

Lucien Bitaux

portfolio

125 rue Lamarck
75018 Paris
France

lucien.bitaux@gmail.com

lucienbitaux.fr

+33(0)613191183

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.

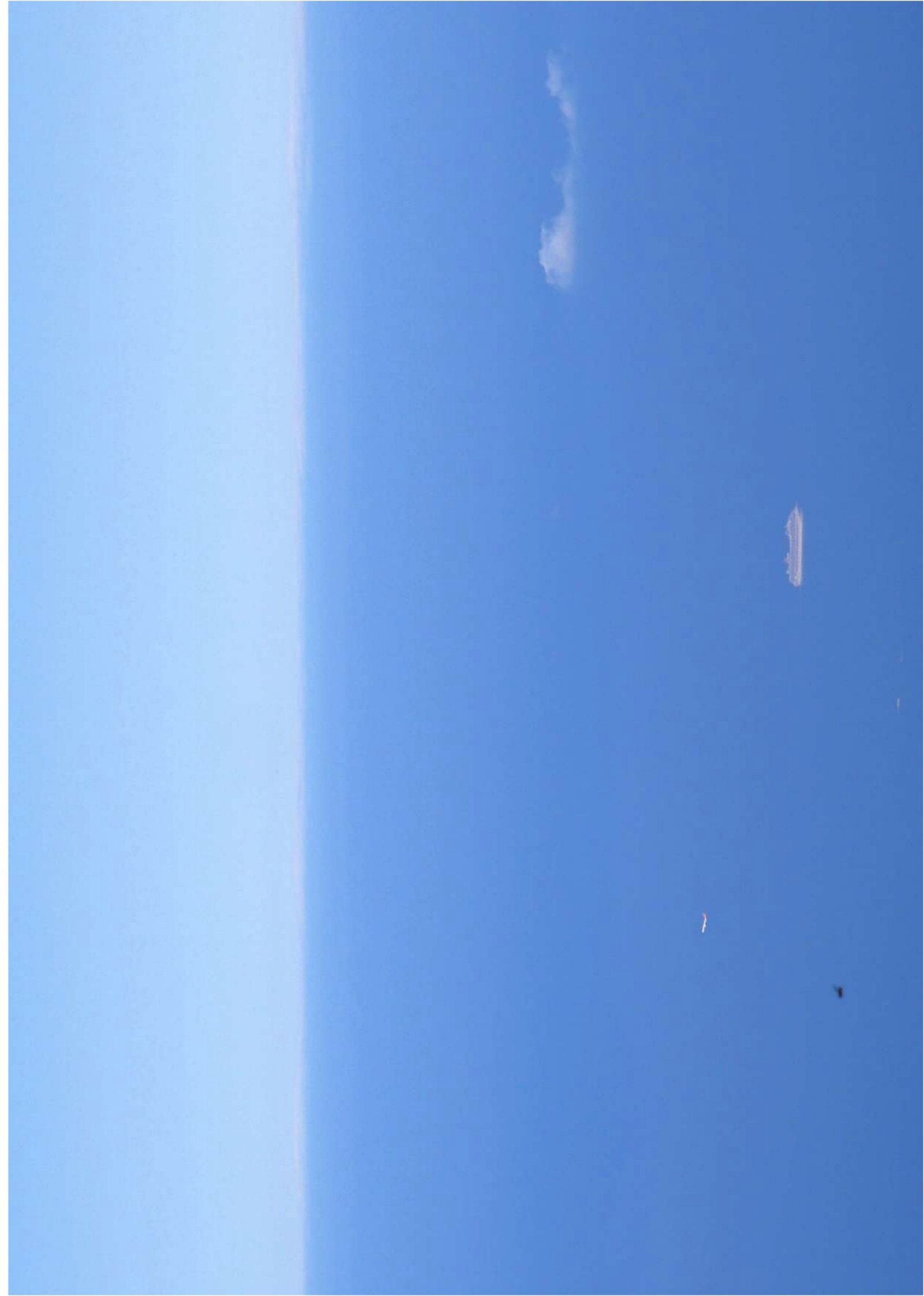
My work focuses on the representation of imperceptible dimensions and attempts to record the palpability of the world through new ways of capturing and showing what is visible, in a heuristic and an exploratory approach. The aim is to build a solid bridge between the matter and its captured image.

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.





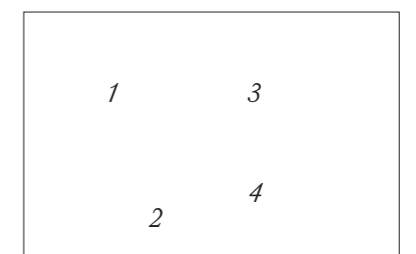
Astronomer's perception

2022

installation with 12 different optical sculptures

The Astronomer's Perception is an installation composed of light sources and mobile sculptures made by the artist from prisms, lenses and transparent forms. On the walls, shadows and abstract images come to life.

It is an unstable space, a kind of mechanical brain. Based on the model of the eye, the installation proposes an interpretation of the neuronal reactions we produce when looking at the stars. Different sculptures in the center of the room embody the role of ideas and stimuli that animate the cortex. These optical objects represent our cognitive and interpretative biases: placed in front of a ballet of light, a metaphor for the star, they alter the vision to provoke another one. Screens receive the images from these optical objects: they are retinas. The visuals that emanate from this cerebro-cosmic generator materialize the mental stereotypes that inhabit our interpretations; the original star deforms, adapts, and bends to cerebral interpretations - our view is inscribed between the infinitely large and the infinitely small, between the cosmic beyond and the mental inside.

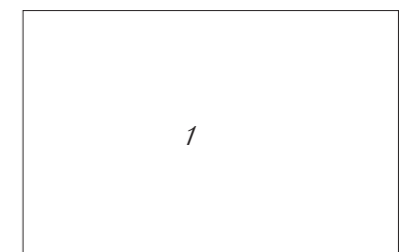
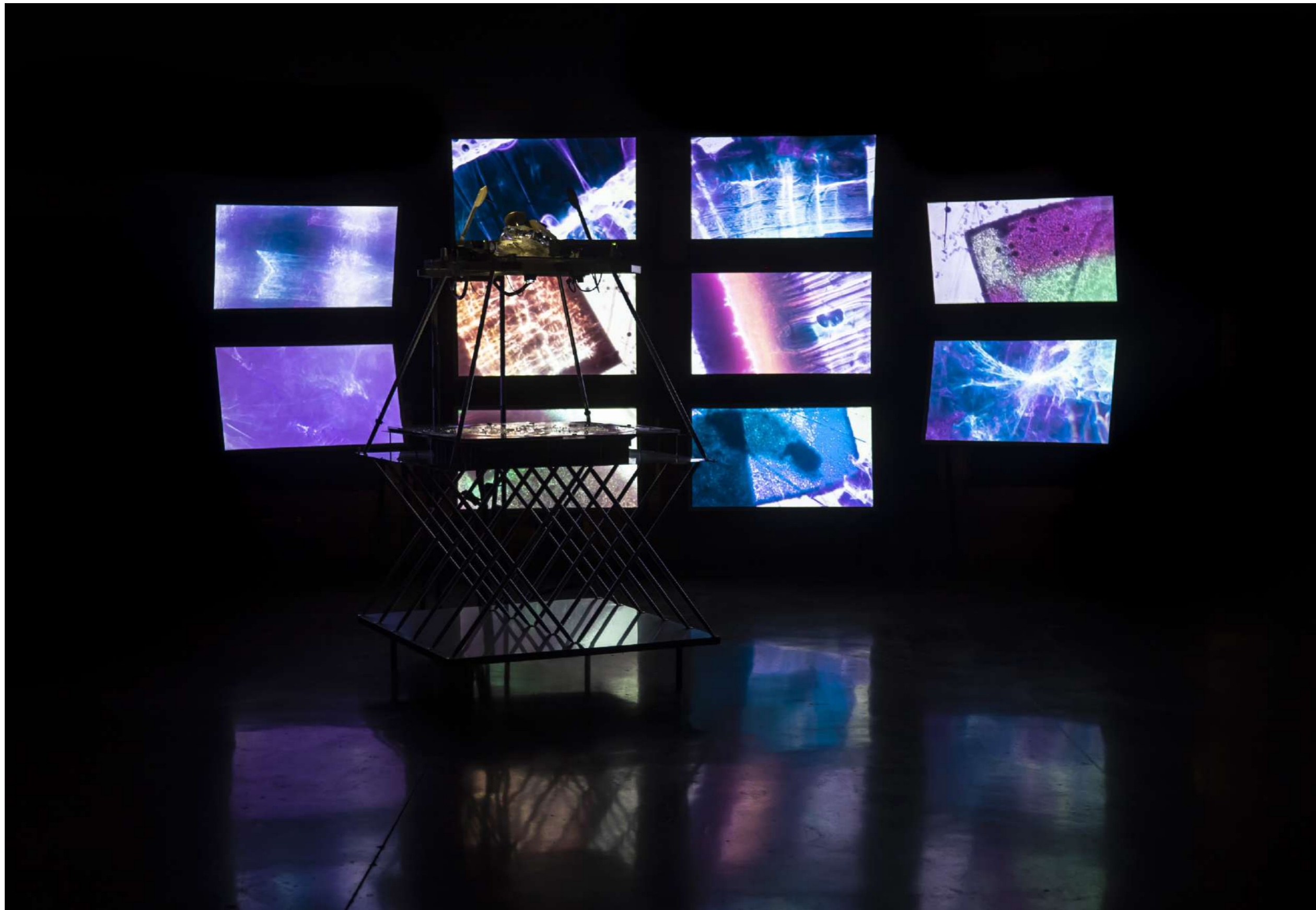


- 1— general view
- 2— detail of dichroic optic
- 3— detail of prismatic optic
- 4— detail of projected shadows

2022

To capture images from space, we need to exploit the earth's stones. Minerals form the material basis of photographic systems. The lenses, originally made of quartz and now of glass, are made of various minerals. Film and silver prints are of course made of silver, photosensors are made of light-reactive silicon particles and LCD screens work with liquid crystals. These inorganic, inert and heavy materials thus dialogue with the most mobile and light matter that we know, the light, to draw the photographs.

In order to perceive the cosmic dimensions inaccessible to the eye, we dig the terrestrial grounds to extract this dust sensitive to the light rays. We use this material to manufacture the instruments of observatories and space telescopes. The silicon we are looking for in minerals would come directly from supernovae following the phenomenon of silicon fusion (it is estimated that 100% of the matter expelled during supernovae would be silicon*). A loop is then formed between the dust we collect and the stars we want to see: we search the ground to find grains of stars that will allow us to image suns. The different celestial imageries thus result from this mineral materiality, called here spatial mineralities. Roger Caillois writes moreover in *La lecture des pierres* that to split a stone and to make appear its flesh, it is to reach the primitive image of the cosmos, it is to reveal another universe**.



1 – General view of the installation

*Roger Caillois, *L'Écriture des pierres*, in *La Lecture des pierres*, Éditions Xavier Barral, p.315, édité en 2014, written in 1970.

**NASA, *Exploding Stars Make Key Ingredient in Sand, Glass*, 16 novembre 2018 — <https://www.jpl.nasa.gov/news/exploding-stars-make-key-ingredient-in-sand-glass>

Nadir —
Picture Elements Explorer
sheet 2/3

*a quasi-camera presented
in the form of an installation*

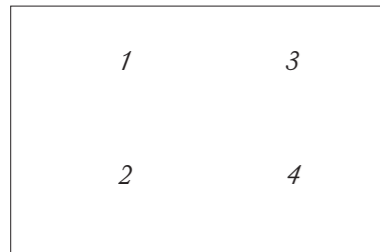
The four parts constituting the
whole of the vision machine :

- The exploitation /
the mineral archaeology
*a kind of transparent stone cobbled
together and four small
synchronized mobile masses*

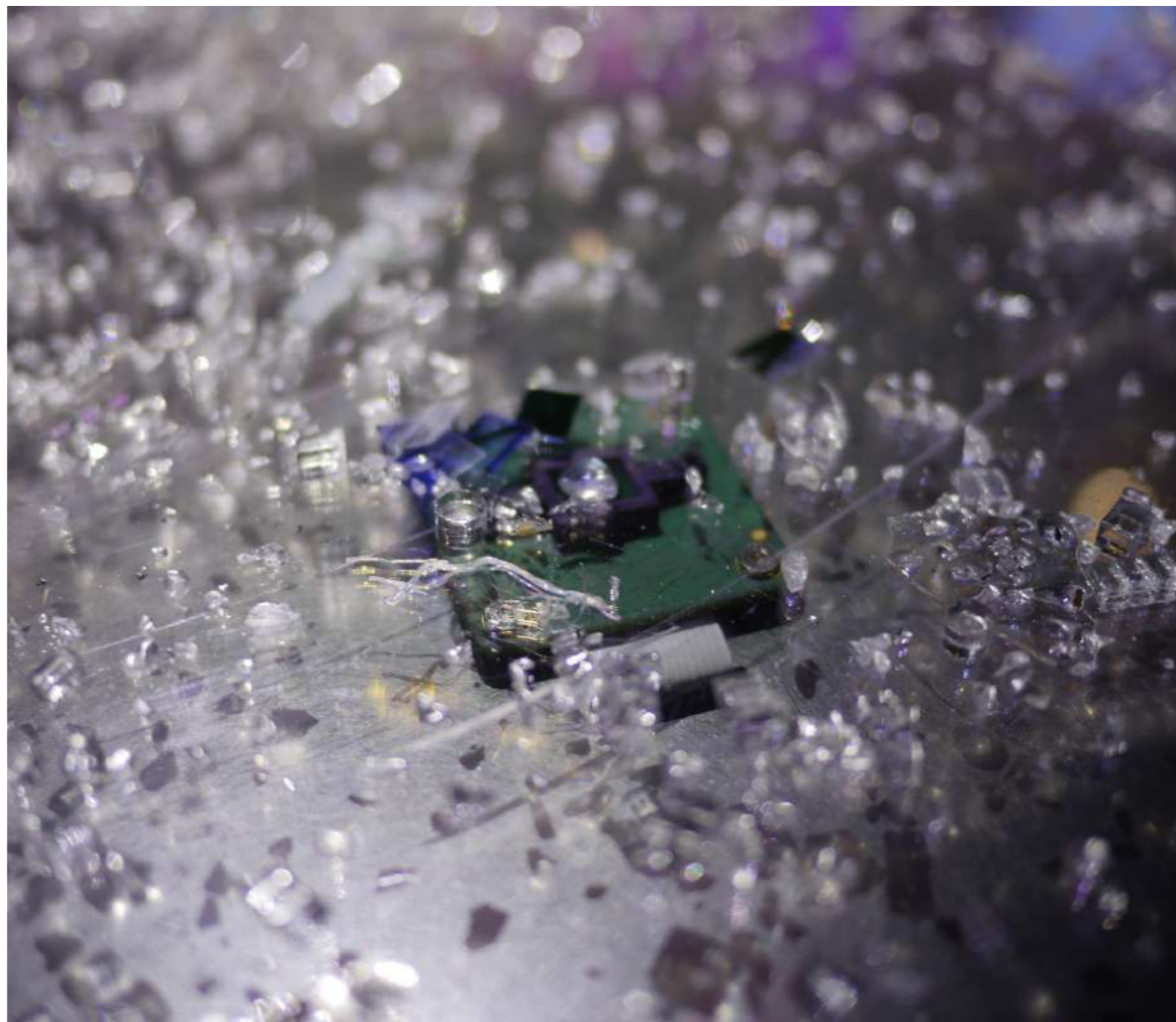
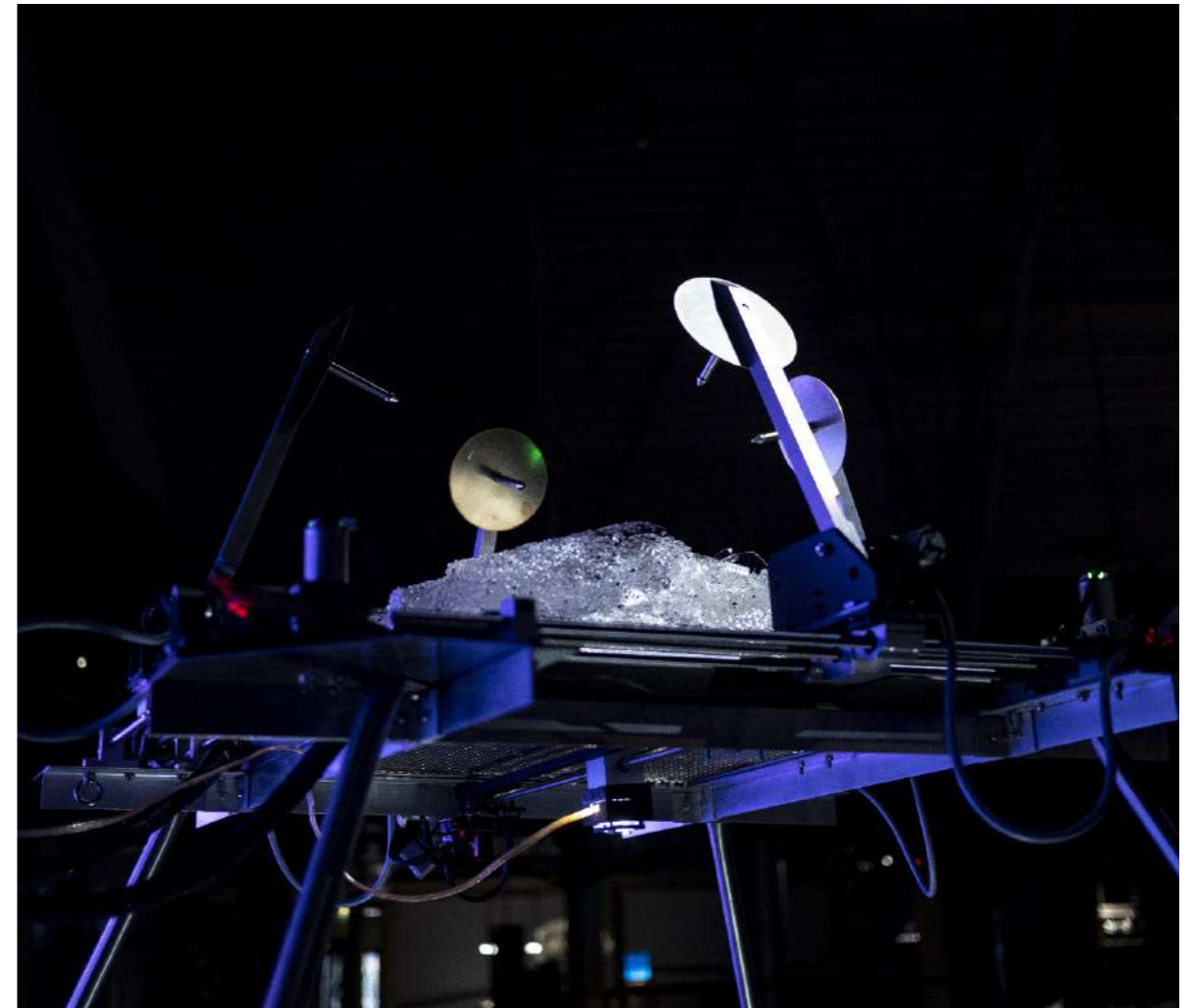
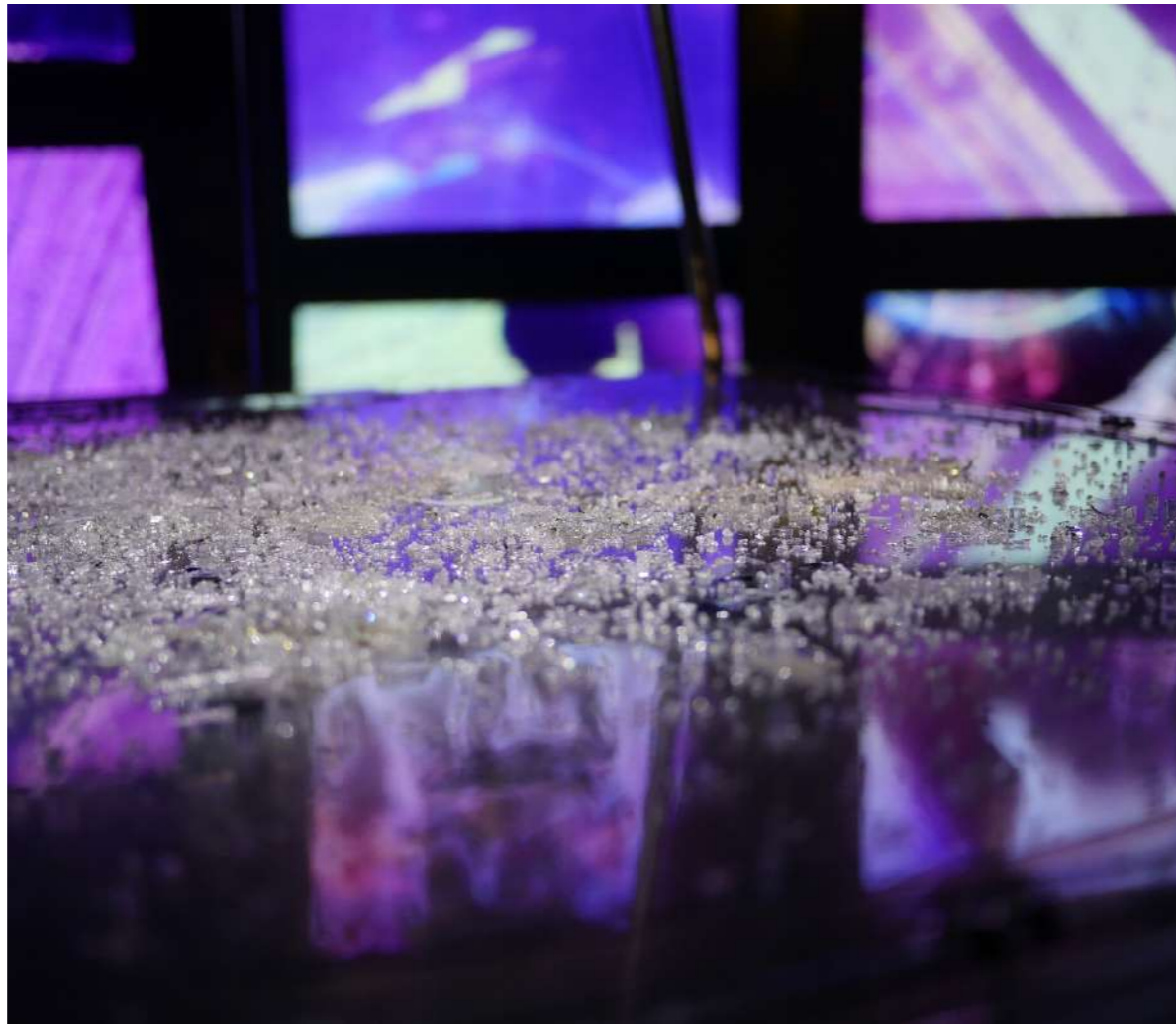
- The light source
a mobile LED point light

