

Claire Artemyz

Photographer

| Biography



Claire Artemyz lives and works in Paris.

Claire Artemyz turned to art after initially pursuing a career in biology. In 1999, she began studying fine arts and aesthetics at Paris I University and took video and photography classes at Gobelins Paris. She creates short experimental videos, which she combines with music and poetry, in collaboration with other artists. She showed

these works at festivals between 2000 and 2003.

In 2003, her encounter with the world of tattooing was a decisive moment in her career and marked a turning point in her artistic practice. She films and photographs tattoo artists at work. She created video and journalistic portraits of them, but also got up close and personal with their work, capturing its intimate and irreversible nature: the moment when the needle pierces the skin, when bodily fluids flow as the ink penetrates. Gradually, she began to focus on photography, eventually making it her exclusive practice. She has exhibited in galleries in Copenhagen, Tokyo, and Paris, as well as in the tattoo world (studios and conventions) on numerous occasions, in France and abroad (Amsterdam, New York).

In 2009, she became interested in themes that are often represented in tattoo designs: skulls and scenes inspired by Christianity. Since 2011, she has been exhibiting her Christian-inspired photographs in churches and shrines. She is interested in the Sacred Wounds of the Crucifixion of Jesus and

representations of Mary, through the exploration of statuary.

Since 2010, she has been photographing original prehistoric objects preserved in numerous museums and has been invited to exhibit her work there. In 2011, 2012, and 2013, she participated in Prehistory Month at the National Archaeology Museum in Saint-Germain-en-Laye. In 2019-2020, she was artist-in-residence at the Musée de l'Abbaye d'Arthous in the Landes region, and in 2023 she will be artist-in-residence at the Musée d'Archéologie Nationale, thanks to a grant from the Île-de-France region.

She also organizes thematic group exhibitions that bring together painting, sculpture, photography, and performance art, as well as meetings with prehistoric specialists. She has published an artist's book on Paleolithic Venuses entitled "À une passante" (To a Passing Woman) and is preparing a second book in collaboration with Aurélien Simonet, prehistorian (Laboratoire Traces, University of Toulouse 2) and heritage curator (Landes).

| Statement

Photographer Claire Artemyz is interested in the traces left by living beings over a period of millions of years, from prehistory to the present day. These traces vary in nature. They may be the result of a natural process (fossilization, organic decomposition, skeletal remains); or, conversely, they may be the result of an intentional physical act (the stigmata of Christ and voluntary modifications such as tattoos) ; or they may constitute evidence of an extinct civilization or a bygone era (statuettes, prehistoric tools and jewelry, religious statuary). The photographer's aim is not to document this, but to evoke sensations, emotions, and hypotheses in the viewer through the use of macro photography, shallow depth of field, and carefully crafted chiaroscuro lighting that sculpts the surface and isolates details, all reinforced by the use of contrasting colors that emphasize the hot-cold relationship. The result is a mysterious, disconcerting image, imbued with poetry that borders on abstraction and yet is resolutely anchored in reality. The subject thus photographed becomes a surface from which emerges a sense of unease, a diffuse energy, a living memory, open to multiple interpretations by the viewer, who is inevitably involved. It is no

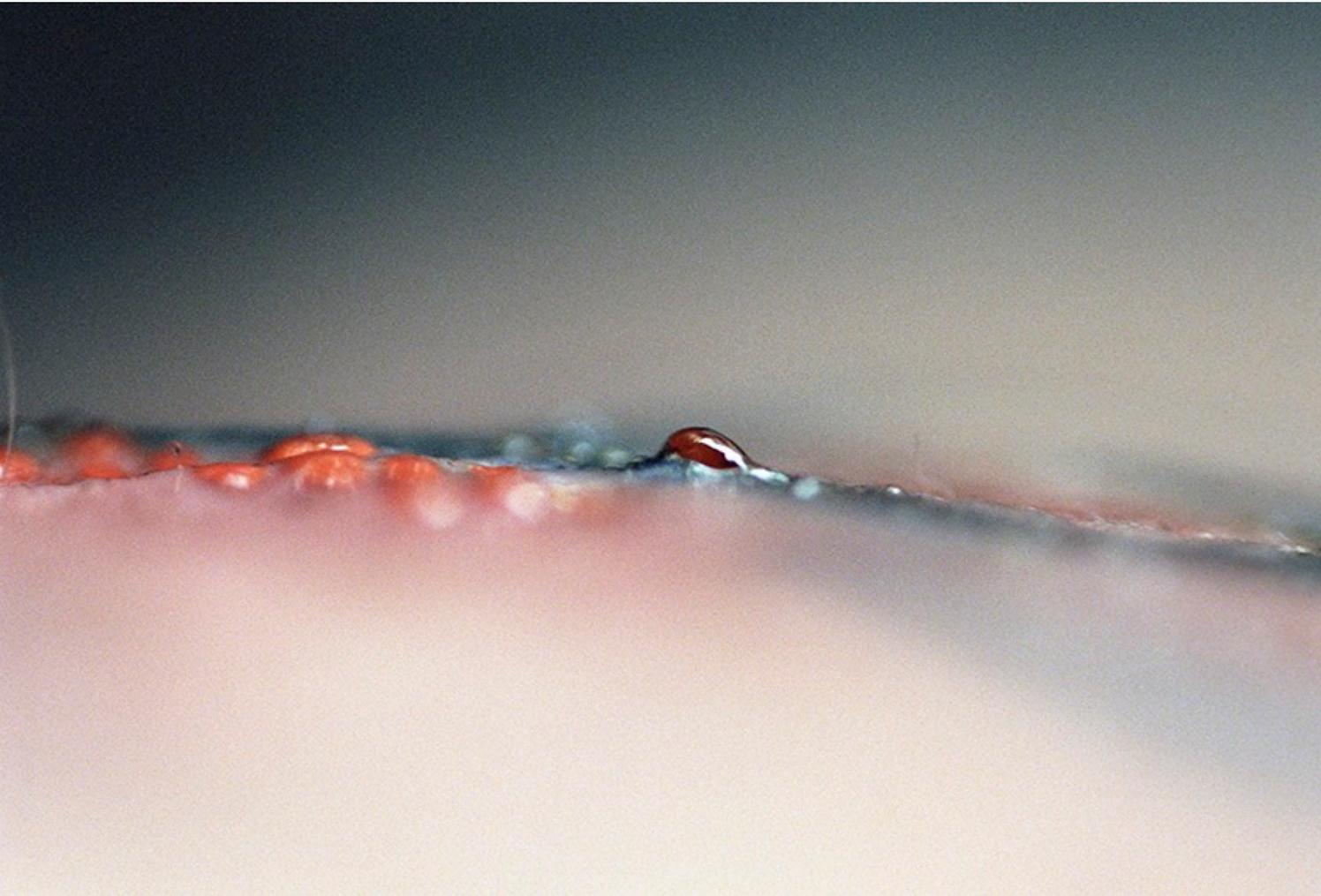
coincidence that the artist prints her photographs in very large format. For her, it is a way of further enhancing the immersive aspect of her images and accompanying the viewer in this sensory plunge. The photographer sometimes creates visual paradoxes by transforming violence and pain into images of great gentleness through the use of enveloping light and textures that invite caressing. In this spirit, she has developed a body of work on feathers and the human eye, always using a fragmentary approach and intimate proximity. We are then presented with images in which the delicacy of the subject is magnified, transporting us into a joyful and comforting bath of color. While reality is conveyed through close-ups, it can also be manipulated through the use of staging that draws on the codes of still life and memento mori found in classical paintings. In a meticulously crafted chiaroscuro, a human skull sits alongside a butterfly, a rose, and an hourglass. The aim is to symbolize our ephemeral nature and to highlight our abusive attitude of omnipotence towards wildlife.



