Portfolio
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Gérémy Lelièvre
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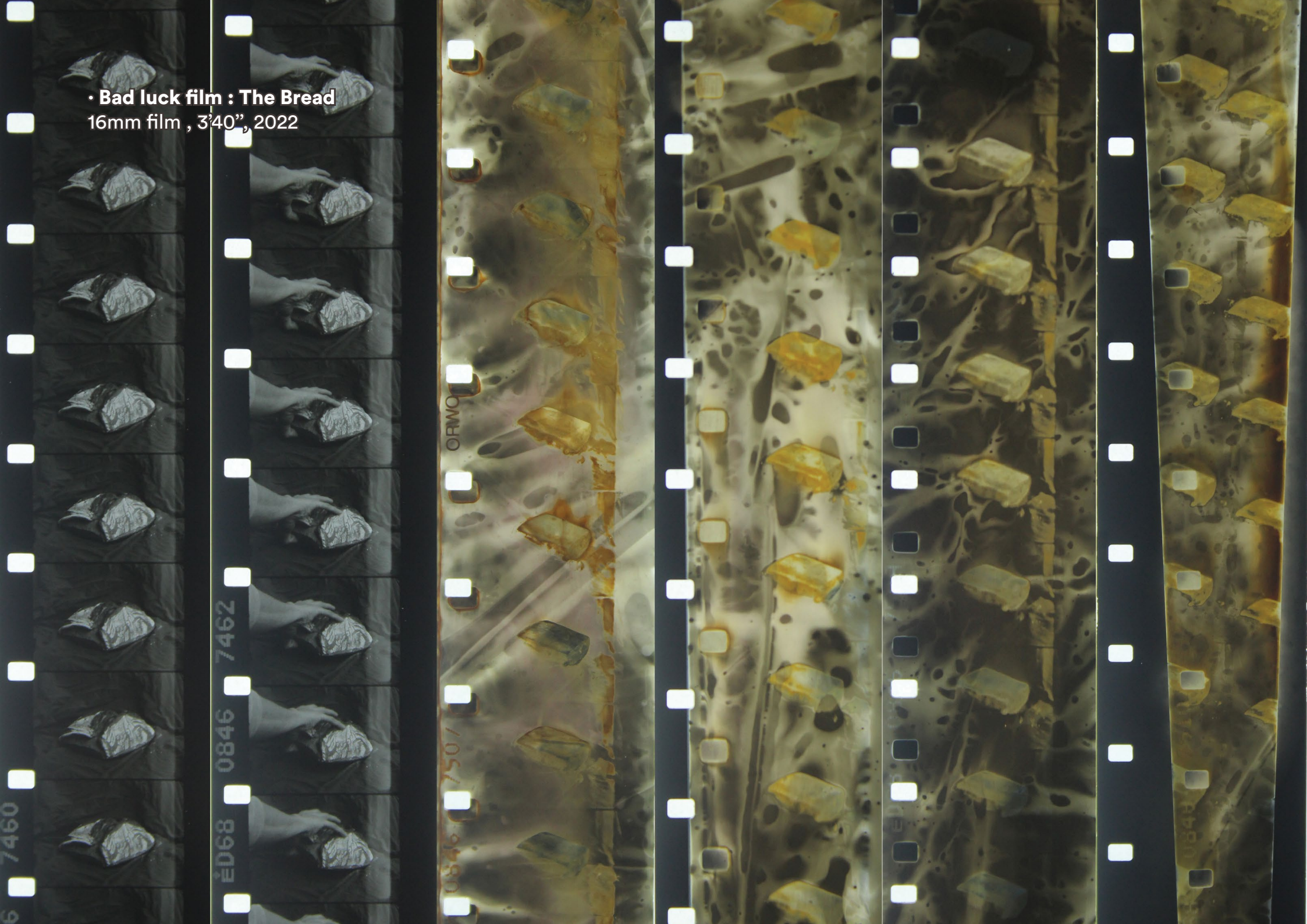
«The unfinished, the fragmentary and the hybrid are three ways of disarticulating and compromising the integrity of forms.»

