



Xavier Pinel



Visual Artist



“An Odyssey of a Knight-Errant at Photocopier Height”

I was born in 1983 in Castres, in the southwest of France. I grew up in the surrounding area, at the foot of the Montagne Noire.

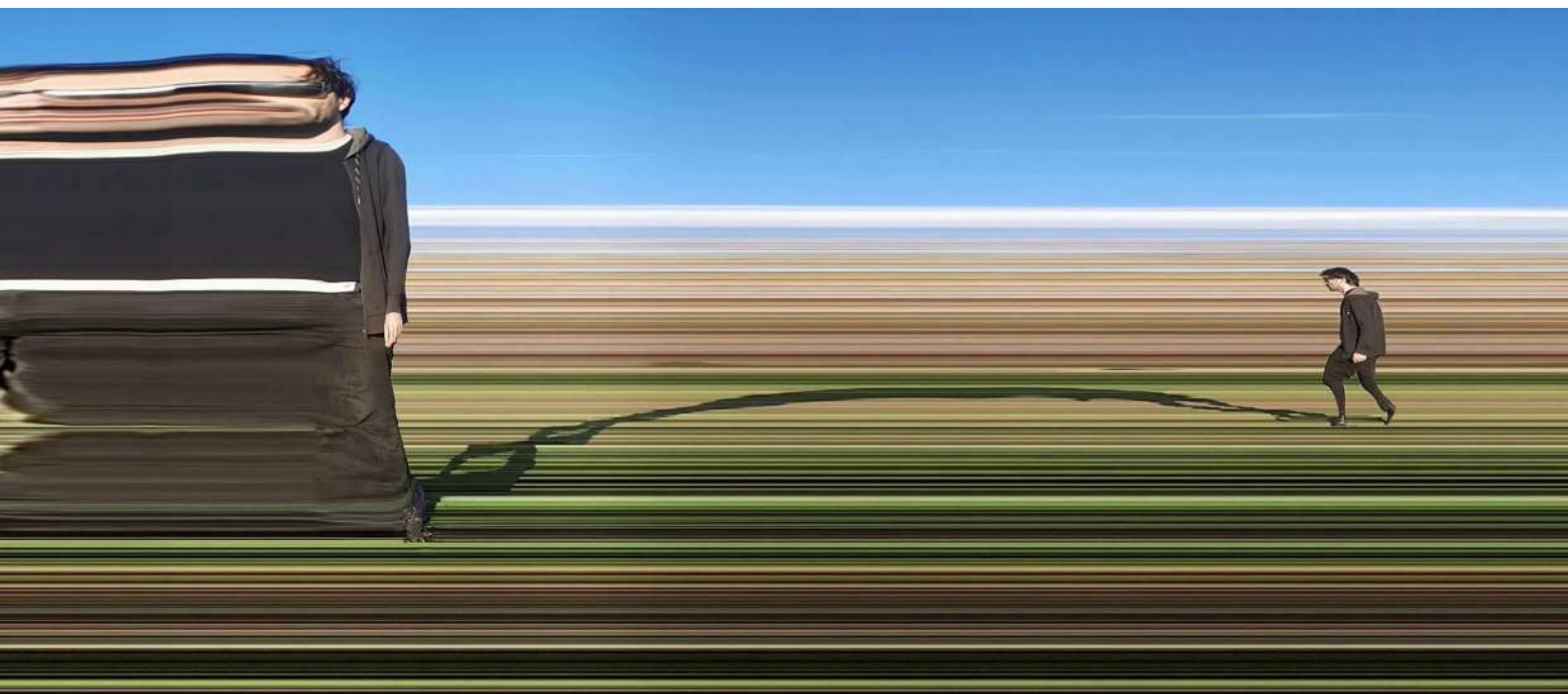
My incomprehension of the world led me into the realm of Mathematics. This comforting space of the mind eventually came to be ravaged by the bewildering magma of existence.

In 2019, after a brief career as a researcher in Applied Mathematics – spent adapting the sensible world to matrix analysis, and vice versa – I devoted myself entirely to artistic practice.

Visual art had accompanied me for many years, and it therefore seemed natural to make it a tool for exploring my relationship with reality.

Initially favouring painting, I now work with printmaking, screen printing, digital art, video, installation, and sometimes performance, in order to pursue my project of core sampling the strata of reality.







Artistic statement

My artistic practice explores and stages the concept of reality. Through painting, printmaking, screen printing, video, and installation, I decompose and recompose the elements that shape our perception of reality. While our consciousness may seem to be its architect, it nevertheless relies on a shared consensus that extends far beyond our individual experience.

In our relationship with the world, we often forget the limitations inherent to our senses, the biases of language, and even the frameworks of time and space.

These blind spots lie at the heart of my work.

A scene may thus be fragmented in a painting into as many viewpoints as there are characters, cracking the illusion of a shared perception. In videos or screen prints, space and time may be interchanged, creating an impression of simultaneity that questions cause-and-effect relationships.

Several video installations feature an artificial intelligence. It may wander through the countryside or play at being a writer. In the process, the flaws in our conceptual apprehension of reality seem to reveal themselves by reflection. Finally, by playing with representation within representation, my stamped works question the conceptual and material nature of our relationship with the world.

My work seeks to make visible what we take for granted: the filters and conventions that organise our experience. Our reality may be nothing more than one staging among many possibilities.

