

Every stage of Vincent Lemaire’s work has taken him closer to a personal quest towards understanding the world. He admits to a fascination with the theories of quantum physics and the comforting impression of solutions that it offers. As for cosmology, it merely reminds us of what a minor role we play in the world. The infinitely large, the infinitely small, and everything in between, lie within the compass of an *œuvre* that thrives on the most glaring oppositions. Reality versus fiction, analogue film versus digital, masterpieces of painting versus the humble photograph. A real mountain discredits the cardboard mountain which looks down at the mountain of pixels. Art should naturally be opposed to science but, in the end, Vincent Lemaire strives to use each for the benefit of the other.

Audrey Hoareau
Director of CRP
curator
2021

The pieces are dated using the Human Era calendar. The Human Era (HE) is an annual dating system that adds exactly 10,000 years to the numbering of the dominant *Anno Domini* (AD) calendar. This system places its first year at the beginning of the Holocene geological epoch and the Neolithic Revolution – when humans settled down, building the first architectures of humankind. It was at this time that the human species really began to build its world.

ALAN TURING (1954-1998)

installation of 24 photographs, print on Ilford
bright silver fibre paper, gummed kraft, nails.
55 5/16 x 103 1/8 in./ 12,025 EH

SÉRIE COMPLÈTE





MATRICE FOSSILE #01

1 photogram, print on Ilford bright silver fibre paper, cardboard, glass 1/16 in.,
wooden sticks, black acid free fabric adhesive, oxidised lead, 11 sections of
broken fluorescent tubes, 2 steel supports, 2 screws.
13 3/8 x 21 1/4 x 5 1/8 in. / 12,025 EH

ENTROPIE

triptych of photograph, photogram and photograph-photogram, black and white prints on Ilford bright silver fibre paper. Frames: cardboard, glass 1/16 in., acid-free fabric adhesive, oxidised lead, wooden strips, metal fasteners.
32 1/16 x 40 3/4 in. / 12,024 EH