Claire Artemyz photographs what troubles her, upsets her, or resists the gaze. She manages to imbue her subjects with an additional dimension imbued with a sense of grace (even sacredness), expressing her love of life and her deep interest in past and contemporary customs. While she does not shy away from abstraction, she does not abandon herself to it completely; her most enigmatic images retain a tangible anchor, an imprint that resonates within us and that we are invited to complete.

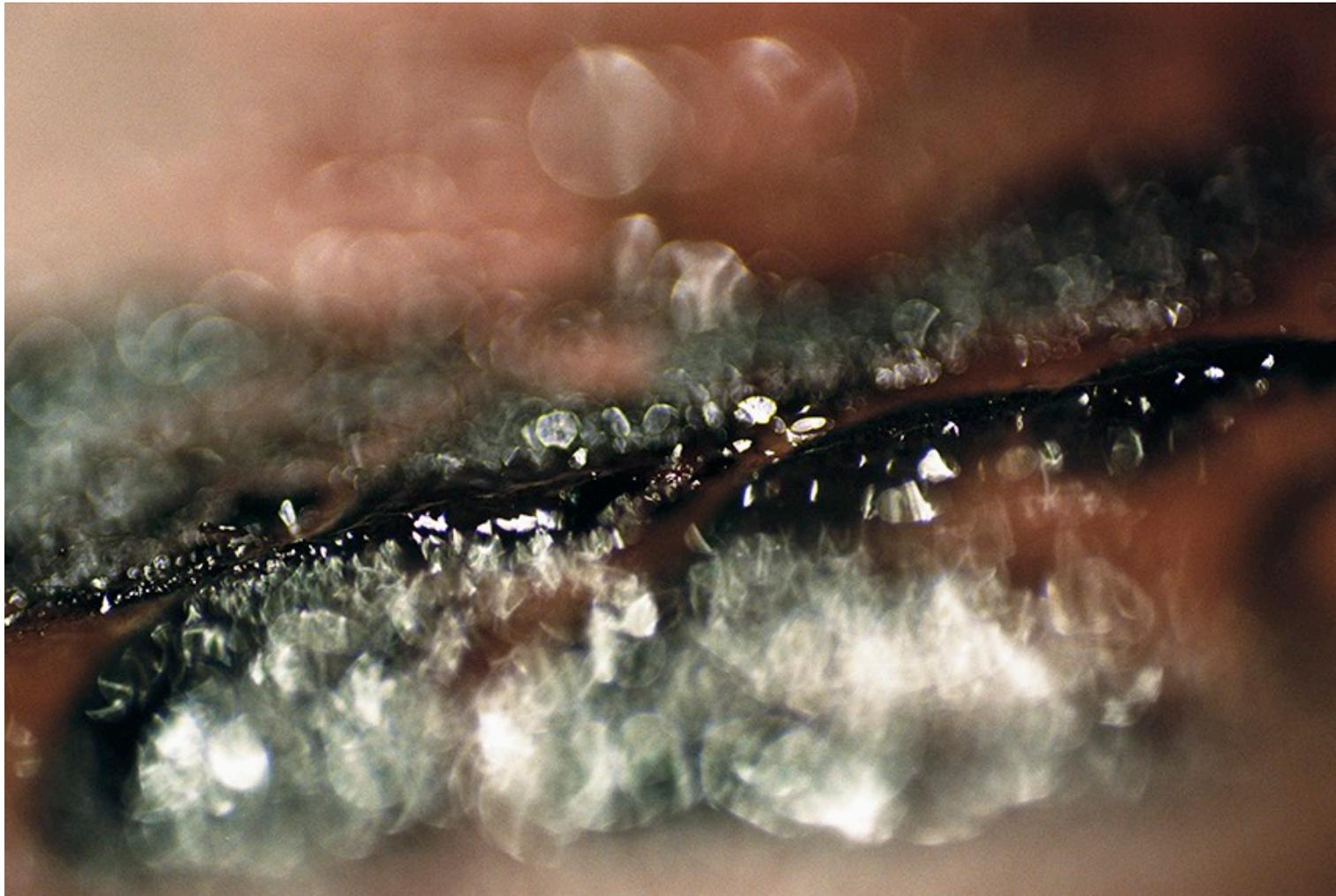
| *Affleure de peau series*

*Analogue photography and silver print, variable dimensions,
edition of 10 numbered and signed, 2AP*

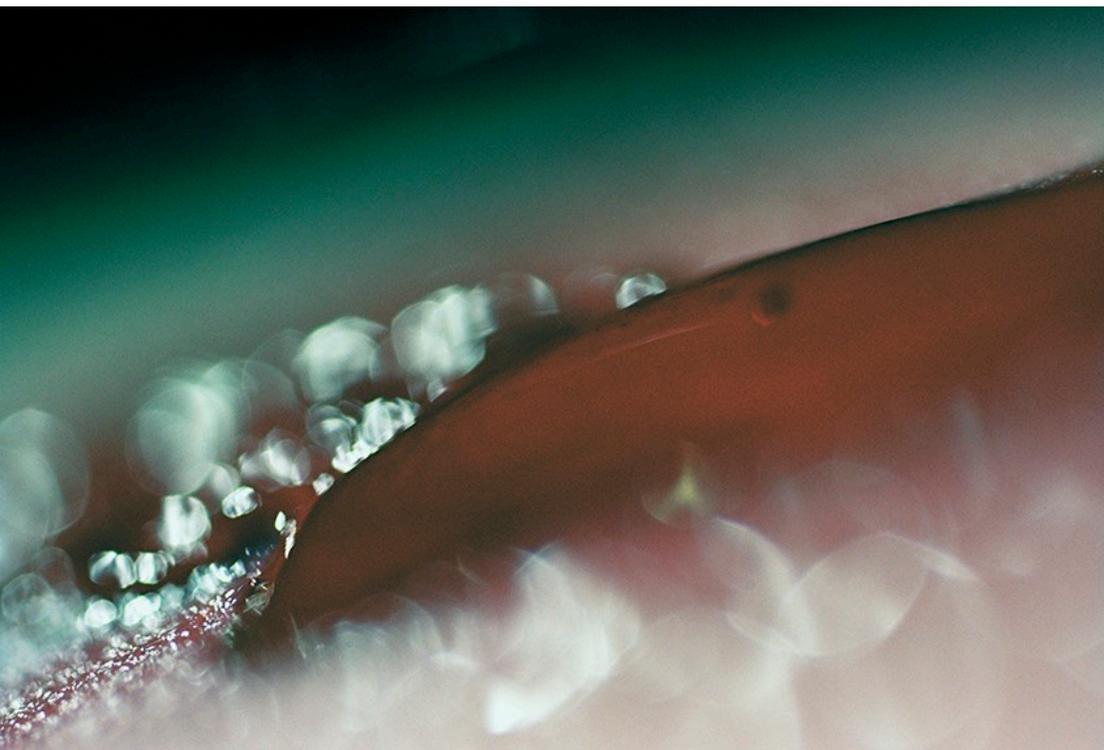


In her photographic series *Affleure de Peau*, Claire Artemyz explores a universal act that has transcended time, civilizations, and territories: tattooing. For what is universal is not the design inscribed on the skin, but the act itself. What is at stake, at a deeper level, is the desire to modify one's physical envelope and, through it, one's identity. How can we explain why such a violation of the skin—voluntarily piercing it without anesthesia or vital necessity—is so widespread? This human behavior toward the skin remains deeply troubling. While tattooed individuals cite many reasons for getting tattooed, an essential part of it remains mysterious and, above all [...]

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Série Turbulences – 4, 2008



Série Snakes – 10, 2008



Série Traits – 3, 2006



Série Turbulences – 9, 2006

| *Et omnia series*

Analogue photography and silver print, variable dimensions,
edition of 10 numbered and signed, 2AP