Previous double-page spread:

Screenshot from a video from **Event Horizon - Experimental Approach**

Opposite page: **Detail from the previous video**, 2025







Stamped Vestiges

We are capable of identifying almost any object at a glance. Regardless of the orientation of what we see, it is rare that we do not attach a word to it within a few hundredths of a second. It is as though seeing a part already entails seeing the whole: upon seeing a horse's hoof, our mind has already conjured the image of the animal towering above it. A kind of permanent conceptual mise en abyme seems to inhabit our perception of the world. As though the architecture of this perception were designed like a fractal, constantly reshaping itself. Each fragment of reality could be a mirror of its entirety.

An idea partly corresponds to these reflections: the monad. This concept, dear to the philosopher Gottfried Wilhelm Leibniz, is the starting point for this series of works created using small stamps carved into linoleum.

However, once the eye has completed its work, the mind never ceases to project a second reading onto the visible, saturated with concepts and associations.

The idea of a "car," forged

throughout our existence, will immediately attach itself to the bodywork of a Peugeot 504 when we catch sight of one in the street. The 1970s may follow, as may the Meadows Report, for the more nostalgic among us. This report, published in 1972 by the Club of Rome, was already warning about the consequences of human activity in industrialised societies.

The production of manufactured objects and agricultural activities are described there as sources of impending climate disruption. A necessary transition towards another model of society is advocated.

Yet, more than fifty years later, little or nothing has been done. The world is covered by the vestiges of what this self-consuming model has produced.

All manufactured objects and the residues of their production have now become part of our environments.

They have gone so far as to contaminate our bodies and our conscious relationship with the world.

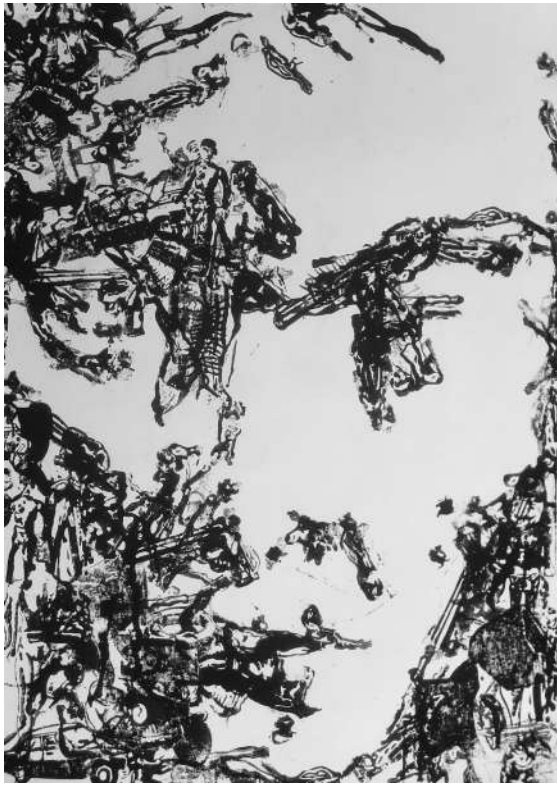
Previous double-page spread: **Stamped Vestiges - Greek Temple**, 100 × 150 cm

Opposite page: **Stamped Vestiges - Statue, Woman's Face, Chiragan IV**, 42 × 29.7 cm