COMPLETE SERIES

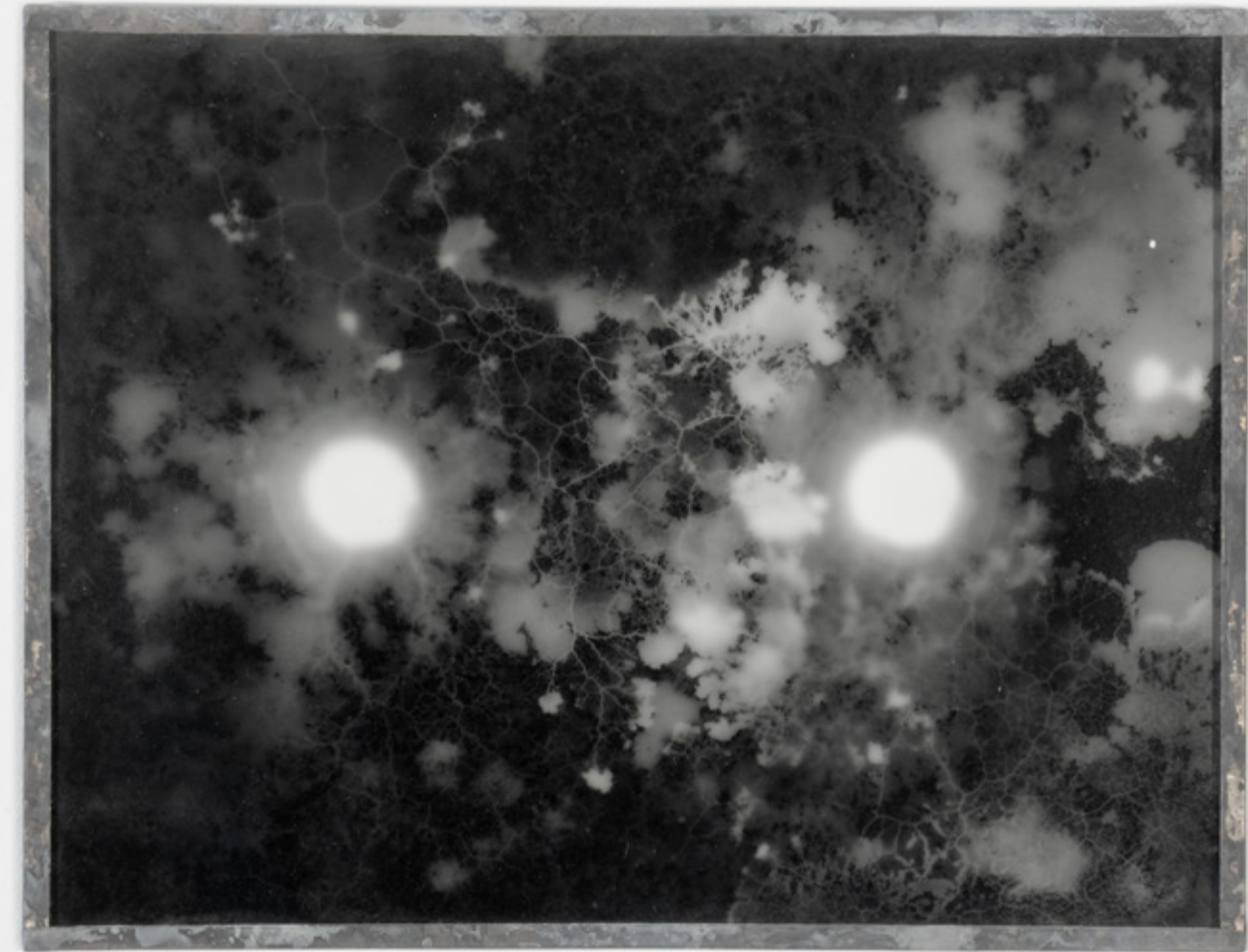
EMERGENCE MATRIARCALE #02

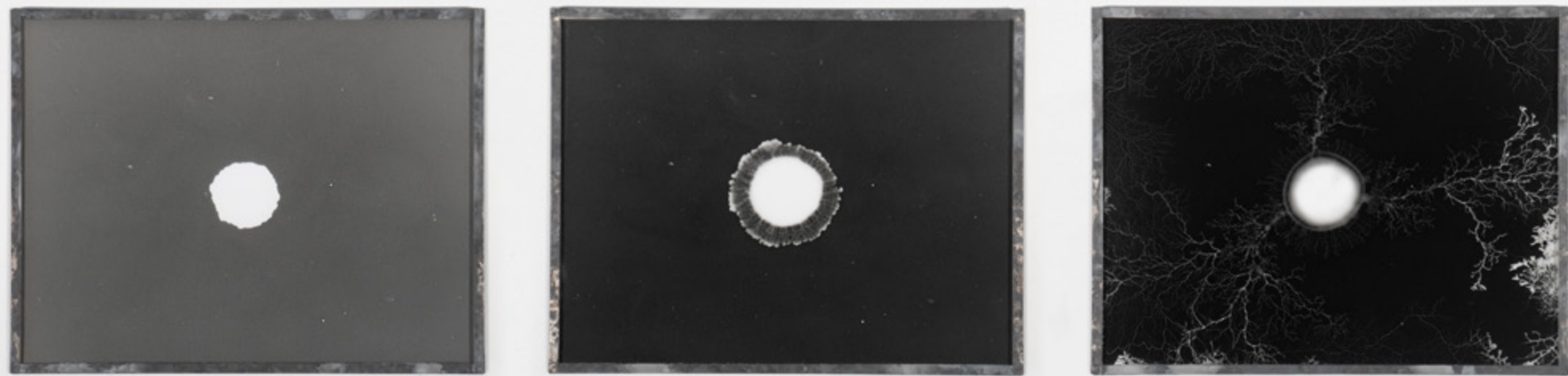
12 photograms, 1 photograph, print on Ilford bright silver
fibre paper, cardboard, glass 1/16 in., wooden sticks, black
acid free fabric adhesive, oxidised lead, metal, magnets.
4 5/8 x 4 5/16 in. / 12,023-12,024 EH

ÉMERGENCE (SUPERAMAS) #G

photogram, print on Ilford bright silver fibre paper, glass 1/16 in.,
cardboard, wooden sticks, acid free black fabric adhesive.
9 1/4 x 30 in. / 12,023 HE

COMPLETE SERIES





COMPLETE SERIES

EMERGENCE (B3)

installation of 3 photograms, print on Ilford bright silver fibre paper,
cardboard, glass 1/16 in., wooden sticks, gray acid free fabric adhesive.
9 1/4 x 30 in. each frame, installation dimensions variable / 12,022 HE

MATRIARCHES

installation of 13 photographs, print on Ilford bright silver fibre paper, cardboard,
glass 1/16 in., wooden sticks, black acrylic paint, black acid free
fabric adhesive, oxidised lead, metal fasteners.
total dimension 63 3/4 x 50 in. / 12,022-12,023 HE

COMPLETE SERIES





COMPLETE SERIES

CELLULA

series of 10 photograms, print on Ilford bright silver fibre paper, glass 1/16 in.,
cardboard, wooden sticks, black acid free fabric adhesive.
9 1/16 x 9 1/16 in. each / 12,022 HE

SPATIALISATION EGOCENTRIQUE C

installation of 4 prints on Ilford bright silver fibre paper (1 photogram 19 11/16 x 9 7/16 in.,
1 photogram 11 13/16 x 16 1/8 in., 2 photographs 9 1/4 x 12 in.) in 3 frames : cardboard, glass 1/16 in.,
wooden sticks, black acid free fabric adhesive, black acrylic paint, metal fasteners.
(1 frame of 19 11/16 x 9 7/16 in., 1 frame of 11 13/16 x 16 1/8 in., 1 frame of 9 1/4 x 12 in.).
total dimensions 32 11/16 x 37 3/16 in. / 12,022 HE