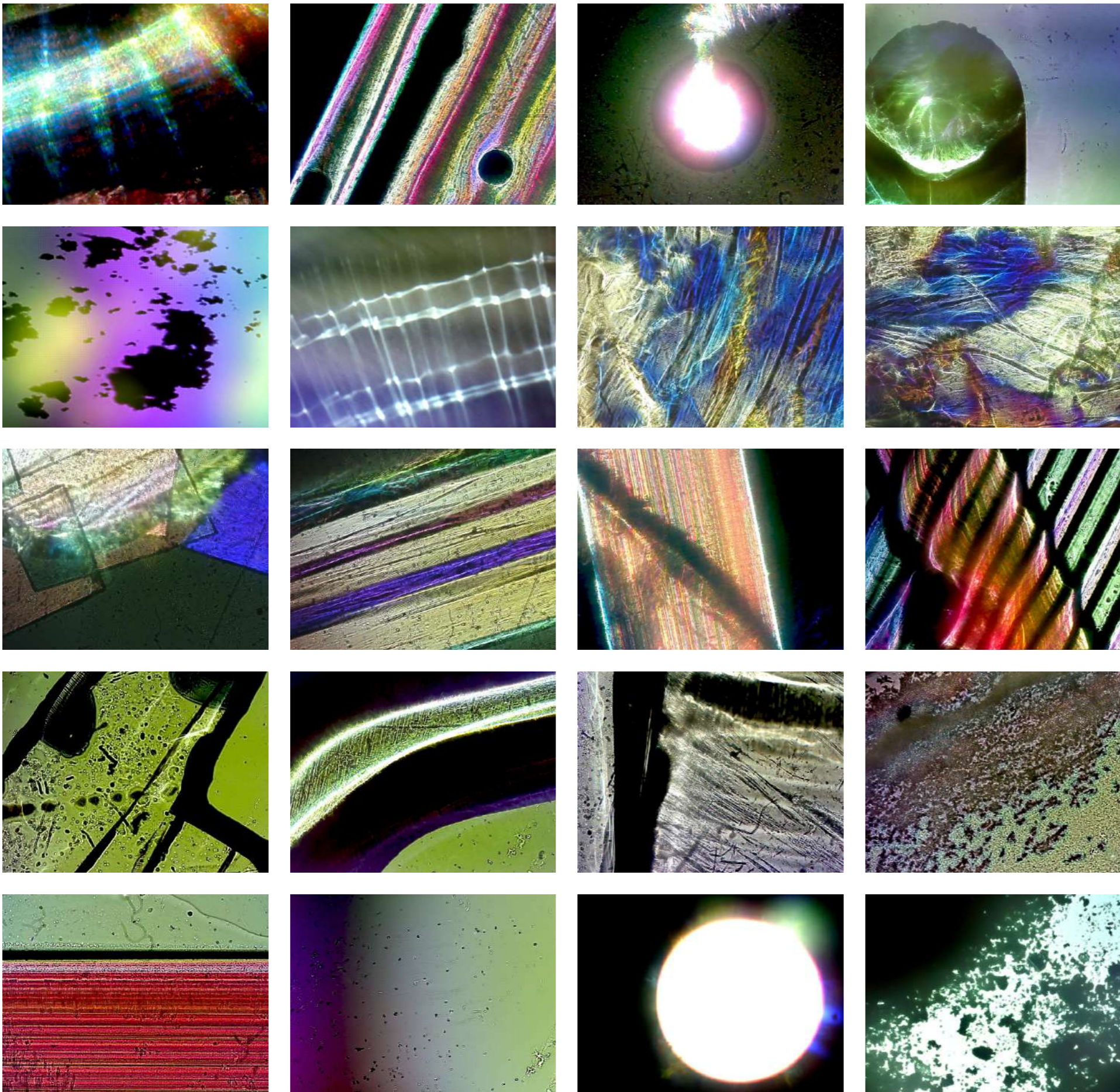
- The foveas
*a circular mosaic of ten CMOS
sensors, Complementary
Metal Oxide Semiconductor*

- The return screens
*a structure of four columns gathering ten
LCD screens, Liquid Crystal Display,
connected to each of the ten sensors and
taking their circular layout*



1 — the moving table of pictured dust
2 — one of the 10 CMOS sensors disposed
under the moving circle
3 — the exploiting part of the composite rock
4 — detail of the composite rock





Nadir —
Picture Elements Explorer
 sheet 3/3

This visual installation project aims to map the mineral connections between the infinitely large and distant stars, the earth stones used to make vision devices and the liquid crystals used to broadcast images.

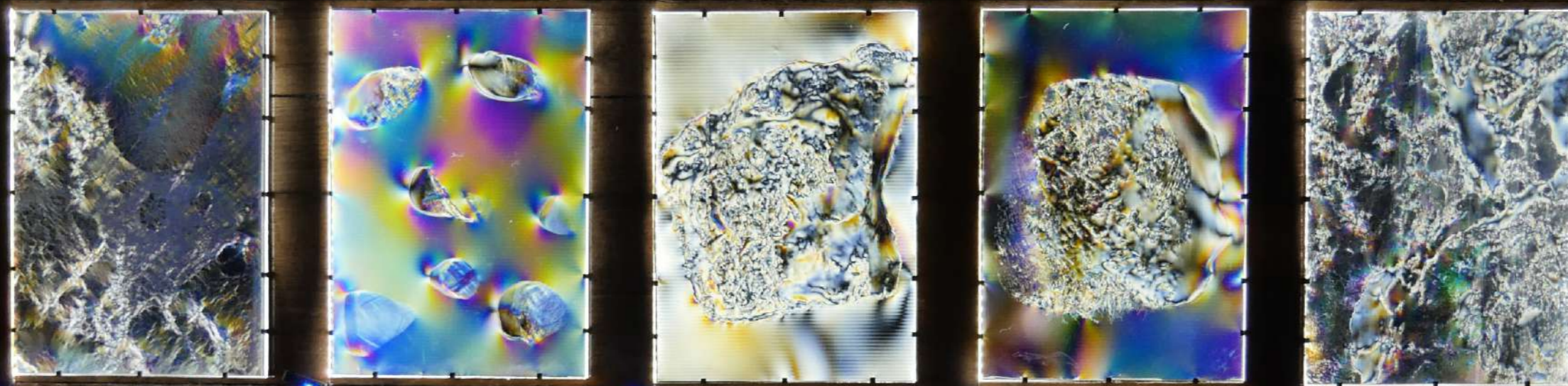
A mosaic of ten photosensitive surfaces, sensors, has the role to conceive a moving and generative landscape representing the physical relations between the infinite space, its methods of capture and its models of representations. Overlooking this terrestrial plane, a composite stone made of elements emanating from crystals, plastics, chemical substances, silicon - all of them coming from materials necessary to the manufacturing of visualization devices - is exploited to provoke random live imageries. The dust of these Pictures Elements falls on the sensors and causes images, constantly moving and new.

—

At a time when some people are considering transforming space into a mining resource, the question of the exploitation of materials present on other stars than the Earth engages a change of status of cosmic stones. They are gradually losing their status of quasi-imaginary objects to become industrial assets in the same way as terrestrial stones. It is around this paradox between the celestial surrealities and the mineral materialities of the representations of space that this machine was built.

| | | | |
|----|----|----|----|
| 1 | 2 | 3 | 4 |
| 5 | 6 | 7 | 8 |
| 9 | 10 | 11 | 12 |
| 13 | 14 | 15 | 16 |
| 17 | 18 | 19 | 20 |

1 to 20— examples of generated images



Phenomenological images
sheet 1/3

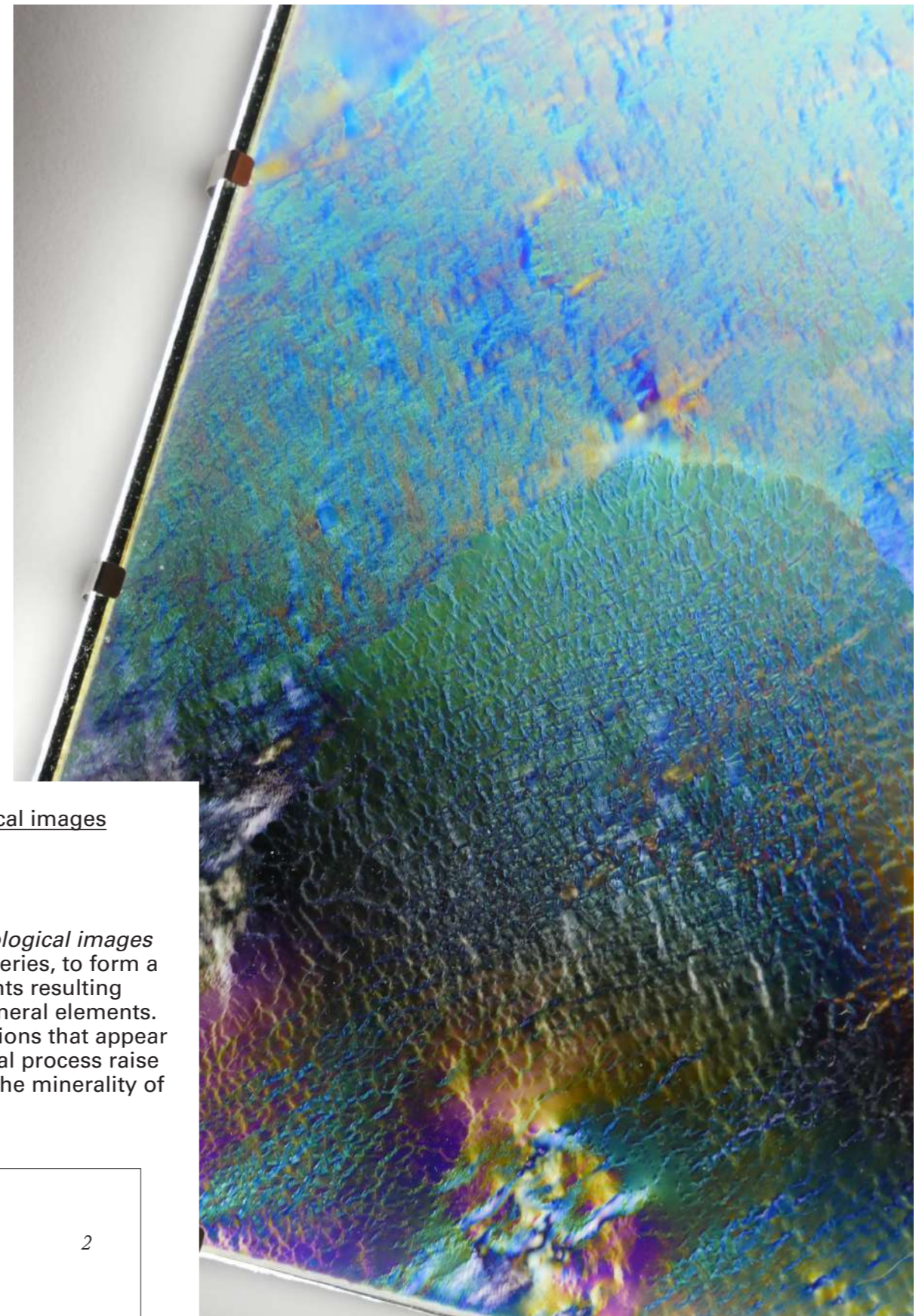
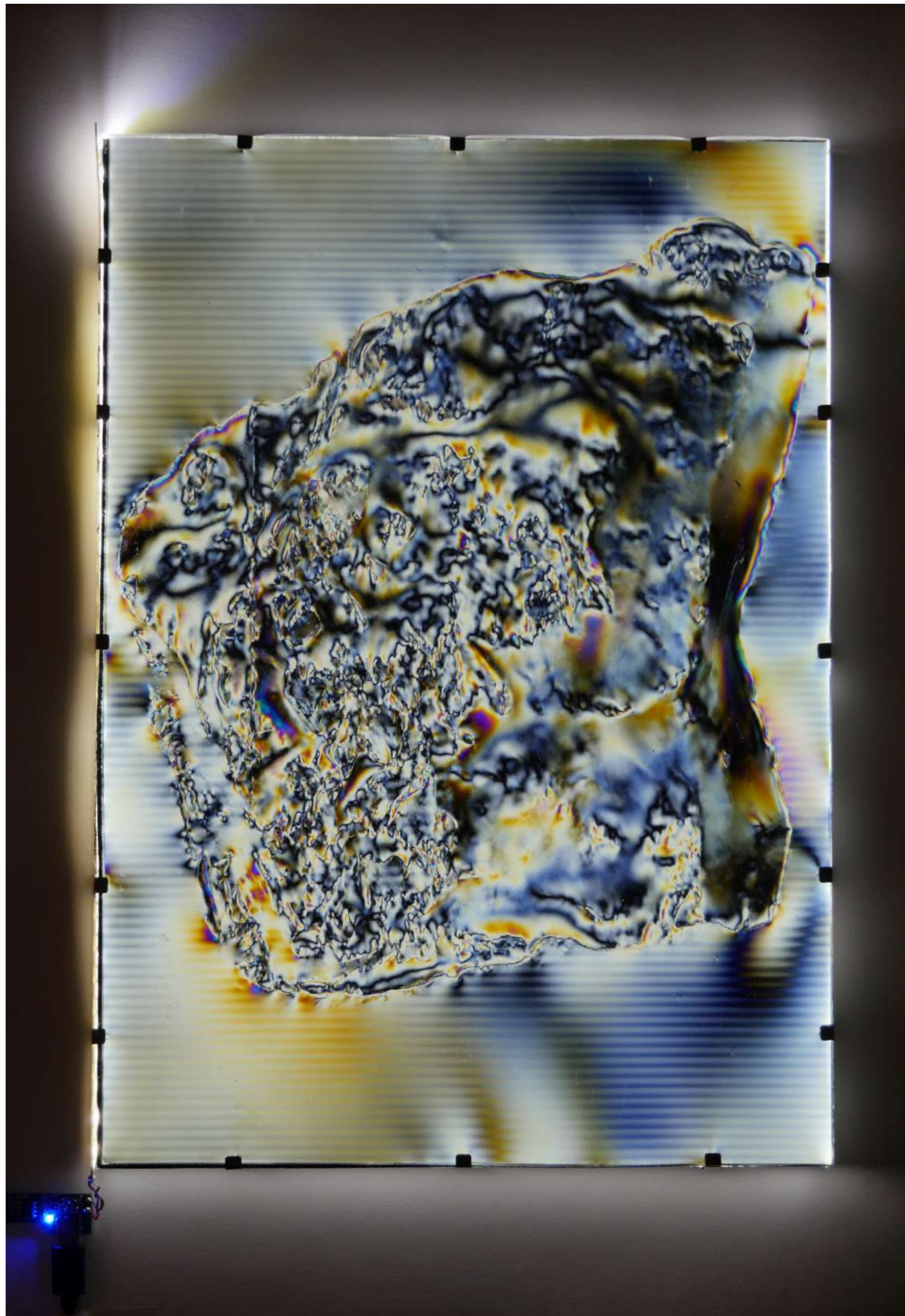
2021

*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.