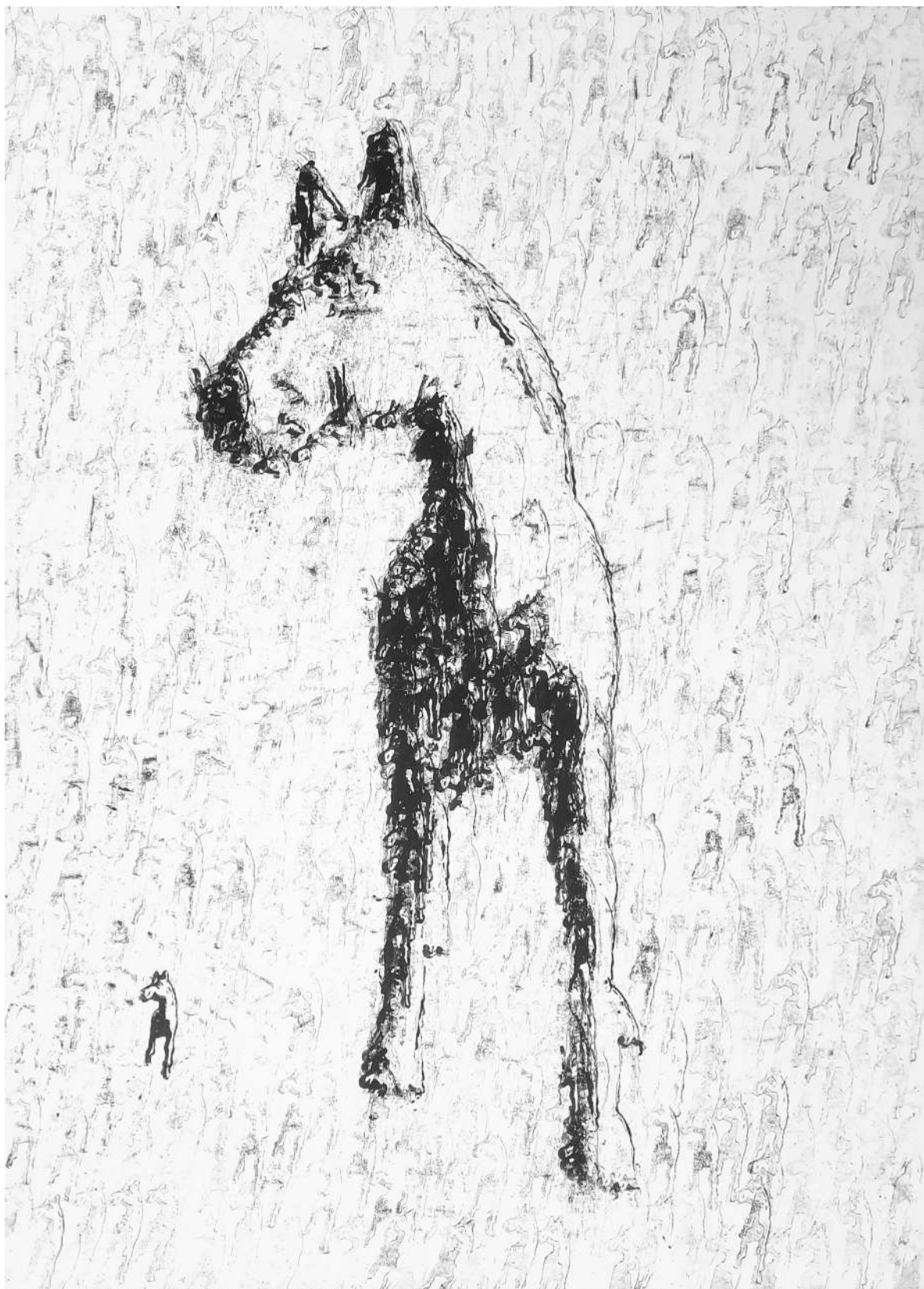
Linocut stamping, 2026



From left to right and top to bottom: **Stamped Vestiges - Statue, Face of a King - Les Augustins, 42 × 29.7 cm** | **Stamped Vestiges - 15th-Century Helmet - Paul Dupuis, 42 × 29.7 cm** | **Stamped Vestiges - Statue, Face of a Mesopotamian God, 42 × 29.7 cm** | **Stamped Vestiges - Statue, Face of the Virgin - Paul Dupuis, 42 × 29.7 cm**
Linocut stamping, 2026