COMPLETE SERIES





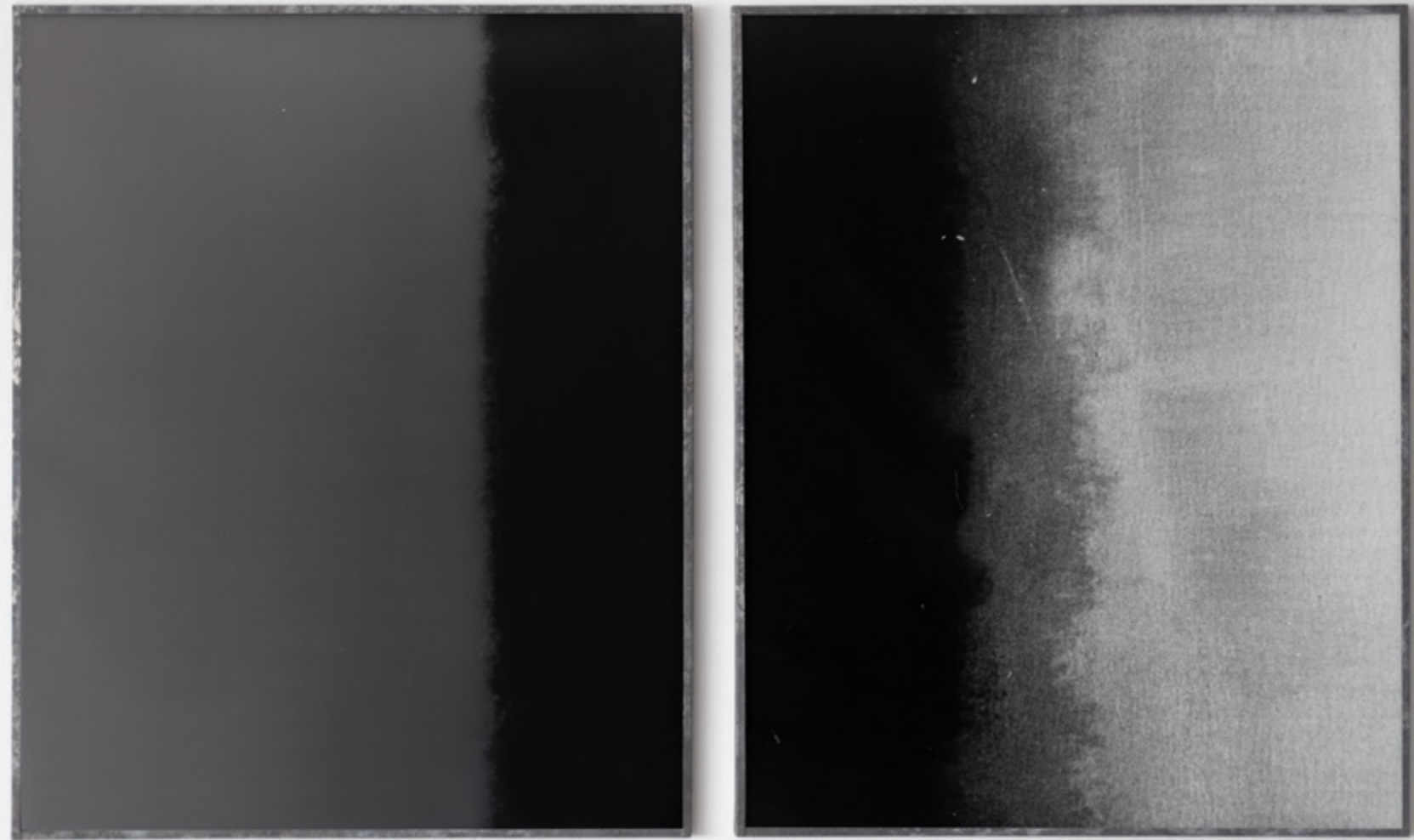
COMPLETE SERIES

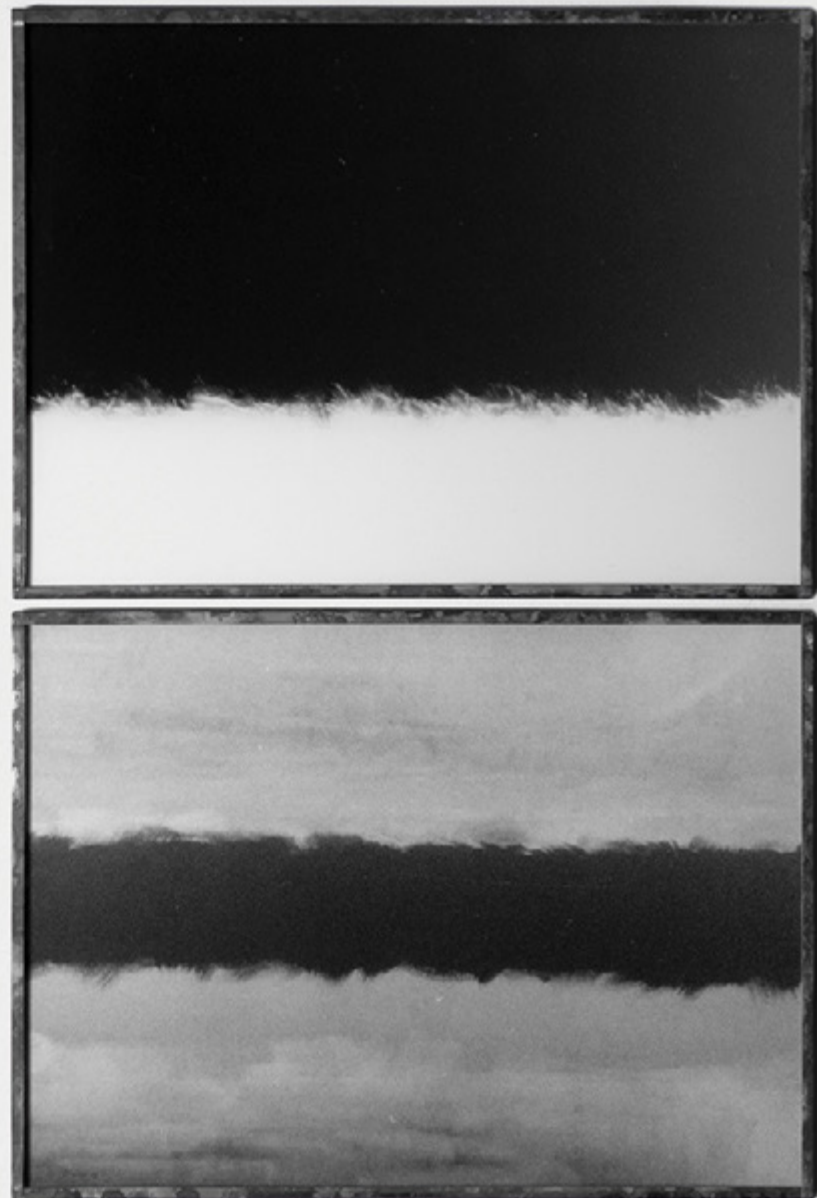
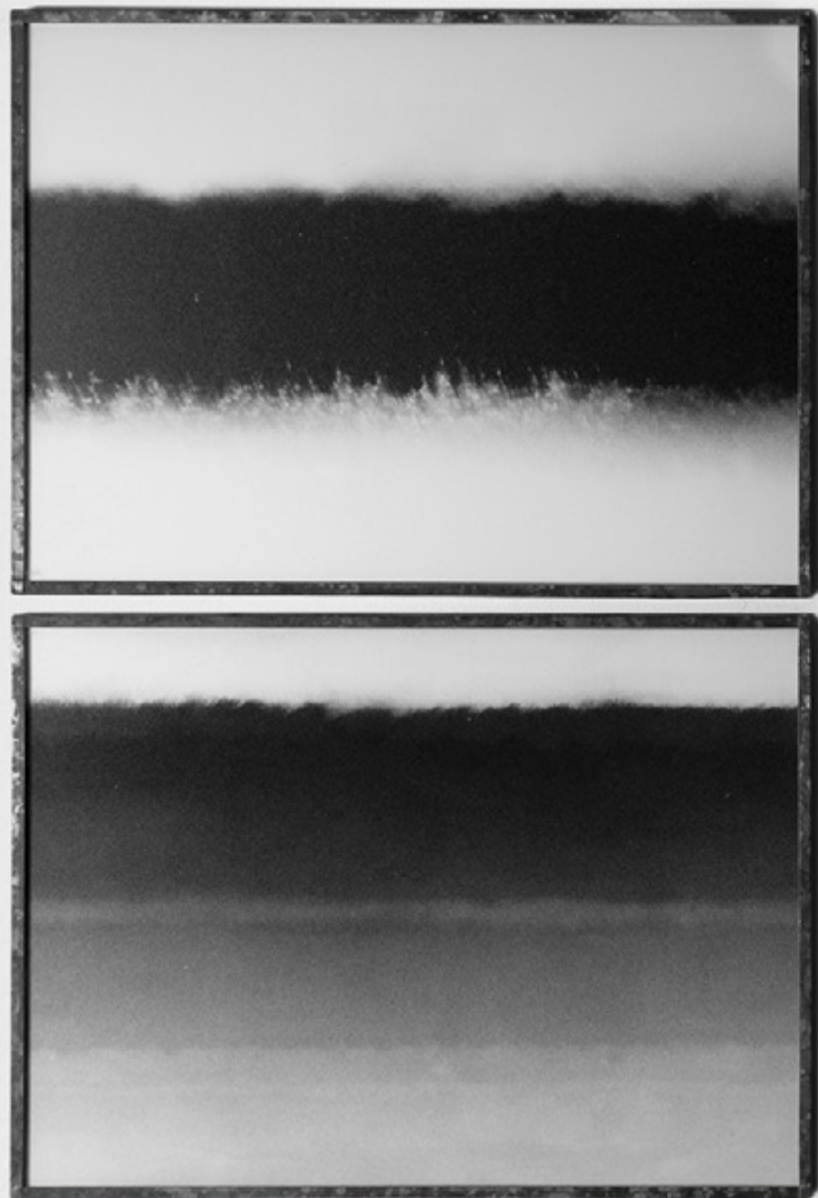
VARIABLE (B3A)

