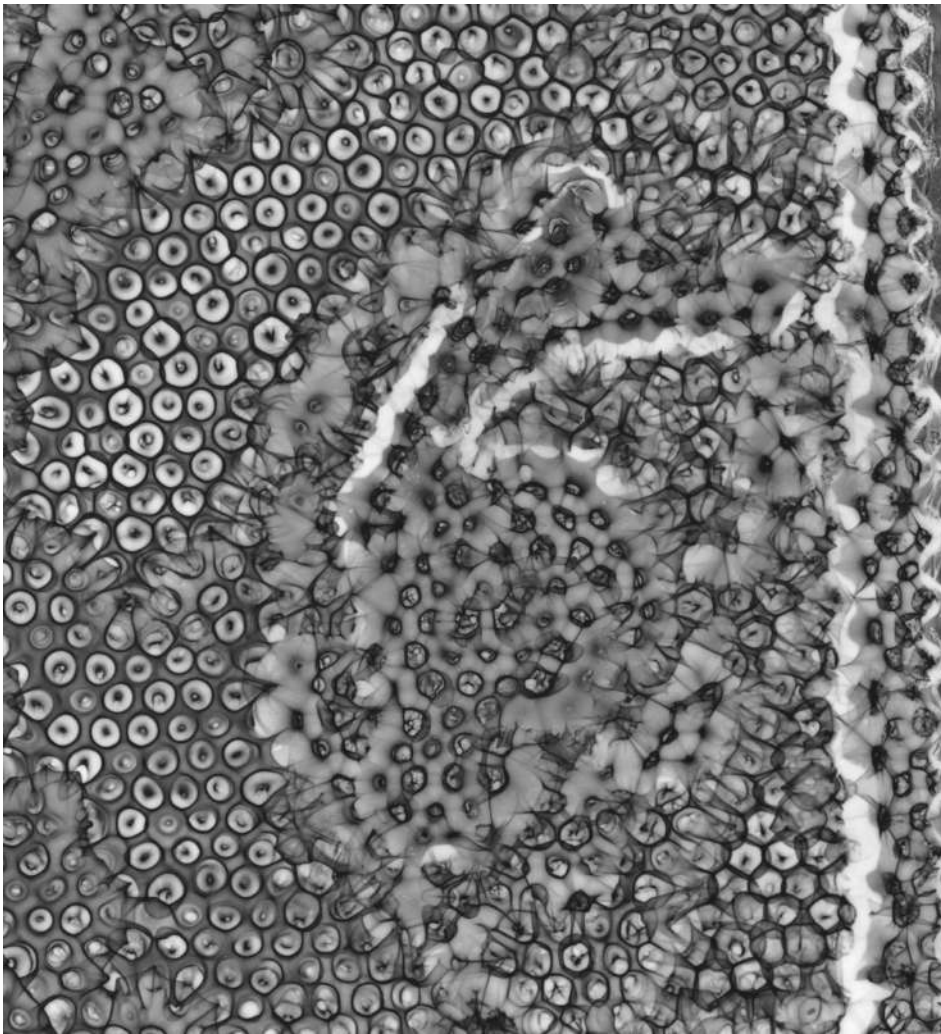












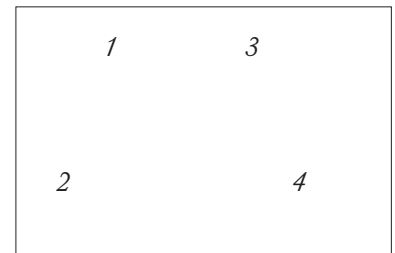
## Black and white shadows

2018

*Black and white analog prints*

*various dimensions*

The *black and white shadows* are photograms from thermoformed prints. They are photographic records of the projections of the plastic prints, a trace of the volume. Starting from the transparent, we reach contrasted and readable images.



- 1 — shadow of the print of a stone
- 2 — shadow of the print of a stone put in rotation
- 3 — «cellular» shadow of an eye
- 4 — shadow of the print of an engraving of Saturn put in resonance







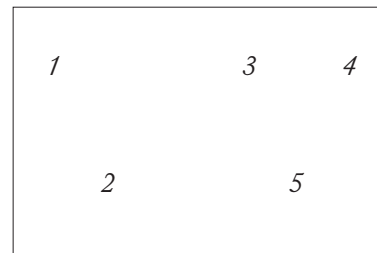
## Color shadows

2019

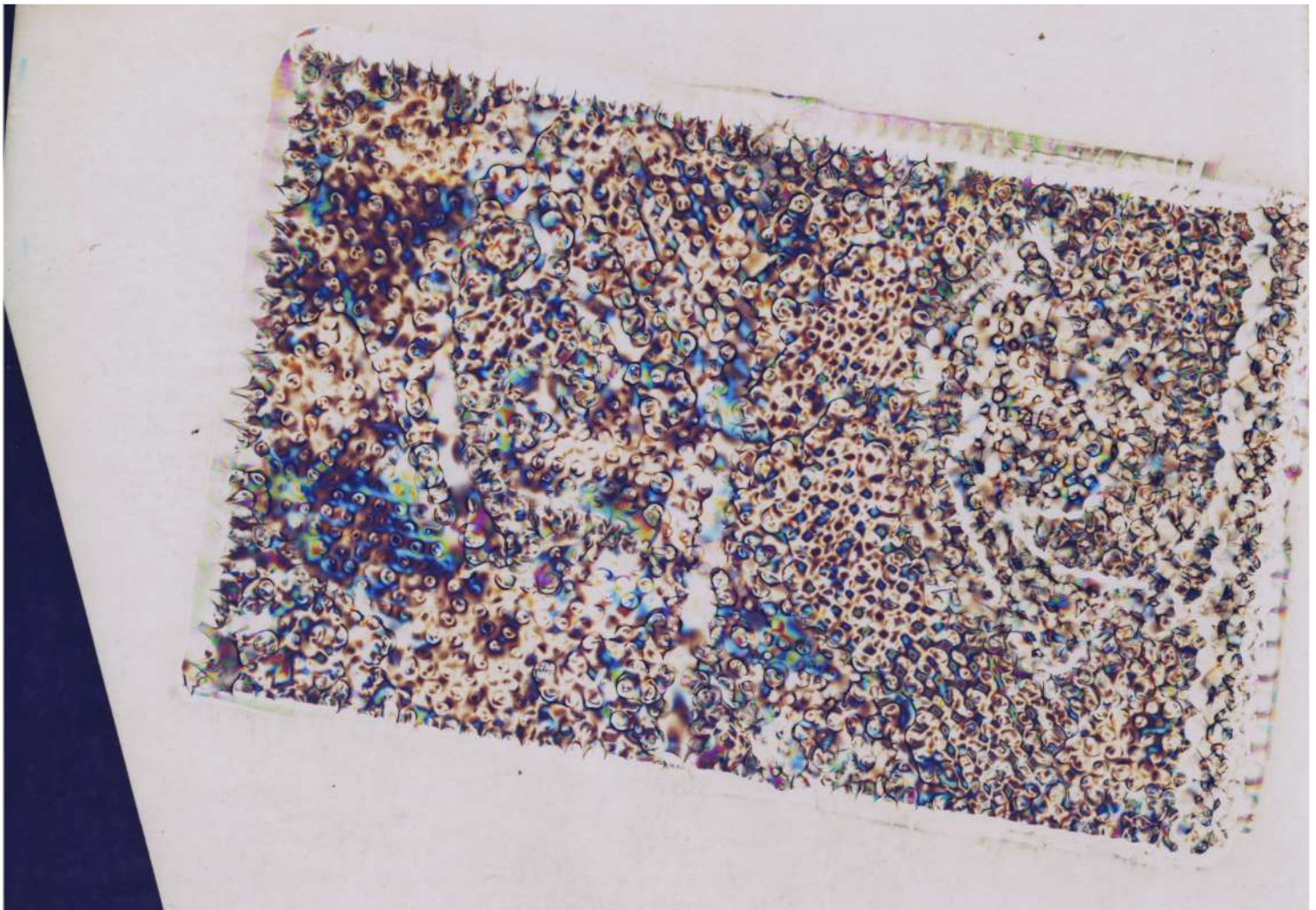
*Analog colored prints*

*various dimensions*

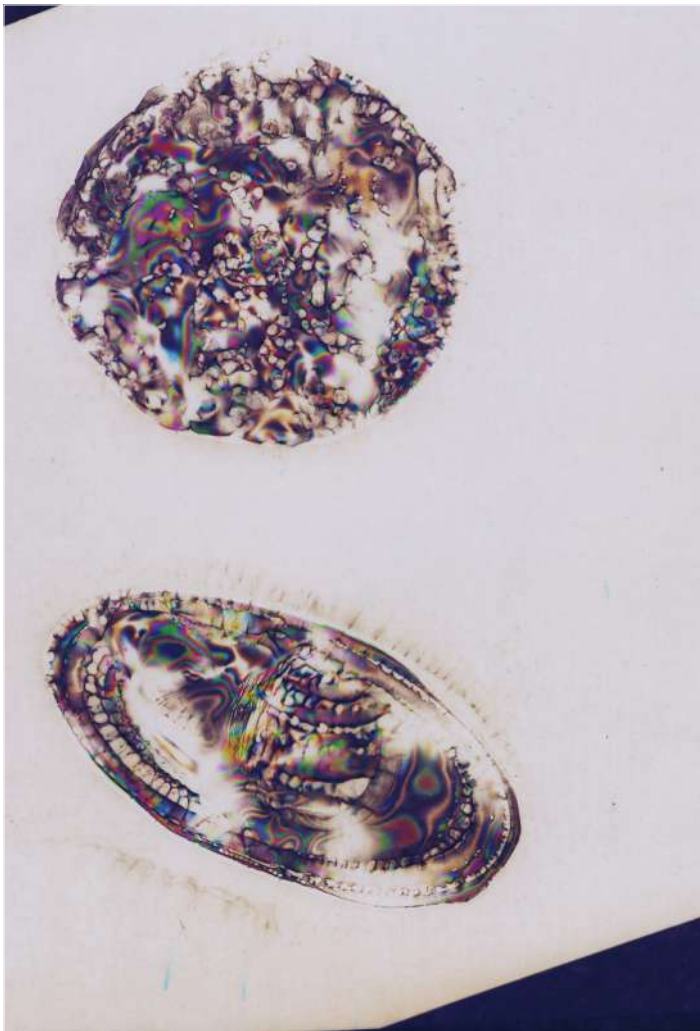
The *color shadows* are color photograms of the thermoformed prints. They are recordings of the interferences present in the modeled plastic materials. From the transparency, interpretations of the objects are made.