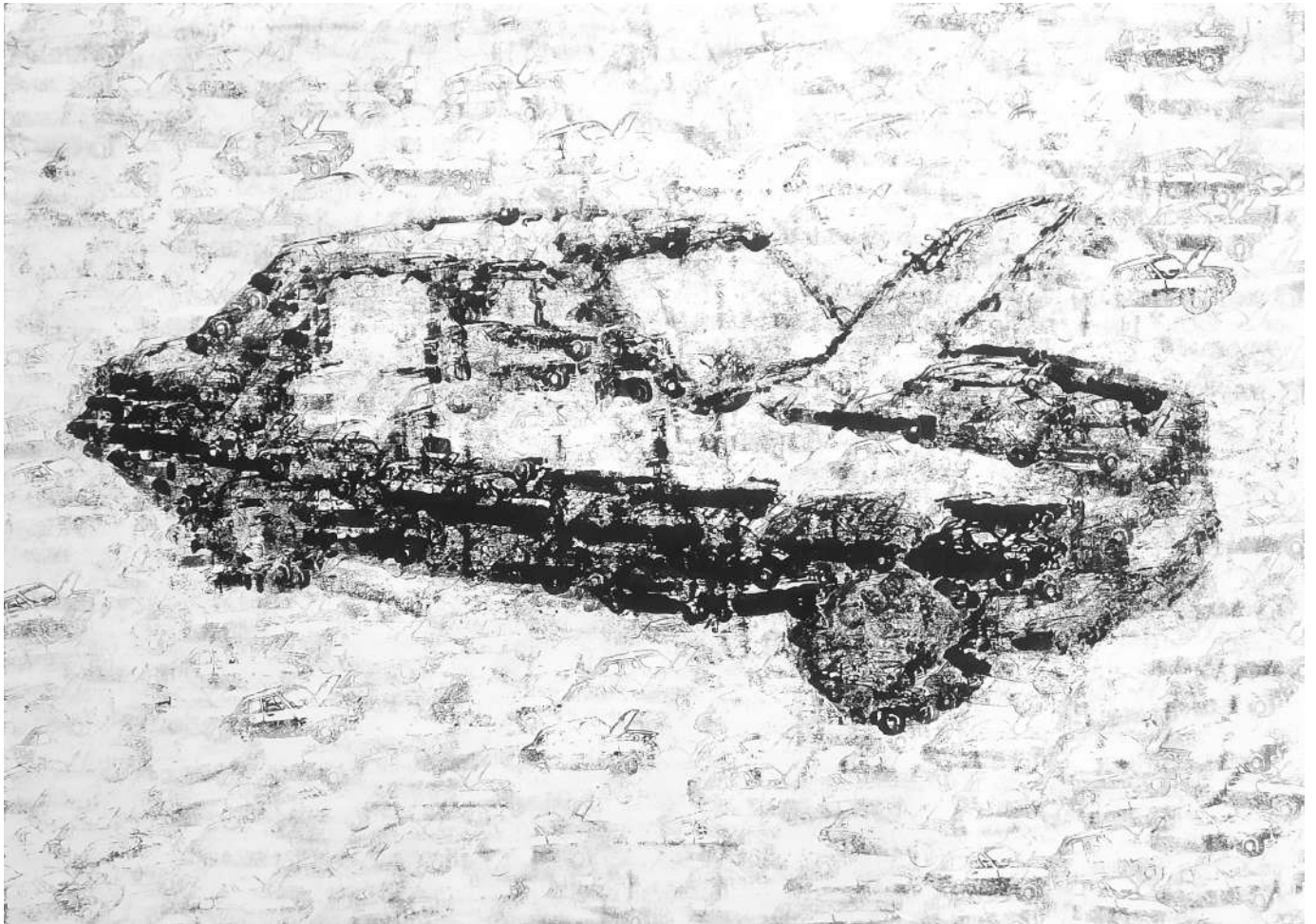
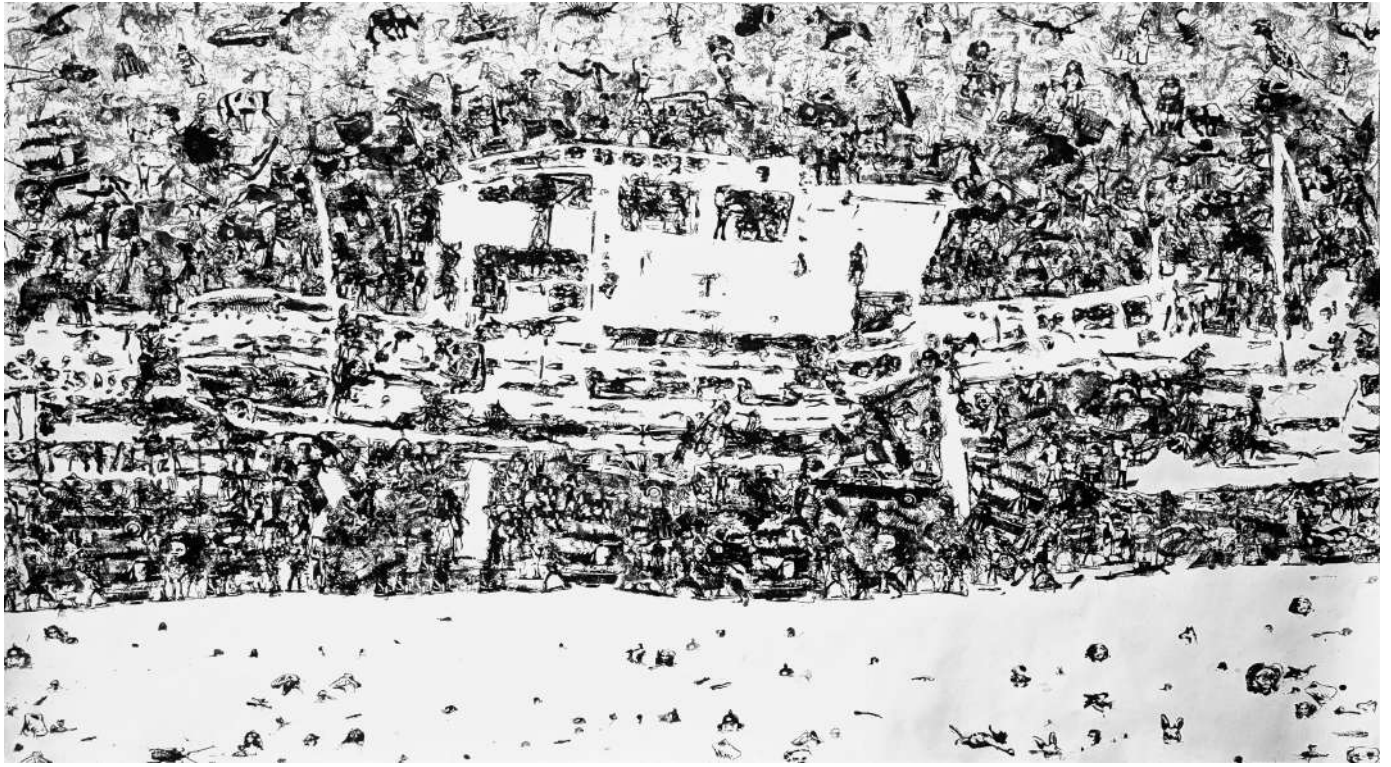


