

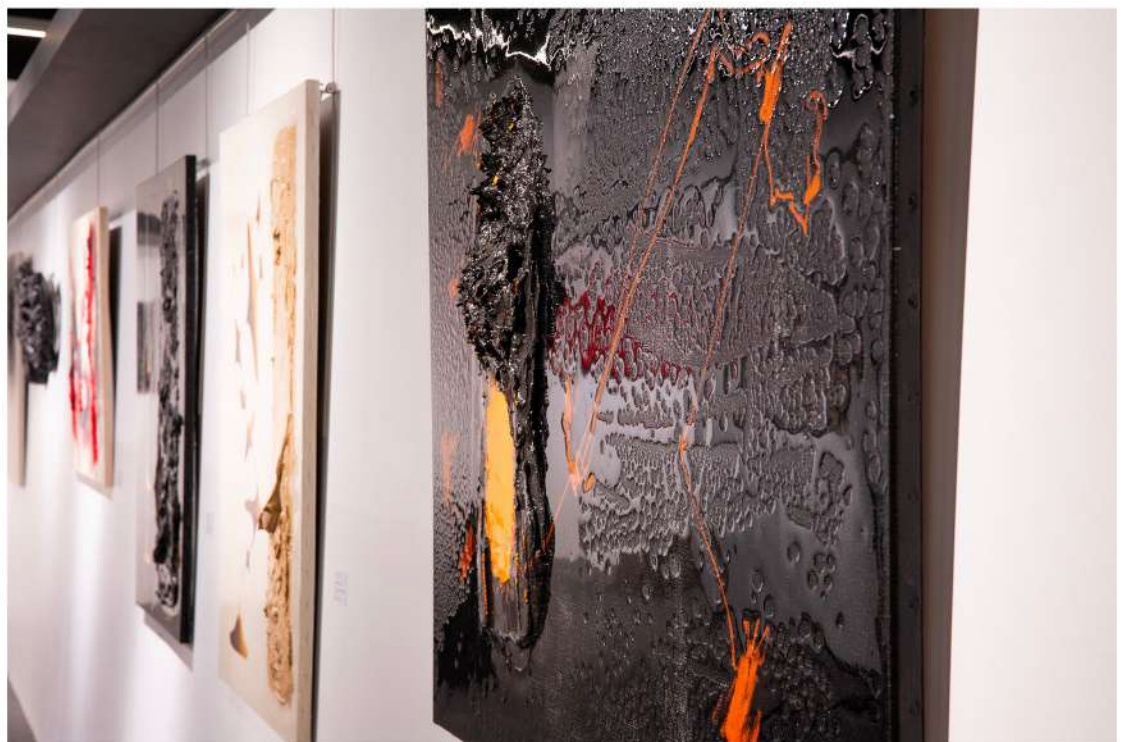
Clément  
**LAMELEY**



Portfolio



2025, Solo exhibition



2025,  
Solo exhibition

# Artistic approach

## Summary

My work explores material and its transformations, playing with contrasts between structured forms and free expansion, between raw textures and smooth surfaces. I use materials such as expanding foam, raw plaster (MAP), and natural foam—substances with the ability to evolve, expand, or leave a lasting imprint. Through my work, I seek to create a tension between control and accident, where matter appears alive and in perpetual mutation.

This constant transformation echoes consciousness—the way thoughts emerge, intertwine, and become fixed in time. I develop recurring concepts, such as the Spider, which symbolizes the accumulation of thoughts and the way we observe them. My works become spaces where material reflects the mind, capturing states between fluidity and fixation, between memory and erasure.

My approach is both experimental and conceptual, blending painting and sculpture to create works that question our relationship with matter, time, and space. My aim is to immerse the viewer in a visual and sensory dialogue, where material acts as a mirror of consciousness, inviting free and intuitive reflection.

## Exploration of Major Themes

- Opposition and balance :

My work is built on the confrontation of opposing forces: rigidity and expansion, structure and spontaneity, control and accident. These tensions create compositions where the artwork oscillates between mastery and surrender, evoking the instability of both physical and mental states.

- Materials and their language :

I prioritize materials that have their own dynamic, their own way of reacting and occupying space. Expanding foam develops unpredictably, capturing a moment of transformation frozen in its final form. Raw plaster (MAP) imposes its density, creating a dialogue between surface and depth. Natural foam, by integrating an organic living element, questions the relationship between the ephemeral and the enduring. These materials allow matter to express itself beyond a simple artistic gesture, forming surfaces and volumes that seem to be in constant evolution.

- Consciousness and memory :

My work is an exploration of mental states, where recurring forms—such as the Spider—embody the flow of thoughts and the persistence of memories. The artwork becomes a projection of consciousness, fluctuating between organization and chaos, between immediate perception and buried memory. Matter then serves as a support, an imprint, a trace of the passage of time and internal thought processes.

