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Influenced by horror cinema, I create various bodies in my movies – stereotyped, hollow, frightening, ghostly – which question, each in its own way, the possibility of some otherness in cinema. Through these bodies, I unravel the cinematographic codes, the esthetical norms, the power and domination struggles which condition the representation of these bodies. Hence, I believe « it will be as important to think about how and to what end bodies are constructed as is it will be to think about how and to what end bodies are not constructed[...]»¹.

To me, creating these cinematographic and eerie bodies, with which no identification is possible, is a way of affirming that every body's representation is above all the product of a political discourse, of a reference to history, to reality, to space and time and of an ideological definition of individuality.

¹ Judith Butler, *Bodies that Matter, on the Discursive Limits of «Sex»*, [1993], New York, Routledge Classics, 2011, p. 12-24.



Val-de-Reuil, 2019, photography.

SOMA

Film, 47min 15s, HD,
1 channel, Stereo/ 5.1, 2024

<https://vimeo.com/988040449>
password: Voices2024



SOMA

Amid the constant din of machines, worker's testimonies are heard. They describe the various and violent work mechanisms and structures that have led all of them, each in his/her own way, to develop a multitude of physical and psychological symptoms. Embodying these individual accounts, strange white silhouettes attempt to give a material presence to these anonymous voices.

« Within a visual culture that accords the body an essential place as a perceptual, cognitive and psychological matrix, the cinematograph becomes the privileged metaphor for theorizing the functioning of the psychic apparatus. » [(my translation)]

Mireille Berton,
Le corps nerveux des spectateurs, Lausanne,
Éditions L'Âge de l'homme, 2015, p. 18.



Screen of *Soma*, 2024, 47min15s, HD, 5.1.

SOMA – Installation Version –



View of *Soma*'s installation at Grandes Locos for the 17th Lyon Biennial of Contemporary Art, presented from September 2024 to January 2025.
1 x 4K video projector / 1 x 5.1 sound system / color filters / 9 office chairs

La machine à influence
- The influencing machine -

Video installation, 4 screens
06min 05s, HD, Stéréo/ 2.1, 2022

Soundtrack of the installation:
<https://vimeo.com/768551041>
password: blanchisserie

Hundreds of hospital outfits are sliding along metal rails. No human intervention seems to preside over this huge and noisy machine which sorts, washes, and irons clothes. The noise is deafening. On the fourth screen, a white, viscous liquid appears. It flows out slowly until the outline of a body comes out. The individual stands up and then disappears. Surrounded by the pictures and sounds of the factory, visitors mingle with the various, impersonal, anonymous, ghostly bodies it produces

«Cinema has been studied as an apparatus of representation, an image machine developed to construct images or visions of social reality and the spectators' place in it. But, insofar as cinema is directly implicated in the production and reproduction of meanings, values, and ideology in *both* sociality and subjectivity, it should be better understood as a signifying practice, a work of semiosis: a work that produces effects of meaning and perception, self-images and subject positions for all those involved, makers and viewers; and thus a semiotic process in which the subject is continually engaged, represented, and inscribed in ideology.»

Teresa De Lauretis ,
Alice Doesn't: Feminism, Semiotics, Cinéma, 1984,
Bloomington, Indiana University Press, p. 47.