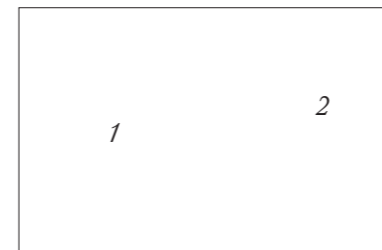
left — the first five phenomenological images



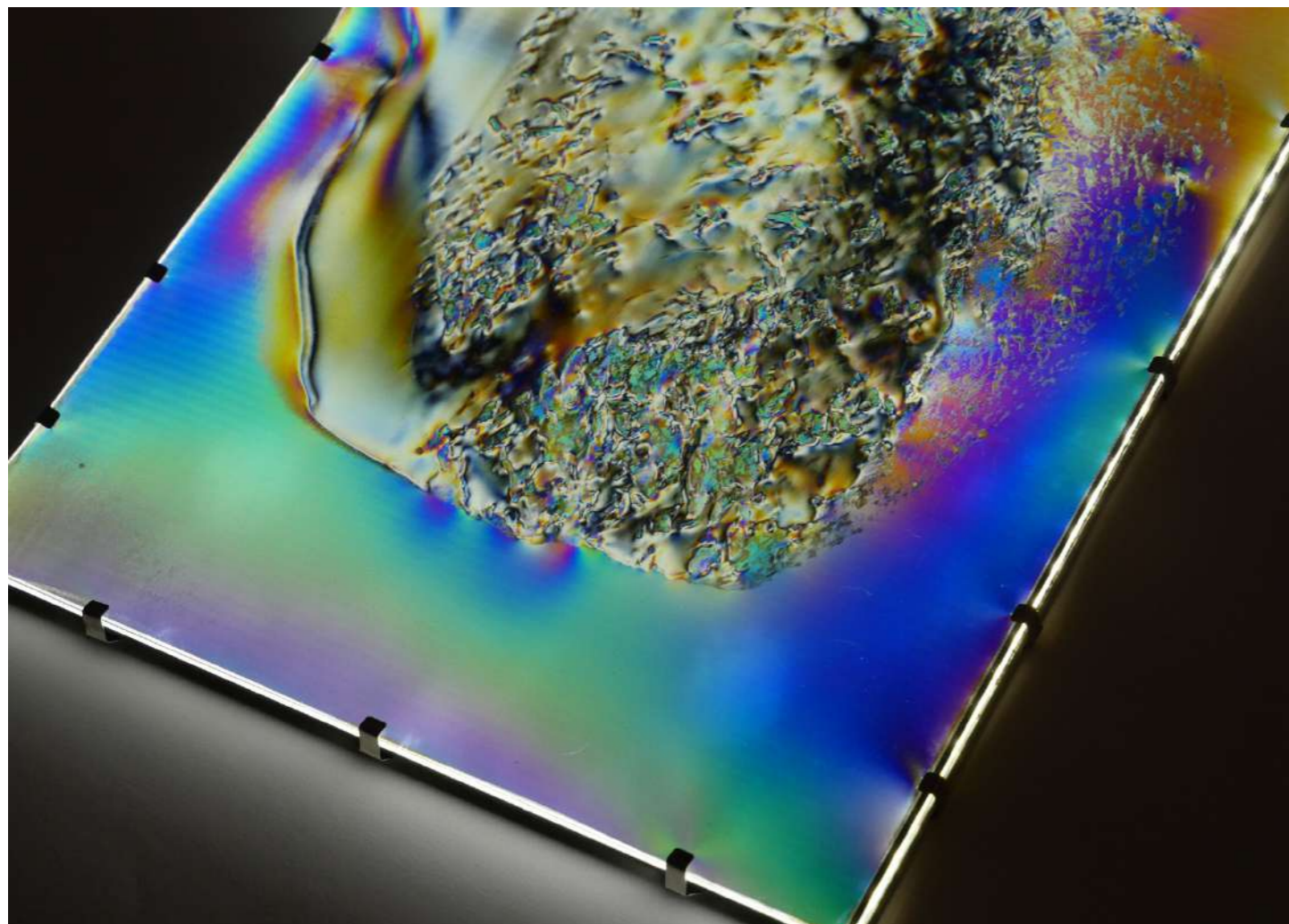
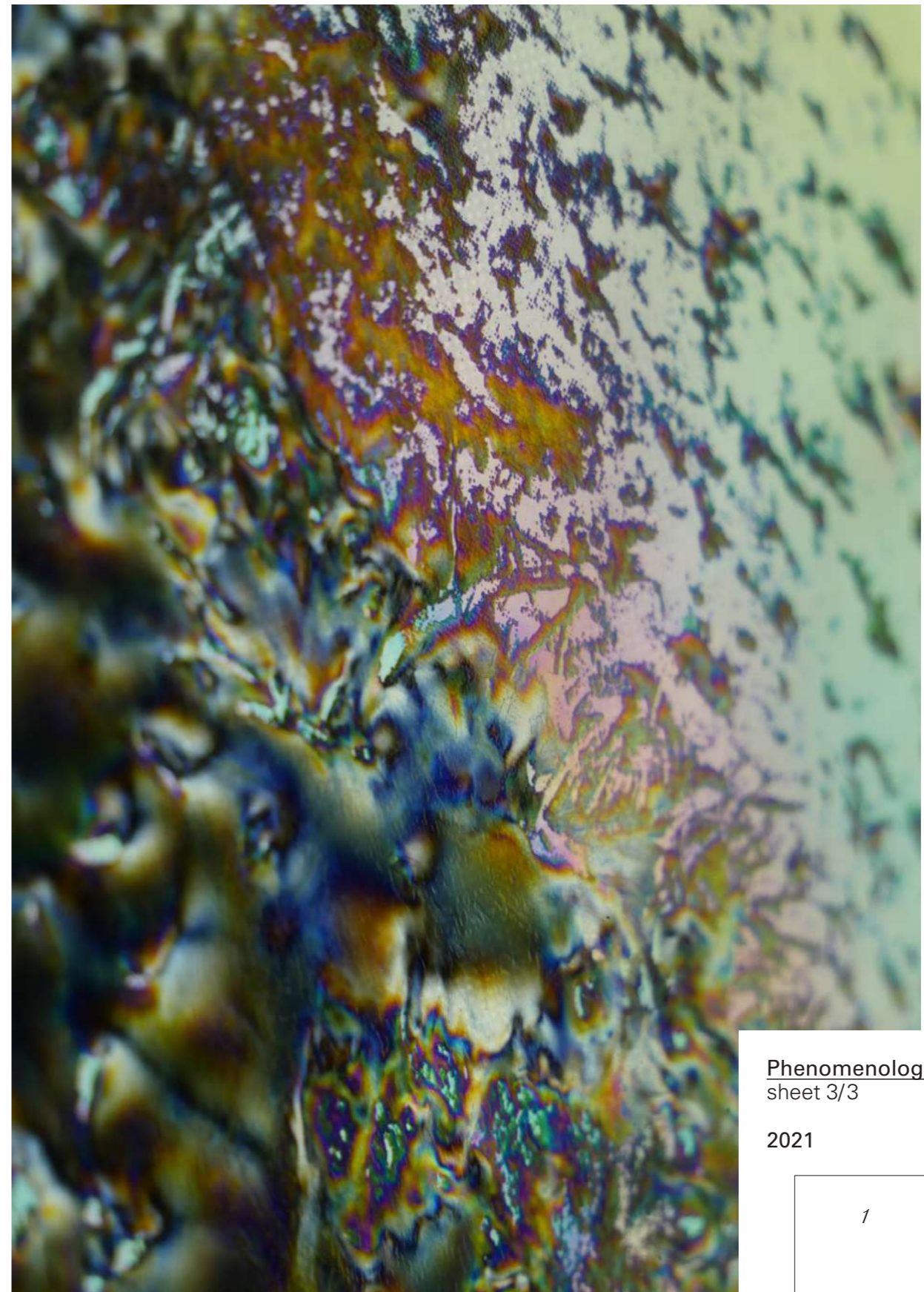
Phenomenological images
sheet 2/3

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.

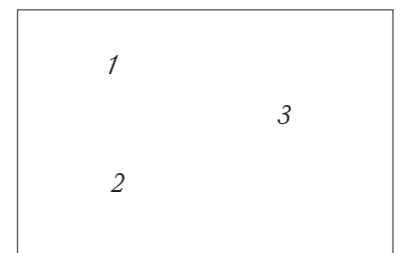


1 — *phenomenological image, slate*
2 — *phenomenological image, granite and lichen, detail*

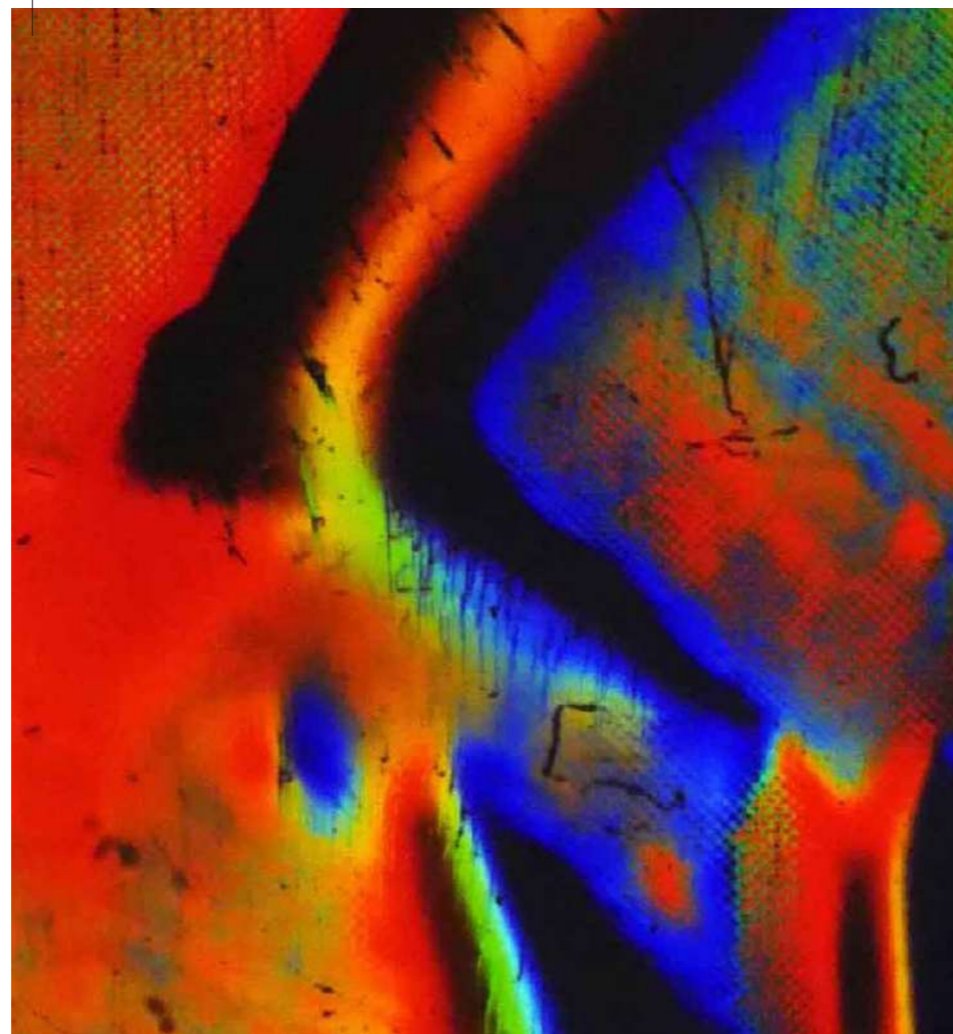
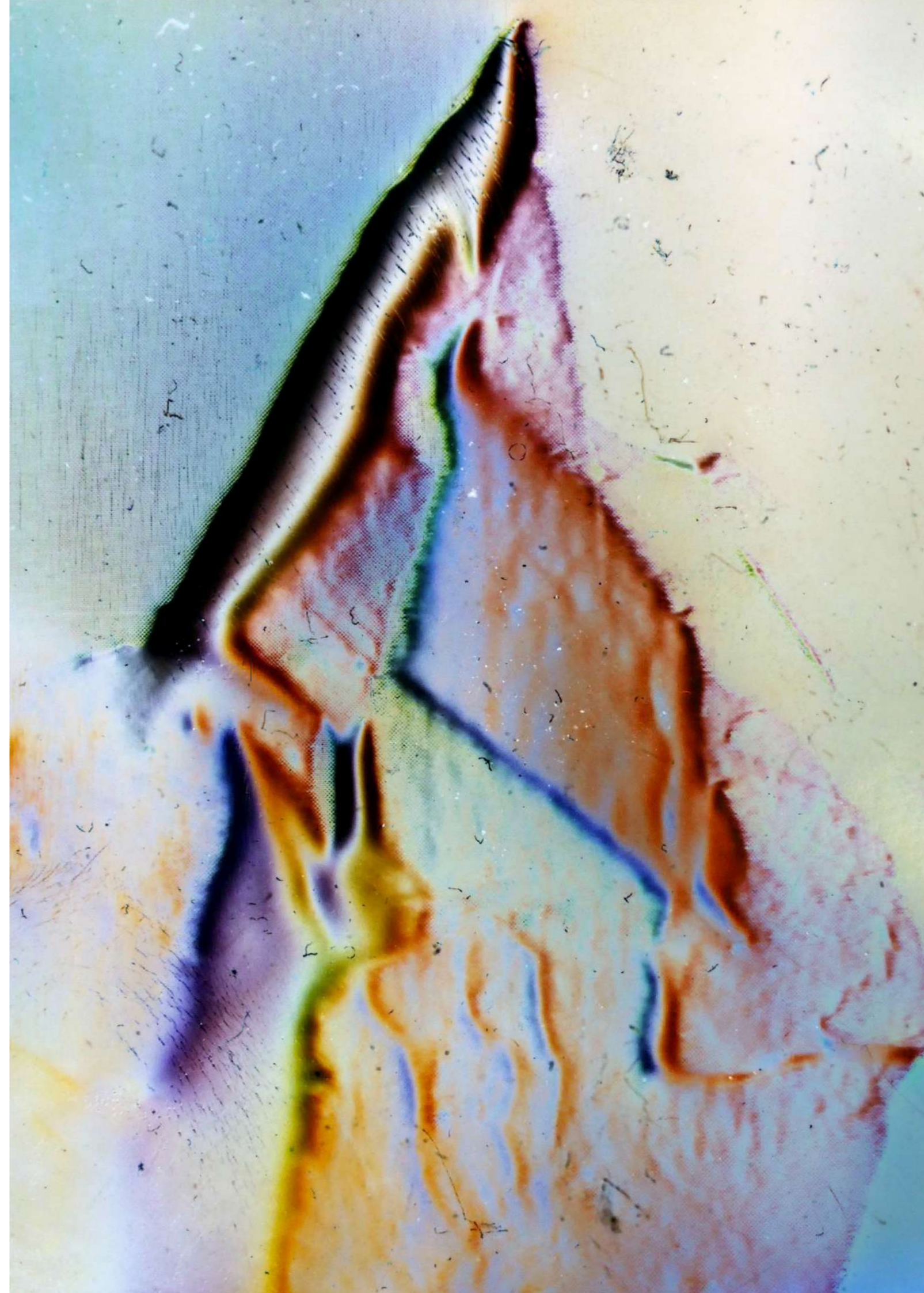
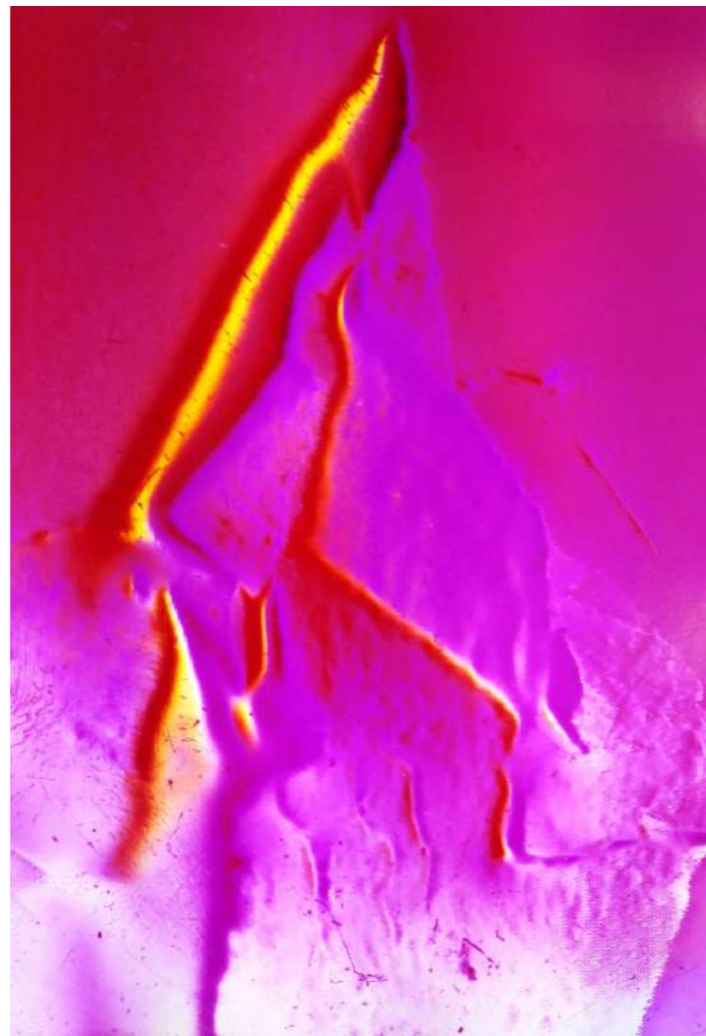
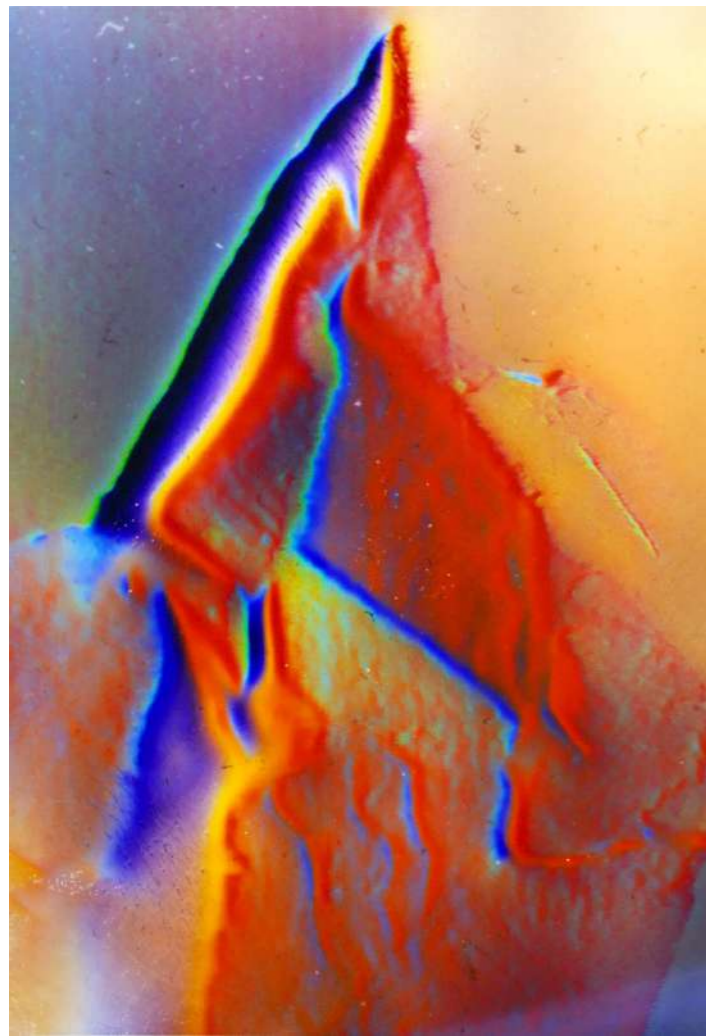