These themes intersect and intertwine, creating a body of work where material and concept become one, where each composition is both a physical experience and a mental space.



## Links with my Influences

My approach has been shaped by my experience as an assistant to *Fabrice Hyber*, whose constant experimentation and spontaneity have profoundly influenced the way I work with materials and perceive the artwork as a process in perpetual transformation. His relationship with the living and with metamorphosis resonates with my own research on the ability of materials to evolve freely.

I also position myself within a lineage of minimalist and contemporary movements that explore raw materiality and the physical impact of the artwork. *Richard Serra*, with his exploration of density and the inscription of forms in space, influences my thinking about the presence of materials and their interaction with the viewer. Donald Judd, with his refined volumes and formal rigor, inspires me in the idea that materiality itself can be sufficient to carry an artistic intention.

From a more experimental perspective, artists such as *Lynda Benglis*, who plays with expansion and fluidity of form, or *Anish Kapoor*, who explores perception and depth, resonate with my work on shifting surfaces and the ability of matter to absorb or reflect light and perception. These influences nourish my research on the relationship between the viewer, space, and materiality.

## Why This Medium and Approach?

I have chosen to work with materials that possess their own dynamic of transformation. Expanding foam develops uncontrollably, evoking organic processes such as proliferation or decay. Raw plaster (MAP) acts as a contrasting element, structuring the material and imposing limits on it. Natural foam, by integrating an evolving, living element, reinforces this idea of metamorphosis and the passage of time.

Experimentation is at the core of my approach. I allow the material to evolve freely, settling into autonomous forms, creating surfaces and volumes that carry their own internal logic. This interaction between material, accident, and intention is essential to my process, where the artwork is not born from total control but from an ongoing dialogue with the materials used.

## My Positioning in the Art World

My work follows a conceptual approach, where each piece is the result of a research process on materiality and how it can embody ideas, tensions, and mental states. I develop distinct concepts that take shape in both painting and sculpture, always driven by the desire to explore the physical and sensory impact of materials.

This approach makes my work an immersive experience, where material acts as an active element rather than a mere visual support. My goal is to engage the viewer in both a sensory and intellectual reflection, where the artwork—through transformations and oppositions—becomes a space for projection and interpretation.

As a result, my work transcends the traditional classification between painting and sculpture, positioning itself within an open-ended and evolving inquiry, where experimentation and concept merge to question our relationship with matter, time, and consciousness.



(A)mour

2024

19 × 215 × 59 cm

Expanding foam, adhesive mortar, spray paint, epoxy

Intensely red and organic, this wall sculpture is a tribute to the artist's mother and the care she gave to women. Inspired by the uterus, it symbolizes life, protection, and loss, where material and color convey deep emotions.



Wave -2

2024

14 cm x 55 cm x 82 cm

Expanding foam, adhesive mortar, pigment, epoxy





Lumière

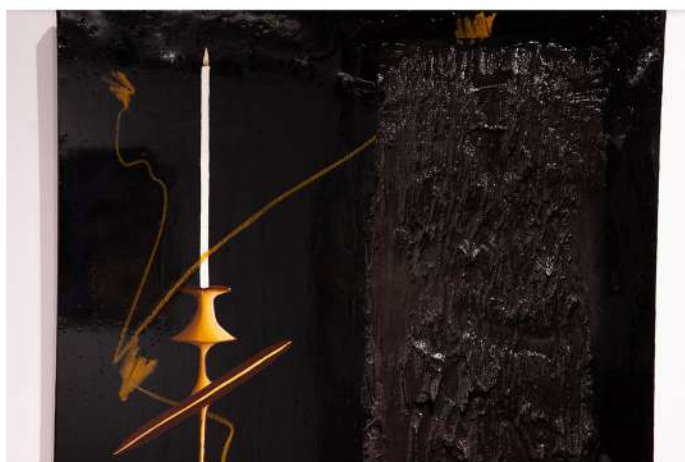
2024

50 cm x 65 cm / 15 P

Wood, plaster, air-dry clay, spray paint,  
floating frame

Sculpted with a minimalist aesthetic, this piece explores the interaction between black, light, and texture. The organic curves convey a silent yet intense energy, unfolding and evolving depending on the viewer's perspective.





Neo-bougeoire -1

2025

89 cm x 116 cm / 50F

Oil, acrylic, oil pastel, adhesive  
mortar, pigment





Neo-bougeoire -2, 2025

89 cm x 116 cm / 50F

Oil, acrylic, adhesive mortar

"Neo-Bougeoire -1" and "Neo-Bougeoire -2" reinterpret a classic object through a contemporary aesthetic. These works combine oil painting, textured MAPP rectangles, and epoxy finishes.