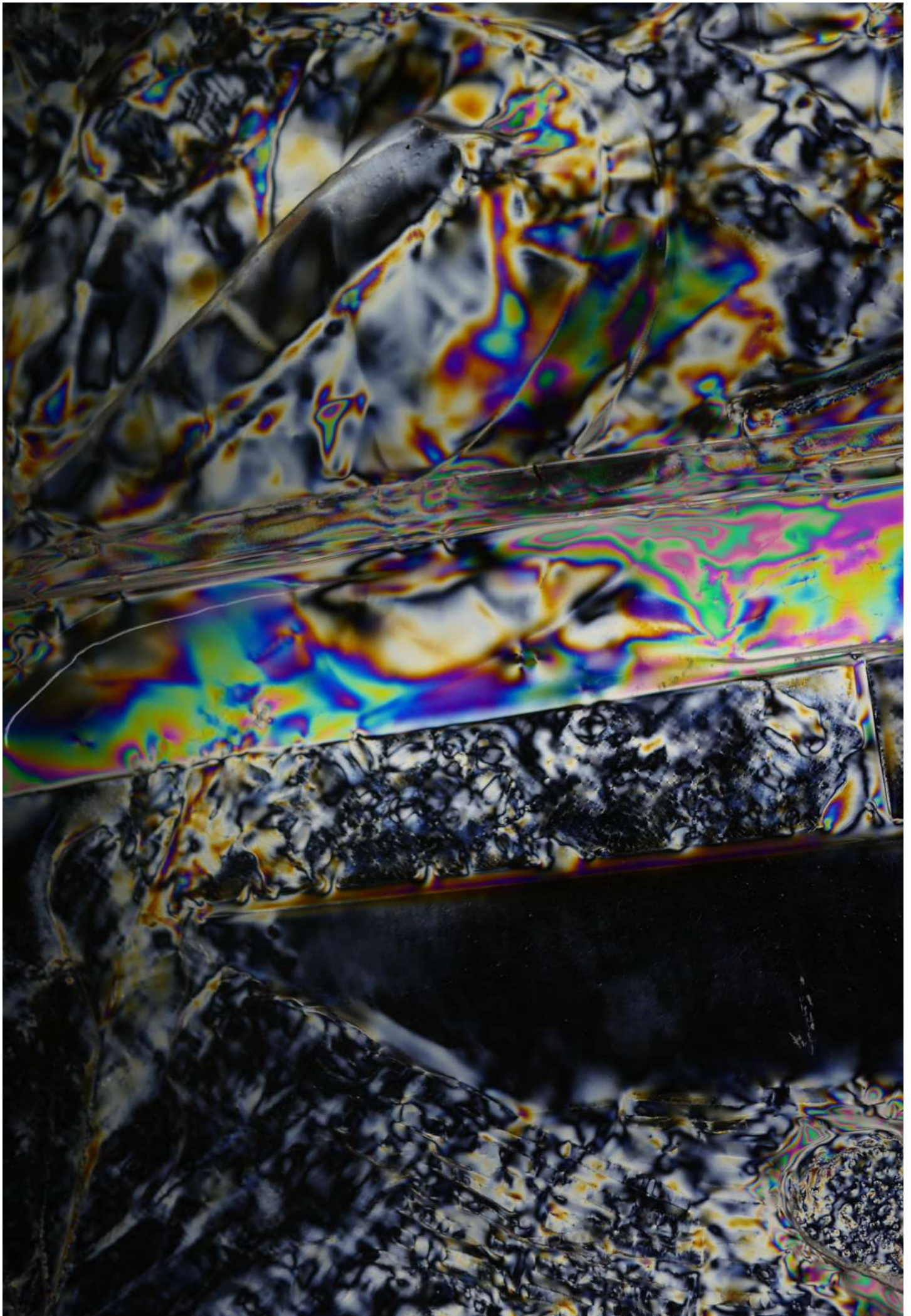
- 1 — color shadow of a stone
- 2 — «cellular» color shadow of an eye
- 3 — shadow color «cellular» of stars
- 4 — shadow of an engraving of Saturn and a «cellular» print of an eye
- 5 — shadow of various engravings















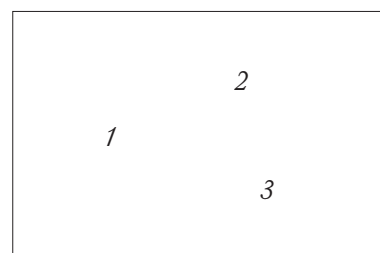
## Resonances

2018

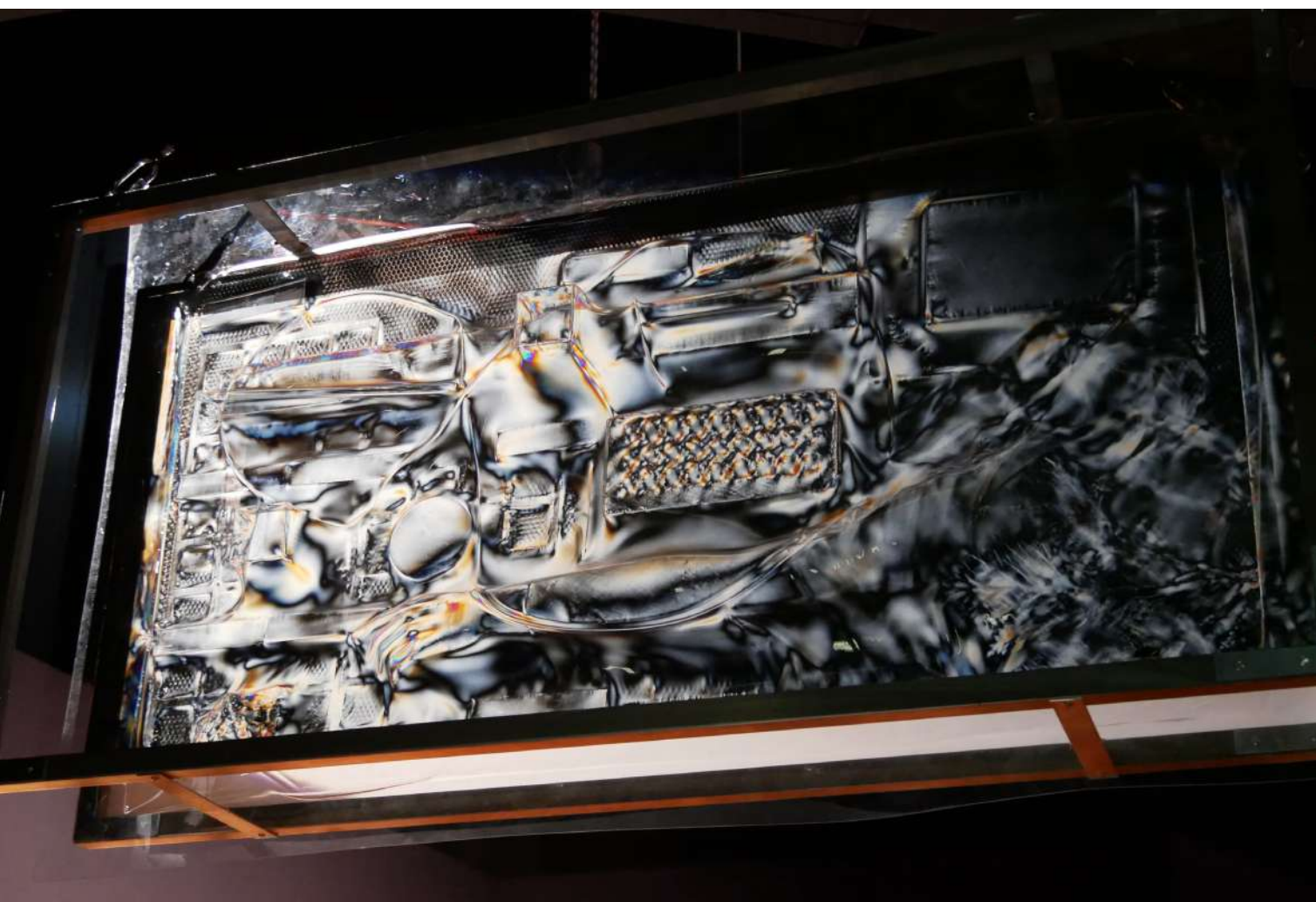
*Structure in aluminium profiles, diffusers, neon lights, filters, thermoformed plastic surfaces, organic objects*