Phenomenological images
sheet 3/3

2021



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



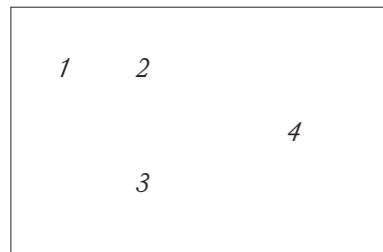
Phenomenological captures

2020

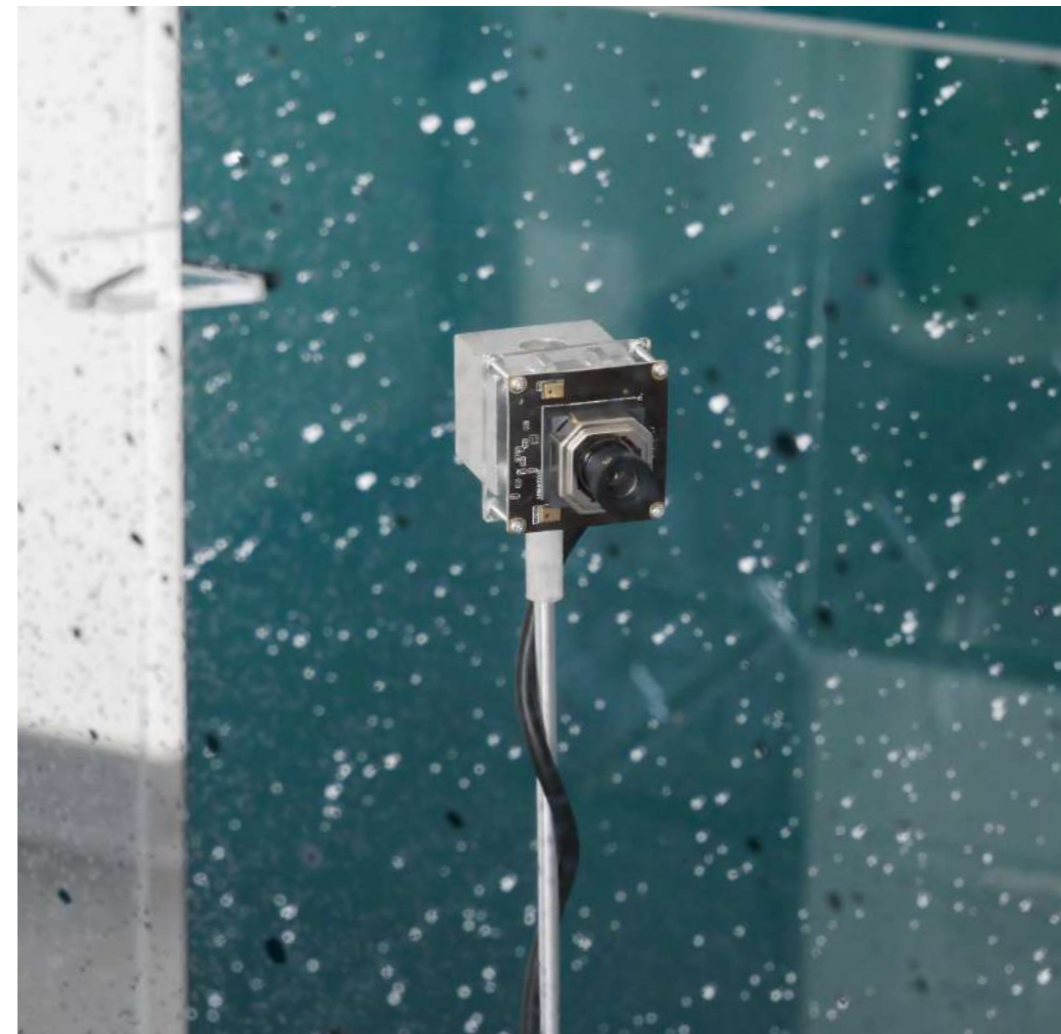
8 analog prints

50x30 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

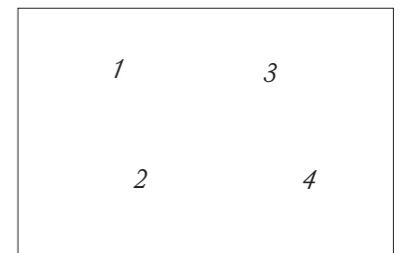


Galactic grains
and digital noises

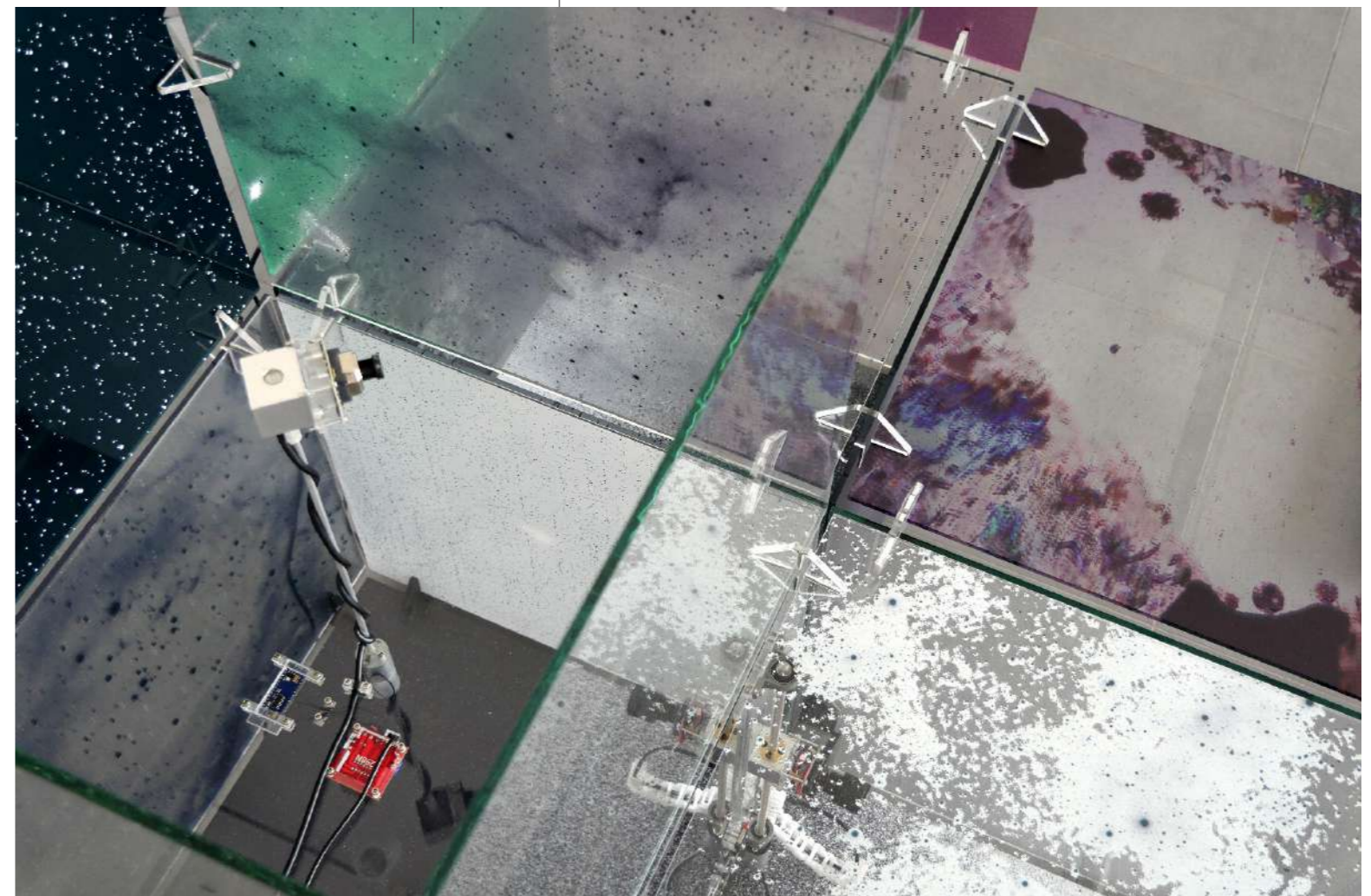
2021 (in progress)

*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



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

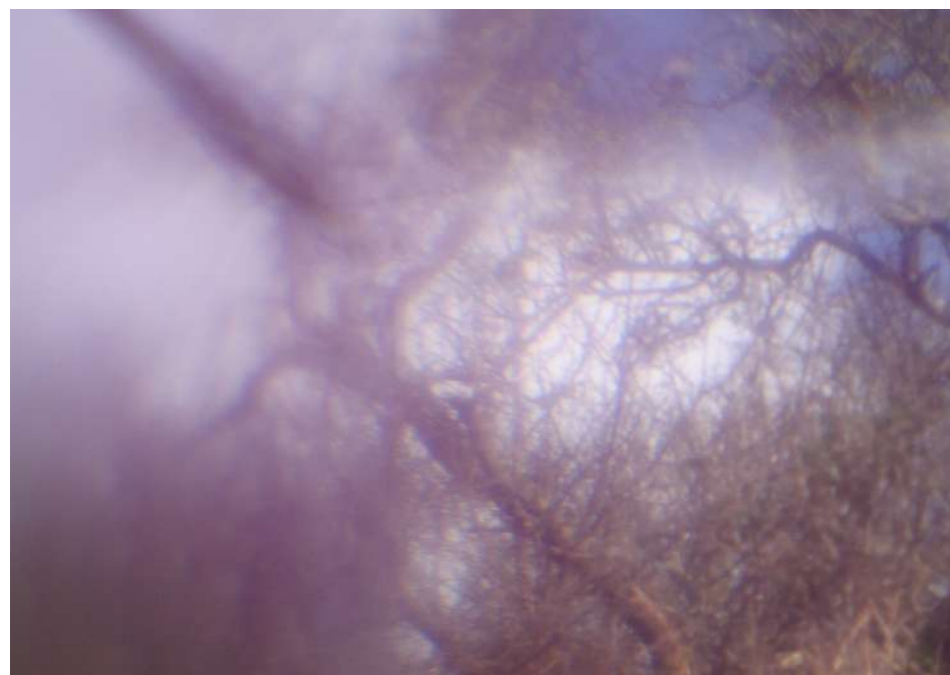
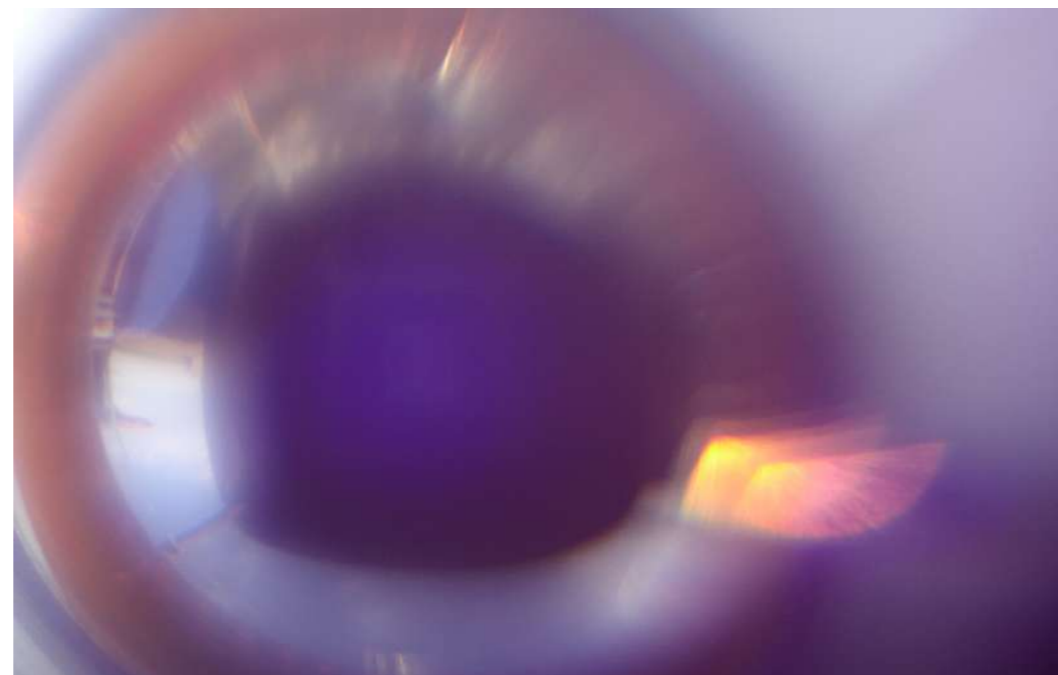
2020

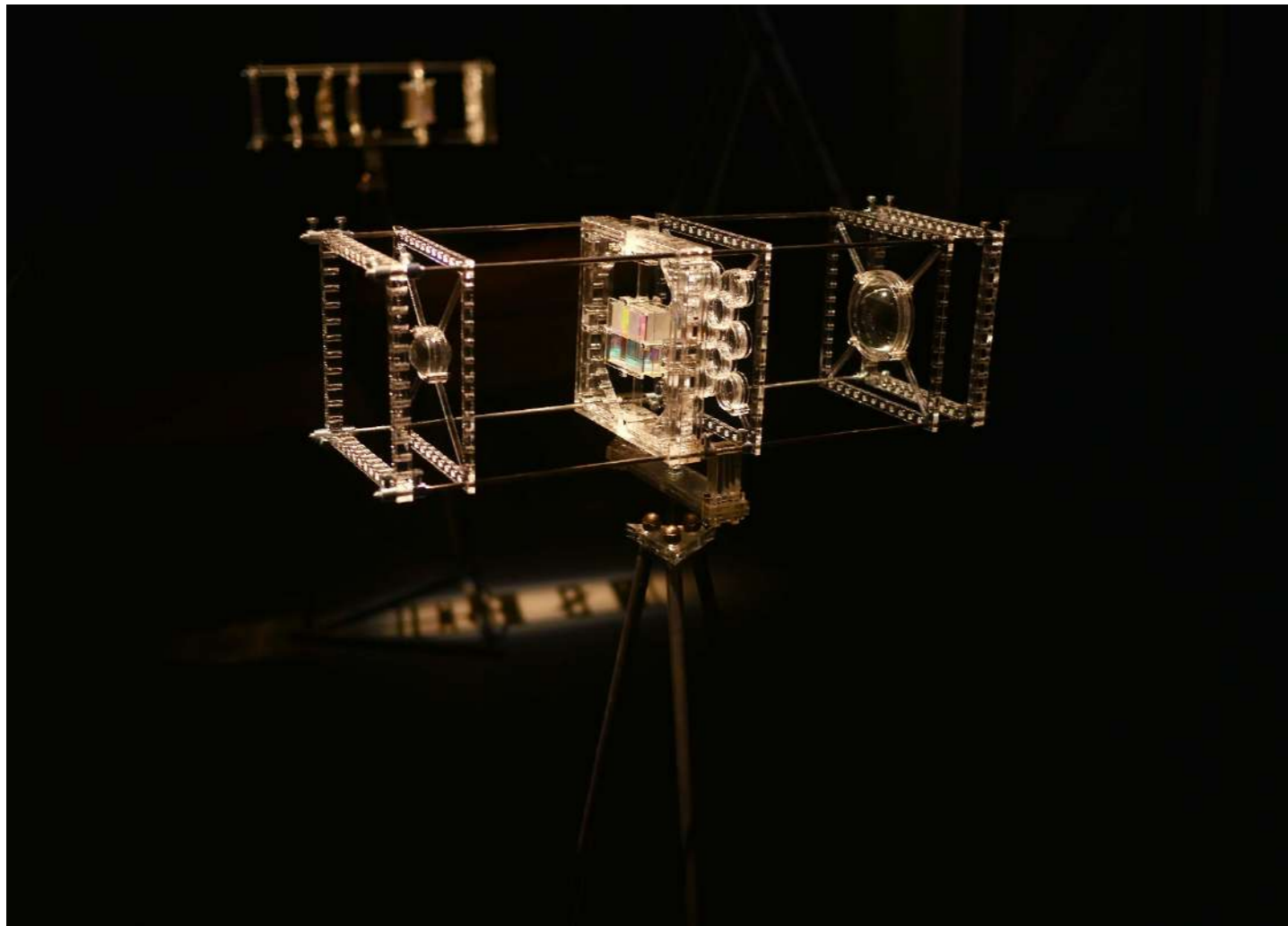
- *Approximately 40 optical devices made of plastic, glass, steel*
- *Multiple prints of photographs made through these devices*
- *Systems of monstration of these photographs*

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





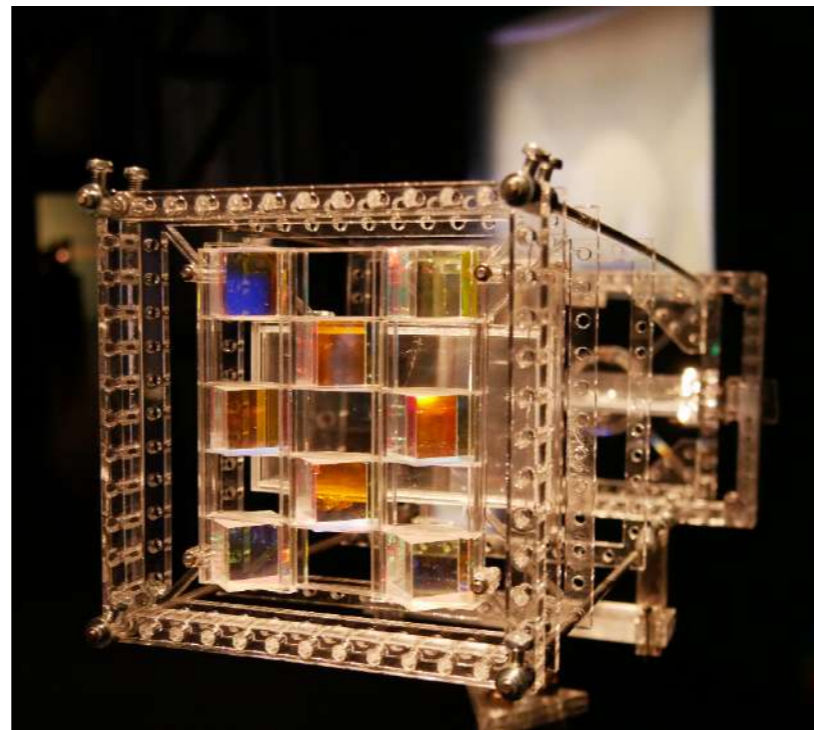
The liminals,
the metamorphosis
of the being in its vision
sheet 2/4