triptych of photographs-photograms, print on Ilford bright silver fibre
paper, cardboard, glass 1/16 in., wooden sticks, gray acrylic paint,
gray acid free fabric adhesive, oxidised lead, metal fasteners.
16 9/16 x 51 3/16 in. / 12 020-12 023 EH

PRÈS DE LA FENÊTRE #01

diptychs of photographs, print on Ilford bright silver fibre paper,
glass 1/16 in., cardboard, wooden sticks, gray acrylic paint,
gray acid free fabric adhesive, oxidised lead, metal fasteners.
23 5/8 x 39 3/4 in. / 12,022-12,024 EH



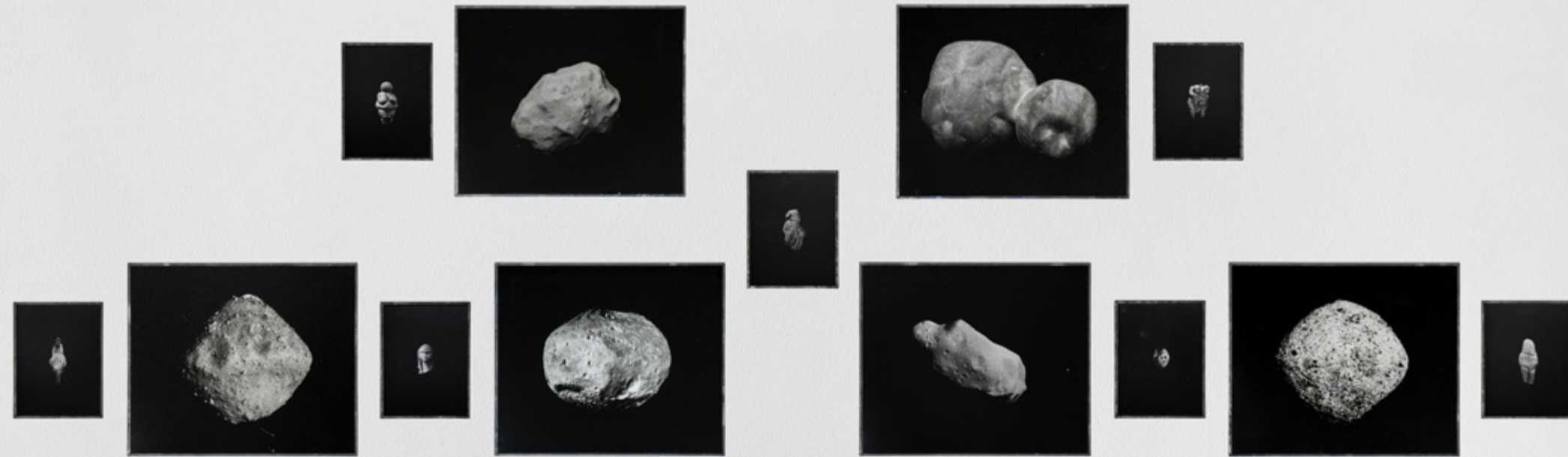


COMPLETE SERIES

PRÈS DE LA FENÊTRE (A AND B)
 diptychs of photographs, print on Ilford bright silver fibre paper,
 glass 1/16 in., cardboard, wooden sticks, gray acrylic paint,
 gray acid free fabric adhesive, oxidised lead, metal fasteners.
 23 5/8 x 15 15/16 in. each diptych / 12,022 HE

DAWN TO STARLIGHT

installation of 13 photographs, 6 prints on Ilford bright silver fibre paper 19 11/16 x 23 5/8 in.,
7 prints on Ilford bright matte fibre paper size 11 13/16 x 9 1/16 in., glass, wood, cardboard,
acid free black and gray fabric adhesive, oxidised lead, metal fasteners.
total dimensions 45 1/2 x 164 9/16 in. / 12,022 HE





COMPLETE SERIES

AMORCES (#1 AND #2)

series of 10 photographs, print on Ilford bright silver fibre paper, glass, wood,
cardboard, acid free fabric adhesive, oxidised lead, metal fasteners.

15 15/16 x 11 5/8 in. each / 12,021 HE

Pendrillon is the pinnacle of its author's thinking; the synthesis of an artistic journey marked by the works that precede it and which share several of its characteristics: a scientific frame of reference, the use of traditional photographic processes and a layered structure. Vincent Lemaire recycles, recites, cites, and summons up a whole panoply of references.

There is a staircase motif, for example, that is repeated until it becomes a reference point. It is a fragment, taken from the background of Piero della Francesca's painting, *The Flagellation of Christ*. Drawing on references from the Renaissance to the present day, Vincent Lemaire has freed himself from the logic of space and time, as well as from any attempt at justification. He has no qualms about combining fragments of Robert Ryman monochromes – a tribute to the latter's treatment of matter as a physical element – with views of the Monkey Rock at the Vincennes Zoo. This instantly recognisable place (to Parisians), an artificial rock with an unusual history, is an allegory for the obsessive frontier between the real and the counterfeit.