*from 130×31×20 to 130×130×20 cm*

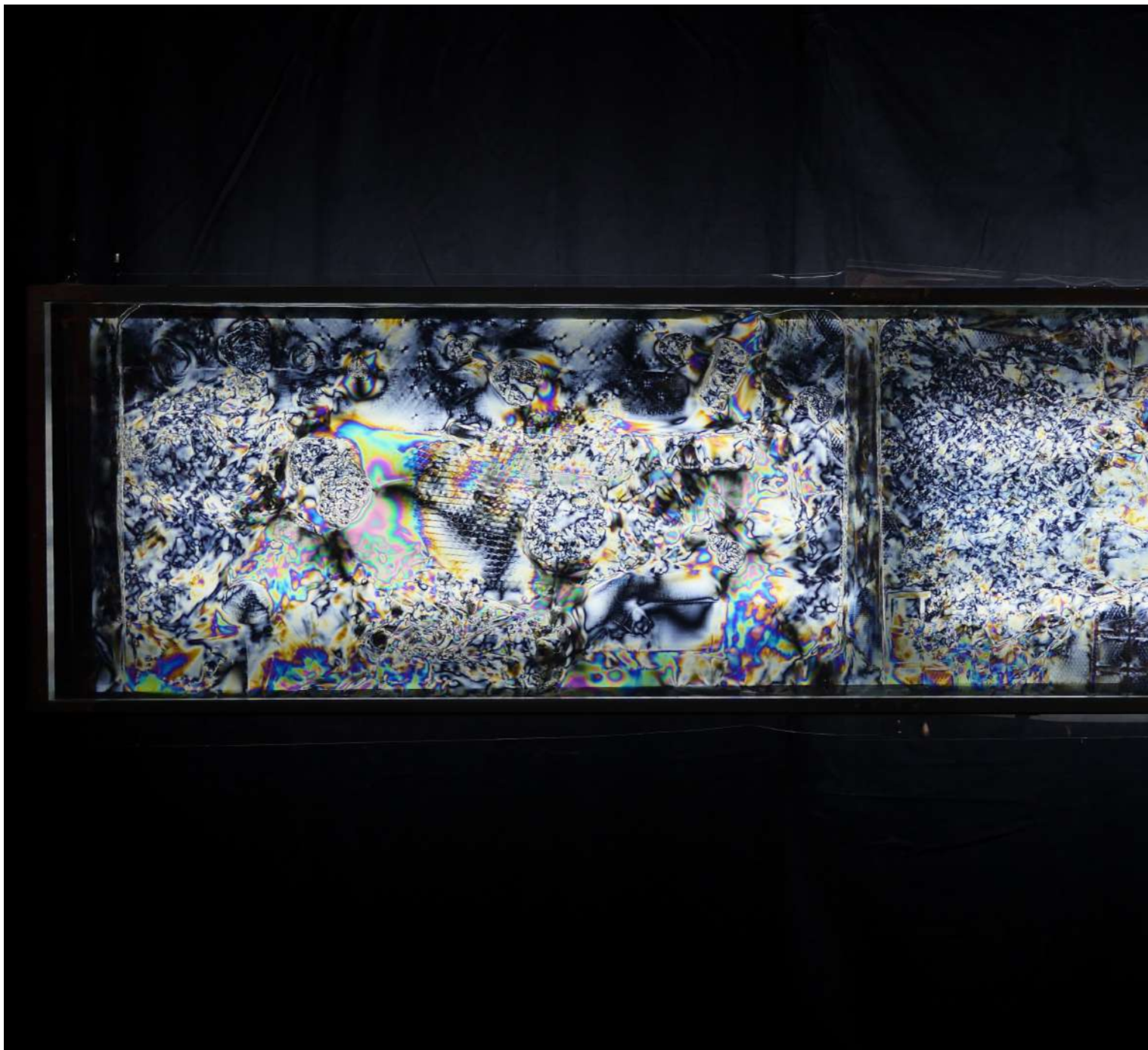
These large boards are a kind of sky, openings to a new transparency. By playing with the interferences present in these large plastic prints of organic materials, a new decor is created.



1 — detail of the matter in interference  
 2 — detail of a Resonance  
 3 — Resonance put in rotation







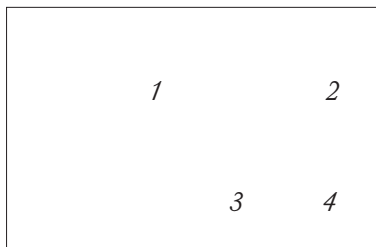
## Resonances

2019

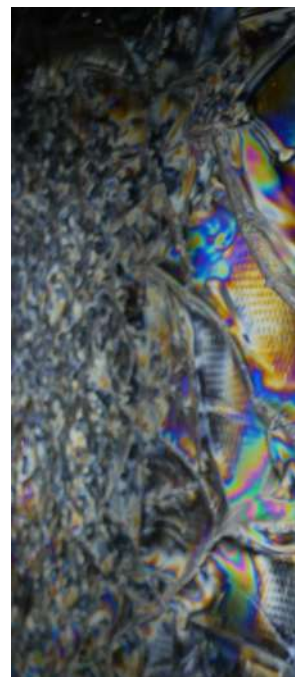
*Aluminium profile structure, diffusers, neon lights, filters, thermoformed plastic surfaces, organic objects and silver prints*

*from 130×68×23 to 250×68×25 cm*

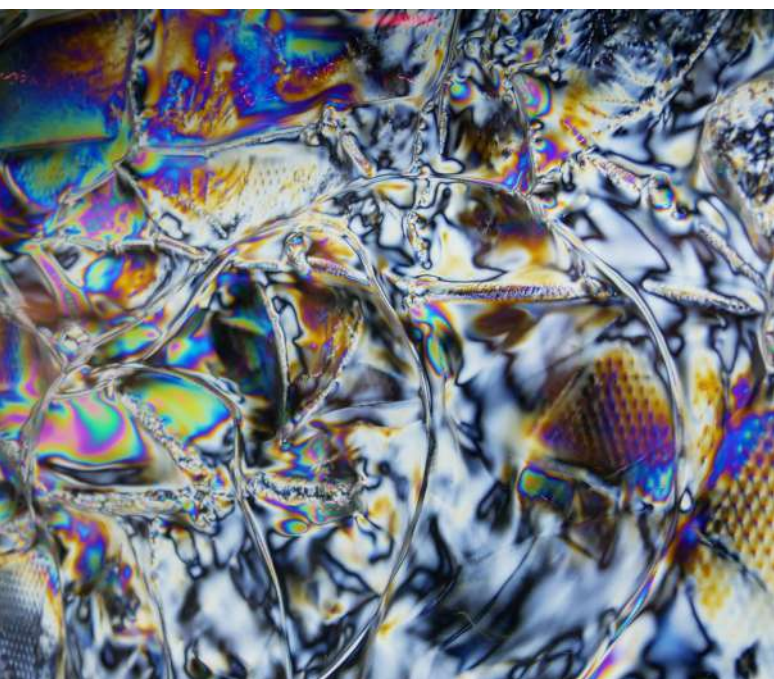
The installation is appearing in levitation in a dark space, thus, we are immersed in the resonances which become floating visions. A resonance turns and shows the process of projection, they are completed by their photogram.



- 1 — *large Resonance*
- 2 — *profile view of the installation*
- 3 — *detail of the visual proposed by the larger Resonance*
- 4 — *view of the installation at La Villette*