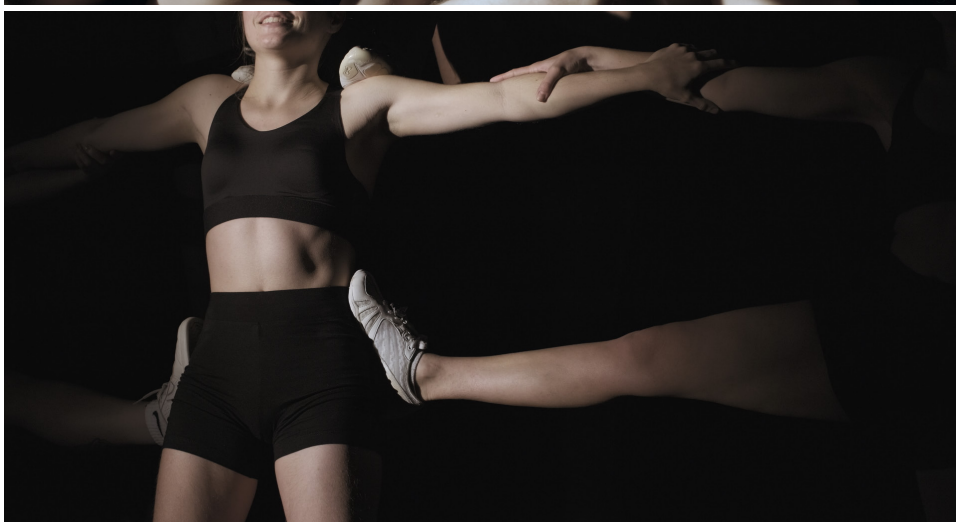


Views of the *The influencing machine's* installation at the Paris prize in Septembre 2022.
4 screens, 4 videoprojectors, 2 speakers, 1 subwoofer, 1 amplifier.

TEAM SPIRIT

Movie, 11min 03s, HD,
1 channel, Stereo/ 5.1, 2022

<https://vimeo.com/699067676>
password: SPIRIT



TEAM SPIRIT

A sport team trains in a dim and vast space. Bodies collide, support each other, or collapse collectively. The sound of them yelling, moving, breathing, falling – everything merges into one complete entity. This plural body is frail and shapeless, disciplined and supportive altogether.



Video installation of *TEAM SPIRIT* made in Théâtre des Subsistances, bâtiment 22, june 2022.
1 suspended screen 400cm x 250cm, 1 videoprojector, 1 amplififer, 2 speakers.

Stick together

Sound installation, 39min19s, composed of six 6.0 speakers, variable size, 2024.

<https://vimeo.com/1022864646?share=copy>
password: Sticktogether2024

The *Stick together* sound installation is made up of some twenty testimonials collected from majorette and twirling teams in northern France. The words of sportswomen, captains and competition judges describe how these groups collectively perceive, shape and perform their discipline.

While these practices are largely based on synchronicity and uniformity, this sound installation allows us to hear individual, self-critical words. Through each of the six loudspeakers positioned in the space, the voices move around. They echo or contradict each other, depending on the interplay of sound editing and spatialization. These groups then appear as a community, functioning within its own vocabulary, codes, issues, conflicts and power relations.



View of the *Stick Together* sound installation presented at the Maison de la Gare Saint Sauveur in Lille in October 2024.
6 speakers / 6 x 10m audio cables / 3 amplifiers / 1 sound card / 1 computer

Posez vos mains sur son corps
- Place your hands on her body -

Video installation,
1 channel, 06min 16s, HD, Mono, 2022

<https://vimeo.com/756818140/8af8b17fc4>



Posez vos mains sur son corps
- Place your hands on her body -

In the night, a woman mimes the soundtrack of an audio guide.

This one is from the exhibition *The Art and the matter, please touch* created by the museums of fine art of Lyon, Nantes, Lille, Rouen, and Bordeaux in 2021. In the film, the audio guide is distorted, reassembled and replayed. Now, it specifically describes the supposed tactile experience of spectators touching the sculpted female bodies. In the absence of these sculpted female bodies, the words and expressions chosen to describe them highlight, in spite of themselves, the way aesthetic canons from western art history still permeate our perception of bodies today. The installation consists of one projection and several audio guides available to the audience.



Views of *Place your hands on her body's* installation at the Linossier prize in September 2022.
1 videoprojector / 4 headphones / 4 high frequency transmitters / 1 sound card / 2 benches.