Going deeper into the deciphering process, we realise that, in several places, *Pendrillon* depicts landscapes that simply do not exist. Real photographs of mountains from the artist's personal archives are juxtaposed with ambiguous, disturbing perspectives. In fact, he has interspersed video-game screenshots among the photographs. In the mid-2000s, the game *Half-Life*² was a pioneer in High Dynamic Range rendering (HDR) and hyperrealism. The player was meant to get immersed immediately and intensely, much like the confusion these images provoke today. The constant, overriding question the work raises is the deceptive nature of the image.

After the Vincennes zoo, the French Alps, and fake video-game scenery, the planet Mars completes the demonstration, in the form of a gelatin silver print with all the landmarks blurred. The process is flaunted as proof of the authenticity of the photograph, and the artist-cumimpostor-cumfaker makes light of the worthless photographic evidence. It is only a short step from the real to the fake, and photography has never tired of crossing that threshold in both directions.

Audrey Hoareau
curator

extract from the text written for
the exhibition *Pendrillon*
December 2020

translated from french
by Jeremy Harrison

COMPLETE SERIES

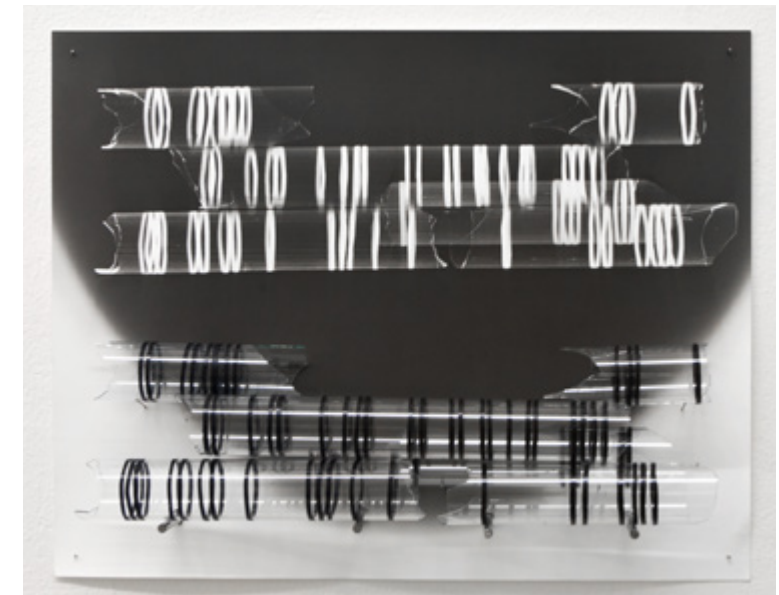
PENDRILLON

23 black and white prints on Ilford bright silver fibre paper (10 photograms, 11 photographs, 2 photographs-photograms) in 15 frames (8 double glass frames of 19 11/16 x 24 in., 3 simple glass frames of 19 11/16 x 24 in., 3 frames of 11 13/16 x 15 3/8 in. and 1 frame of 11 x 15 3/4 in.)
installation dimensions variable / 12,020 HE





exhibition view of *Au plus près*
EASF, Paris, 2011



CARTOUCHES EMPREINTÉS
installation of 21 photograms on Ilford matt silver fibre paper,
broken neons tubes, black elastics, nails.
7 7/8 x 9 13/16 x 2 in. each / installation dimensions variable / 12,011 HE

As a preamble, the exhibition opens with a succession of pieces from the *Rayonnement Fossile (Relic Radiation)* series. The artworks behind this scientific terminology are polyptychs of nine photograms made from conglomerations of shattered fluorescent tubes. The effect of repetition, even though each of the pieces is unique, is an emphatic evocation of the symbolic, violent disappearance of a source of light. The tangible imprint of the neon tubes is a reminder of the paradox of photography and its fundamental principle, namely that the more matter there is (the stacked tubes), the less image information there is on the paper. The same illogicality is apparent in the cosmic microwave background, which is an alternative name for *Relic Radiation*. That image, which can be thought of as the first picture of the universe, is a capture of invisible vibrations and waves. It translates a set of data that is decisive for the understanding of the universe and yet could not be more abstract. Vincent Lemaire may enjoy confusing us with references to these difficult-to-understand fields, but the thing to remember is that *Relic Radiation (Rayonnement Fossile)* takes us back to the sacred moment when light first burst upon the universe, which finally became visible. The very first light of the world.