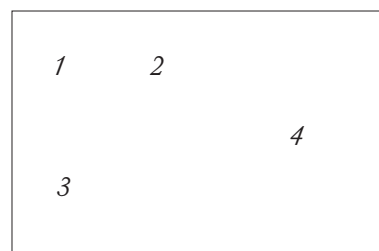


## Laserographs

2018, 2019

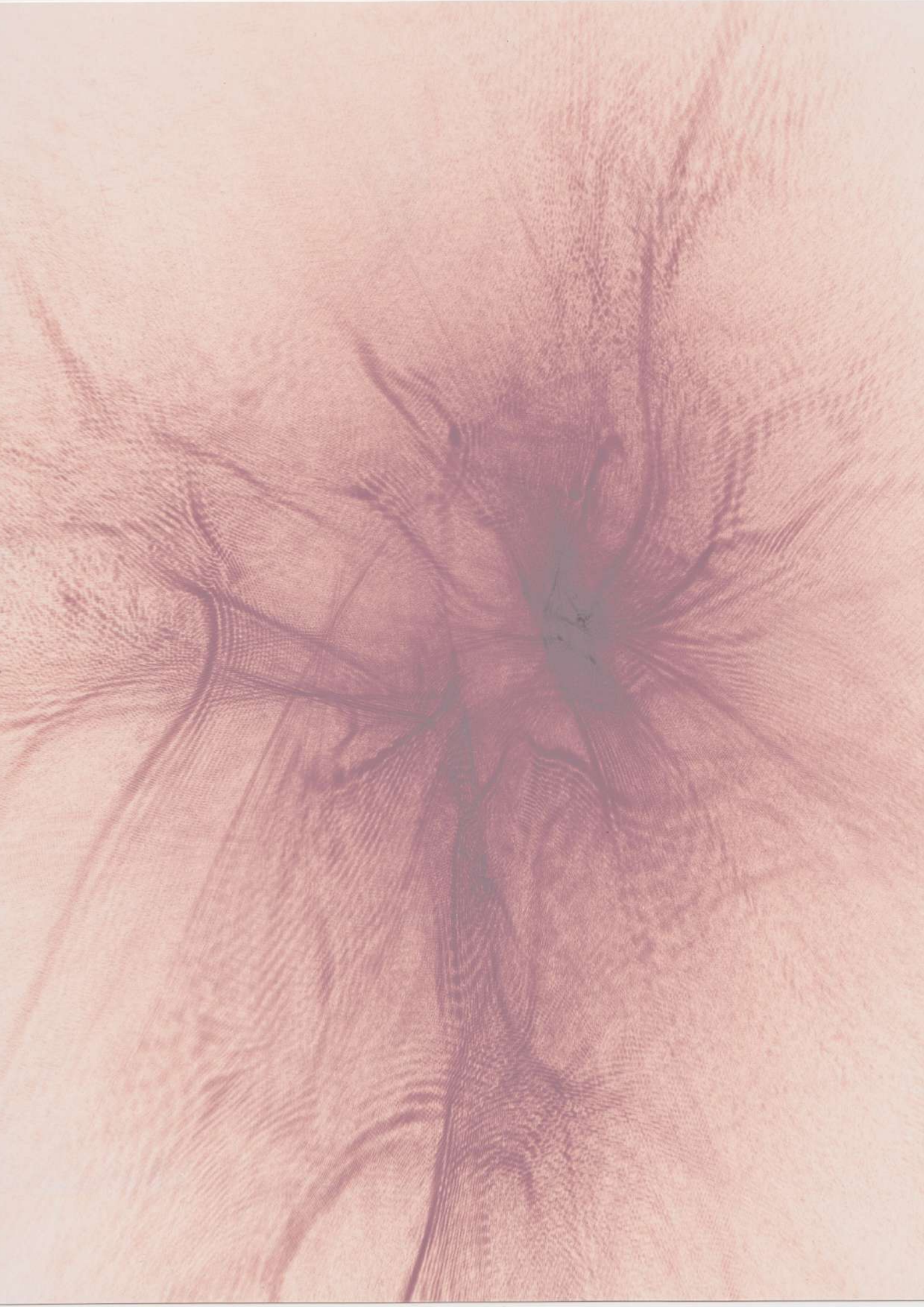
*15 analog prints*

These kind of aurora borealis in Bézier curves are photographic traces of diffracted light. The infra-world presented in movement becomes hypnotizing. The shadows of the forms resulting from the infinitely small are recorded. These silver prints made directly by laser become bridges between the technological and the analogical worlds. They are hematoma of light.



- 1 — *laserograph hematoma*
- 2 — *laserograph color shadow*
- 3 — *laserograph shadow*
- 4 — *laserograph hematoma*











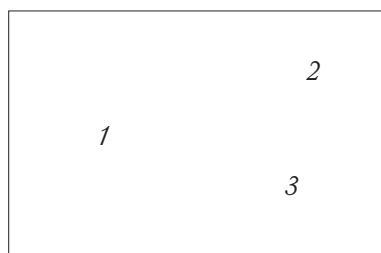
## Liminal Mission

2019

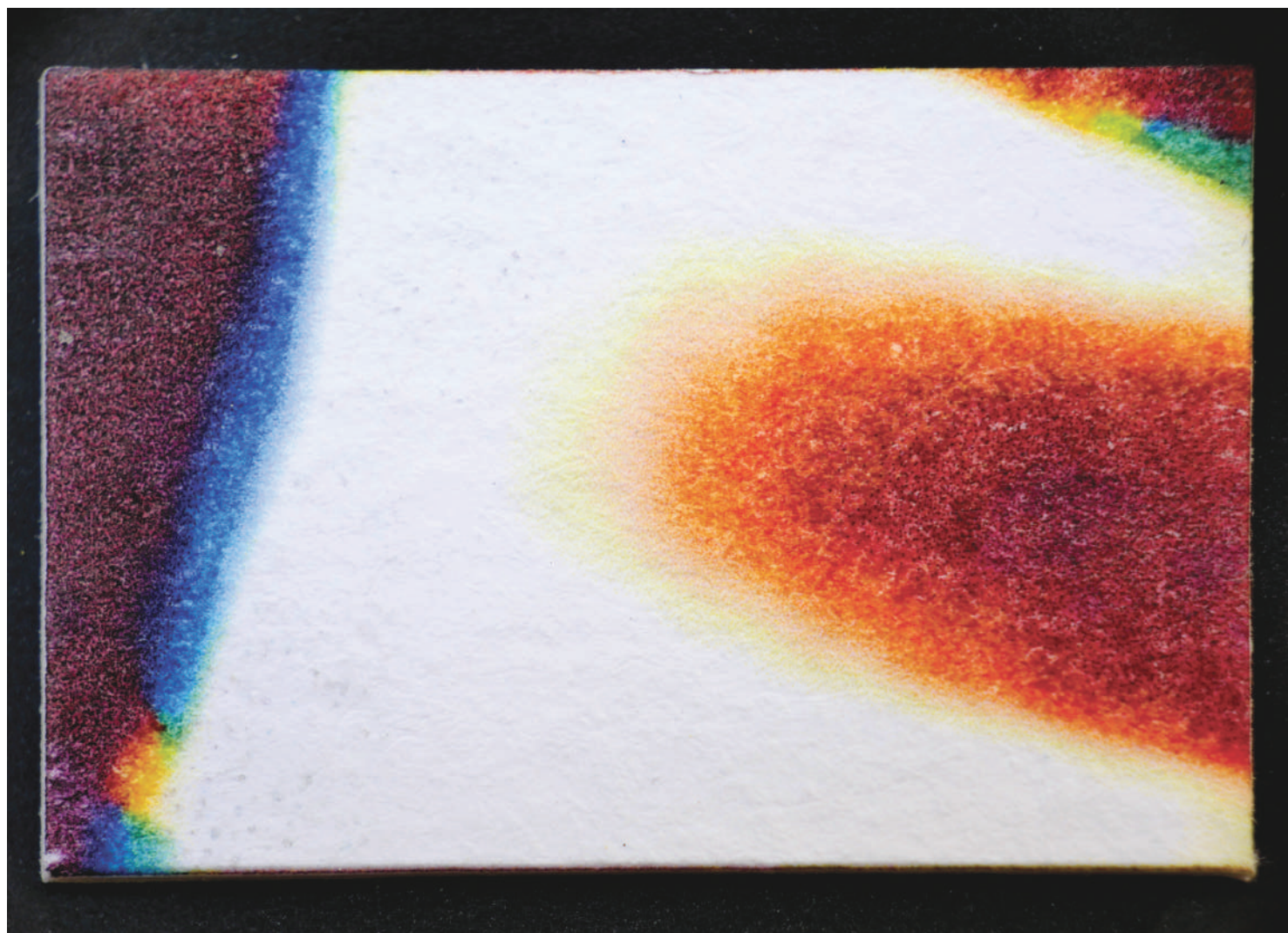
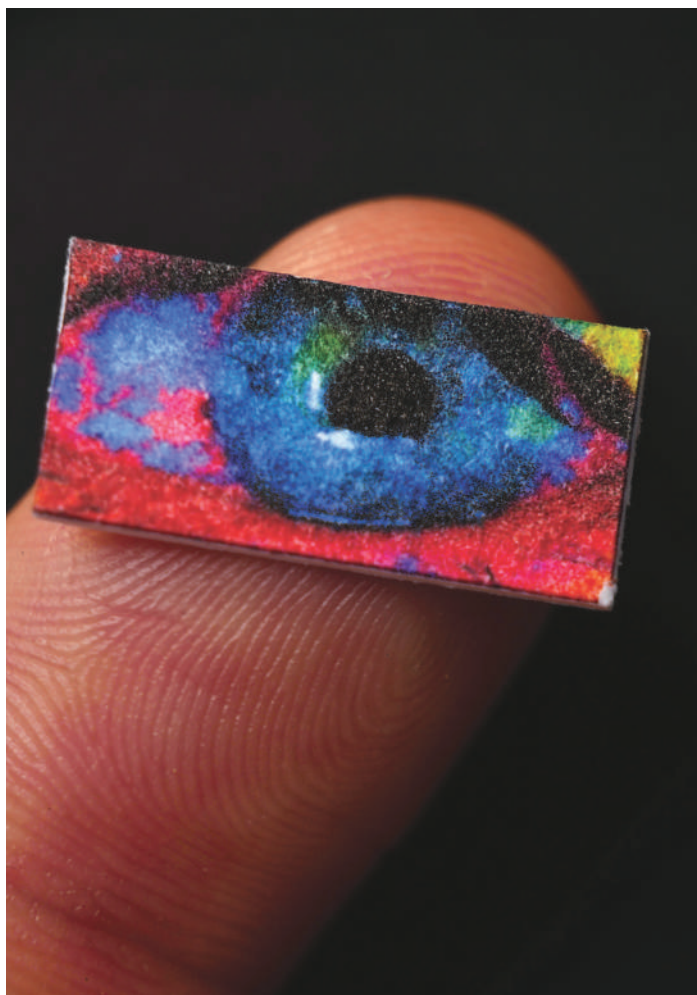
*photographed inkjet prints,  
4 prints*