Matte paintings

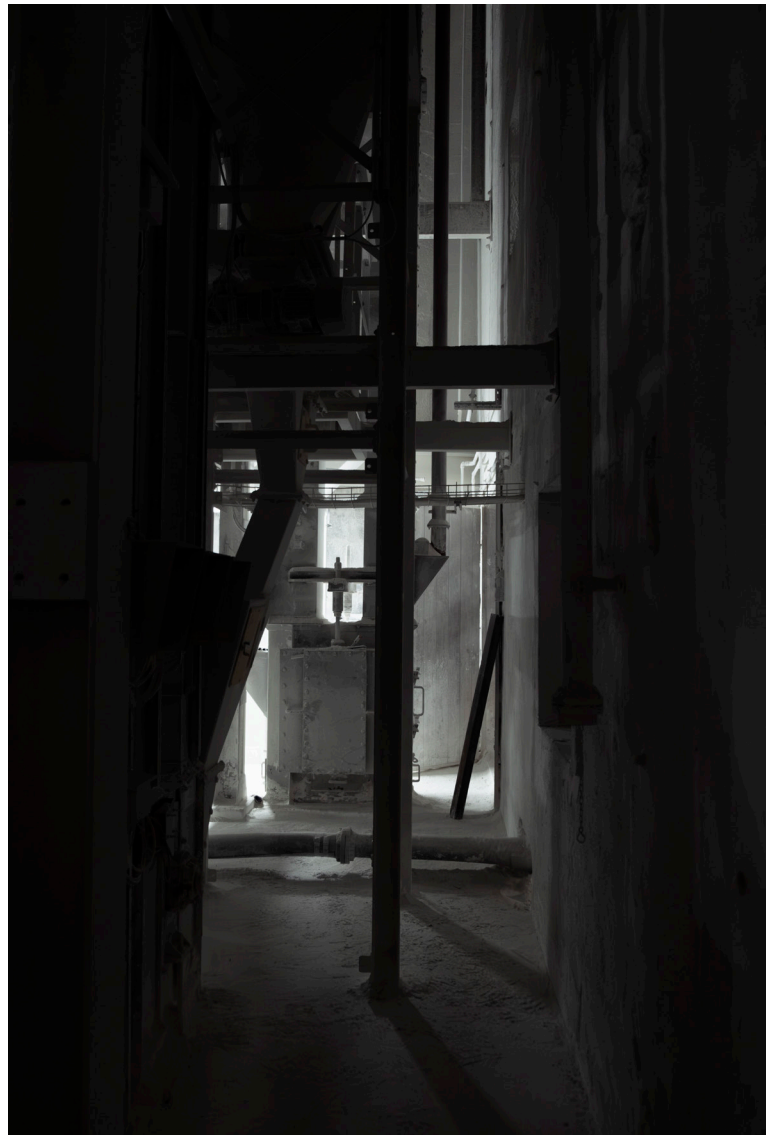
Matte painting is a cinematographic technique involving the painting of a landscape, a set or a location to create the illusion of an environment that is not present at the shooting location.

These 10 photographs were taken inside active stone quarries and limestone conditioning plants in the Salzkammergut region of Austria, as well as at the Hallstatt Mining History Museum. The spaces, objects and characters depicted in these works sketch out a fantasized national narrative, imbued with Hollywood story-telling and the iconography of science-fiction cinema.

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1. Matte paintings n°1, photograph taken during a residency in Bad Ischl, Autriche, 2024.
2. Matte paintings n°5, photograph taken during a residency in Bad Ischl, Autriche, 2024.
3. Matte paintings n°2, photograph taken during a residency in Bad Ischl, Autriche, 2024.

Protocol n°11

1st episode of the *Protocol* film series,
1 channel, 10min 00s,
HD, Stéréo, 2021

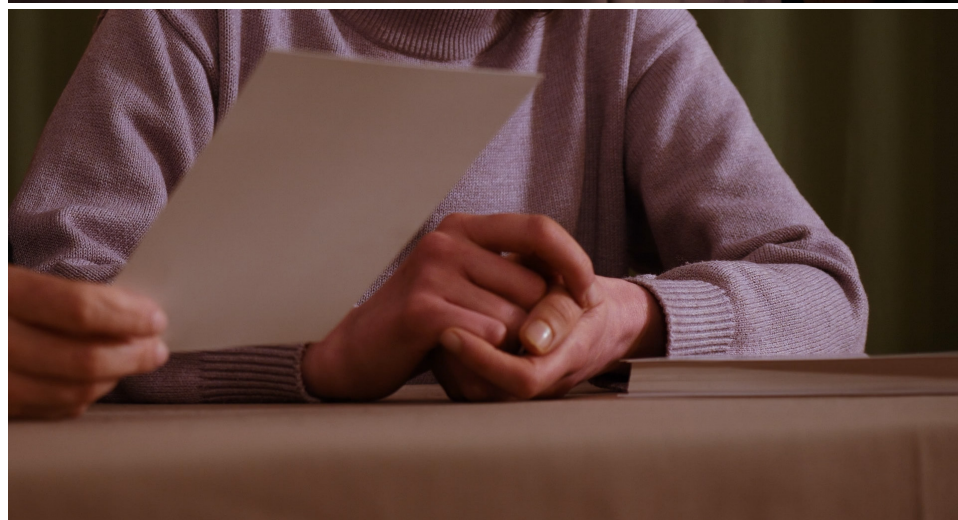
<https://vimeo.com/711236677>



Protocol n°34

2nd episode of the *Protocol* film series,
1 channel, 10min 38s,
HD, Stéréo, 2021