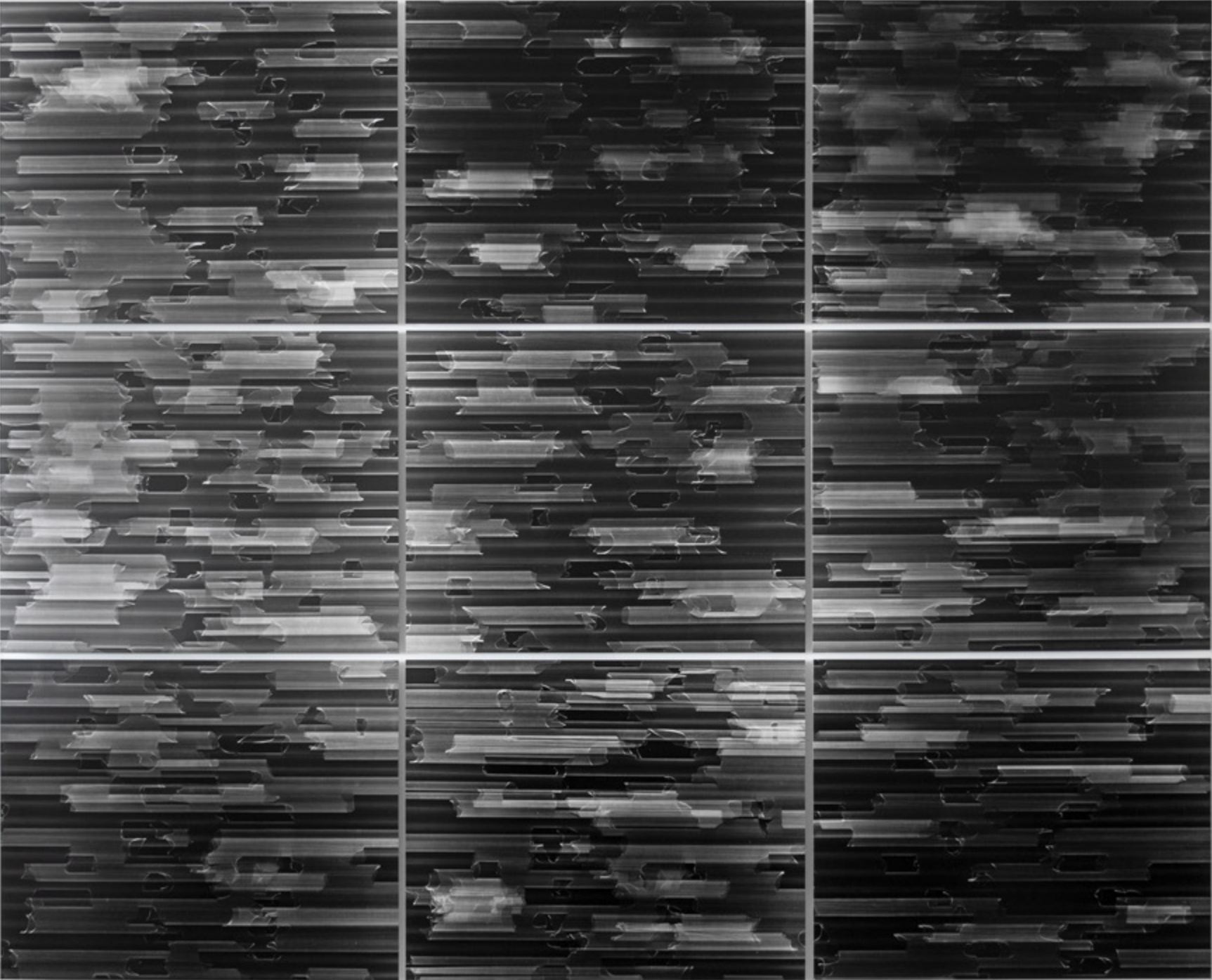
Audrey Hoareau
curator

extract from the text written
for the exhibition *Pendrillon*
December 2020

translated from french
by Jeremy Harrison

COMPLETE SERIES

RAYONNEMENT FOSSILE (MC9-A)
installation of 9 photograms, black & white prints on Ilford bright silver
fibre paper laminated on Dibond 1/16 in., back aluminium frame.
total dimensions 58 1/4 x 72 7/16 x 9/16 in. / 12,016-12,021 HE





DE L'INFINITO, UNIVERSO E MONDI

photograph-photogram, black & white print on Ilford bright silver fibre paper,
glass, wood, cardboard, acid free fabric adhesive, oxidised lead, metal fasteners.
17 1/2 x 11 13/16 in. / 12,021 HE

CENSUS TAKER OF THE SKY

photograph-photogram, black & white print on Ilford bright silver fibre paper, glass,
wood, cardboard, acid free fabric adhesive, oxidised lead, metal fasteners.
17 1/2 x 11 13/16 in. / 12,021 HE

RAYONNEMENT FAMILIAL

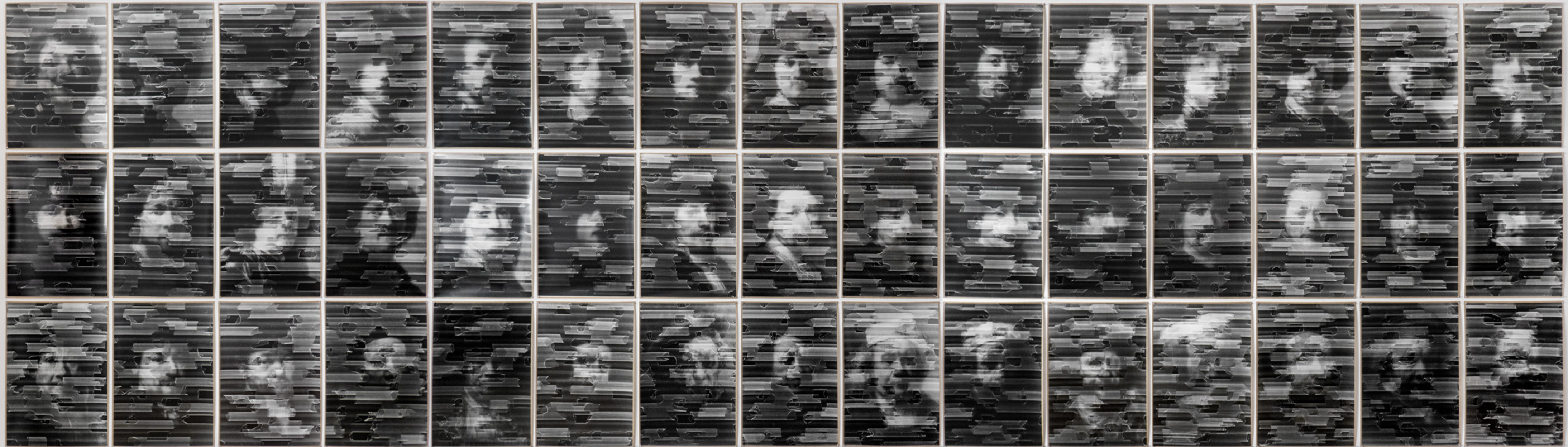
45 photographs-photograms, black & white print on Ilford bright silver,
glass, wood, cardboard, acid free black fabric adhesive, metal fasteners.
total dimensions 91 1/8 x 75 3/16 in. / 12,019 HE