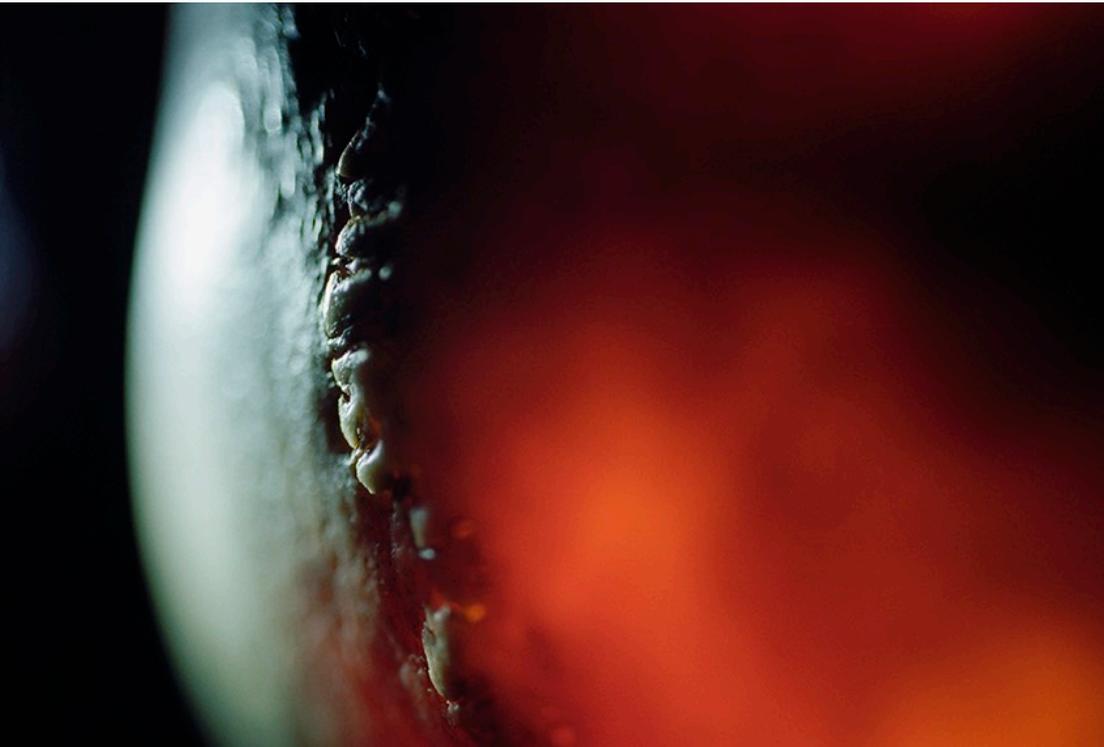
With the *Et omnia series*, Claire Artemyz continues to explore the intimate side of humanity. The skull—the vessel of thought—appears as a paradoxical anatomical object: both a marker of individual identity and a sign of our belonging to the human race. By photographing the skulls of *Homo erectus*, Neanderthals, and anatomically modern humans (Cro-Magnons), the artist engages in a face-to-face encounter with