<https://vimeo.com/559862387?ts=0&share=copy>
code: 0706



Protocol n°44

3rd episode of the *Protocol* film series
1 channel, 12min 08s,
HD, Stéréo, 2022

<https://vimeo.com/711212323>



Series Protocol

Two friends, sat at a table, describe several images that they hold in their hands. These images depict bodies, whole or fragmented, dead or alive, alone or in groups. The spectator will never see them through their own eyes; the girls' depictions are their only support for their own representation. Through a window, an eerie creature watches the scene.

The film series *Protocol* is the development of one complete movie, in which various modifications happens in each episode. The actresses, the pictures being described, the methods of filming, the points of view, the effects, the sound synchronicity transform in a way that changes our perception of those bodies through the episodes. The creature, the two friends, the bodies being described, all appear alternatively absurd, realistic, stereotyped and eerie. Starting from a common synopsis, the matter is to understand how different cinematographic techniques condition and transform our way of perceiving the various bodies presented in a film.

Every *Protocol* episode has a number, which corresponds to the different actress duos in the casting. This way, the films consciously integrate their material production into their narratives, both becoming completely interdependent.

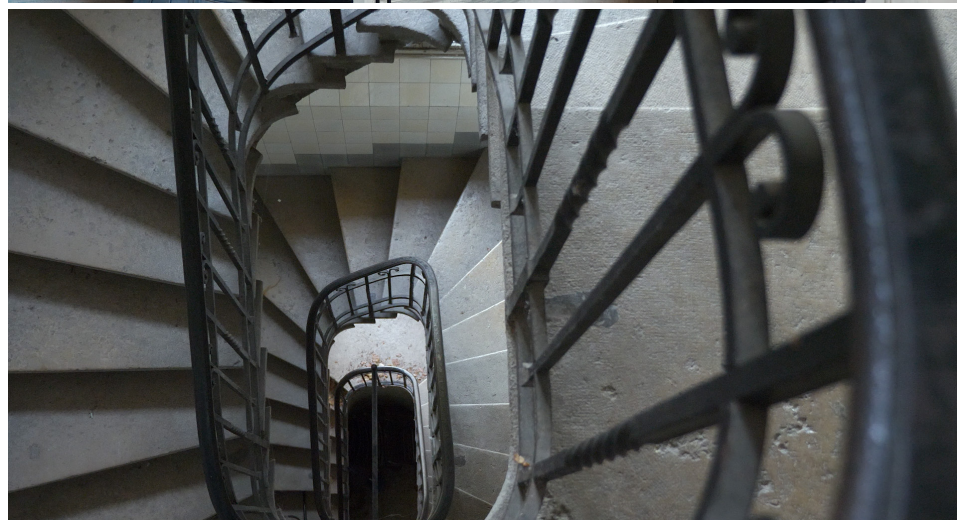


Views of one of the three rooms used to install the *Protocol* film series in Théâtre des Substances, June 2022.
3 screens / 3 benches / 6 speakers.

Listen to the house,
An echo-hauntology of the Villa Gillet

Movie, 15min 04s, HD,
1 channel, Stéréo, 2021

<https://vimeo.com/559865853>
password: 0706



Listen to the house, An echo-hauntology of the Villa Gillet

Made with Lise Lebleux (sound artist), Agnès Gayraud (musician and philosopher), and François Viro (musician), this movie is a sound walk inside the Villa Gillet, which is the old residence of a rich family of industrialists in Lyon, now the international house of contemporary writings. This movie is about apprehending the place's story, not only from an architectural point of view, but also from its sound characteristics. Stairs, cave, attic, large living room – each space, object; or surface becomes our playground during this exploration. We make our presence resonate in several ways: with the help of the objects we find, our voices, our gestures, and our musical instruments. This movie is only made up with fixed shots, and in that regard adopts the point of view of the one receiving these presences and making them resonate: the residence itself.



View of the Villa Gillet in Lyon, during the *Listen to the house* creative residency, February 2021.