*various formats*

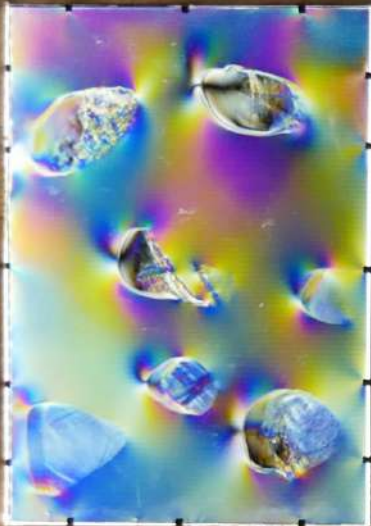
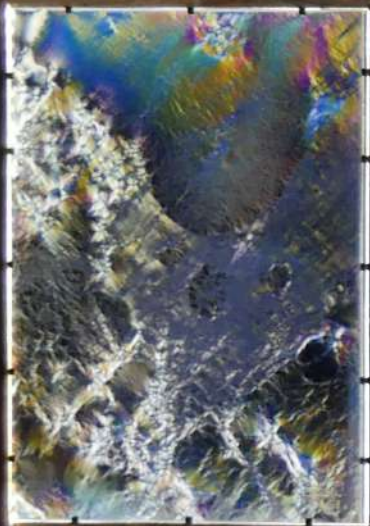
Miniscule images are printed,  
they represent parts of the  
world: stars, seas, plants,  
minerals, eyes...  
Rephotographed, these images  
open up another dimension: the  
dimension of the image itself.

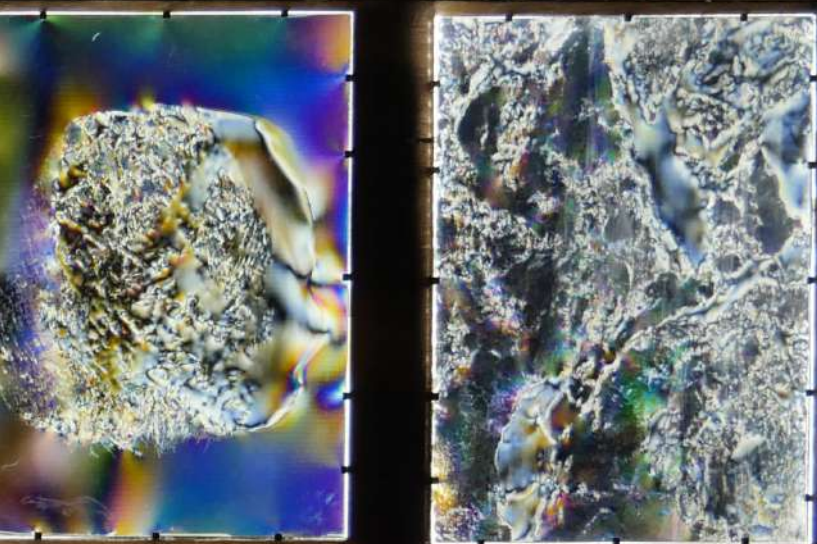


1 — the collection of small pictures  
2 — an eye at the end of the finger  
3 — detail of a fire image  
(print 100×127 cm)









Phenomenological images  
sheet 1/3

2021

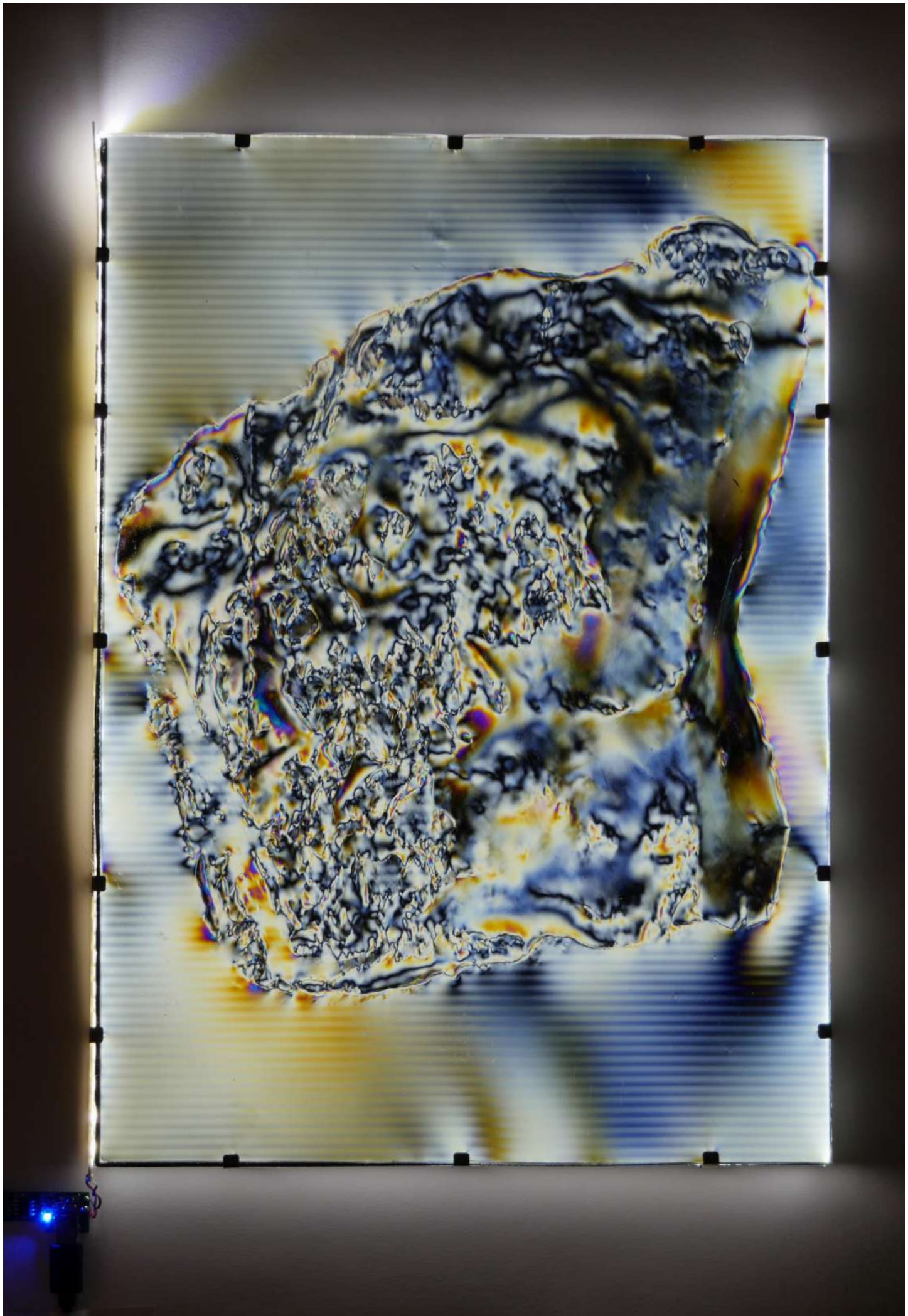
*Backlit tiles, engraved plastic plates  
engraved plastic plates, filters*