Fables, Formes, Figures Tome 2, André Chastel



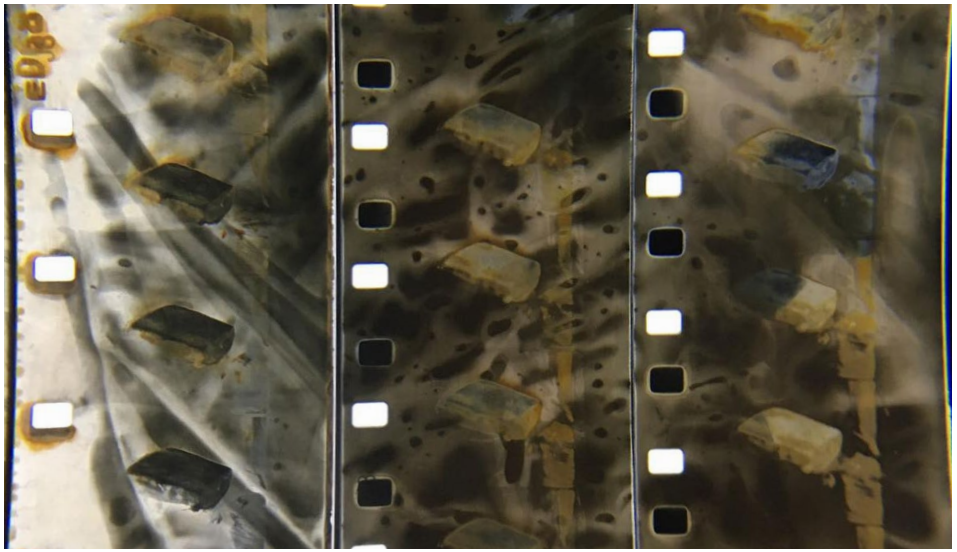
· Bad luck film : The Bread
16mm film , 3’40”, 2022

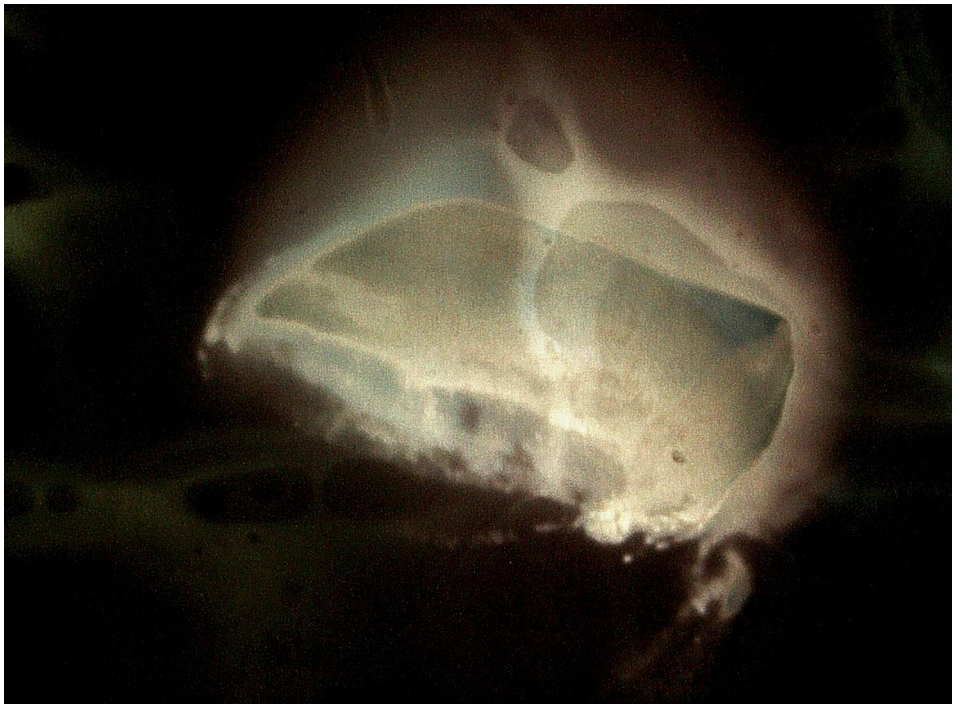
Long ago, on execution days, the baker used to set aside a loaf of bread for the executioner by placing it upside down on his stall. From there appeared the superstition that placing the bread upside down on a table would attract death.

Bad-luck film : The Bread is a film made with cross-process techniques. This short 16mm film is an experimental scary movie.