Mort - Nées
- Stillbirths -

Gathering 21 photos taken between 2017 and 2022, this edition is the result of five years of visual experimentations. The pictures were produced from elements of my daily life, that I link consciously, through staging plays, to various iconographies belonging to a certain European story of painting and to a certain cinematographic history of the character. These photos, in that regard, are both experimentations and hypothetical movie projects, but also remakes of pictures already-seen, ghostly and iconic, which have marked, to me, the way – including mine – we depict the body through images

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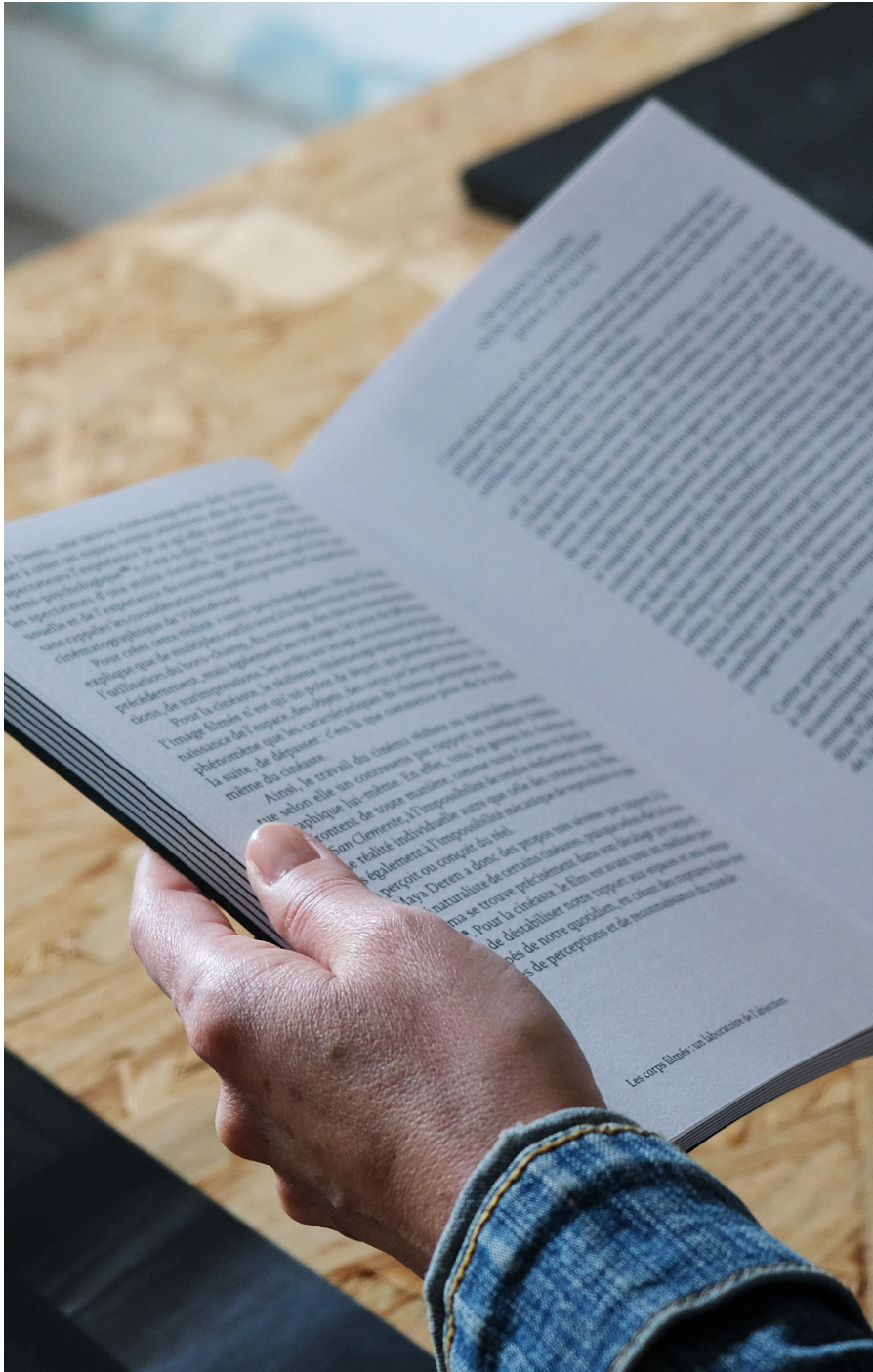


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1. Edition of 21 prints, 30 x 55cm, 2022 photographed at the Théâtre des Subsistances in Lyon.
2. Series of photographs *Chloé*, produced during a residency at Moly Sabata, 2020.
3. Series of photographs *Yônah*, produced in Lyon, 2021.