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

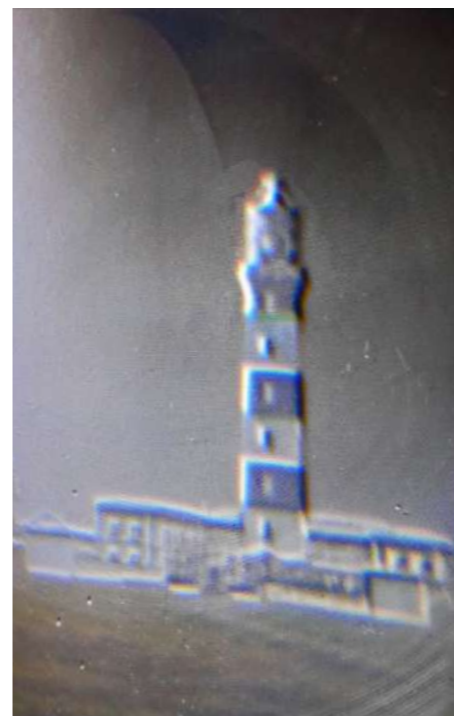
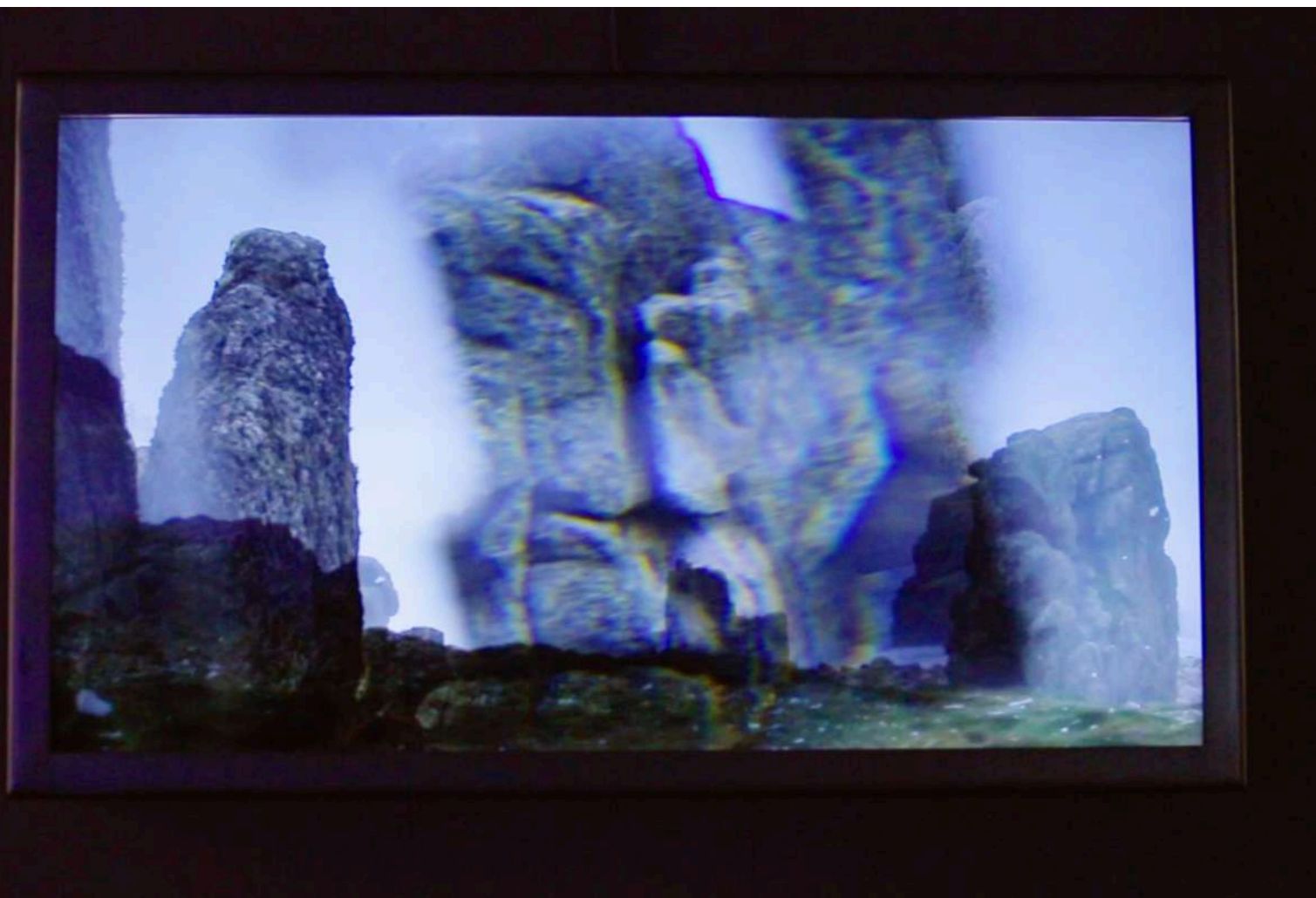
2020

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.





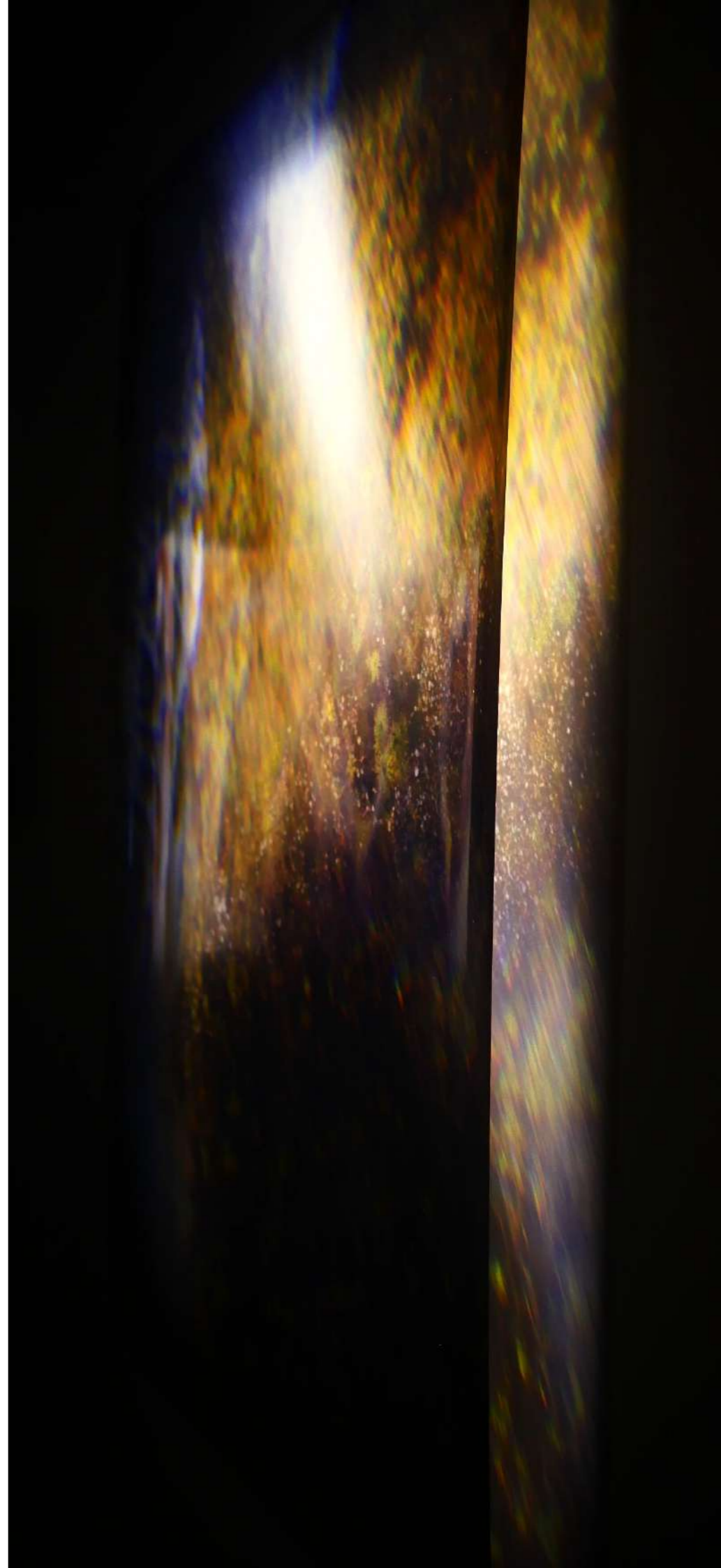
The liminals,
the metamorphosis
of the being in its vision
sheet 4/4

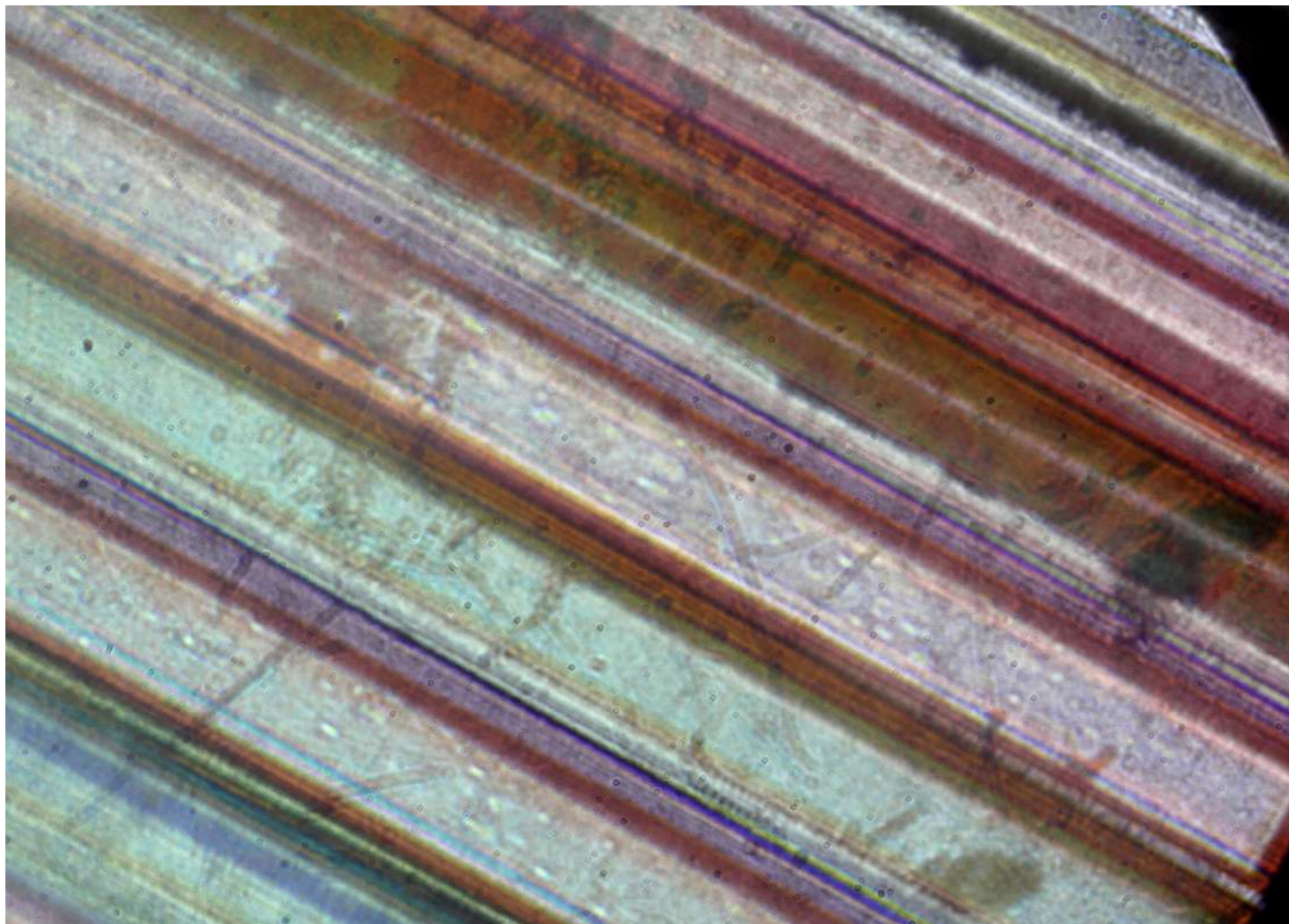
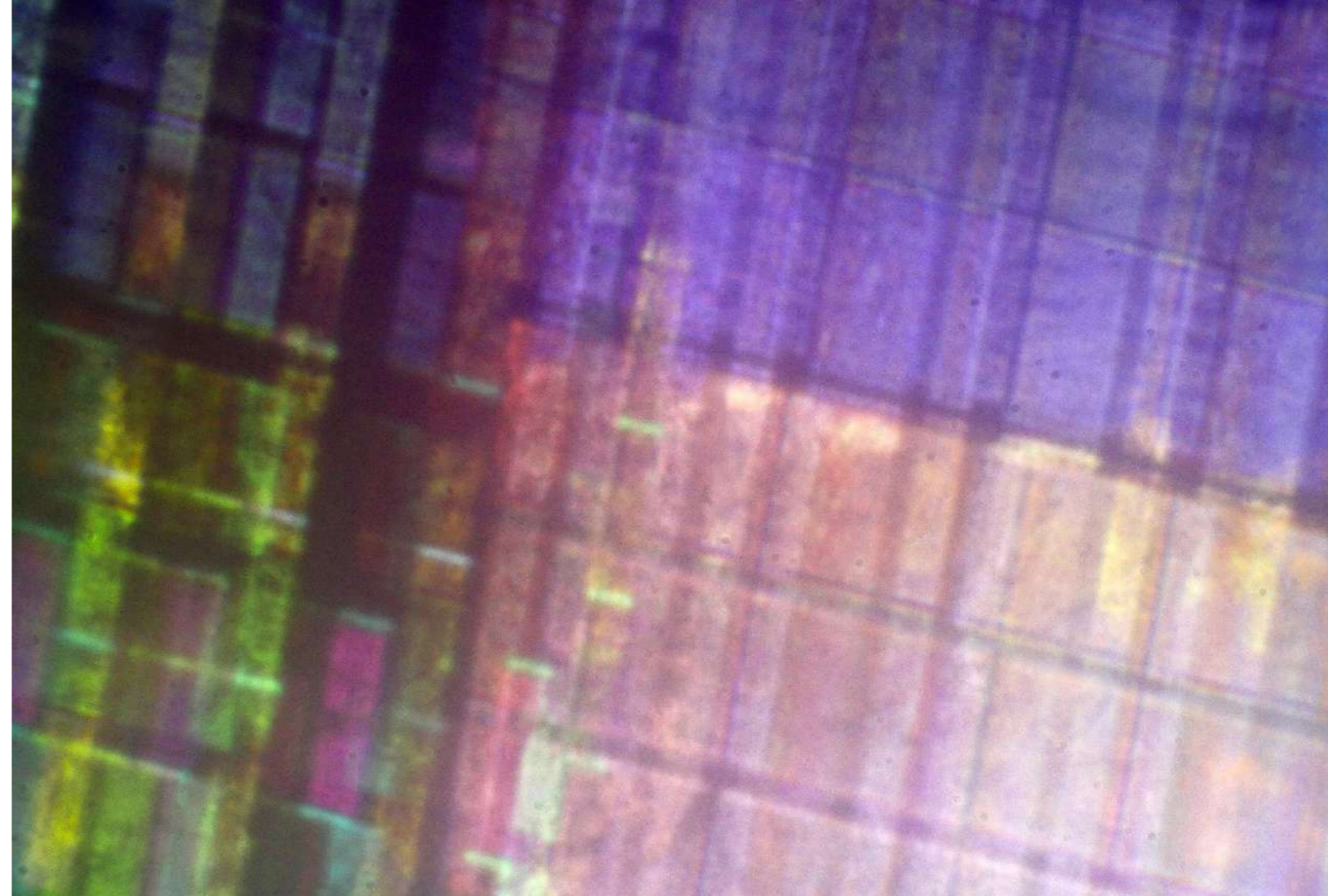
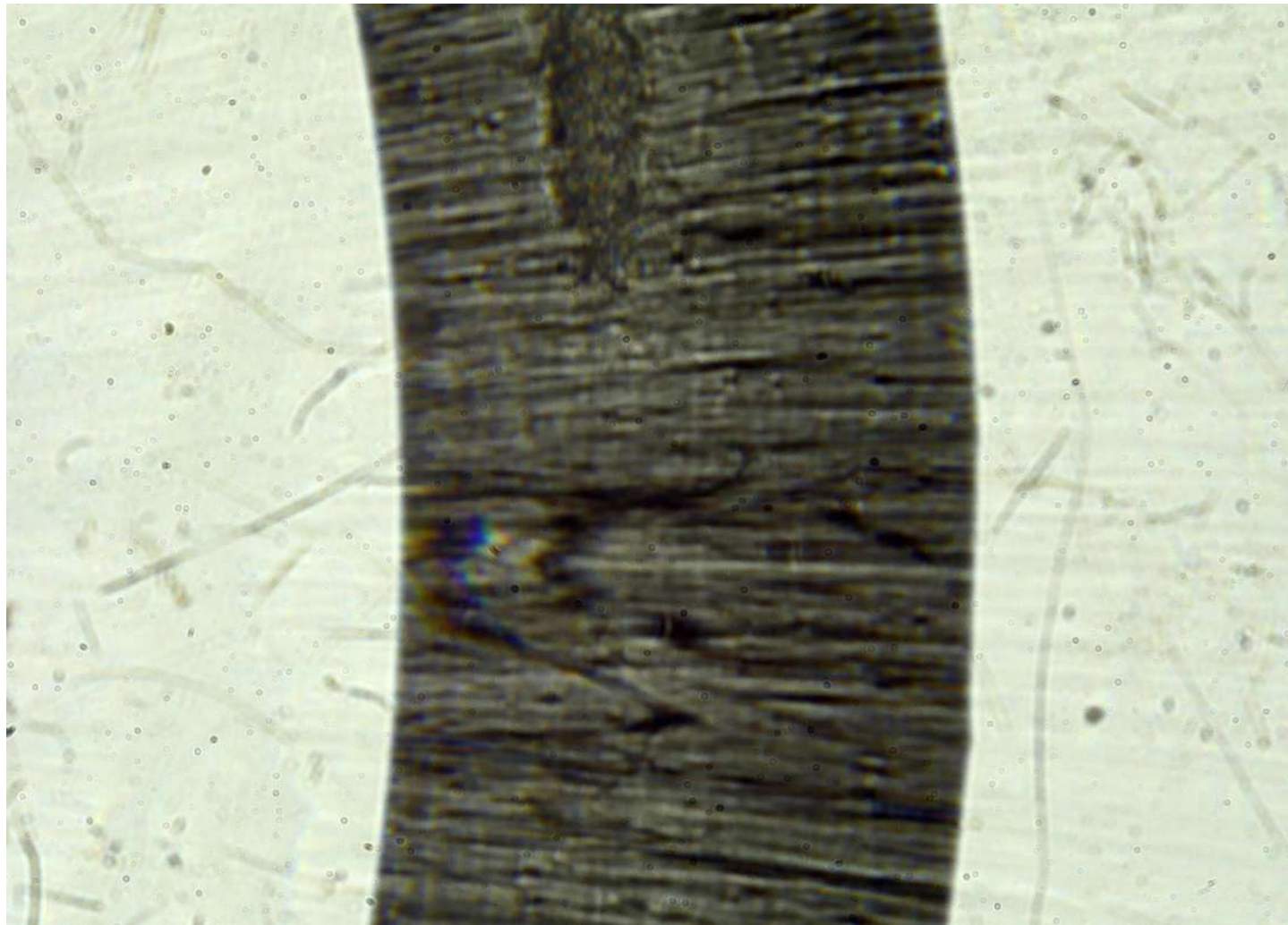
installation overviews
images / captures side

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...