*33×22,5 cm*

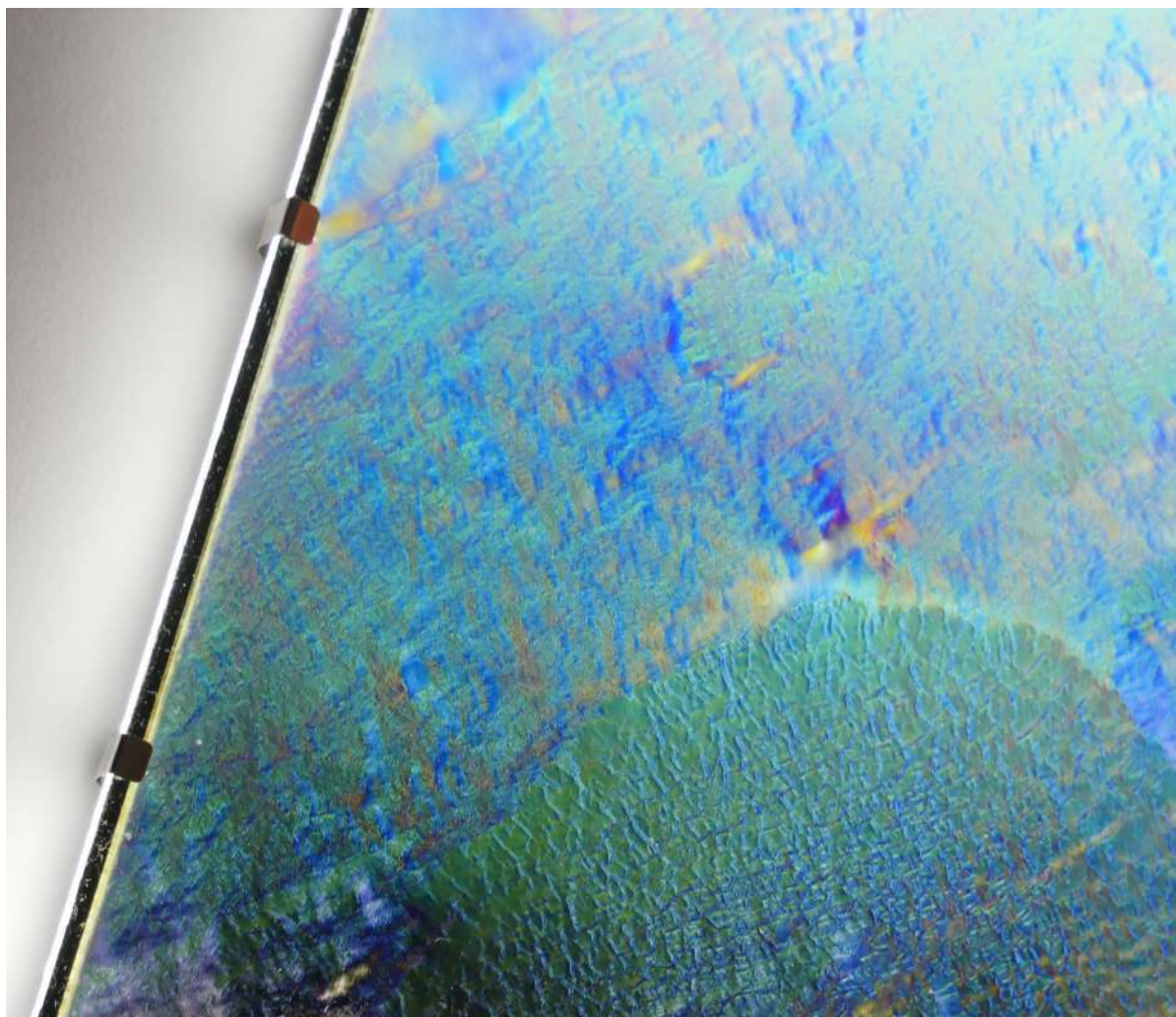
*Phenomenological images* are photographs engraved on plastic surfaces set in resonance. With these new images whose colors move according to the movement of the observer, the forms are born of the iridescence of the material.

*left — the first five phenomenological images*





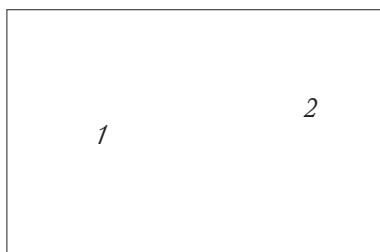




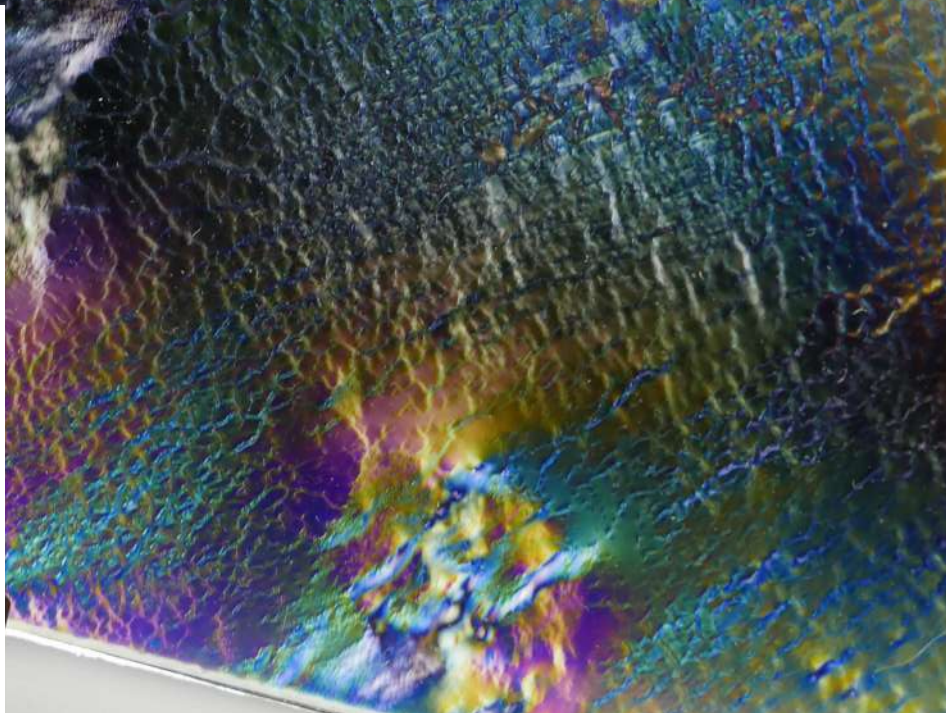
Phenomenological images  
sheet 2/3

2021

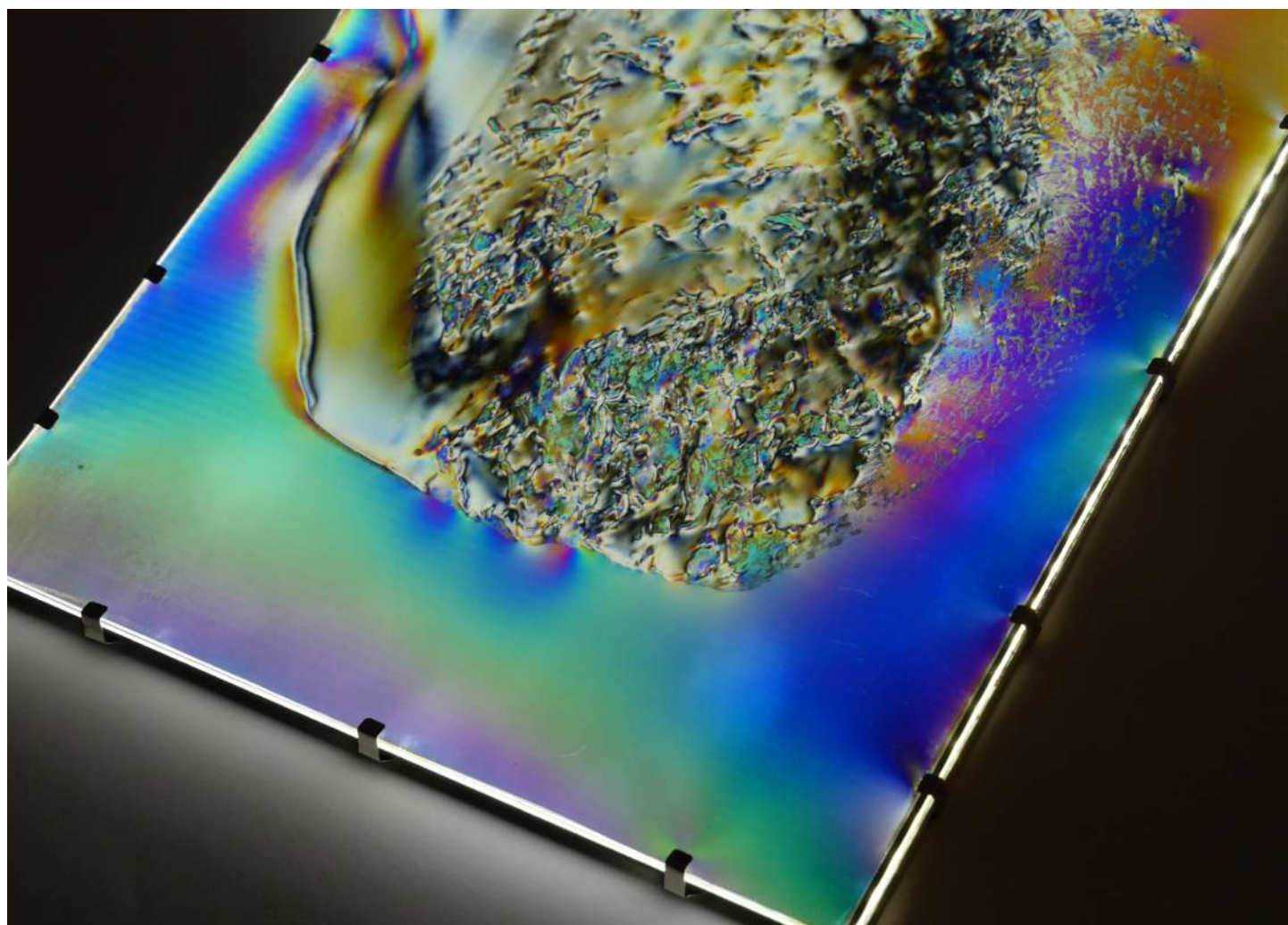
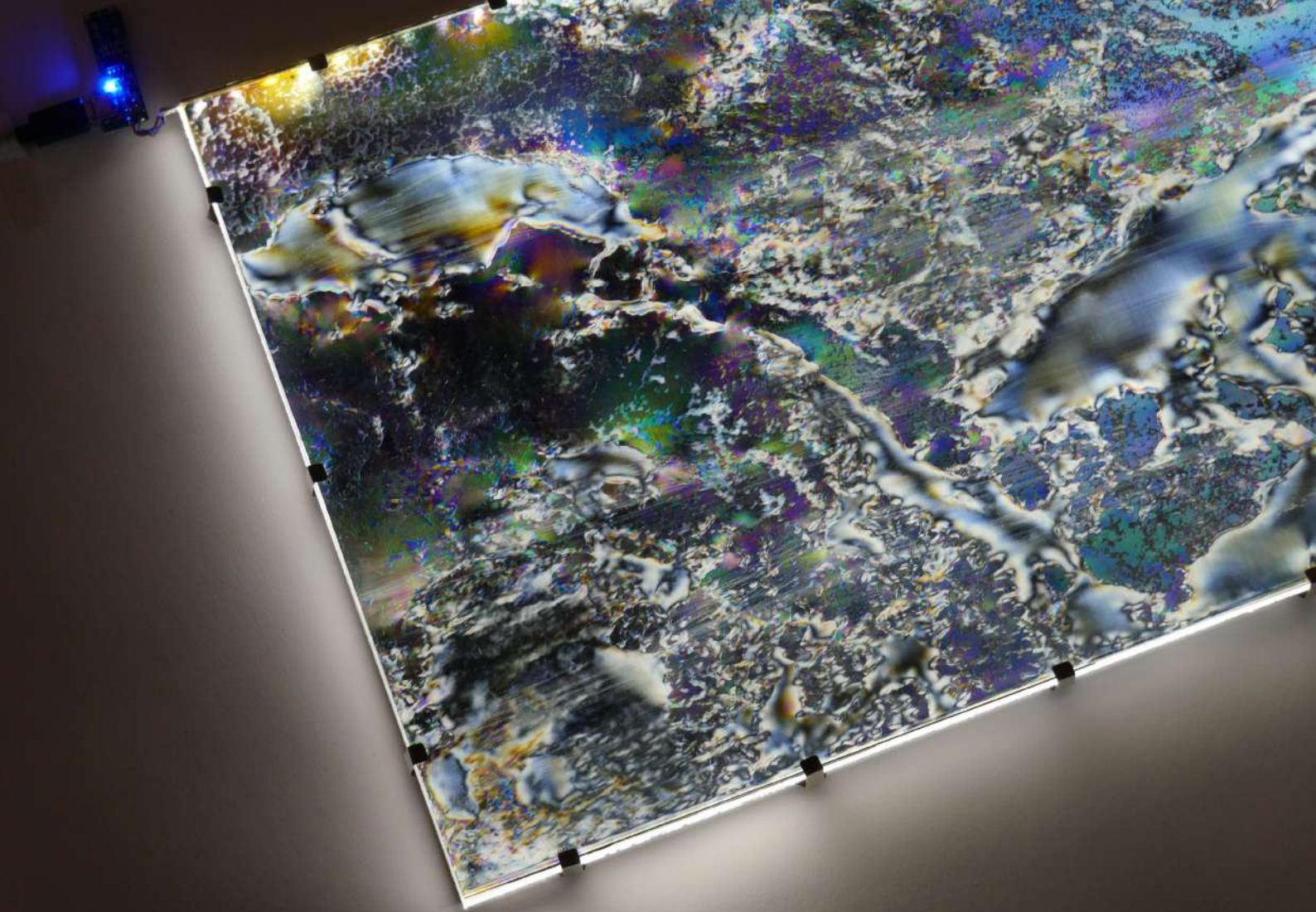
The *phenomenological images* are declined in series, to form a set of matter-lights resulting from various mineral elements. The different visions that appear from this physical process raise the question of the minerality of the images.