Les corps filmés : Un laboratoire de l'abjection
- Filmed bodies : a laboratory of abjection -



In this essay, I analyzed five movie scenes in the light of Judith Butler's concepts of substantial bodies and abject bodies, as defined in *Bodies that Matter*. *Vampyr* by Dreyer, *San Clemente* by Depardon, *Video-drome* by Cronenberg, *The Act of Seeing with Own One's Eyes* by Brackage, and *A Study in Choreography for a Camera* by Deren are all considered from the perspective of power and domination struggles which condition the depiction of filmed bodies in all the steps of the cinematographic work.

This written work mainly aims to articulate the unavoidable reification of filmed bodies by the cinematographic mechanism. This is the obvious impact of cinema on our cultural and social definition of the individual, with the possibility of a cinema which, fully assuming its reification of the bodies, would also promote an alternative perception of alterity.

« Perceiving filmed bodies as an experimentation field, an infinite laboratory à la Frankenstein, is a conception of the cinema-body which helps discarding both naturalist conceptions of the body and moralizing conceptions which erect the body as something unalterable, definite, settled forever. This essay, far from trying to create an ethic or a protocol of bodies depictions, works instead to its desacralization. It invites to consider the body as a political tool among others, that the artist can exploit as he likes to draw the political, social, historical, and plastic effects he desires.

[...]

In that regard, each one of my movies is an attempt to make a cinema which would not reiterate systems of privileges and bodies stigmatization but would rather create spaces of experimentations for alternative forms of existence and individuality. It is precisely for this reason that I defend a cinema admitting that it says nothing of the other, that it does not represent it, nor understands it; a cinema which produces, to the contrary, emptied, reified, invented, opaque bodies which, assumed as such, open the possibility of new social utopias, free from the desire to possess others » pages 171-172.

Cycle de projection : Un laboratoire de l'abjection

- Screening cycle: A laboratory of abjection -

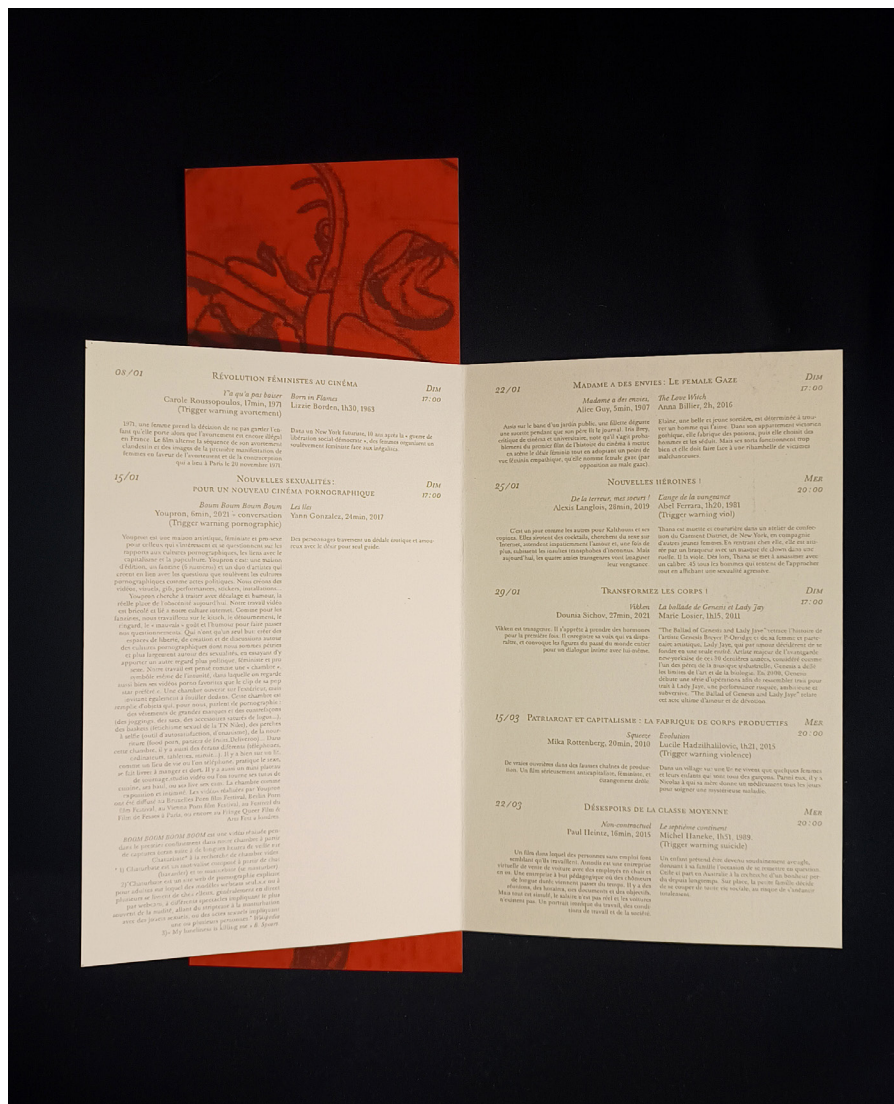
Un laboratoire de l'abjection is a cycle of eight screenings combining artists' films, documentaries and genre cinema, held from January 8 to April 26, 2023 at Monopôle, an artist-run space in Lyon. Each screening is made up of a short film and a feature-length film, produced from 1907 for the oldest, up to 2022, so as to create a dialogue between two works dealing with a common theme from different eras and points of view.