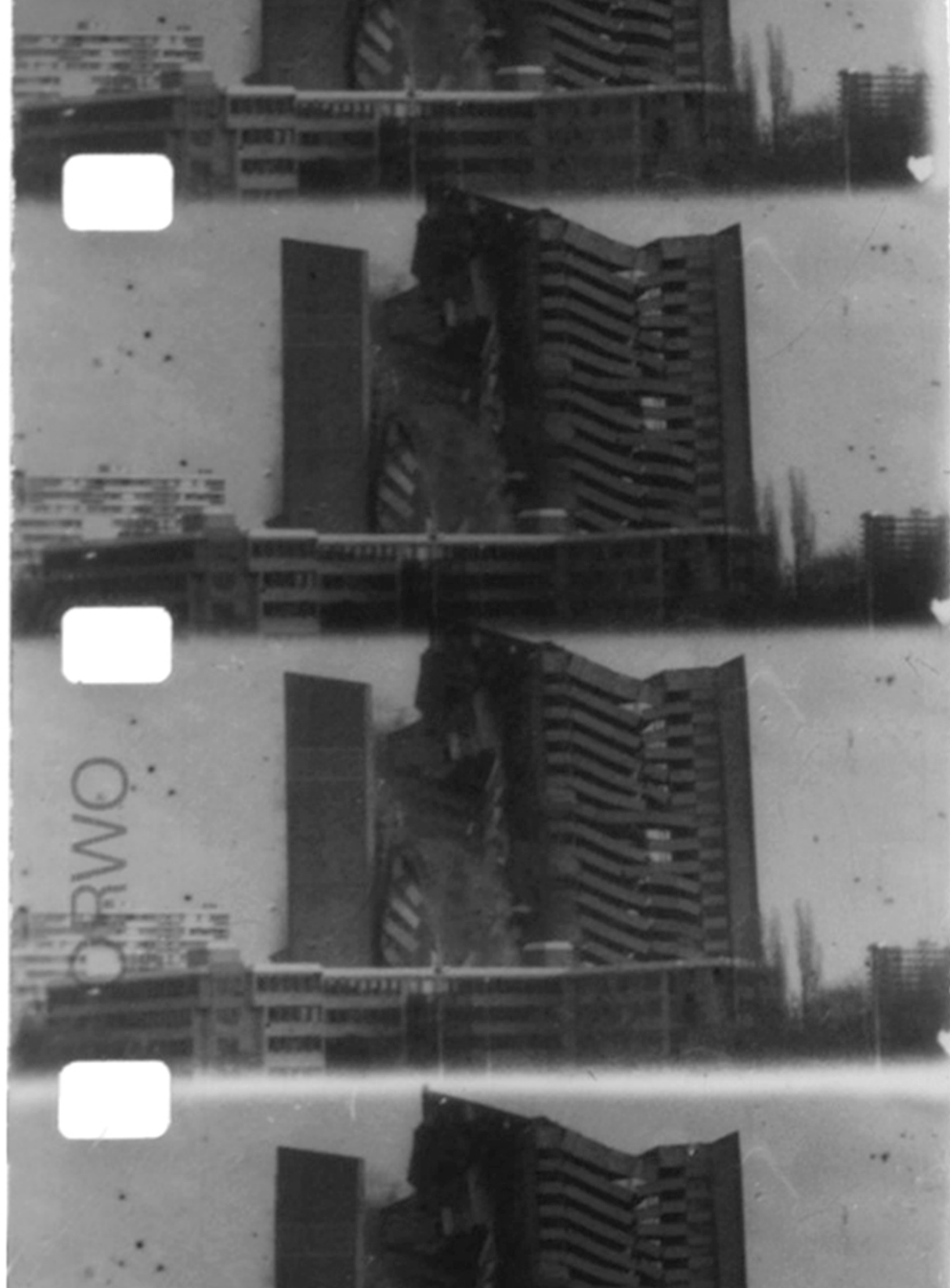
Sound by Fatigue Suspecte.

http://geremylelievre.fr/en/bad-luck-film-the-bread/





· Remnants of the Tripode
16mm film, 2’24, 2019

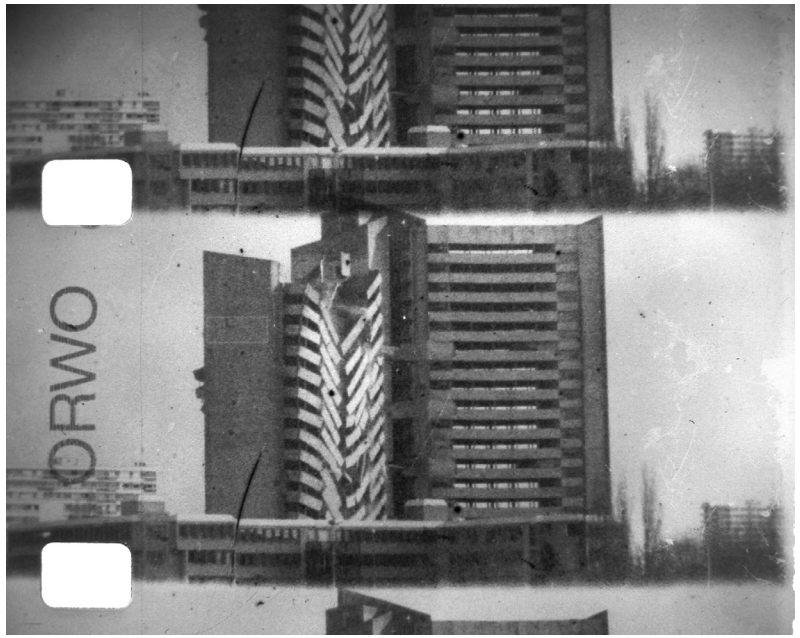


A building is being demolished. The film accompanies this event with a game of destruction/construction in the editing, accelerating the rhythmics and gradually disrupting the order of pictures.