our ancestors and confronts a distant past. Here, the photographer considers the skull as the trace of a presence inhabited by emotions.

Continuing the series *Affleure de peau*, she seeks out the landscape contained within what she sees. [...]

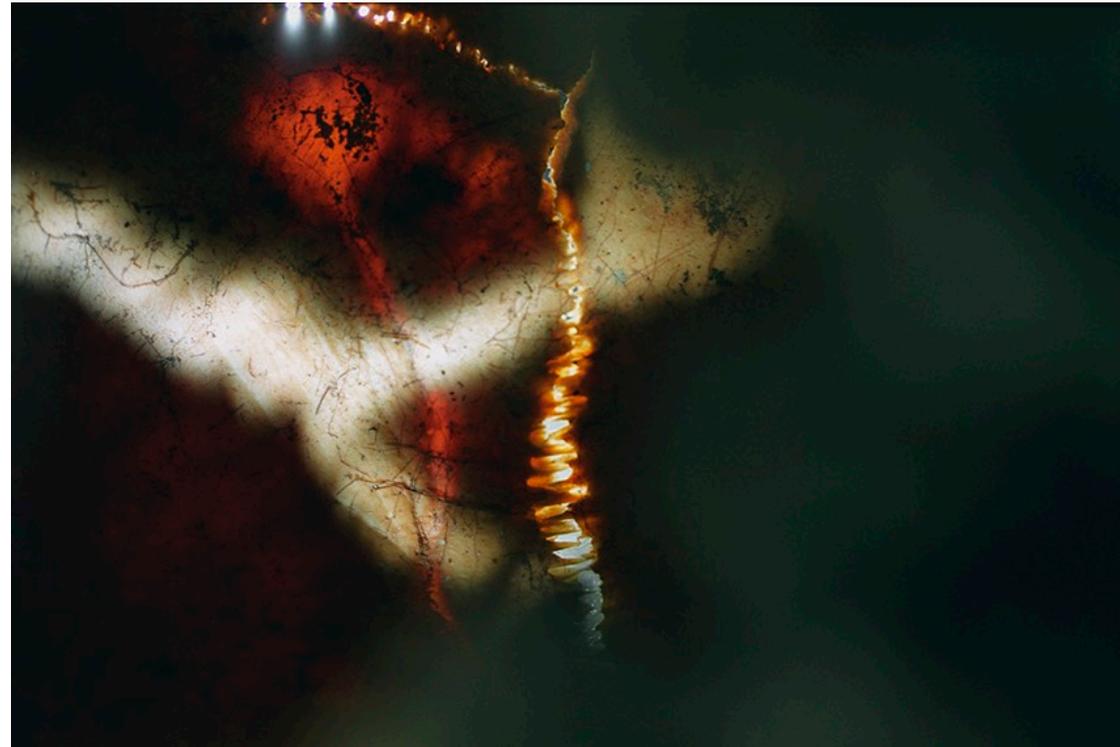
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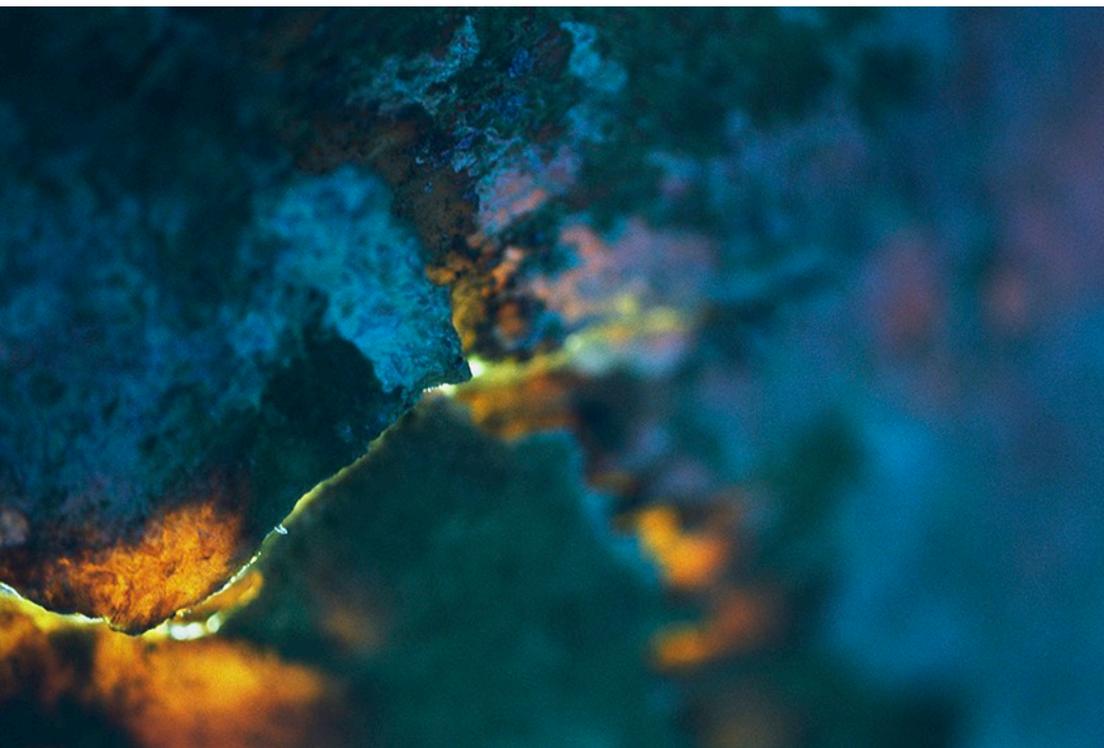
Sans titre – 4, Crâne de Cro-Magnon, Musée de l'Homme, Paris, 2010