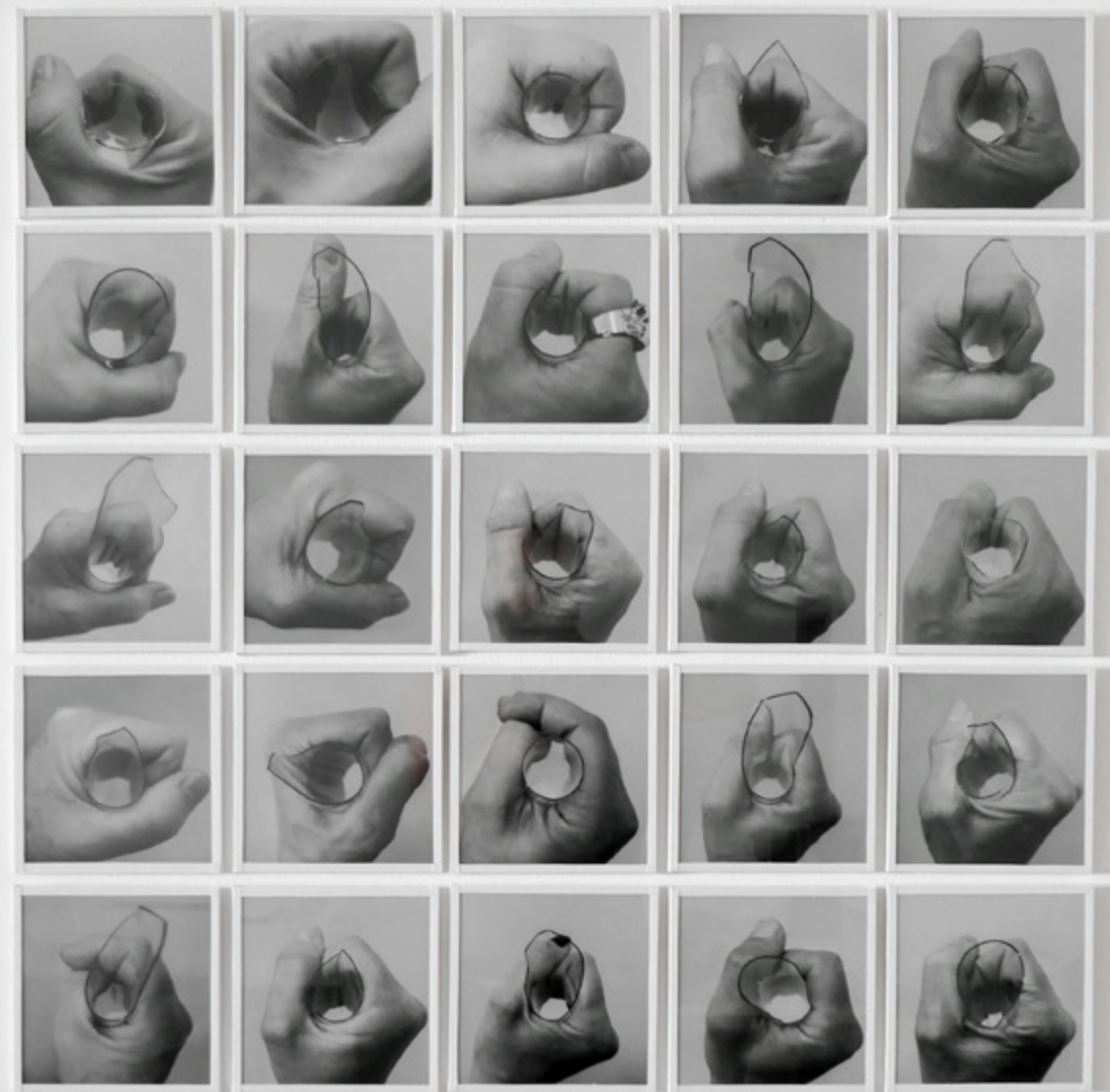




detail opposite,
full image on next page.

RAYONNEMENT PICTURAL
installation of 45 photographs-photograms, black & white
prints on Ilford bright silver fibre paper, gummed kraft, pins.
total dimensions 53 15/16 x 188 9/16 in. / 12,019-12,020 HE





COMPLETE SERIES

exhibition views of *Jeune Création 70*
Galerie Thaddaeus Ropac, Pantin, 2020



BRANE

work created with the digital photographs taken on precise instructions with the public,
black & white Lambda prints on RC satin paper, glass, acid free white fabric tape.
6 15/16 x 6 15/16 in. each / variable dimensions installation / 12,017-12,020 HE