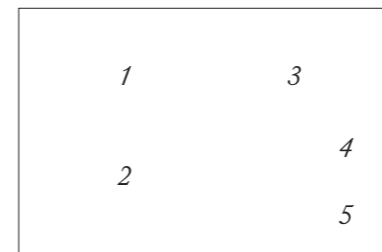
Optical particles

2021

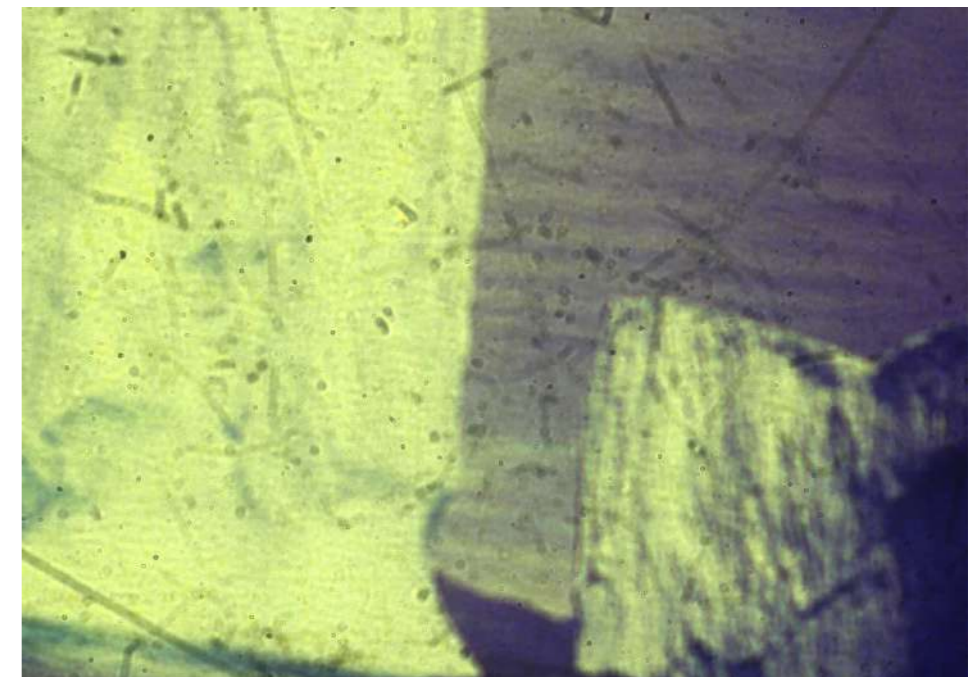
10 digital photographic prints

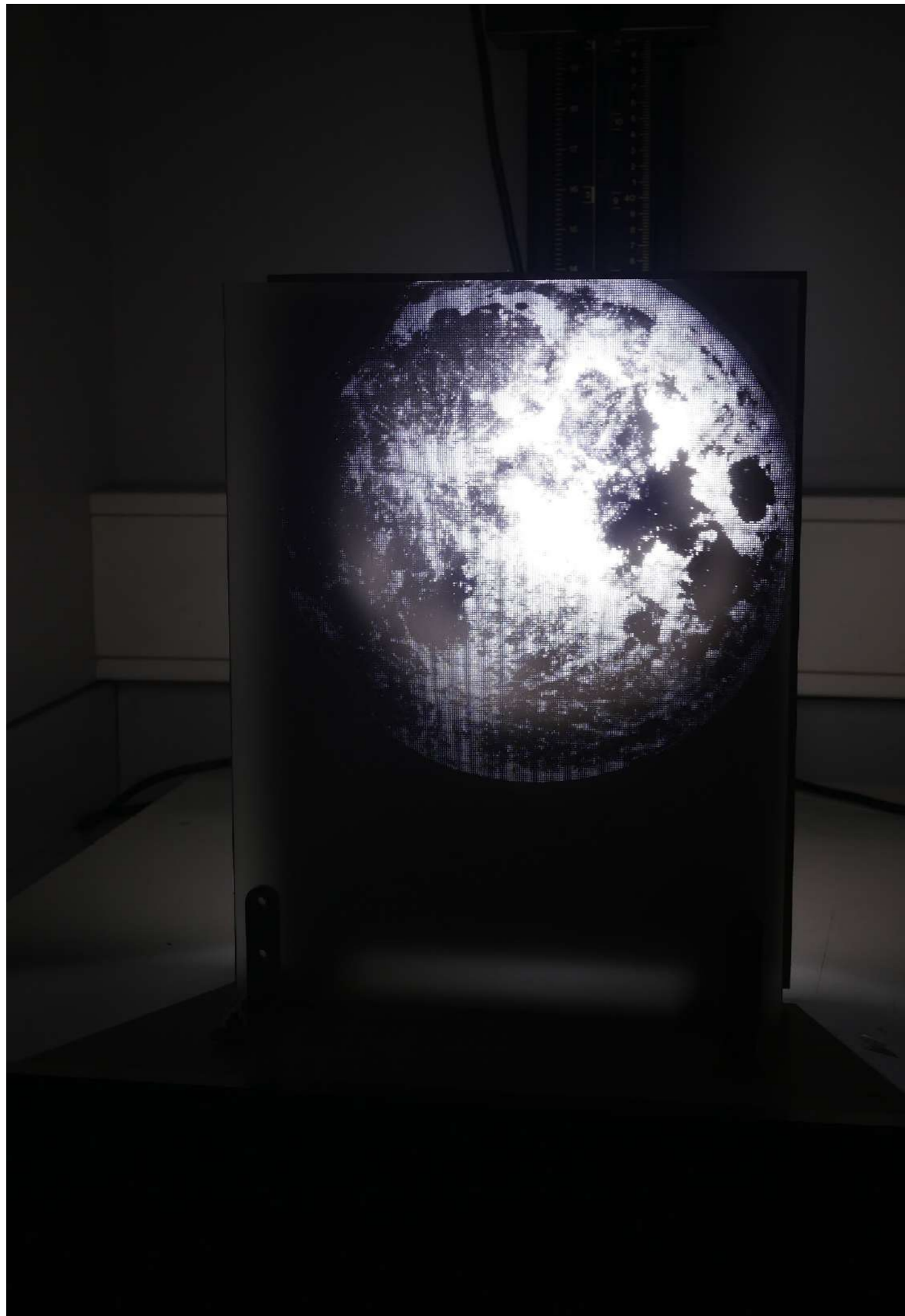
30×40 cm

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





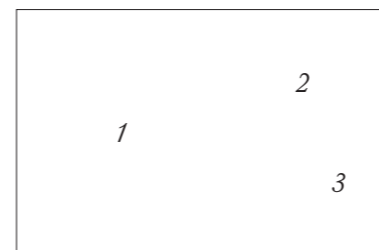
Perfogrammes

2018

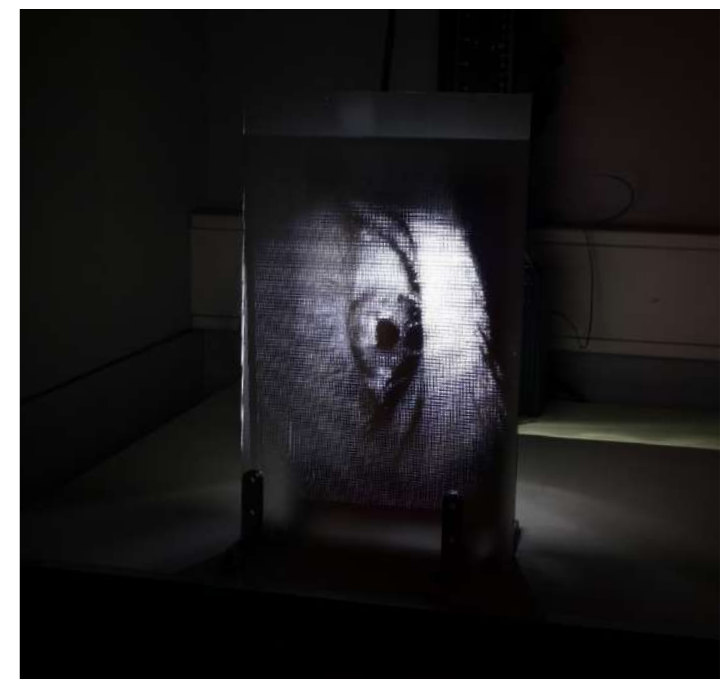
Sheets perforated with a laser cutter according to a customized dot pattern, diffusing PMMA sheets, leds

variable dimensions

Perfogramme 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 — *perfogramme representing the Moon*
- 2 — *perfogramme representing a summit*
- 3 — *perfogramme representing an eye*





The toolbox

2021

14 digital photographic prints

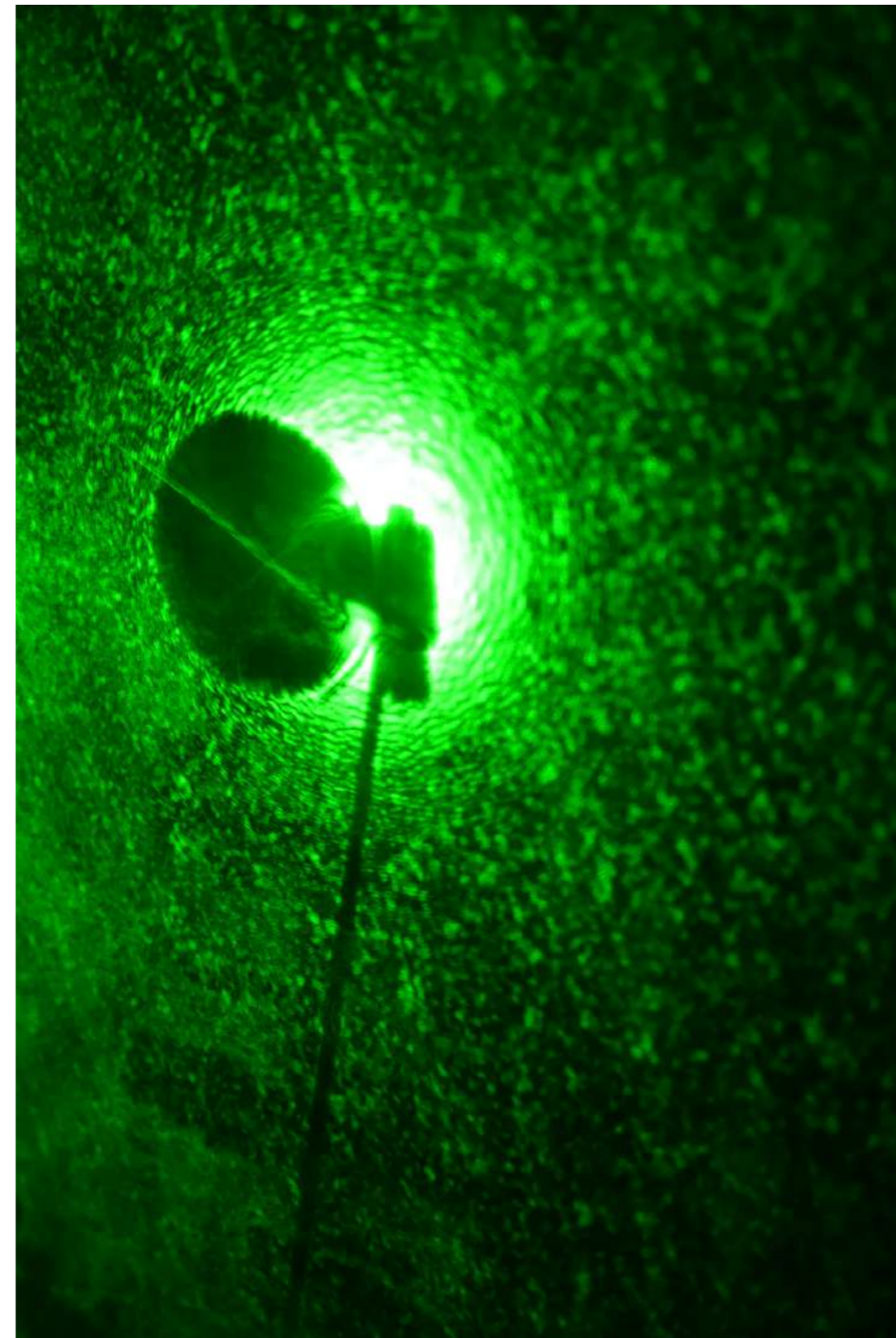
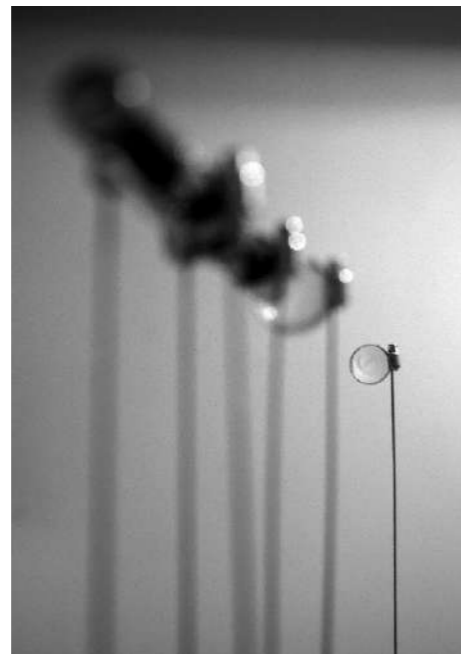
60x80 cm

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





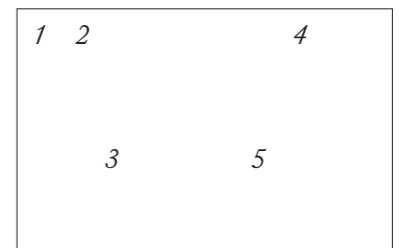
Lensoscope

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.

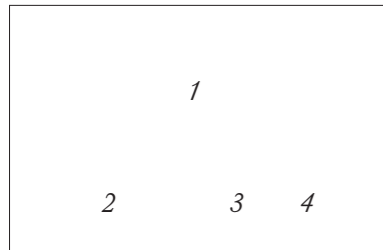
René Descartes Scoposcope

2018

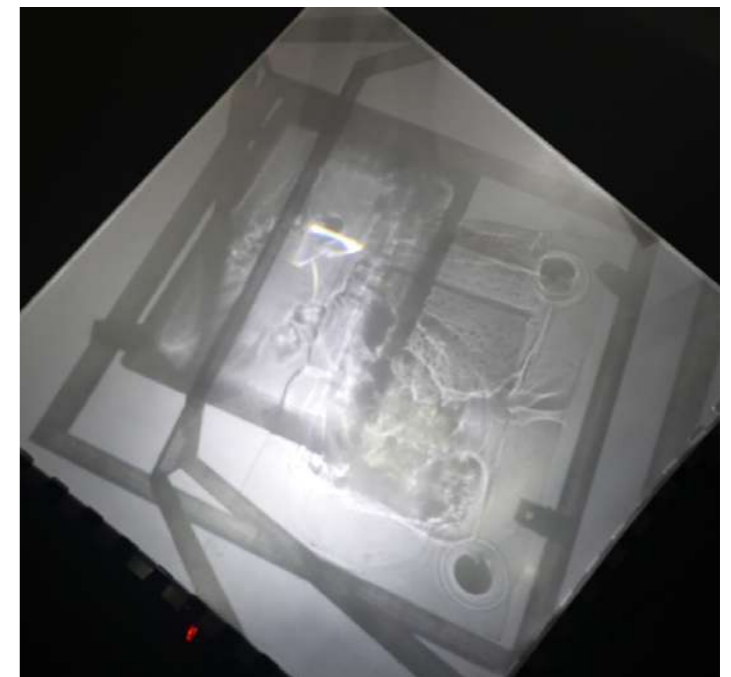
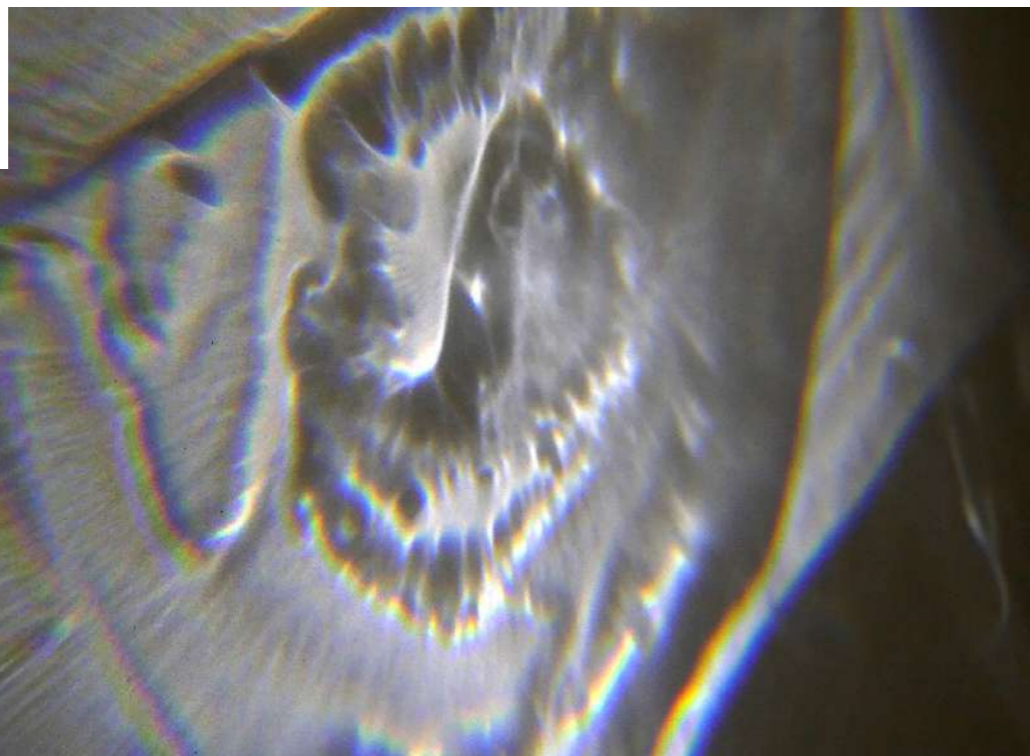
Machine in folded sheet metal without welding, motor, leds, handmade gyroscope, frosted plexiglass

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



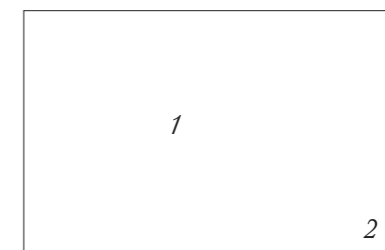
Maurice Merleau Ponty
Scoposcope

2018

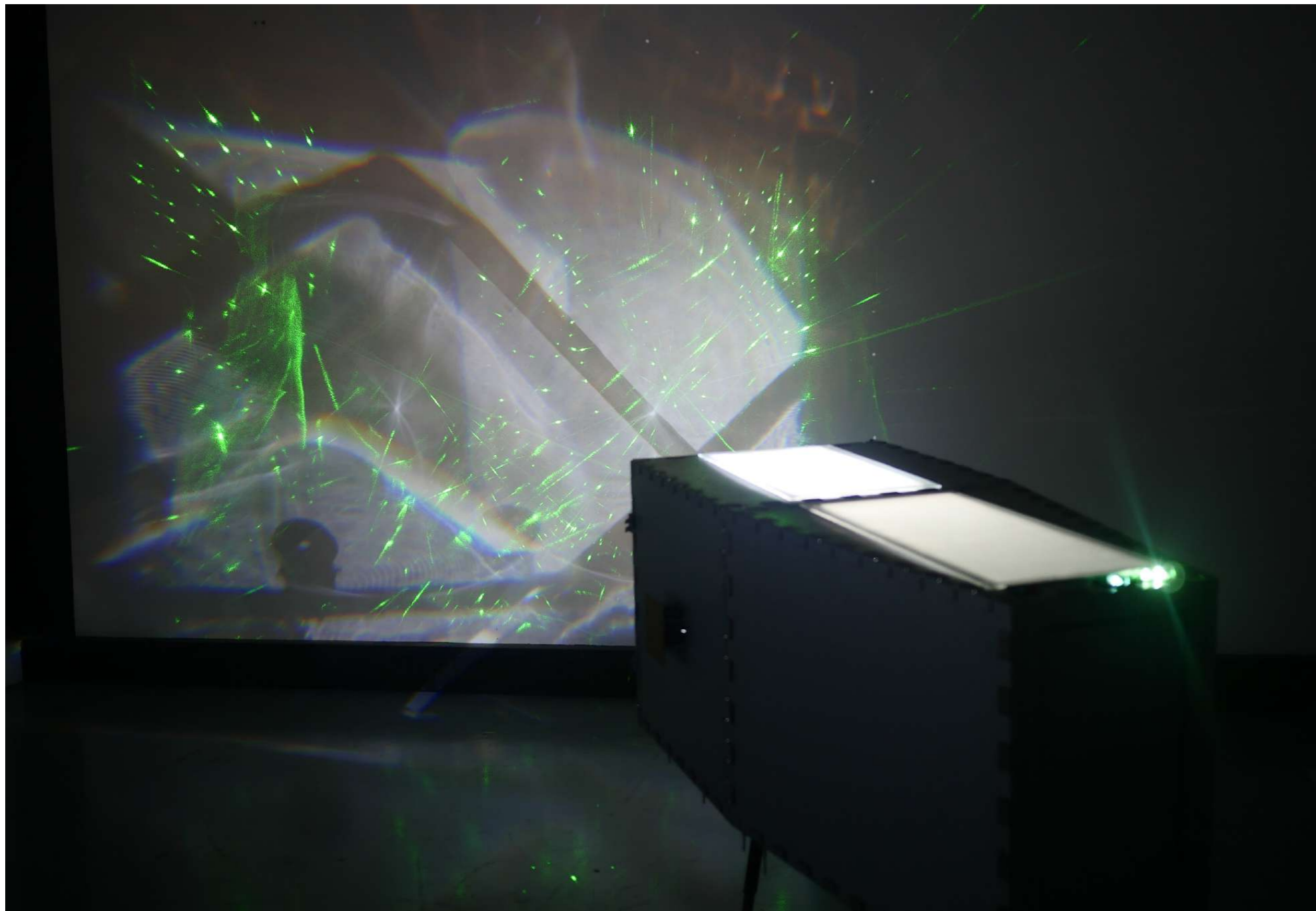
Machine in folded sheet metal without welding, motors, leds, lasers, handmade gyroscope, frosted glass, lenses