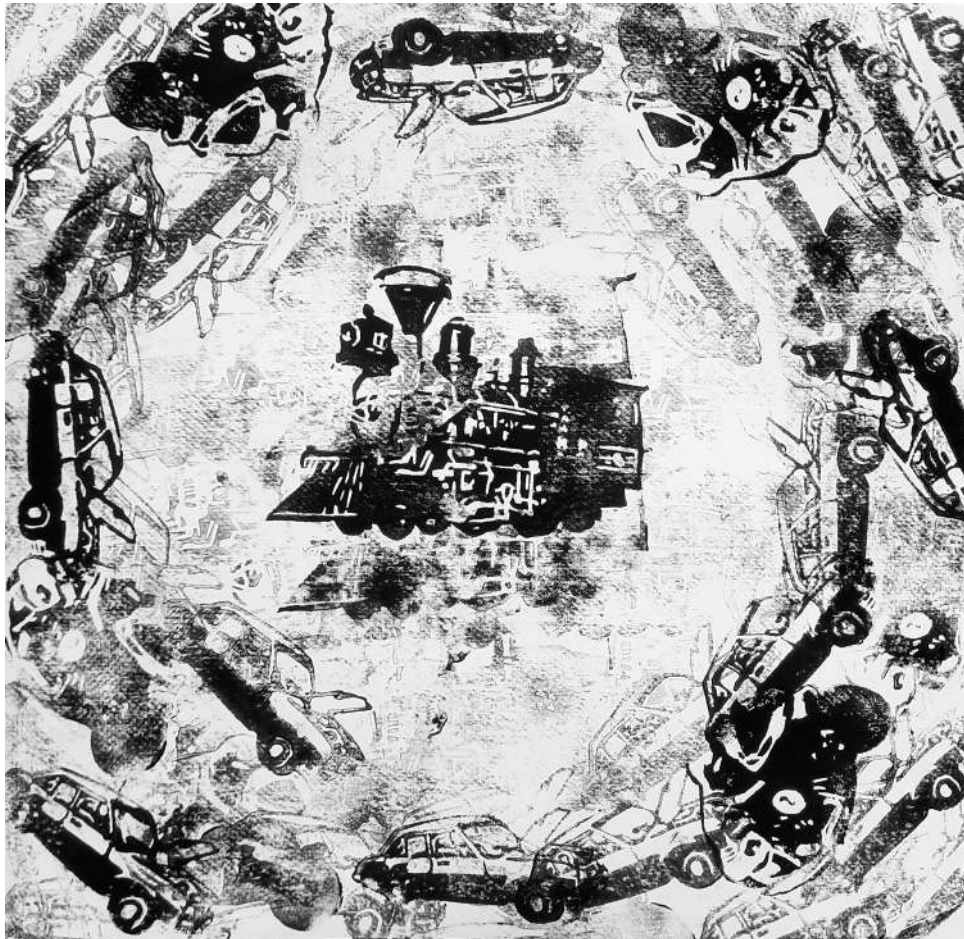
From left to right and top to bottom: **Stamped Vestiges - Statue, Woman's Face, Chiragan I**, 42 × 29.7 cm | **Stamped Vestiges - Statue, Woman's Face**, 19th Century, 42 × 29.7 cm | **Stamped Vestiges - Statue, Child's Face, Chiragan I**, 42 × 29.7 cm | **Stamped Vestiges - Statue, Woman's Face, Chiragan II**, 42 × 29.7 cm | Linocut stamping, 2026



Opposite page: **Stamped Vestiges - Roquefort Tower**, 142 × 240 cm
Above: **Stamped Vestiges - Monad - Horse**, 70 × 50 cm
Linocut stamping, 2026







Opposite page, from top to bottom: **Stamped Vestiges - Trawler**, 100 × 150 cm |
Stamped Vestiges - Monad - Peugeot 504, 50 × 70 cm
Above: **Stampings - Back to the Past**, 30 × 30 cm
Next double-page spread: **Stamped Vestiges - Dwelling**, 140 × 200 cm
Linocut stamping, 2026





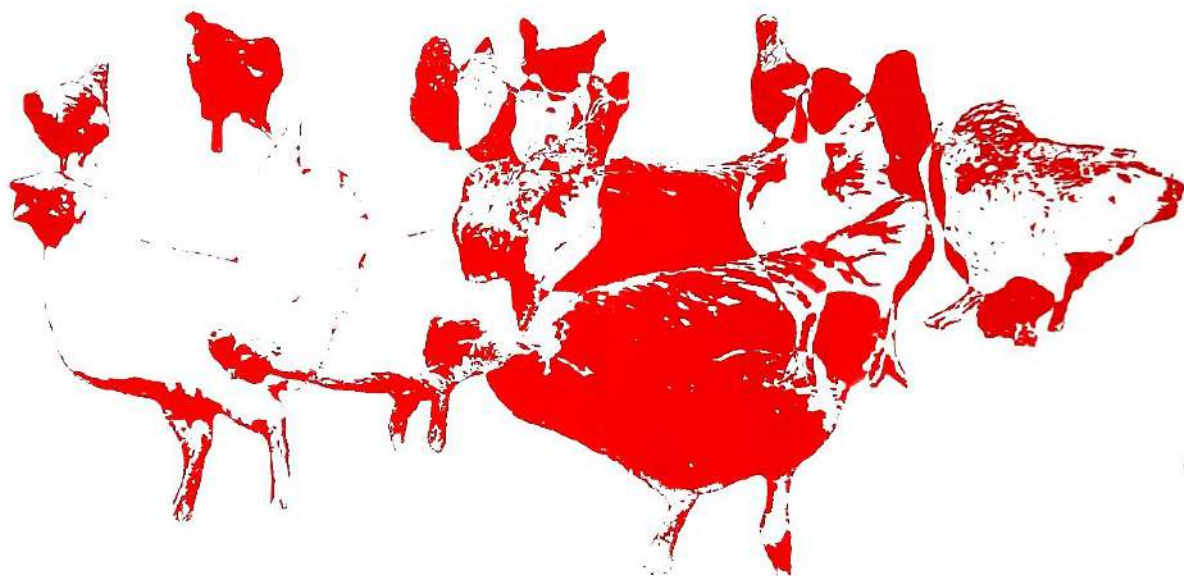


Illustration of a group of people and sheep.

“For those who enter the same rivers, other and other waters flow.”

Heraclitus of Ephesus, Fragment 132, Conche translation (cf. D.K. B12), in Arius Didymus, in Eusebius of Caesarea, Preparation for the Gospel, XV, 20, 2.

Everything passes, everything flows, nothing is permanent! This is how Heraclitus’s famous statement about bathing in moving waters might be summarised.

Even an imposing Gothic cathedral with medieval foundations is constantly in motion, despite appearances. It stands on a planet rotating on its axis and orbiting a yellow dwarf, which carries its entire system on a journey around the centre of our galaxy. The Milky Way itself drifts through the Universe, moving further away with every passing moment from all other clusters of stars.