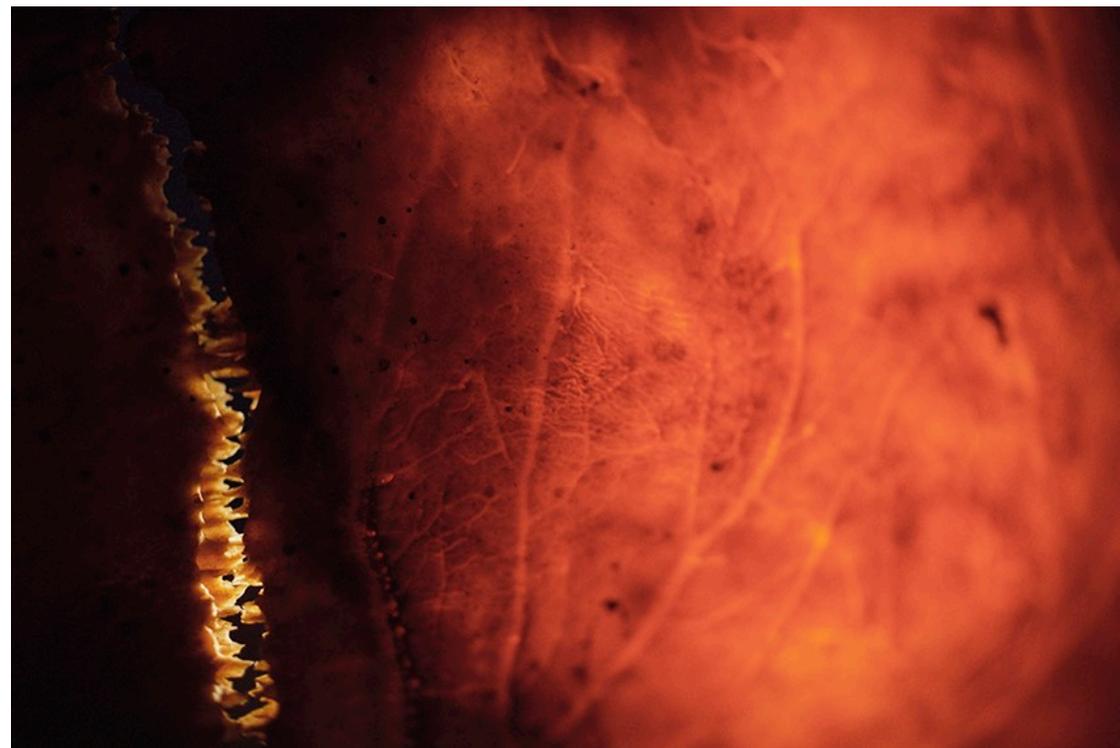
Planète, 2011



Sans titre – 2, Musée des Confluences, Lyon, 2010



Sans titre – 3, Musée des Confluences, Lyon, 2010



Sans titre – 5, Musée des Confluences, Lyon, 2010

| *Mémoires series*

Analogue and digital photography, analogue printing, variable dimensions, edition of 10 numbered and signed, 2AP

De main humaine



Icy Mountain, Biface en cristal de roche, Musée d'Archéologie Nationale de Saint-Germain-en-Laye, 2011

Archives du vivant



Ammonites, Musée des Confluences, Lyon, 2010

In her series "Mémoires" Claire Artemyz photographs artifacts from the past, whether they are man-made (tools, figurines, weapons) or living archives (fossils)*. The artist's approach is not documentary in nature. The "Archives du vivant" photos, for example, are intended to echo the work of researchers, creating a crossroads between art and science. Through her lens, these inert objects seem to come alive with a presence, opening up access to a distant world of which only very rare fragments remain, some of which are still difficult to interpret. Statuettes, bolas, flints, and ammonites are no longer subjects of study, but [...]