120×60×100cm

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*





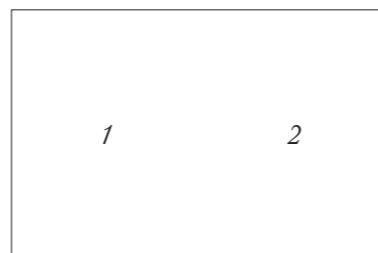
Obscura Filippo Brunelleschi

2018

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

60x30x35cm

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*





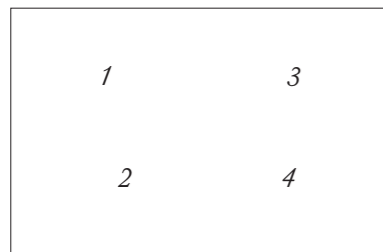
The smallest vertigo

2020

*10 silver photographic prints,
3 prints on cotton*

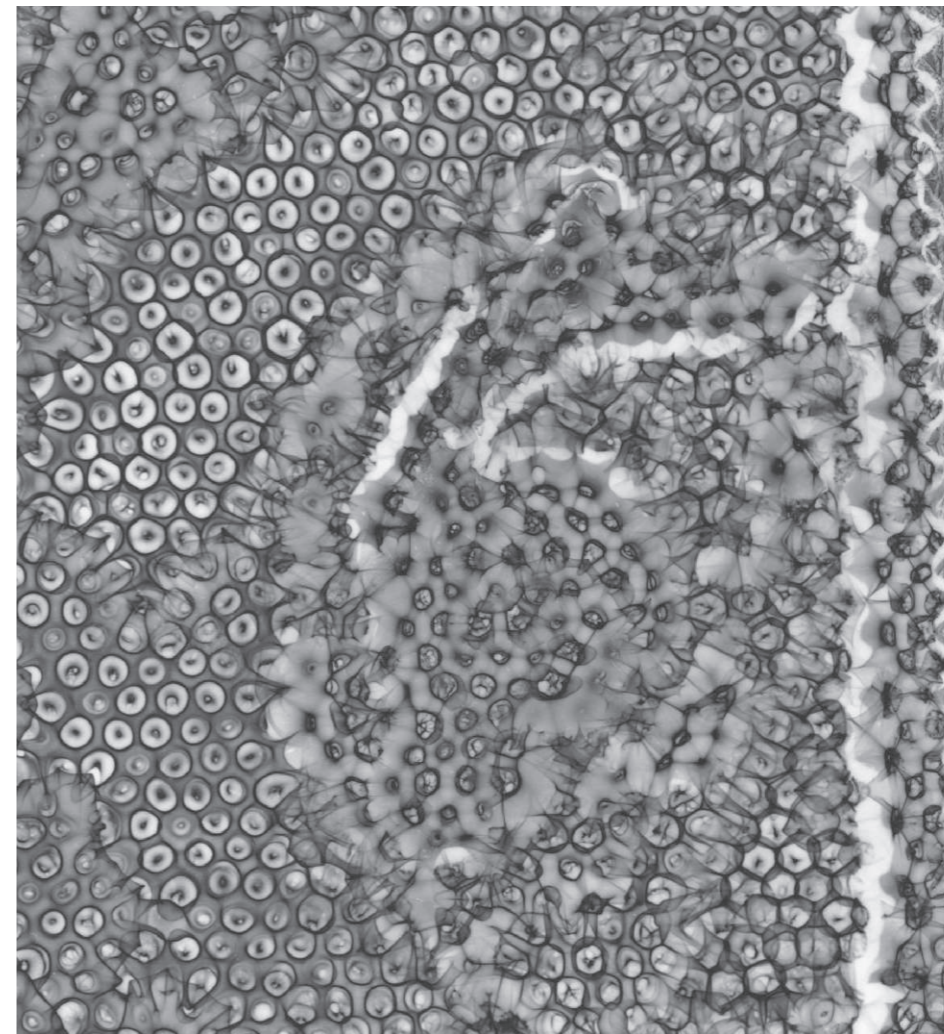
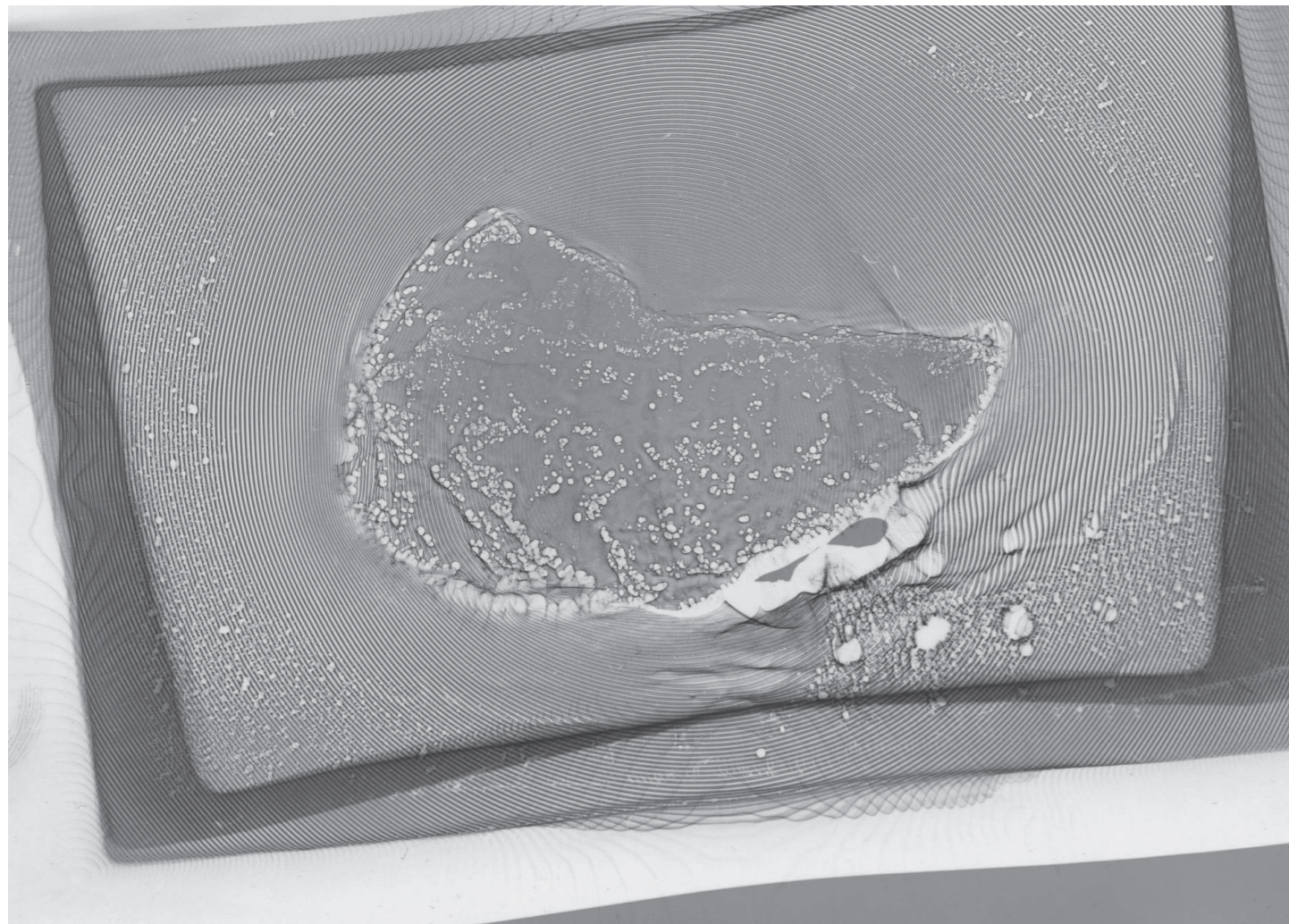
various formats

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





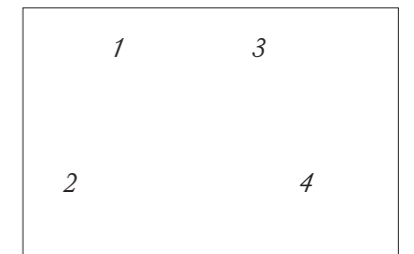
Black and white shadows

2018

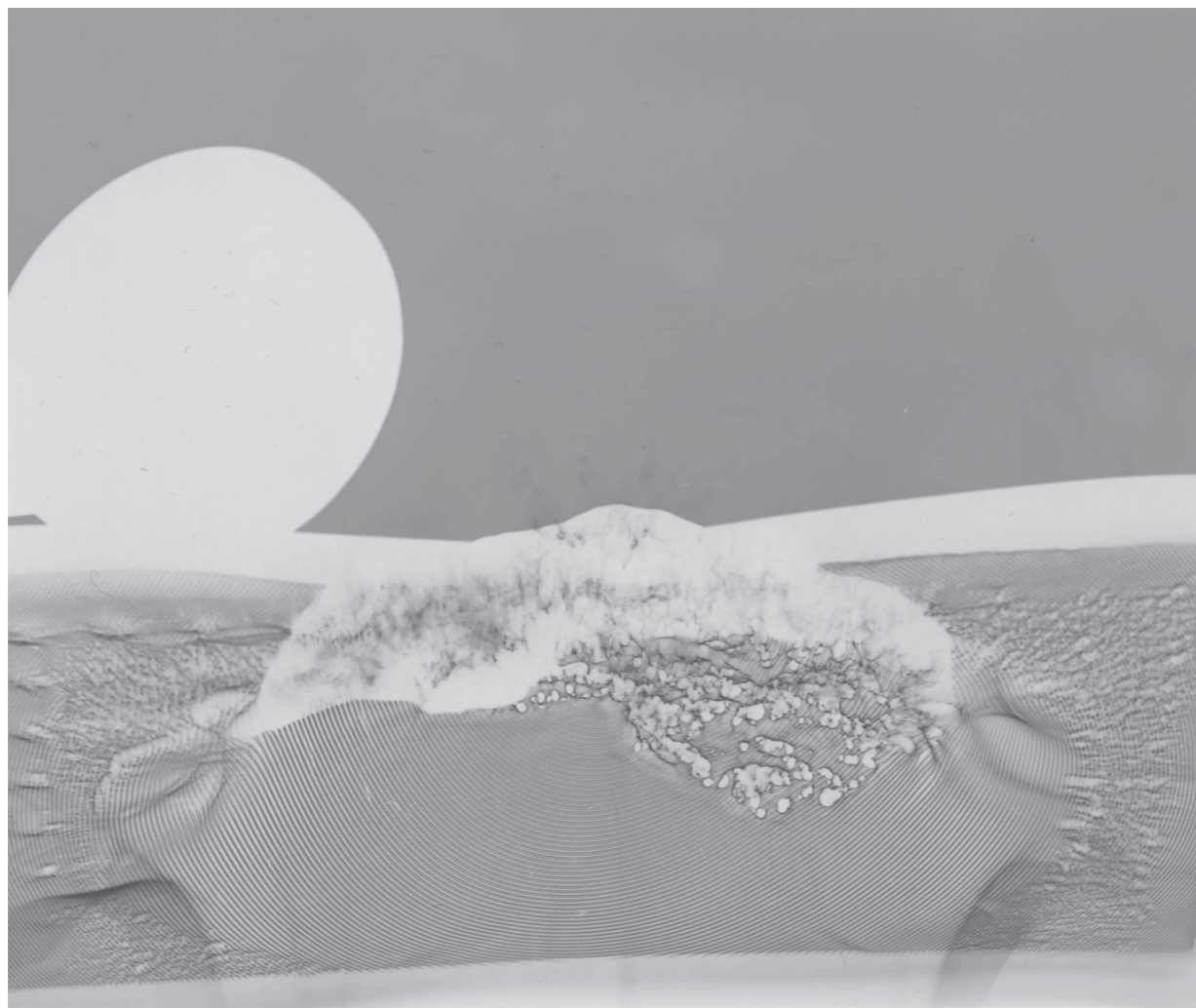
Black and white analog prints

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





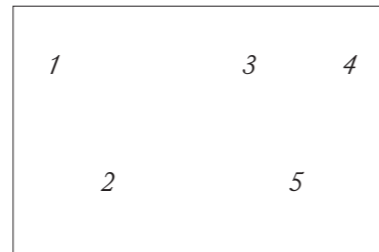
Color shadows

2019

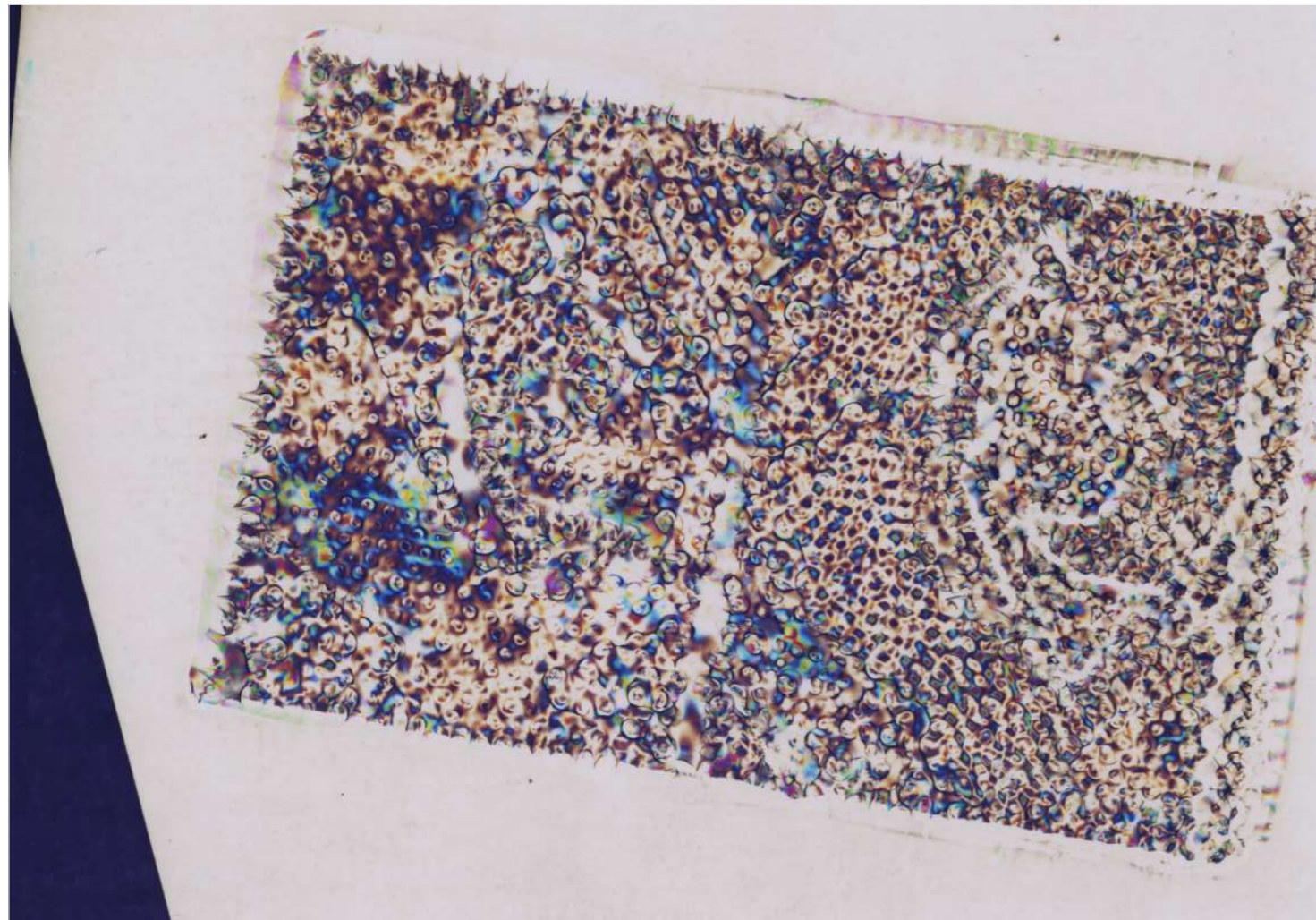
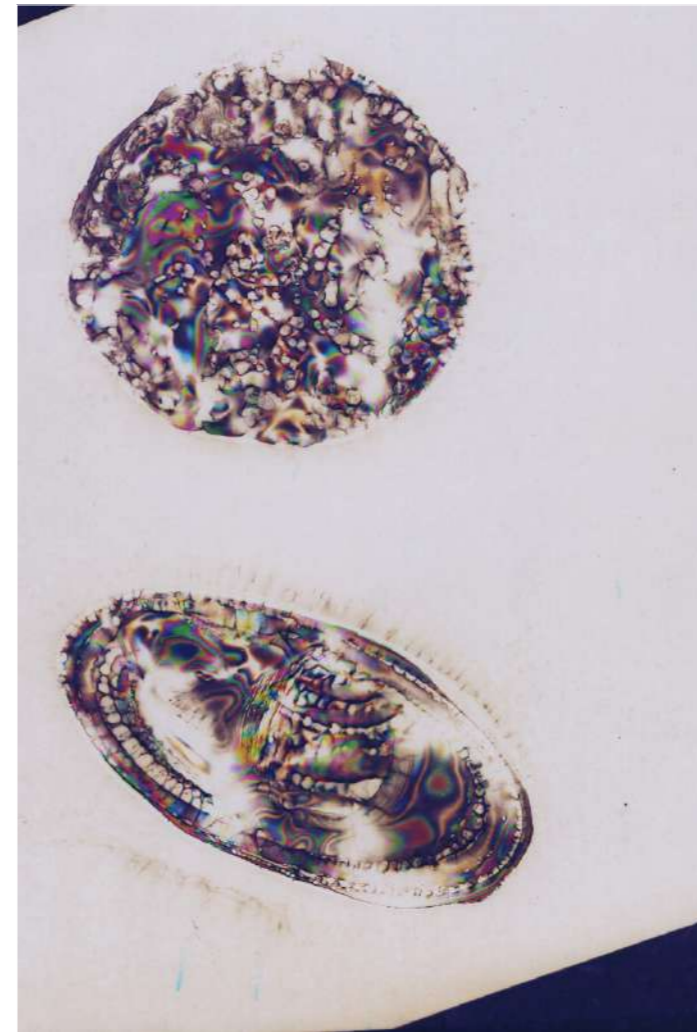
Analog colored prints