In "Neo-Bougeoire -1", a deep black background, adorned with spiders, creates an introspective atmosphere, while "Neo-Bougeoire -2" reveals a raw, sanded surface where texture becomes a tactile language. The candleholders, symbols of light and memory, are transformed here to question their connection to the past. These familiar forms, reimagined in a futuristic way, embody a tension between tradition and modernity, between nostalgia and projection.



Neo Roberval

2024

60 × 81 cm / 25 P

Oil, acrylic, oil pastel, adhesive mortar,  
pigment, epoxy





Araignées capturées

2024

97 cm x 130 cm / 60F

Acrylic, adhesive mortar, pigment, oil pastel, epoxy

In this textured composition, the orange spiders, drawn with oil pastel, symbolize consciousness and negative thoughts. The mapp coating and epoxy add tactile depth, enhancing the visual impact of these organic forms. A monumental piece that explores the relationship between raw matter and inner emotions.





Violence - 1

2024

89 cm x 116 cm / 50F

Charcoal, acrylic, spray paint, adhesive  
mortar



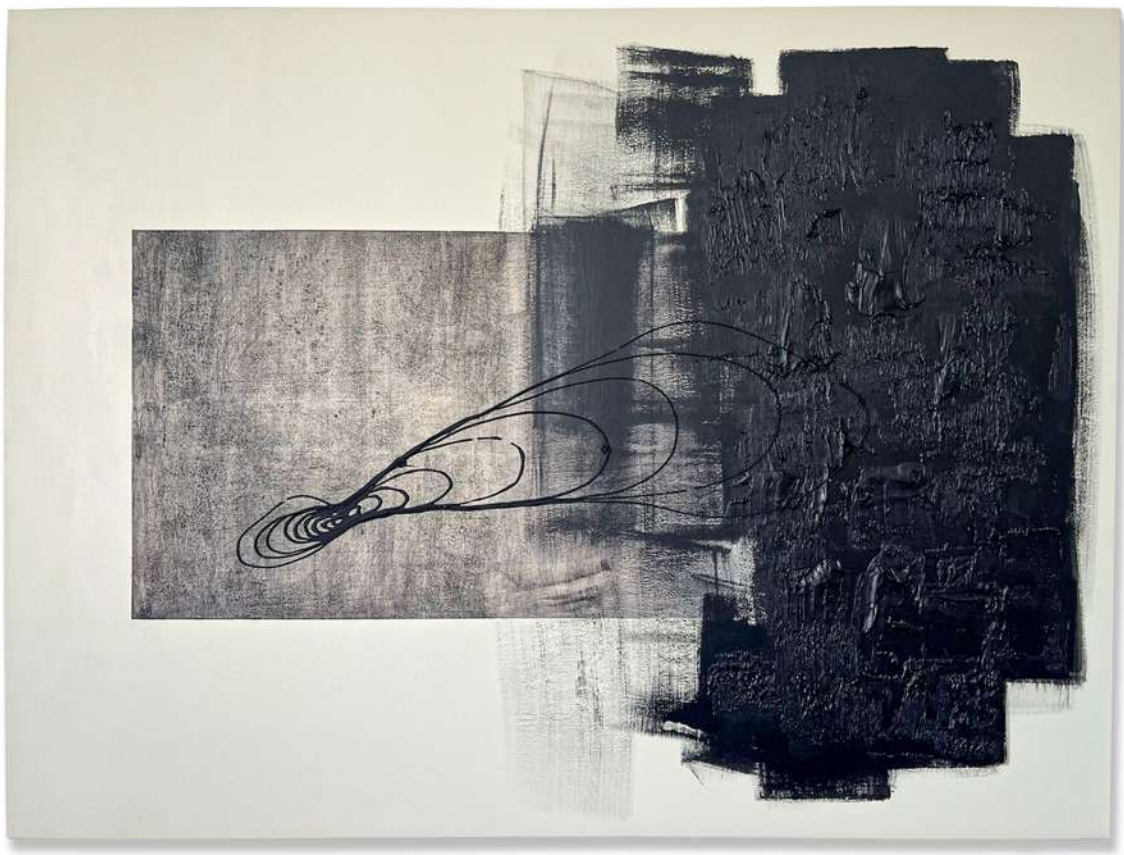
Violence - 2

2024

89 cm x 116 cm / 50F

Charcoal, acrylic, spray paint, adhesive  
mortar





Confrontation -2

2023

97 × 130 cm / 60F

Charcoal, acrylic, texture paste





## Inoculated Wave

2024

50 cm x 35 cm x 20 cm

Fabrics, organic substrates, transparent box

This sculpture was designed and inoculated during the Myco-Fabrication Workshop at @boisbuchet, in collaboration with the talented women of @alea\_work.