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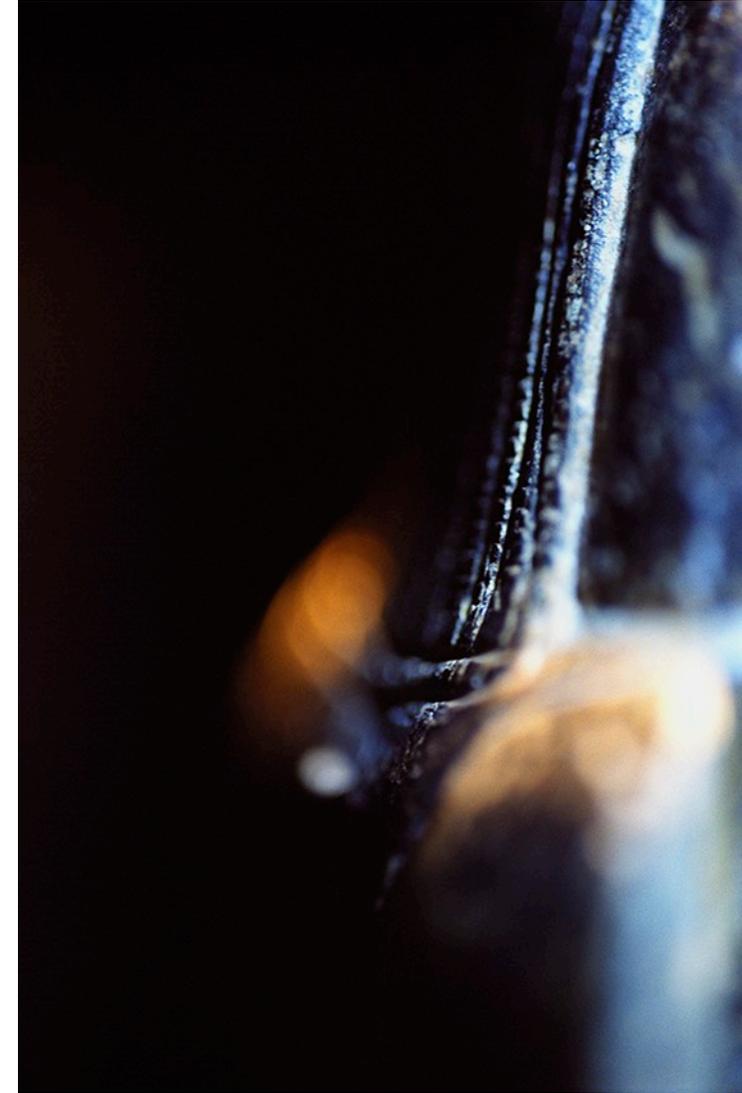
| De main humaine



La Vénus de Lespugue, Musée de l'Homme, Paris, 2010



Biface, Musée d'Archéologie nationale de Saint-Germain-en-Laye, 2023



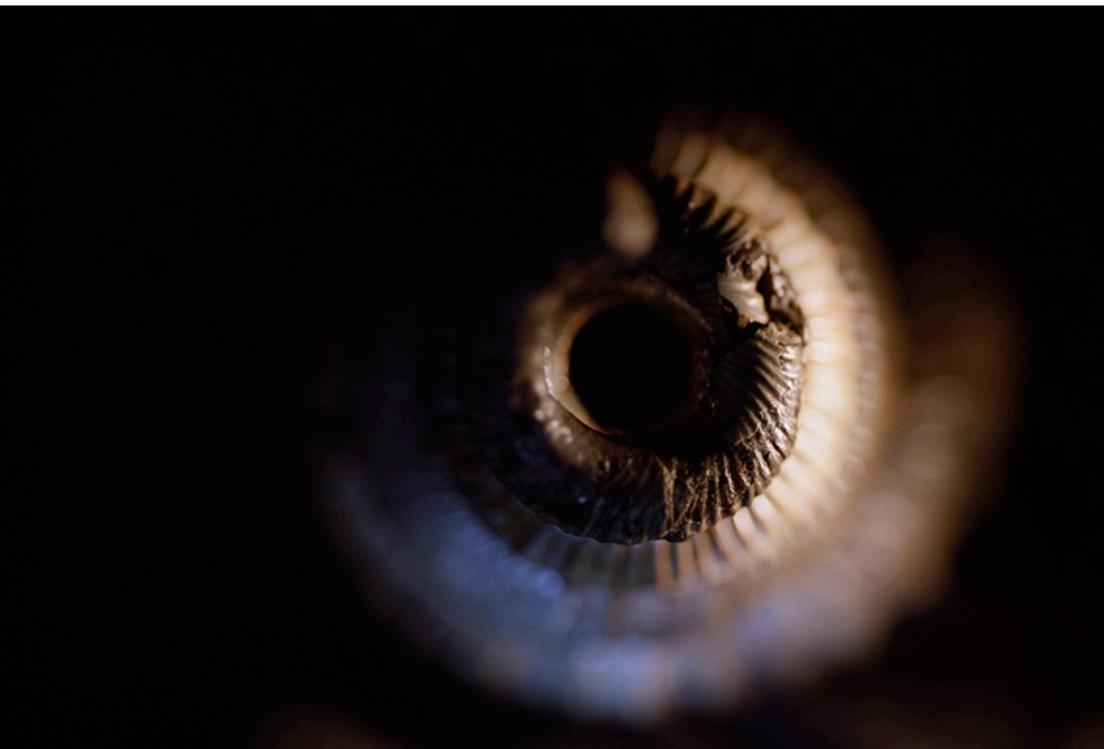
La Vénus de Lespugue, Musée de l'Homme, Paris, 2010