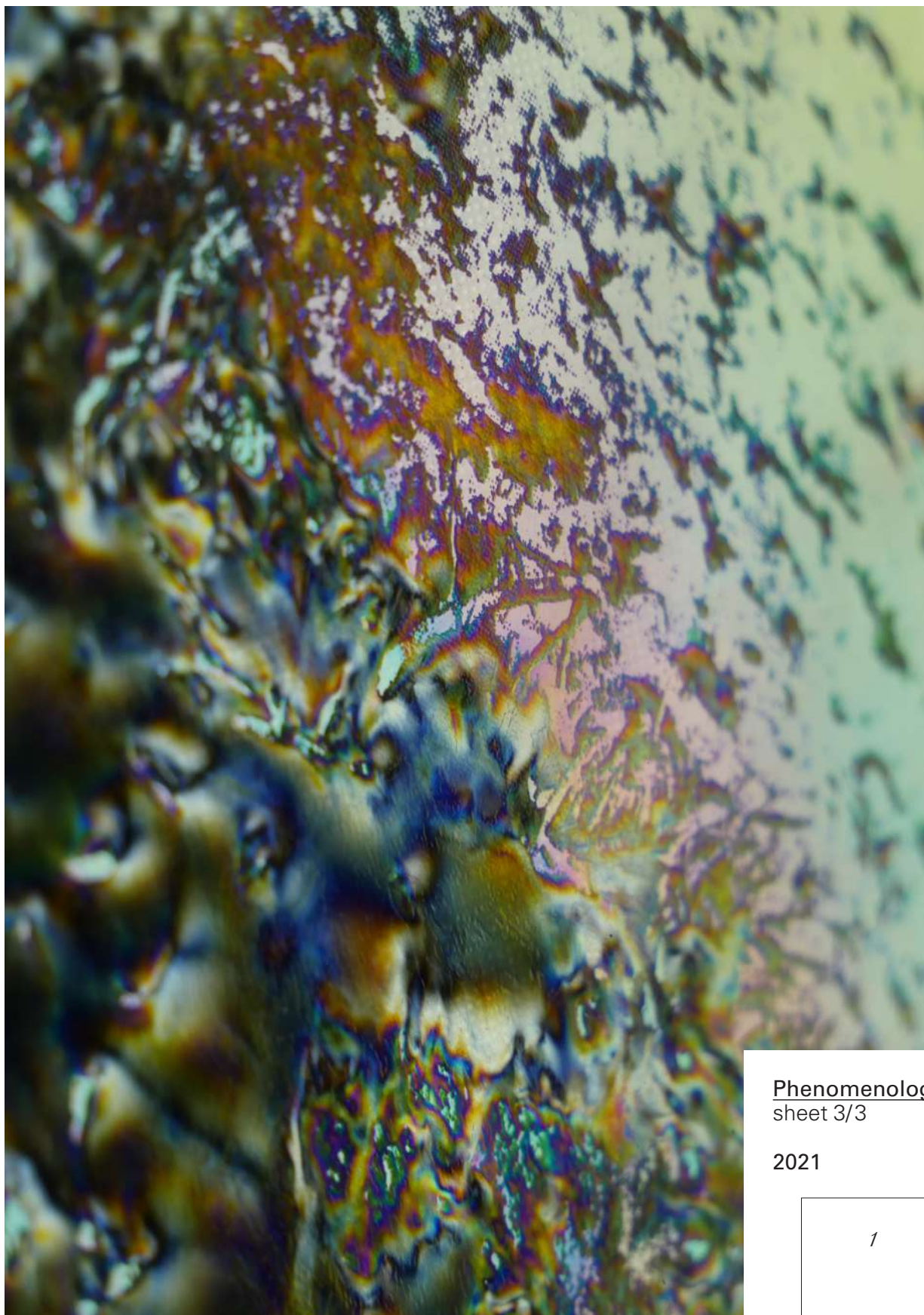
1 — *phenomenological image, slate*  
2 — *phenomenological image, granite and lichen, detail*





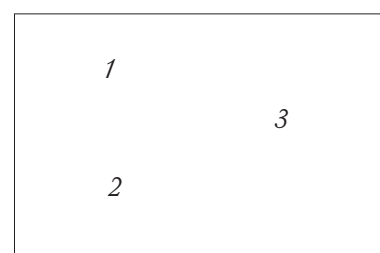






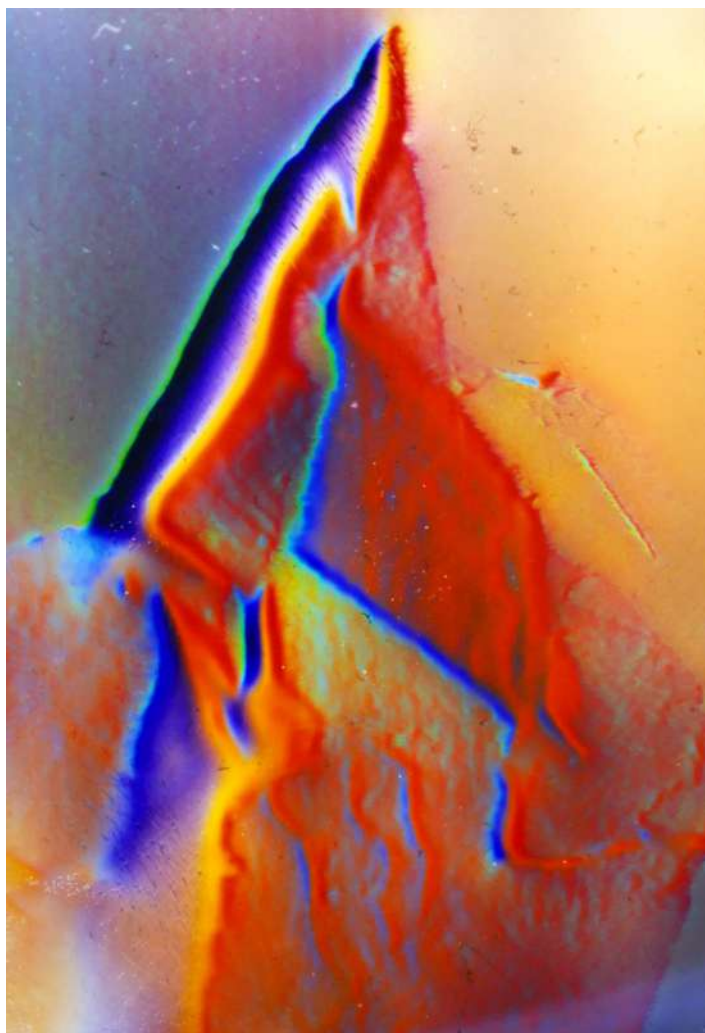
Phenomenological images  
sheet 3/3

2021



- 1 — phenomenological image,  
granite and lichen*  
*2 — phenomenological image, granite*  
*3 — phenomenological image, granite,  
detail*