In this program, the films of Alice Guy cohabited with those of Abel Ferrara, those of Lucile Hadžihalilović with those of Carole Roussopoulos, and those of the Youpron collective with those of Marie Losier. At the end of each screening, with or without the directors present, we discussed the cinematographic, political, activist and historical issues surrounding the representation of bodies in cinema and the elaboration of so-called *abject bodies*.

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« Judith Butler, in *Bodies that Matter: on the Discursive Limits of "Sex"* (1993), french trans. Charlotte Nordmann, Paris, Éditions Amsterdam, 2009, explains that our conceptions of the individual and of bodies are conditioned by what she calls “the process of materialization”, i.e. the cultural and historical process which, on the basis of a set of reiterated norms, creates this link, which nevertheless seems natural to us, between the shape of a body and its capacity to carry an interiority. It is through this process of materialization that, in her view, the subject can emerge. Nevertheless, she points out that this normalization of bodies through the process of materialization has the consequence of producing a dichotomy between so-called substantial bodies, those who have been able to acquire this status of individual, and those who, by contrast, fall into abjection, who are rejected outside this status. If it is necessary to draw the contours of those who will be considered individuals within a society, abject bodies logically appear as the inevitable consequence of the elaboration of this definition.”

[my translation]

Extract from the presentation of the screening cycle.



1. Photograph of the discussion following the screening of *Feminist revolution in cinema*, featuring Roussopoulos' *Y'a qu'à pas baisers* and Borden's *Born in flames*, which took place on January 8, 2023 at monopôle, Lyon.
2. Printed program for the screening cycle *Un laboratoire de l'abjection*, designed by graphic artist Romain Guillo.

Un oeil dans l'autre monde
An Eye in the Other World – working title –
Film in production

Synopsis While revisiting his personal archives, Hédi delves back into the story of his disfigurement, which occurred in 2018 during a Yellow Vests protest after being struck by a dispersal grenade. This marks the beginning of a journey into the heart of his traumatic memory, accompanied by Julien, an actor, with whom he reconstructs the sequence of events that shaped his new face. Together, they build a narrative of remembrance and attempt to recount this intimate, medical, legal, and media-driven struggle undertaken by Hédi to “regain human form.”

Un œil dans l'autre monde is the result of my encounter with Hédi Bahrini and Thomas Cuvelier, a clinical psychologist specializing in trauma among victims of police violence. This film, co-written and co-developed with Hédi, aims to represent his traumatic memory—subjective and fragmented—as a valid form of archive, one that deserves recognition and value in the public sphere, notably through its cinematic expression. The goal is to affirm the political legitimacy of individual trauma in the context of so-called “less-lethal” weapons used by the French police.

Far from being a therapeutic project, this film primarily seeks to question the role of the face in our definition of identity—both in cinema and in society. By portraying the face as an evolving and non-fixed representation, the film explores the idea that the body's form is neither natural nor stable. It is, above all, the result of an imagined construction, shaped by overlapping personal and political narratives, encounters, and violences.