In this movie, I used six found negative photographs of the demolition of a building in Nantes in 2005. I experimented on those pictures flat bench printing and frame-by-frame techniques.

Sound made by Suliane Hamon

http://geremylelievre.fr/en/remnants-of-the-tripode/



· Diagnostic
Installation, informatic program (Isadora software)
160×57.5×50 cm, 2019

This installation takes the form of a one-armed bandit where the the audience is invited to play to win a disease. The player stops the machine and uses available tables to identify their won-disease.

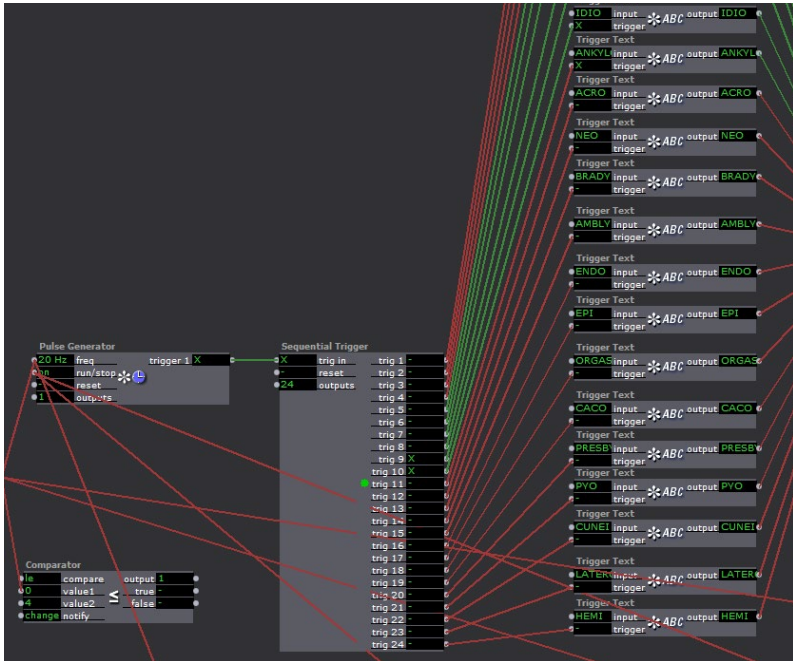
The randomness of these associations (with more than 14,600 possible combinations), juxtaposed with an uncontrolled sociolect and linked to severe health problems, creates a situation simultaneously absurd and cynical.