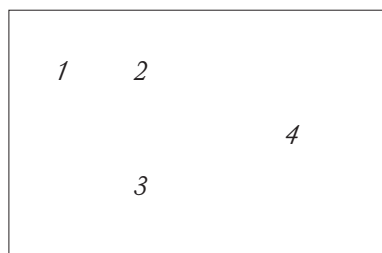
## Phenomenological captures

2020

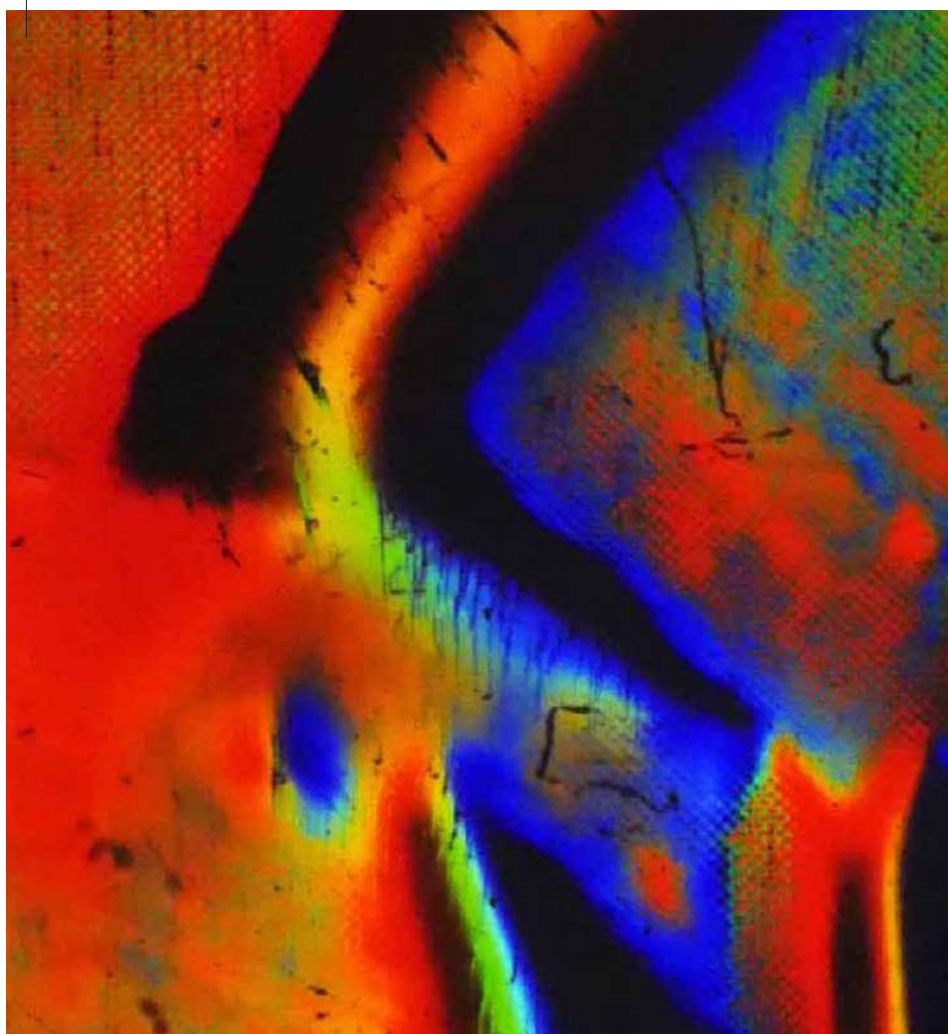
8 analog prints

50×30 cm

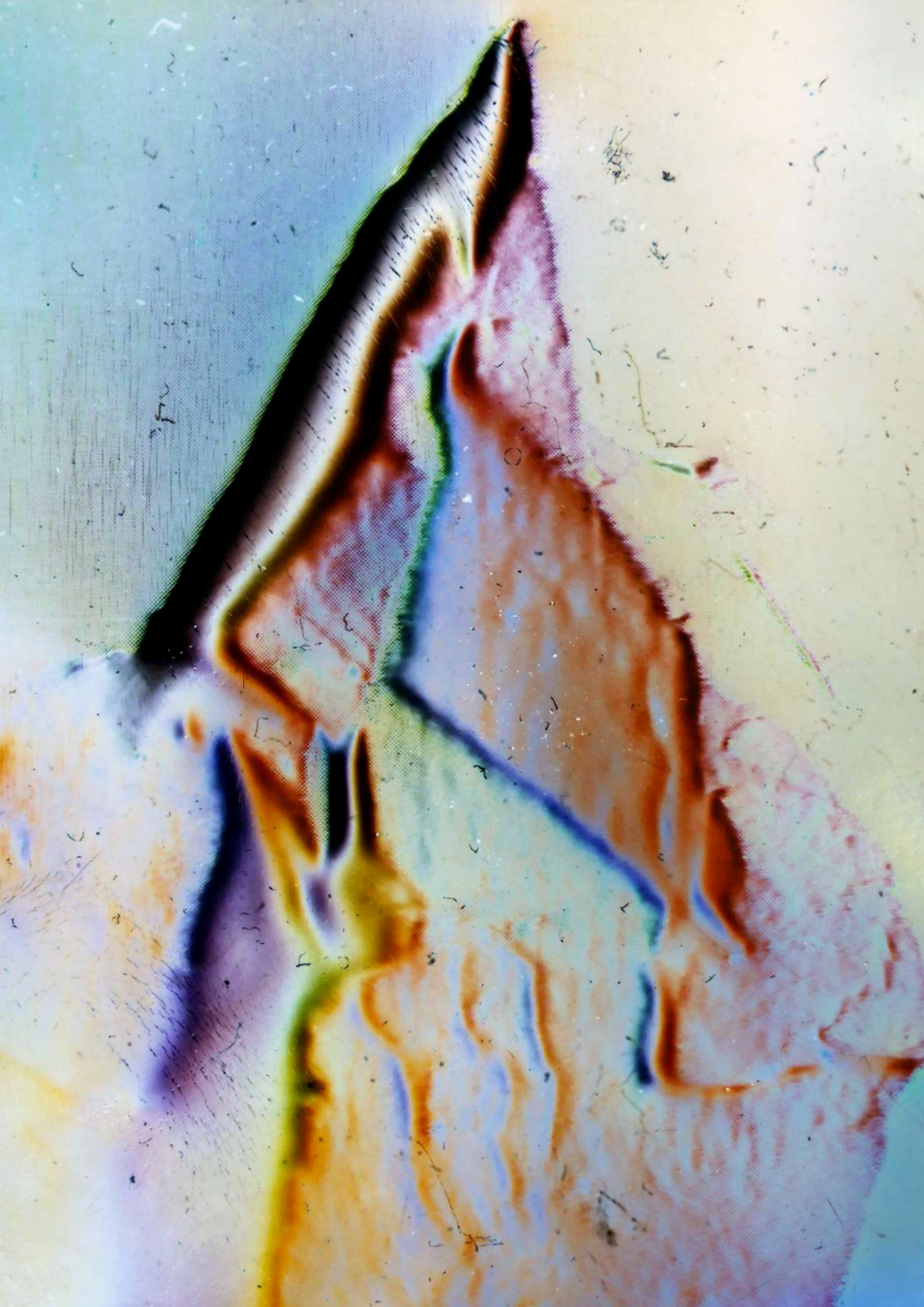
The *phenomenological captures* are photograms of images engraved and projected on color photosensitive paper. Thus, the same engraved image is here derived in infinitely changing and non-reproducible luminous variations.



- 1 — Schist, variation 2
- 2 — Shale, variation 1
- 3 — Shale, variation 4 (detail)
- 4 — Schist, variation 6













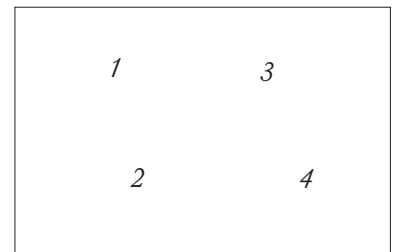


## Galactic grains and digital noises

2021 (in progress)

*Photographic prints on glass, cut-out  
Plexiglas, motors, cameras*

This modular installation allows you to see an exploded view of astronomical images made at the University of Namur. The different layers of the images are decomposed: the sensor noise and the RGB layers are dissociated. This creates a confusion between the setting images and the astronomical results, all to narrate the manufacturing process of these visuals.



1 — *Installation overview*  
2, 3, 4 — *Details*