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1. Experimentation with a transparent silicone mask with an occlusive dressing on the left eye.

2. Photograph of Hédi's ocular prosthesis.

3. Photograph showing Hédi Bahrini and Julien Moreau at the Prefecture square in Le Puy-en-Velay.

CURRICULUM VITAE

— Artistic experiences: exhibitions, festivals, residencies —

- 2025 Screening of *Soma*, followed by a public discussion, organized by the University of Lorraine at the Bouligny Library. Participation in the *Marée Montante* workshop led by Bénédicte Le Pimpec at *Fructose*, Dunkirk, followed by the publication of the collective edition *SY AB CO*. Laureate of the *Brouillon d'un rêve documentaire* grant awarded by SCAM for the film project *Un œil dans l'autre monde*.
- 2024 Laureate of the documentary scriptwriting support grant awarded by the Normandy Region (*Normandie Images*) for the film project *Un œil dans l'autre monde*. Screening of *Soma*, followed by a public discussion organized by the "Valeurs de soin" research chair at the University of Lyon, France. Exhibition of the film *Soma* for the *Biennale d'art contemporain de Lyon*, curated by Alexia Fabre, France. Duo exhibition at *La maison de la Gare Saint Sauveur*, Lille, France. Exhibition of the film *Soma* for the *Les Instants Video Festival* at La Friche de la Belle de Mai, Marseille, France. Group show as part of *European Cities of Culture 2024*, Bad Ischl, Austria. Screening of *TEAM SPIRIT* in the art *Shatian Cultural Center* in Shenzhen, China.
- 2023 Screening of *TEAM SPIRIT* in the art center *TANK* of Shanghai for the *Cinedans Tour de Nowness* China. Screening of *TEAM SPIRIT* in the *Inaccoutumés festival* of the *Ménagerie de Verre*, Paris, France. Creative residency as part of *European Cities of Culture 2024*, Bad Ischl, Austria. Group exhibition for the *Mulhouse Biennial for Young Artists* at *MoToCo*, Mulhouse, France. *TEAM SPIRIT* on *Saisonvideo.net*, streaming platform. Special Mention for *TEAM SPIRIT* in official selection at the *Si Cinéma* festival, Centre Pompidou, Paris, France. Screening of *TEAM SPIRIT* in the official selection at the *CINEDANS* festival, Eye Filmmuseum, Amsterdam, Netherlands. Programmer of the *Corps objets* screening series at *Monopôle*, Lyon, France. Group exhibition *100% L'Expo* at the *Grande Halle de La Villette* curated by Inès Geoffroy, Paris, France.
- 2022 Group exhibition *Incertitudes* at *Immix Galerie*, Paris, France. Winner of the *Linossier Prize* at the *ENSBA* in Lyon for the *Posez-vos mains sur son corps*'s installation, France. Projection of *TEAM SPIRIT* in the official selection *Essai/Art vidéo* at *Festival Côté-Court* in Pantin, France. Group exhibition *Histoire d'un ciel en creux: Chapitre II* at the *Brasserie Atlas*, Brussels, Belgium. Screening of *Protocole n°11* and *Protocole n°34* in official selection at the *Si Cinéma* festival, Caen, France. Group exhibition *Clac Slash Crash* at *Monopôle*, Lyon, France.
- 2021 Broadcast of the film *Listen to the House* on the website of the *Centre d'Art Contemporain* in Geneva white card of *5Rh floor radio*, Switzerland. Residency for the *Listen to the House* project at the *Villa Gillet*, international house of contemporary writing in Lyon, with Agnès Gayraud, François Virot and Lise Lebleux, France. Creative residency as part of the *La meute* programme, at *Moly Sabata*, Les Sablons, France. Screening of the film *Le joueur* in the *Art Academy* category at the *Vidéoformes* festival, Clermont-Ferrand, France.
- 2019 Screening of *Bruissement (Comédie Nocturne)* at *Première Fenêtre* in *festival du Cinéma du Réel*, Paris, France.

— University studies and interships —

- 2022 DNSEP with jury's congratulations at *École Nationale Supérieure des Beaux-Arts de Lyon*, France.
- 2020 DNA with high honors at *École Nationale Supérieure des Beaux-Arts de Lyon*, France.