http://geremylelievre.fr/en/diagnosis/

PYO RECT ODEME

ACROCHONDRITE

exemples d'association de terminologies

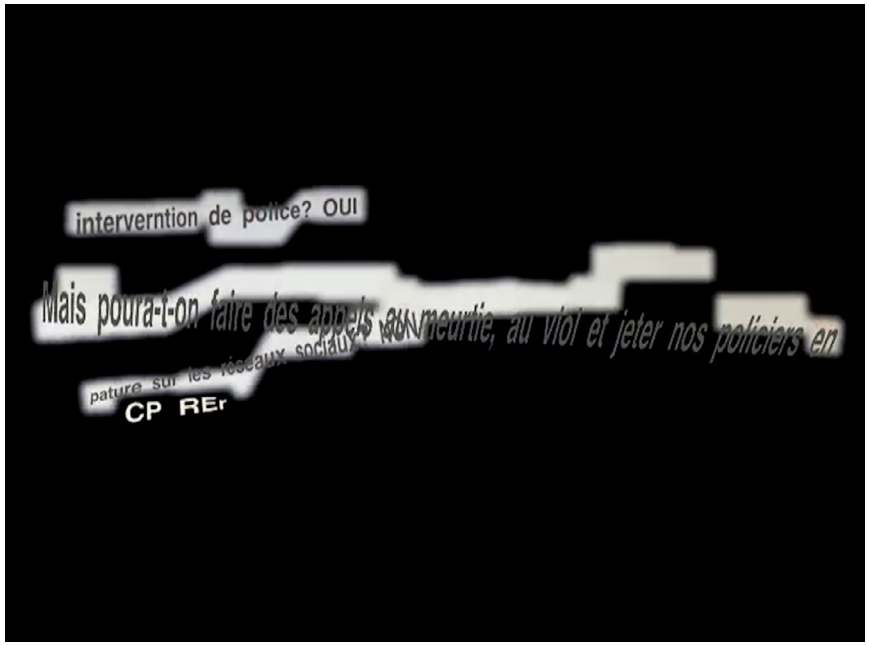


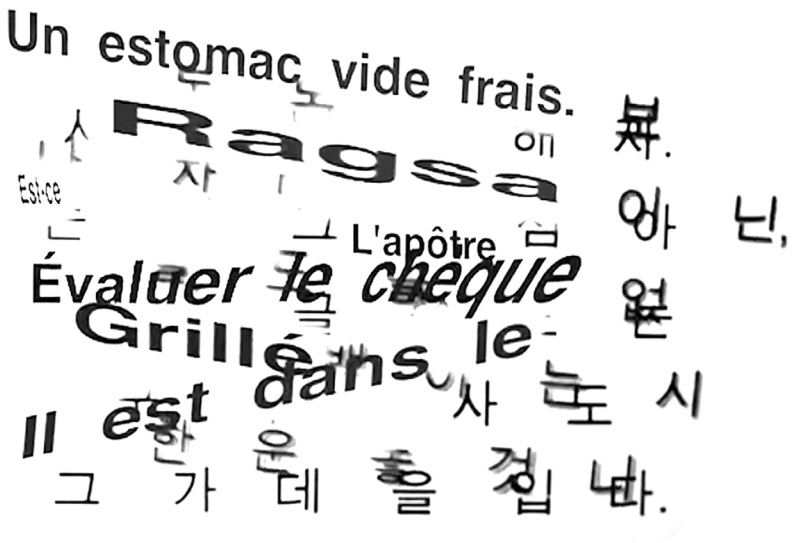
Logiciel Isadora

• A monk who is not an island
research work, 2018 -....
translation work

During a trip to South Korea in April 2018, I began a mixed art and research project. It involves a method and a working protocol that could be adapted into various forms and be developed over time.

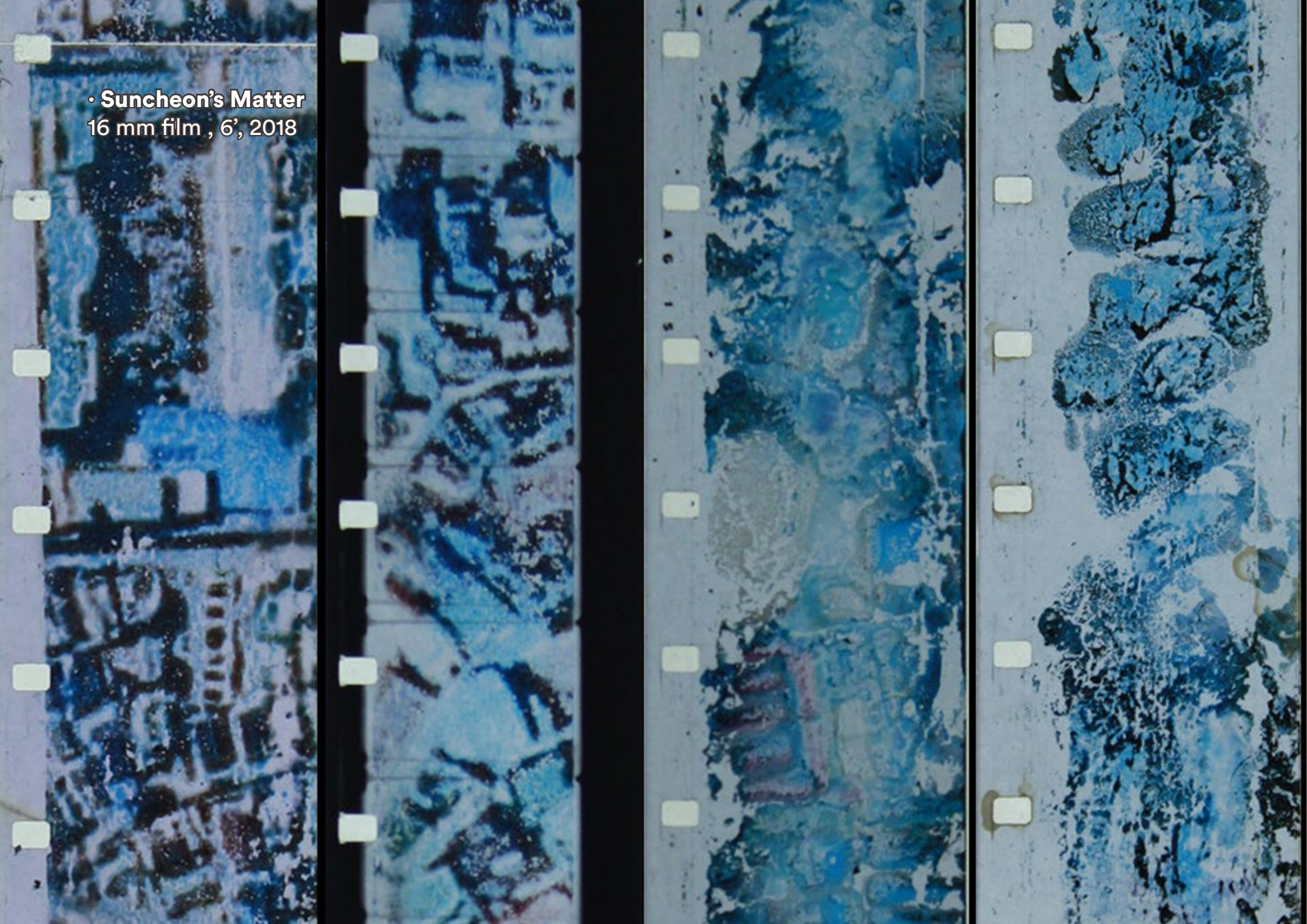
By hijacking the Google Translate application, I'm highlighting this program's flaws, turning the translations absurd due to the shift that occurs between signifier and signified.