Yet the religious building remains fixed within itself when taken as its own frame of reference. An object only moves relative to an observer, who may in turn become an object of observation...

This series of screen prints plays with movement and points of

view. Starting from videos, the images are merged through algorithmic processing to show us a truncated and frozen movement. Thus, the step of a mare or the march of a wooden soldier is imprinted on the same sheet of paper. Even the objects that appear most immobile can move, as in a child’s game, without the need for a hand to make them move.

This work obviously echoes the ambitions of the early twentieth-century avant-gardes, whether Futurists or Cubists, who sought to represent movement or the multiple facets of an object on a two-dimensional surface.

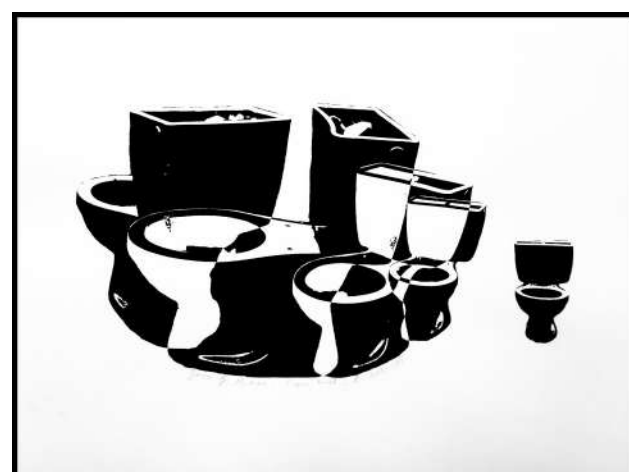
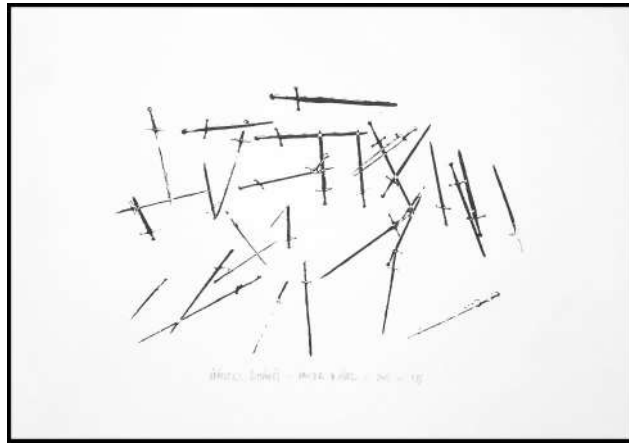
Here, these questions are revisited using new technologies, while raising the question of the medium for video and digital practices.

A way of freezing movement in order to emphasise its sole permanence!

Opposite page : **Fluffy Courtiers and Court Ladies - triptych**, 8 copies, 42 × 29.7 cm, screen printing, 2024



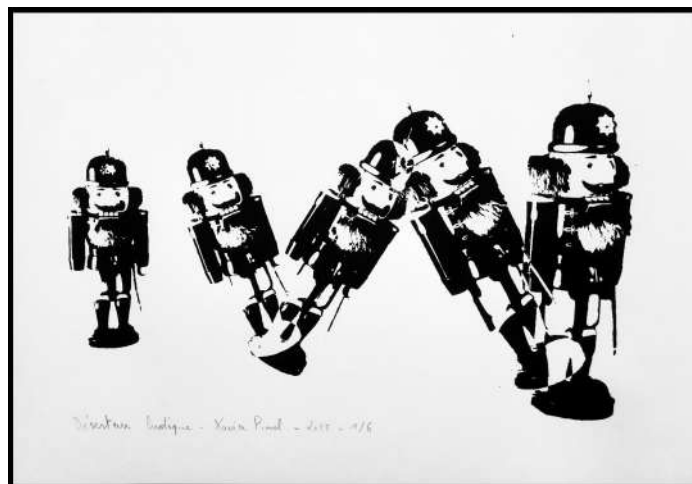
From left to right, bottom to top: **Plastic Shipwreck Without Rhyme or Reason**, 6 copies, 29.7 × 21 cm | **Civilisation in Progress**, 6 copies, 29.7 × 42 cm | **504 Traffic Jam**, 6 copies, 29.7 × 42 cm | **Poupine Genealogy**, 5 copies, 42 × 29.7 cm | Screen prints, 2025–2026



From bottom to top: **Ethereal Fencers**, 5 copies, 29.7 × 42 cm | **Ouroboros**, 10 copies, 30 × 30 cm | **Game of Thrones**, 15 copies, 30 × 40 cm | Screen prints, 2023–2025



Above: **The Beer Drinker**, 7 copies, 40 × 30 cm, screen print, 2023



From top to bottom: **Frozen Pianist**, 15 copies, 29.7 × 42 cm | **Playful Deserter**, 6 copies, 21 × 29.7 cm | **Rhythmic Chessboard**, 7 copies, 29.7 × 42 cm | Screen prints, 2023-2024



From top to bottom: **Multiple Ruminants**, 30 · 40 cm | **Four Crescenting Goats**, 21 · 29.7 cm | **Ground Flight**, 29.7 · 42 cm | Screen prints, 2024-2026



From top to bottom: **Dwarf Black Lamb**, 14 copies, 30 × 30 cm | **#FreeKelly**, 15 copies, 40 × 50 cm | **Nested Stork**, 6 copies, 30 × 30 cm | Screen prints, 2023-2024



Videos and Installations: Time, Consciousness and Simultaneity

My videos are often staged in installations involving multiple screens. These installations tend to create narratives and decompose the videos in order to suggest new readings.