Le profil invisible, La dame de Brassempouy Musée
d'Archéologie, ationale de Saint-Germain-en-Laye, 2011

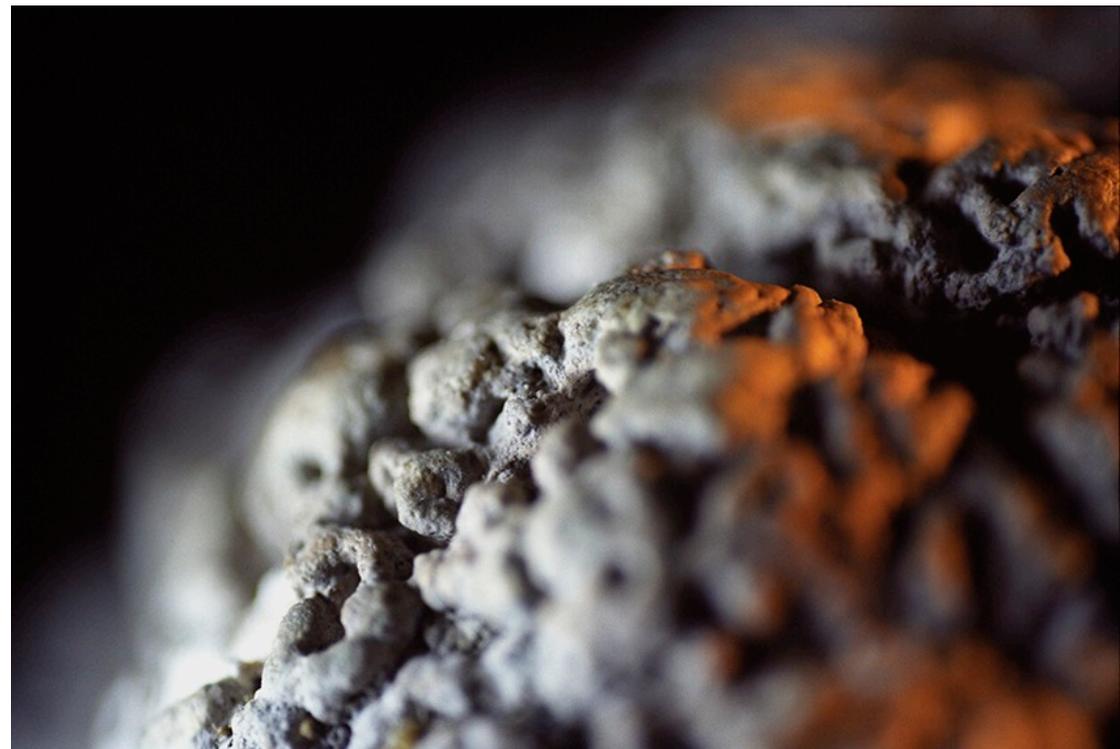




Sans titre, Musée des Confluences, Lyon, 2010



Spirale, Ammonite déroulée, Musée des Confluences, Lyon, 2010



Cerveau de pierre, Stromatolithe, Musée des Confluences, Lyon, 2010



Sans titre, Musée des Confluences, Lyon, 2010

| Artistic career

Solo shows

- 2024 Galerie Le linteau rouge, *Traverser les âges de main humaine*, Saint-Brieuc, FRANCE
Église Saint-Louis-en-L'Île, *Des Couleurs pour le Temps*, Marais chrétien et Semaine des Curieux, Paris, FRANCE
- 2023 Église Saint-Gervais, *Une Lumière sur mon sentier*, Paris, FRANCE
- 2021 Église Saint-Louis-en-L'Île, *Un Don d'Amour*, Paris, FRANCE
- 2020-21 Musée de l'Abbaye d'Arthous, *Au grand galop*, Hastingues, FRANCE
- 2019 Médiathèque des Ulis, *Fête de la Science, Bestiaire et Cie*, Université Paris-Saclay, Paris, FRANCE
Maison et Archéoparc de la Dame, *La danse des grottes*, Brassempouy, FRANCE
- 2018 Église Saint-Nicolas-des-Champs, *Selon votre Parole*, Paris, FRANCE
Bibliothèque du Musée de l'Homme, *150 ans de la découverte de Cro-Magnon*, Paris, FRANCE
Institut de Paléontologie Humaine, *Fouilles du Lazaret*, Paris, FRANCE
Dans le cadre du colloque « L'art paléolithique au risque du sens », exposition *Les Vénus*, CCIC, Cerisy, FRANCE
- 2017 Église Saint-Gervais Saint-Protais, *De tout votre cœur*, Marais chrétien, Paris, FRANCE
Sanctuaire de l'Île-Bouchard, *Selon Votre Parole*, L'Île-Bouchard, FRANCE
Musée de l'Avallonnais et Université de Nanterre, *Objets d'étude*, (MAE), Nanterre et Avallon, FRANCE
- 2016 Ville de Montignac et Galerie de Montignac-Lascaux, *Au Bonheur des Dames*, Montignac-Lascaux, FRANCE
- 2015 Société des Amis du Musée de l'Homme, *Dame Nature & Dame Culture*, Antenne océanique, Pornic, FRANCE
- 2014 Maison de la Dame, *Il était une fois...*, Brassempouy, FRANCE
Palais des congrès, Cinquantenaire des fouilles, *Mémoires de Tautavel*, Tautavel, FRANCE
- 2013 Église Saint Polycarpe, *Peccata Mundi*, Lyon, FRANCE
- 2012 Musée d'Archéologie Nationale, *D'os et de pierre*, Saint-Germain-en-Laye, FRANCE
Musée d'Archéologie Nationale, *Bestiaire et Cie*, Saint-Germain-en-Laye, FRANCE
Le Cerisier studio and gallery, *Mois de la Photo-OFF, Mémoires d'Océans*, Paris, FRANCE