The different step of this project are visible here :

http://geremylelievre.fr/en/a-monk-who-is-not-an-island-eng/

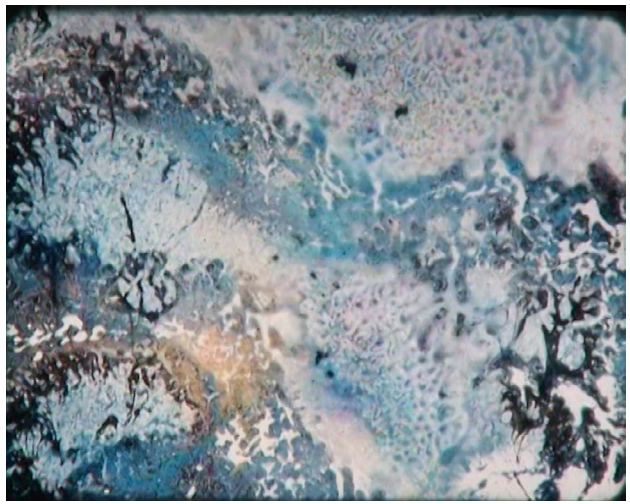


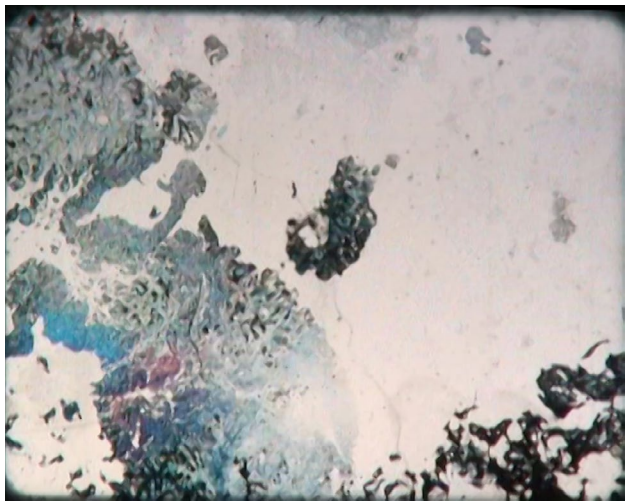
· **Suncheon's Matter**
16 mm film , 6', 2018

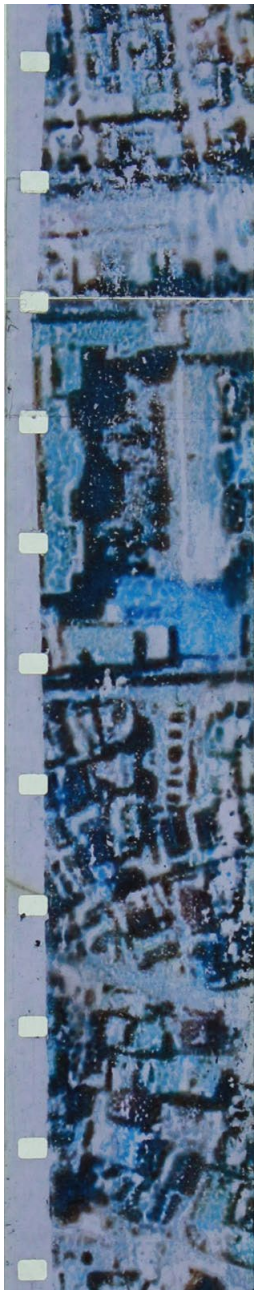
Suncheon's Matter is a work on Korean landscapes. Suncheon is a coastal city in South Korea. Those landscapes were unknown to me, and the only imageries I could see were found footage on internet. False reality, deceptive views. I chose to begin this project by using satellite imagery of Suncheon, aiming for the most objective visual data.