Representing a “wave,” this piece embodies the infinite and organic cycle of nature. Made from fabric, it is filled with a substrate sourced from the surrounding forest, into which oyster mushrooms were inoculated.

The concept of the “wave” explores continuity and growth, reflecting the ever-evolving nature of the organic. Here, the idea was to merge art and biology, allowing mushrooms to grow within the piece and breathe new life into it.

# Past Exhibitions

Solo Exhibition - 09.01.2025 - 01.02.2025

Galerie de l'espace culturel - La Roche-sur-Yon

## Opposition and Matter

This exhibition is an immersion into the heart of the dualities that shape our existence: softness and pain, organic and artificial, fleeting and timeless.

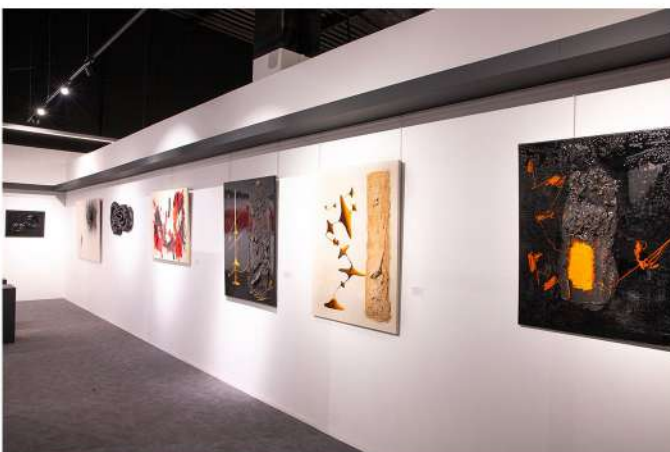
Driven by a reflection on nature, consciousness, and memory, my work is part of an ongoing quest for balance between the tangible and the intangible. Through this exhibition, I aim to transform raw materials into a language capable of expressing subtle emotions—tensions and moments of calm.

Three central concepts guide this exploration and echo throughout each piece:

- The “wave”, a symbol of perpetual motion and unpredictability, evokes the raw power of nature. Sometimes resembling a spiral galaxy, other times the jagged silhouette of mountains, it embodies the constant flow that runs through and shapes our lives.
- The spider, an abstraction of human thought—often heavy or disturbed—is a metaphor for consciousness. This ambivalent creature, both frightening and essential to its ecosystem, reflects the tension between fear and purpose, withdrawal and creation.
- Opposition, ever-present, is expressed in every piece: emptiness and fullness, rough textures and smooth surfaces, ephemeral fragility and timeless permanence. These contrasts reflect the universal nuances of softness and pain—coexisting in every human experience.

This exhibition invites viewers to feel these contrasts and confront them in a space where matter itself becomes a vessel for stories, questions, and dreams.

*Clément Lameley*



Myco-Fabrication Workshop - 09.01.2024 - 01.02.2024

Aléa - Domaine Boisbuchet

Production Assistant & Exhibition Installer -  
21.07.2024 - 28.07.2024

Fabrice Hyber - Vendée + France

Group Exhibition- 09.01.2024 - 01.02.2024

Maison de l'avocat - La Roche-sur-Yon

Group Exhibition - 22.05.2023 - 04.06.2023

Sensitive (E)motions - Nantes

Group Exhibition - 09.06.2023 - 11.06.2023

«OUR WAY» - La Roche-sur-Yon

Group Exhibition - 21.04.2022 - 22.04.2022

ART VIEW - Nantes



## Ongoing Projects & Research Directions

My work explores consciousness, memory, the organic, and raw matter, while evolving towards immersive and monumental forms. I aim to deepen the interaction between material, space, and perception by developing large-scale sculptures that transform their environment.

- Travel in Asia & New Inspirations – 27.02.2025 – 05.15.2025:

This two-month journey will enrich my practice by immersing me in different relationships to material and space. Observing local architecture, textures, and artisanal techniques will nourish my reflection on the opposition between the industrial and the organic.

- Consciousness & Memory:

I explore how matter can translate mental states and memories. The spider, a recurring motif, materializes the accumulation of thoughts and their impact on perception.

- The Organic in Mutation:

I use expanding foam and vegetal moss to create evolving forms—between growth and collapse—exploring the tension between the natural and the artificial.

- Raw Matter & Space:

MAP (adhesive mortar) and raw coatings structure my work, revealing traces of gesture and the tension between solidity and fragility. I also develop immersive installations where the artwork enters into dialogue with the architecture.

- Towards Monumental Sculpture:

My ambition is to create large-scale works where matter asserts its presence and alters the viewer's perception—extending my exploration of immersion and the physical relationship to space.

These research paths guide my work toward an expansion into space, where each piece interacts with its environment and questions our relationship to matter and transformation.

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