- 2011 Galerie Le Toit du Monde, Festival Photo Saint-Germain des Prés, *Les Témoins Silencieux*, Paris, FRANCE
Musée d'Archéologie Nationale, *Mémoires II*, Saint-Germain-en-Laye, FRANCE
Archéoparc, *Mémoires*, Val Senales, ITALY

Collective shows

- 2025 Le Cerisier studio and gallery, *Fait à la main*, Paris, FRANCE
- 2020-19 Galerie l'Art et la Matière, *Autour de Saint-Louis*, Paris, FRANCE
Le Cerisier studio and gallery, *À la lueur du feu, femmes de la préhistoire*, Paris, FRANCE
- 2018 Musée de l'Homme, *Néandertal, l'expo*, Paris, FRANCE
Galerie Le Cerisier, *La Chaîne et la Trame & Au fil de l'os*, Paris, FRANCE
Magazine Corridor Éléphant, *Au-delà de cette limite, prière de se taire*, exposition virtuelle
- 2017 Le Cerisier studio and gallery, *Préhistoire et Chamanisme*, Paris, FRANCE
- 2015 Ici-Magazzino del Caffè, *Zan Par*, Curator François Pannier, Venise, ITALY
- 2014 Le Cerisier studio and gallery, *L'Écho des Cavernes*, Paris, FRANCE
- 2011 Fondation de Watteville, « L'aluminium, intrusion dans l'art »
Commissaire François Pannier, Martigny, SWITZERLAND
Le Cerisier studio and gallery, *Super-Naturel*, Paris, FRANCE
- 2009 Association MAPRA, *Habeas Corpus*, Lyon, FRANCE
Musée d'Art Contemporain, *Xth Northern ink xposure*, Toronto, CANADA

Trade fairs and festivals

- 2012 MAC PARIS, *La plus petite de toutes les choses*, Paris, FRANCE
- 2011 Salon d'art contemporain « Berliner Liste », *Memento mori*, Berlin, GERMANY
- 2009 Festival des Autres Images, *Je te présente mon corps*, La Rochelle, FRANCE

Residence

2023 Résidence d'artiste au Musée d'Archéologie Nationale, Bourse Région IDF, recherche sur les outils, animation d'ateliers enfants, organisations de rencontres artistes- scientifiques, préparation d'une publication, Saint-Germain-en-Laye, FRANCE

Exhibition curator

2025 *Fait à la main*, Le Cerisier studio and gallery, Paris, FRANCE
2018 *La Chaîne et la Trame & Au fil de l'os*, Le Cerisier studio and gallery, Paris, FRANCE
2017 *Préhistoire et Chamanisme*, Le Cerisier studio and gallery, Paris, FRANCE
2014 *L'Écho des Cavernes*, Le Cerisier studio and gallery, Paris, FRANCE
Super-Naturel, Le Cerisier studio and gallery, Paris, FRANCE

Public procurement

2015 Production of photographs exhibited as part of the permanent exhibition, Roc-de-Sers Archaeological Site

Mediation

2023 Leading children's workshops: photography, as part of the artist residency at the National Archaeology Museum, Saint-Germain-en-Laye, FRANCE

Public collections

Musée de l'Homme, Paris, FRANCE
Centre International d'Art Pariétal, Montignac-Lascaux, FRANCE
Musée d'Archéologie Nationale, Saint-Germain-en-Laye, FRANCE
Site archéologique du Roc-de-Sers, FRANCE
Salle des Trésors de l'Abbaye d'Arthous, FRANCE

Conferences

2018 *Préhistoire et Art Contemporain, un passage souterrain ?*, seminar organised by François Jeune in l'INHA, Paris, FRANCE
2016 *Paleolithic and Mesolithic International Conference*, British Museum, London, UNITED KINGDOM
Évolution du cerveau et des capacités cognitives des Hominidés fossiles, colloque international, Tautavel, FRANCE
2013 *Ice Age Art*, Poster presentation at Ice Age Art exhibition and symposium, British Museum, London, UNITED KINGDOM
2010 *Art in Translation*, International Conference on Language and the Arts, Tattoo as a langage, University of Iceland and the Nordic house, Reykjavik, ICELAND

Publications

Livre

Livre d'artiste, *À une passante, les Vénus de la préhistoire*, Edition Corridor Eléphant, 2019

Exhibition catalogues

Sanctuaire de L'Île-Bouchard, *Selon Votre Parole*, poems by Jean-Romain Frisch, 2018
Musée de l'Avallonnais, *Objets d'étude*, 2017
Musée d'Archéologie Nationale, *Au bonheur des Dames, Bestiaire et compagnie, D'os et de pierre*, 2012
Galerie Le Toit du Monde, *Les Témoins Silencieux*, 2011

Web

www.bradshawfoundation.com
www.hominides.com
www.parisnante.fr

Training courses

2024 IA and graphic design, video design
2001 Video and photography training, École des Gobelins, Paris
1999 Licences Visual Arts and Aesthetics, Université de Paris I, Paris
1981 Medecin and Docteur des Universités in neurobiologie

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