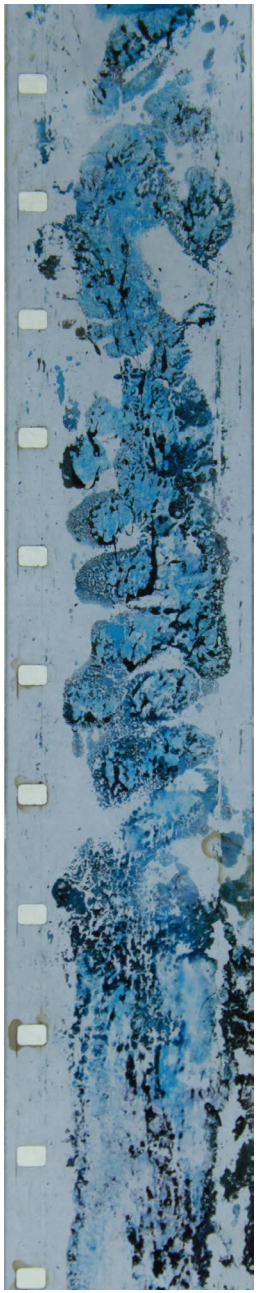
I've transferred those images onto 16mm film using a solvent. The celluloid matter and the printed pictures turned into a landscape. Streets and roofs and their geometric patterns became abstract due to high-speed projection. I transformed the initial objective views into a subjective abstraction that reveals the materiality of the film.