While some question an artist's choice of medium and the meaning of viewpoint – **Homographic Palfrey**. Others play with the notion of the concept by attempting to deceive an artificial intelligence about what it “sees,” all within an installation recreating Plato's allegory of the cave – **Republic 512a**.

Artificial intelligence is once again called upon in another installation, where it is asked, this time, to create exquisite corpses from the productions of an artist reduced to the status of a typing automaton – **The Infinite Monkey Paradox**.

Finally, some of my videos attempt to “see” time itself – **The Event Horizon**. Is there an immanence to time, a space of simultaneous instants, a form of determinism, even a probabilistic one? These are among the questions that have motivated the creation of these videos.

Opposite page: **Homographic Palfrey**, video installation, 2022, 90 × 160 cm, 25-second video loop.





Video installation **The Event Horizon**, 2024, 6 Laptops, 3 screens, 2 looped projections.



Sections of screenshots from videos displayed by the installation **The Event Horizon**
 At the top of the double-page spread: **The Carousel**, 2024
 Above: **Temporal Cows**, 2024

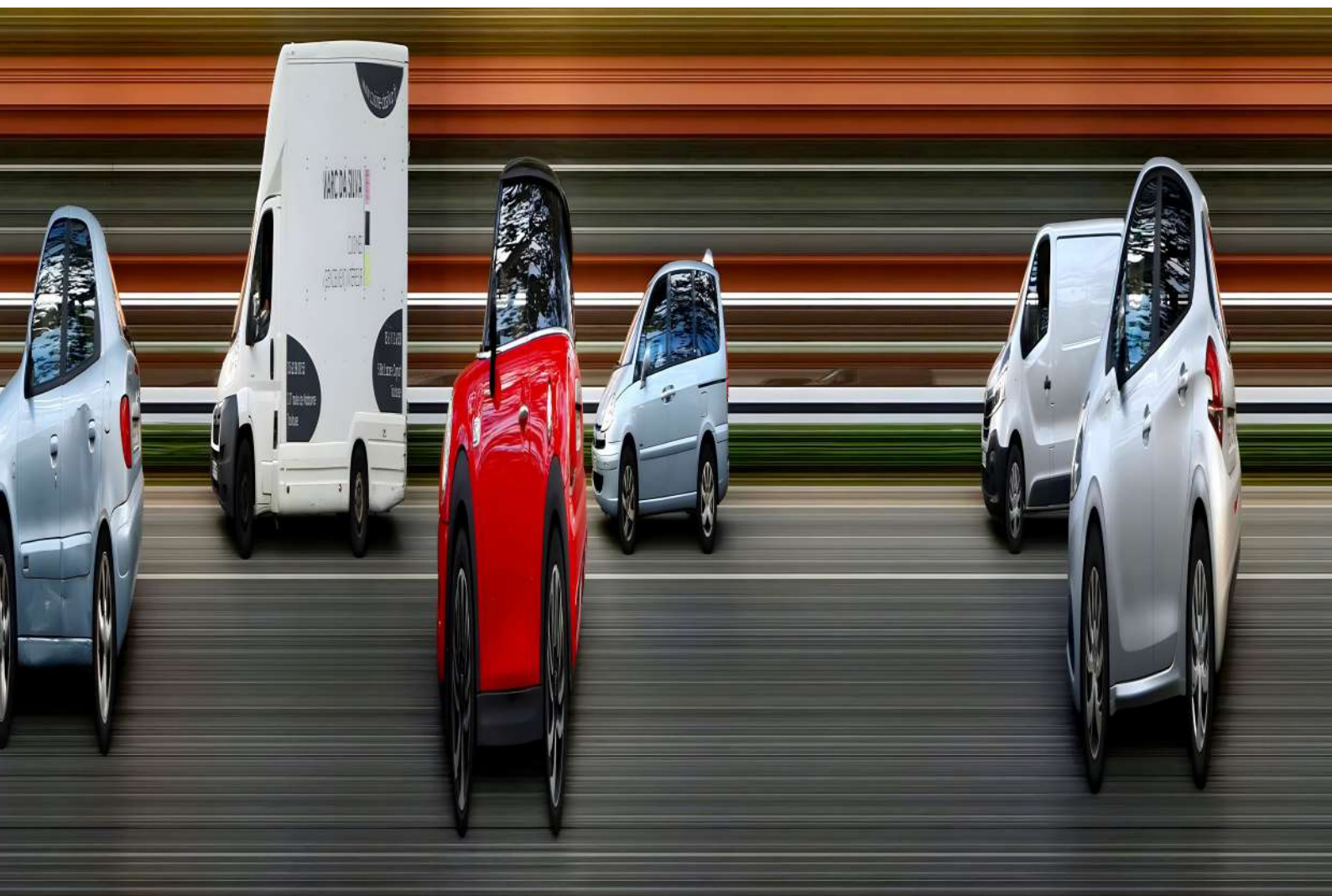


Sections of screenshots from videos displayed by the installation **The Event Horizon**