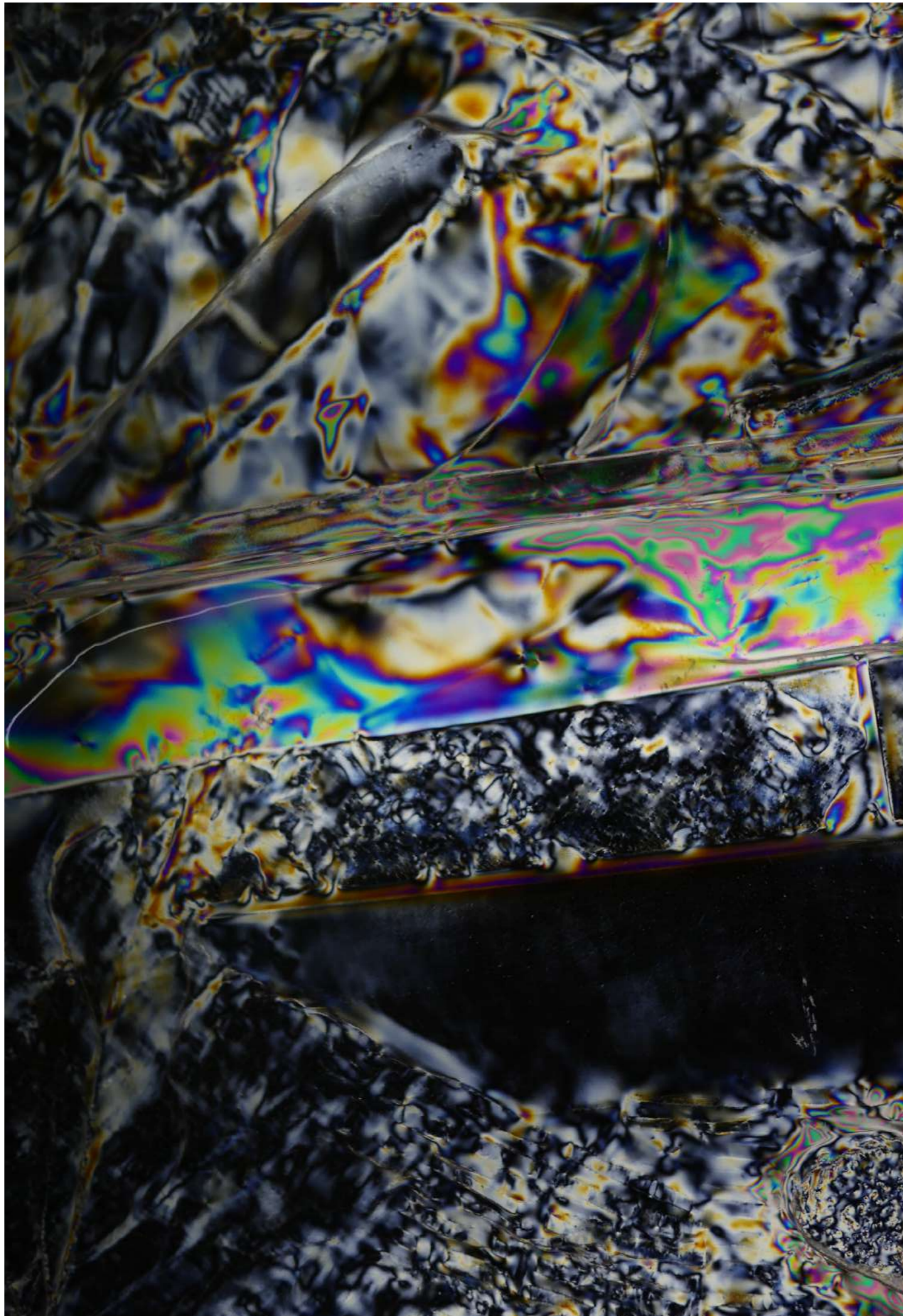
various dimensions

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





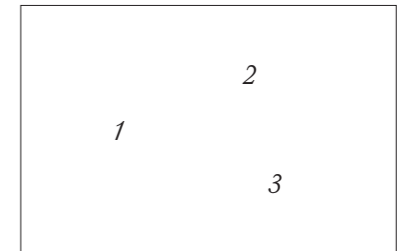
Resonances

2018

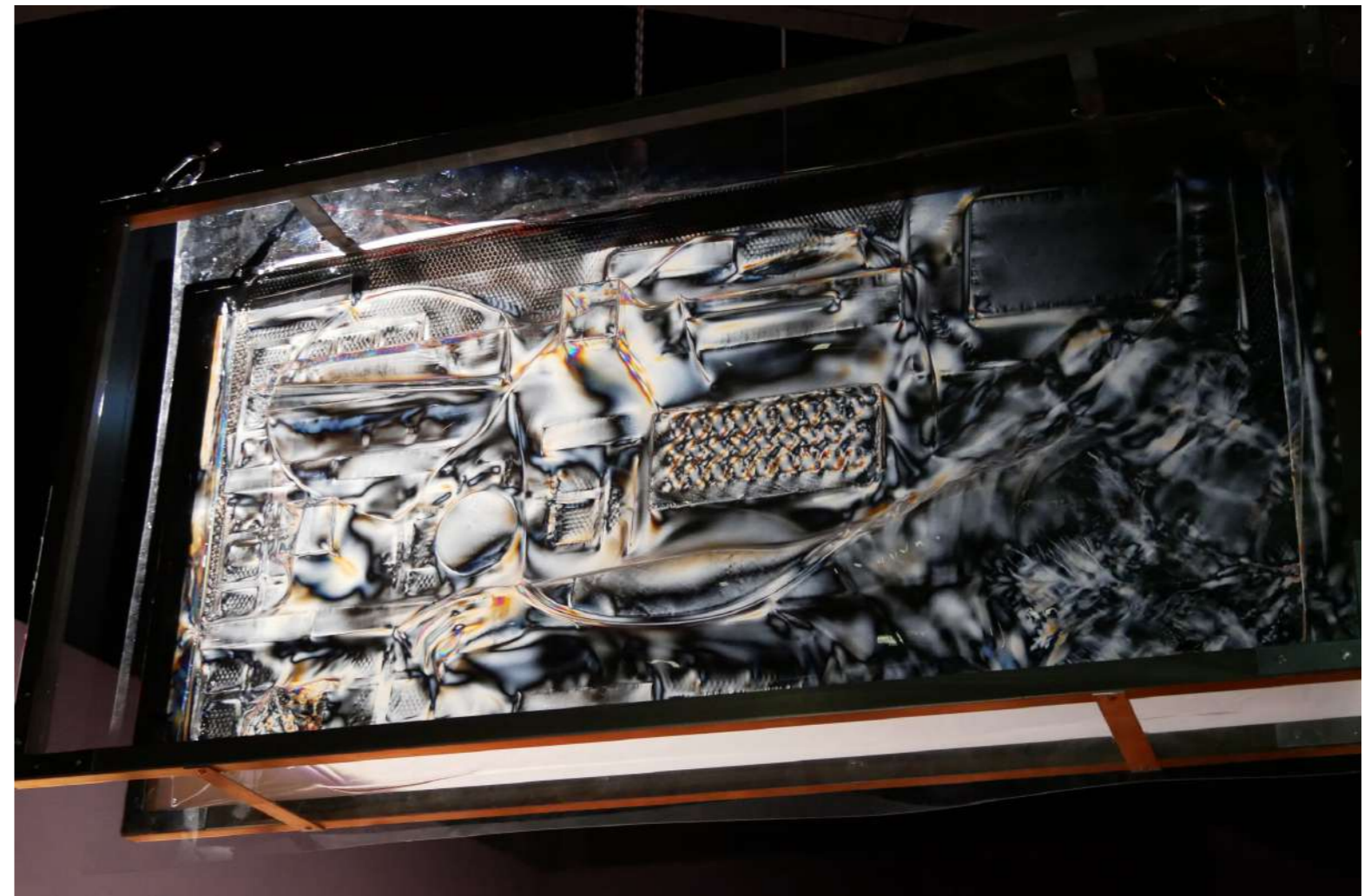
Structure in aluminium profiles, diffusers, neon lights, filters, thermoformed plastic surfaces, organic objects

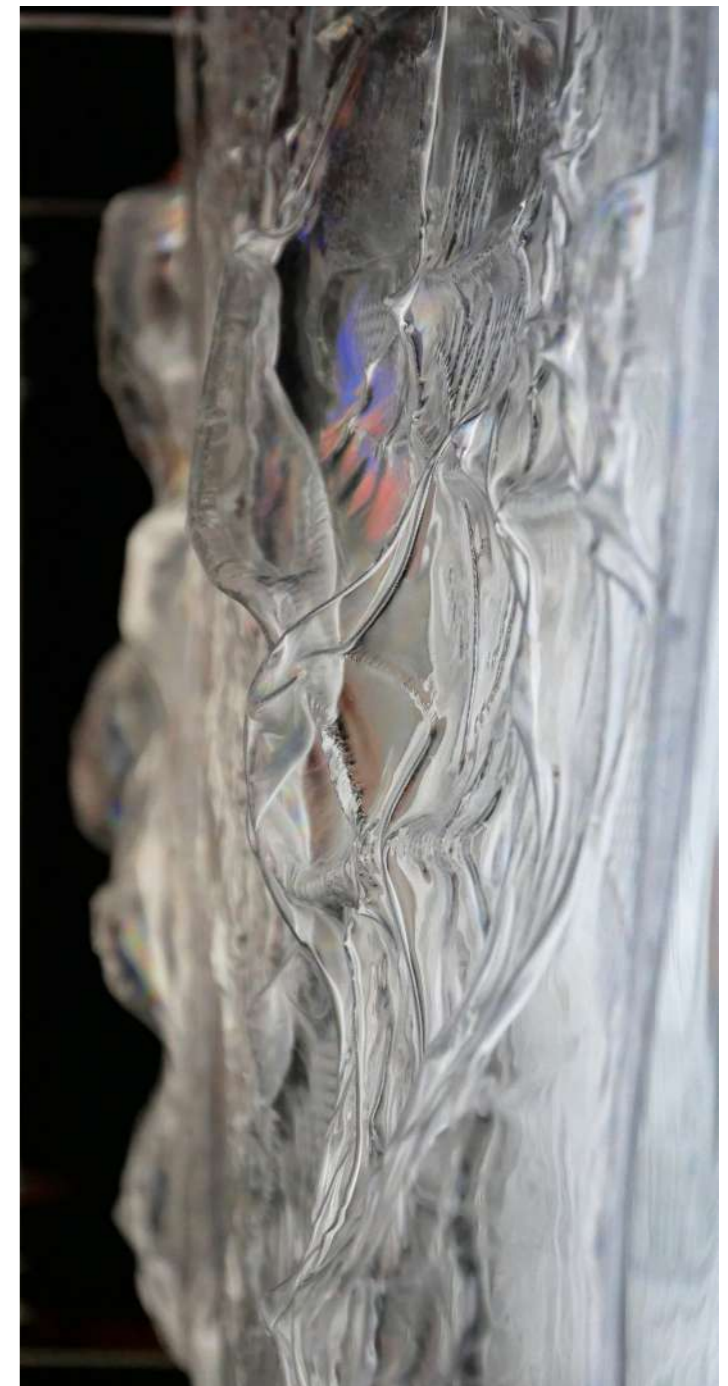
from 130×31×20 to 130×130×20 cm

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

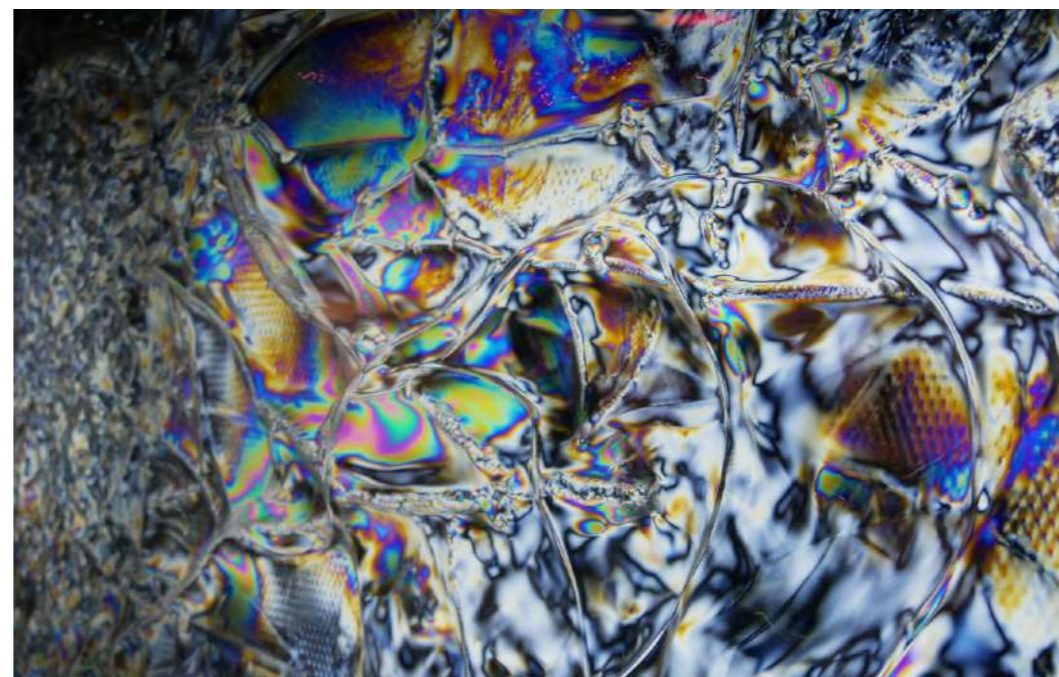
Aluminium profile structure, diffusers, neon lights, filters, thermoformed plastic surfaces, organic objects and silver prints

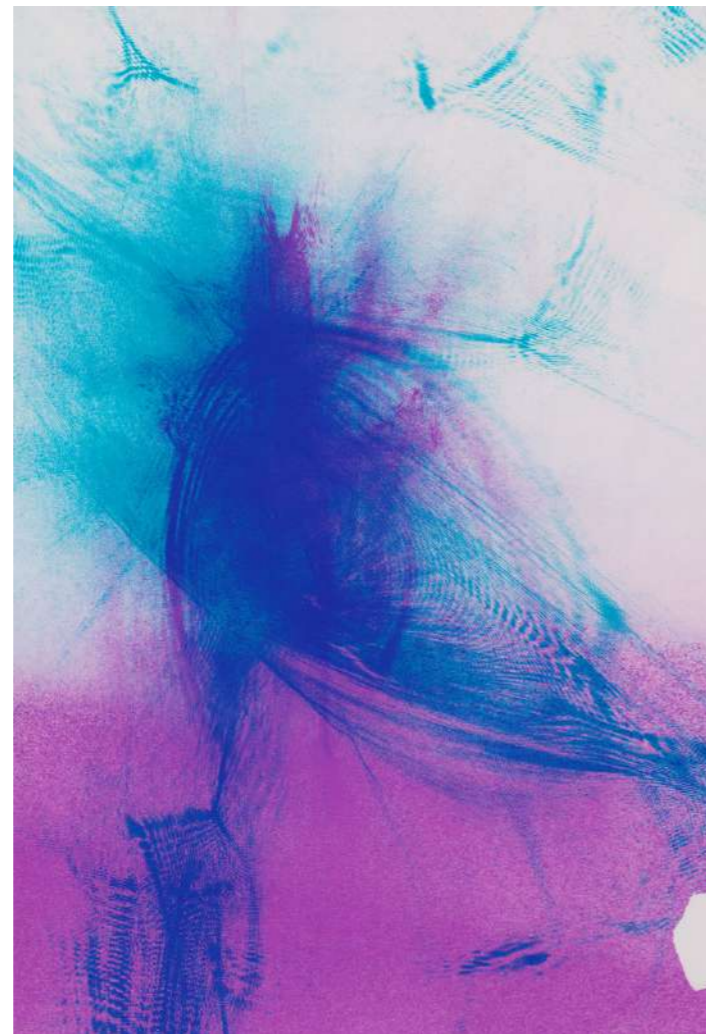
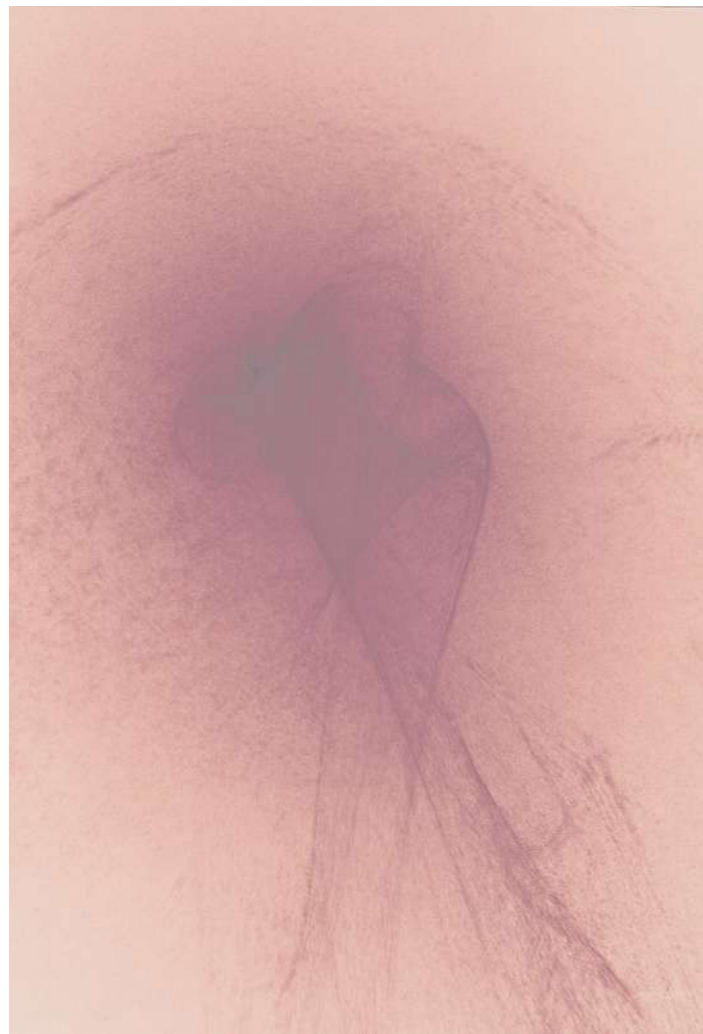
from 130×68×23 to 250×68×25 cm

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*



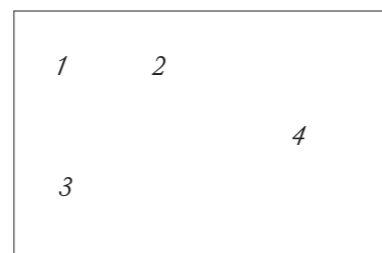


Laserographs

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)