http://geremylelievre.fr/en/suncheons-matter-2/







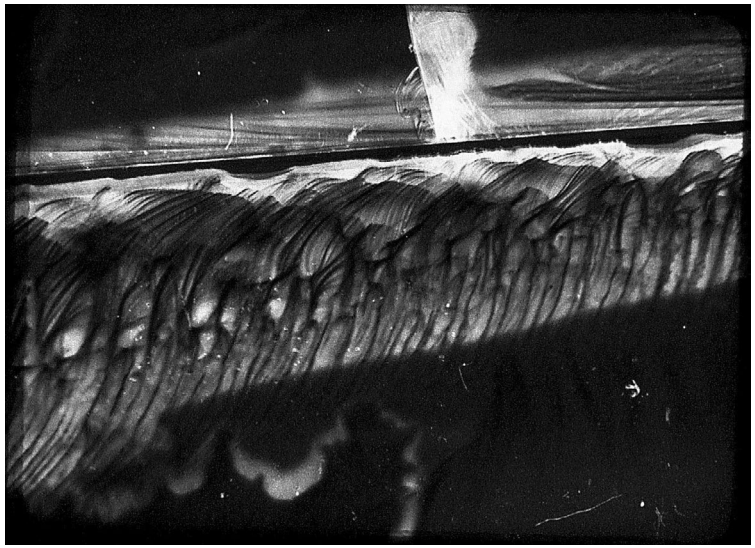
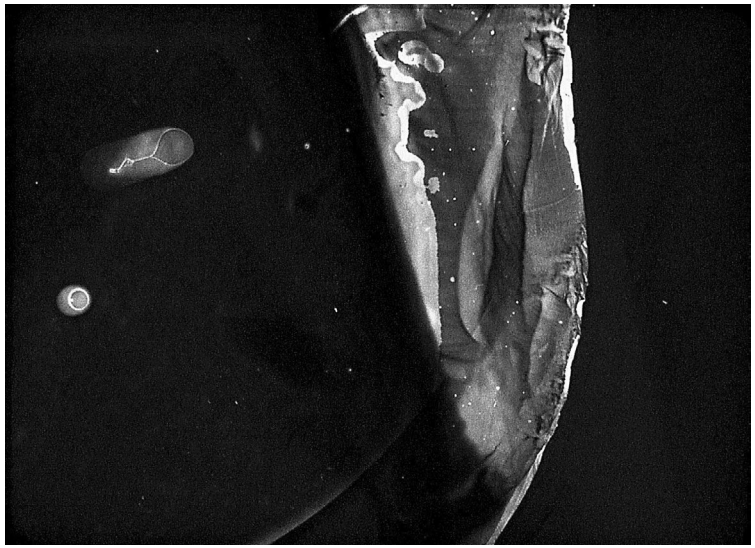
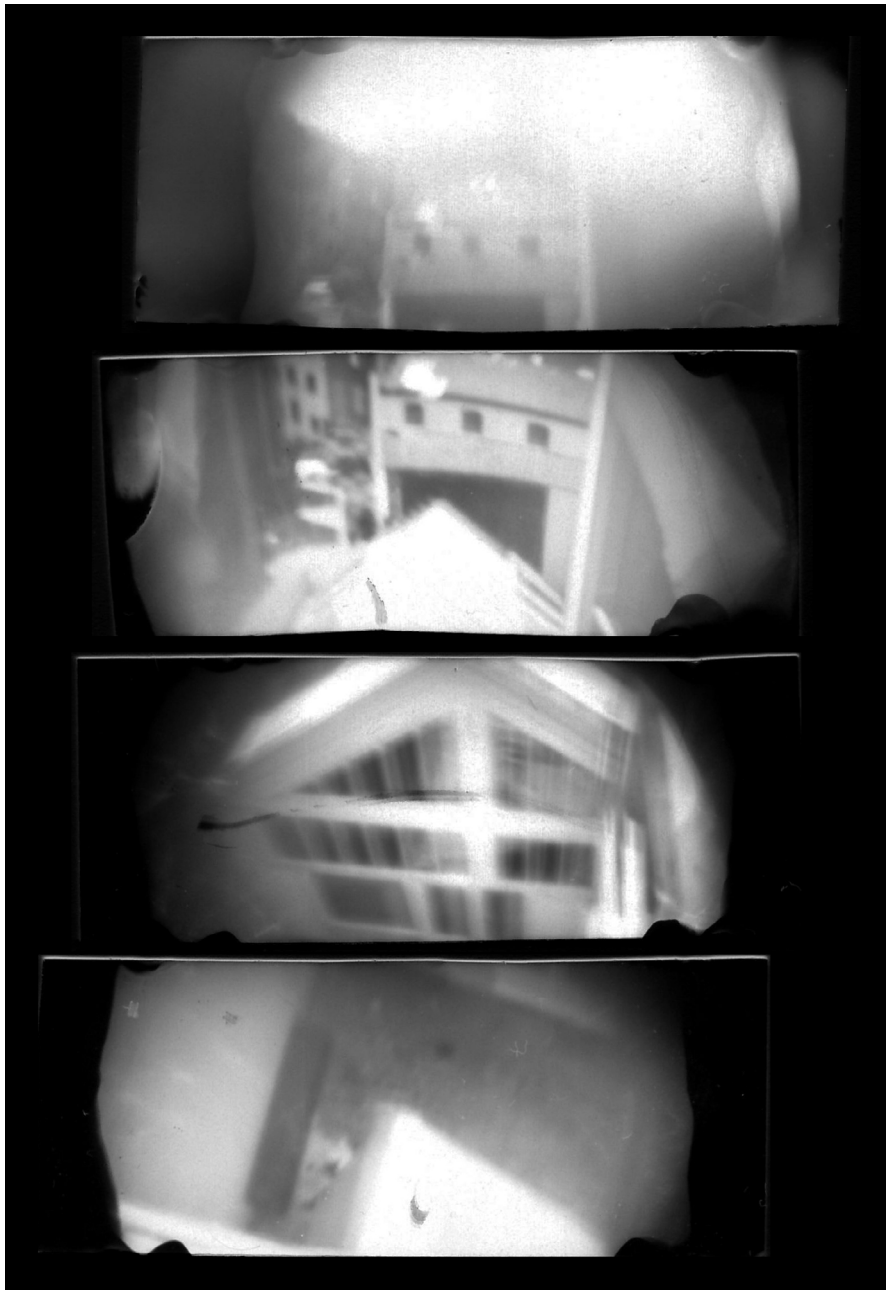


· **Metagraphie cyclique**
installation, motorized projection, 2017

In 1924, Kurt Schwitters already considered that “the word isn’t at the origin, the poetry’s material, it’s the letter”.
The Lettrist movement later reused this idea through collages that they called metagraphy.

This installation is inspired by the sound poem *I Am That I Am* by Brion Gysin. proposition : My interest in revisiting this poem lies in the use of cut-up techniques in poetry and the capacity for each letter to be read from both sides.
The idea was to create a visual poem with letters (to regard them as imagery rather than sound), intertwining and merging in cycles.

http://geremylelievre.fr/en/i-am-that-i-am-2/

· **Workshop - Never Force The Back (2022)**
16 mm loops, photographies

Results of two workshops. The first (left) consisted of contact printing on 16mm film and the second (right) produced photographs where the mouth was used as a pinhole camera.