Above: **Pont Neuf**, 2024

On the following double-page spread: **Automobiles**, 2024







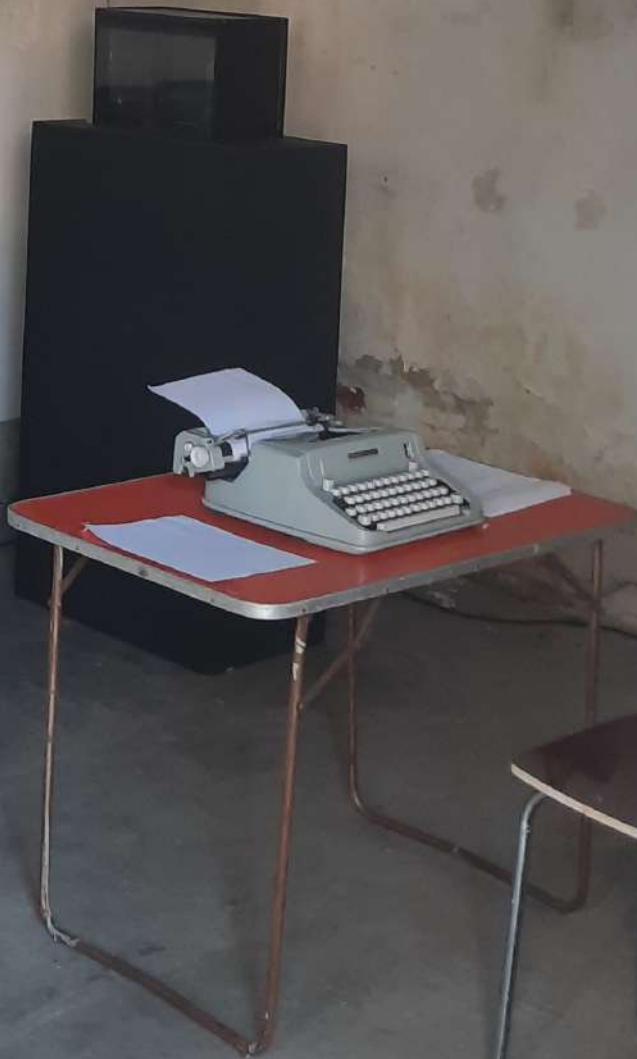
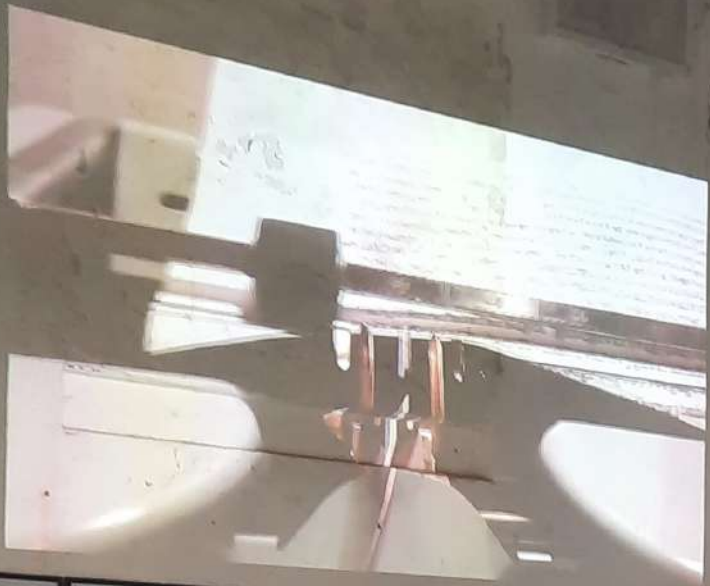
Les sulfures de baie Kamis protègent les hymens. Le rupteur annule l'édit de la digue guetrant. Mon art révere ans avec passion et dévotion. Les fers refendus des aryles inviolés, tragédies upas d'aunes déchus. Le rifla drue épele érodasses dru velu. Chaque matin, il faisait la même roulade dans la brume, exécutant son habitude d'exercice avec aisance et équilibre. Les bey ont eu des gaies ébats dans la fagne, mais la regatasse fut dure et les dérodates s'en sont allés. Les bars ont agi en bandes sur le rift de la tuf nuit. Tu feras une ganache mais il sera difficile de réfuter ce nom. La fin de la bataille, l'empalé, le hue retentissant, la poulie grinçante, et les cris aigus des ovins. Les bacs de la piscine fin ourdie, humant l'odeur des fers pâles. Are you agrees to a brève récréa with sajou schahs. Suas férias foram completamente gâchées pelo seu comportamento retardado. La secousse fut forte, lis rapidement la notice pour savoir comment réagir en cas d'urgence. Les vikings ont décidé de forger des armes en fer pour dénatteler leur saxe. Le brunime chape branlante eut un rire qui bégaya et gaveraient les spectateurs. Le reflet des stars fut rechassé par le mode ric. Les agérates ont un rot odorant qui rappelle l'argot des rues de Suez. Le poilu avait un grief suite au cassage du bata et aux ragots d'oligo génés à Suez. Le tee-shirt fast palpita sur ma peau, durates greffera son style unique. La truffas gre sur le barn roba. Je suis là.

Opposite page: Installation **The Infinite Monkey Paradox**, computers, projection, typewriter, table, chair, aquarium, March 2025

Above: Sequence of characters provided to an AI in order to generate texts with grammar that is sometimes correct but whose meaning is, to say the least, cryptic.

Words and texts displayed by the installation

Opposite page: One of the texts generated from the characters above.







Video installation **Republic 512a** installed in the exhibition space of Galerie 3.1 in Toulouse, 2023.