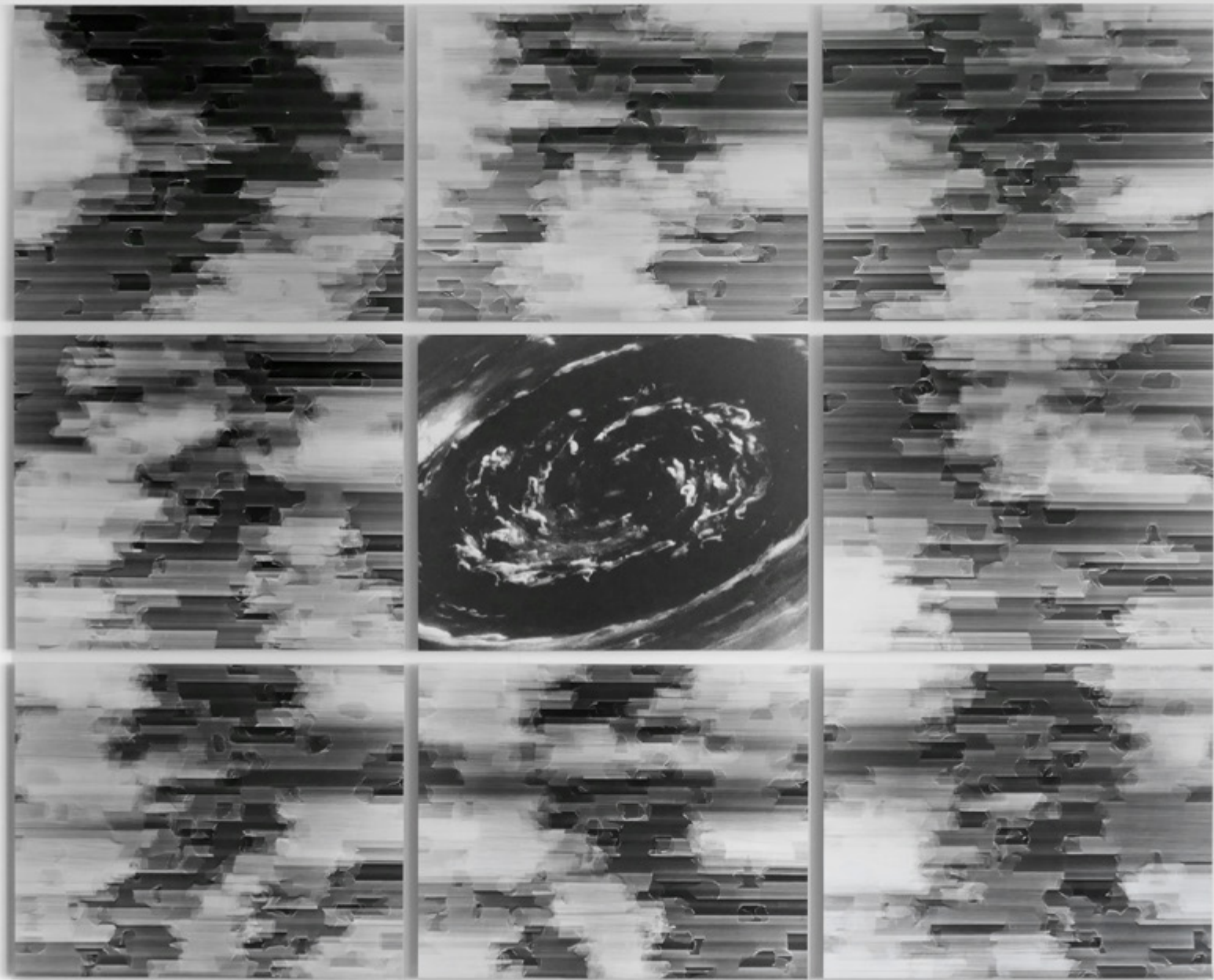


FÊLURE

series of 34 photograms on Ilford matt silver
paper, glass, acid free white fabric tape.
12 3/16 x 9 5/8 in. each / 12,017 HE

COMPLETE SERIES





PERCÉE (S1MC8A)

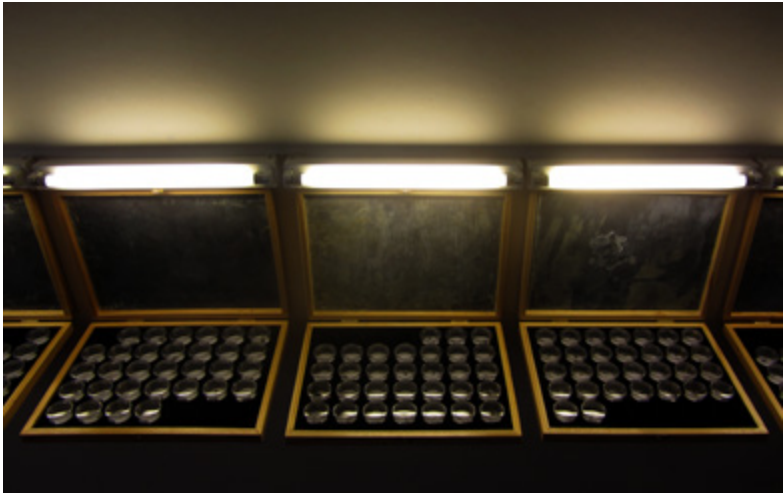
installation of 8 photograms and 1 photographs, black & white prints on Ilford
bright silver fibre paper laminated on Dibond 2 mm, aluminum back frame.
total dimensions 58 1/4 x 72 7/16 x 9/16 in. / 12,018-12,019 HE

Precious cases containing the memory of a rigorous agenda where accumulated fibres draw the outline of the ego. A daily ritual of meticulous collecting. It builds a kabbalistic representation of self. Only the initiated can understand. The engraved age of earth indicates when the melody took place. Collecting this treasure from the navel, cataloguing it and finally, observing it. That is the sequence of a process where the self is presented as a fluff constellation. In the silence of space, the infinitely small cohabits with the lonely stars and the photographic print gives birth to large and vulnerable comets. The Ego and the Universe are divine and quarrelsome children of Chronos. As one grows, without measure of its expansion, the other believes it can imitate it in return.

Théo-Mario Coppola
curator

extract from the exhibition booklet
of *Là-bas / Down There*
february 2016

translated from french
by Anaïs Plancoulaine



(4,54 x 10⁹) + 1
12 wood boxes, 12 mini fluo tubes, 12 engrave lead slabs, 365 plastic boxes,
302 navel lint.
10 5/8 x 150 13/16 x 11 13/16 in. / 12,014 HE





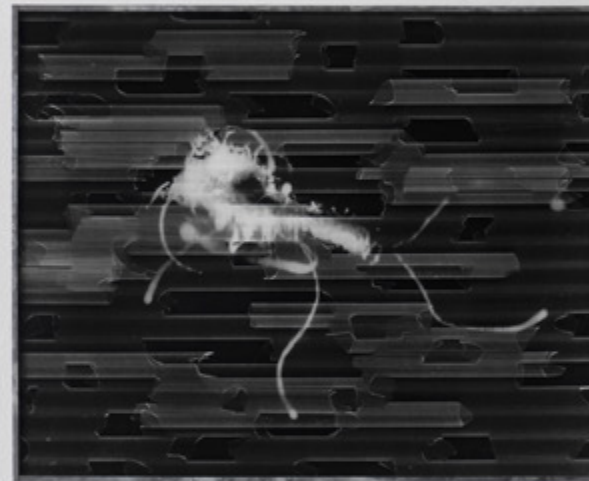
exhibition view of the 69th edition of Jeune Création
Fondation Fiminco, Romainville, 2020



(4,54 x 10⁹) + 3
12 wood boxes, 12 mini fluo tubes, 12 engrave lead slabs, 366 plastic boxes,
324 navel lint.
10 5/8 x 150 13/16 x 11 13/16 in. / 12,016 HE

RAYONNEMENT EGOCENTRIQUE (A, B AND C)

photographs-photograms, black & white prints on Ilford bright silver fibre paper,
glass, wood, cardboard, acid free fabric adhesive, oxidised lead, metal fasteners.
19 1/16 x 23 5/8 in. each / total dimensions 58 7/8 x 72 7/16 in. / 12,017-12,018 HE





COMPLETE SERIES

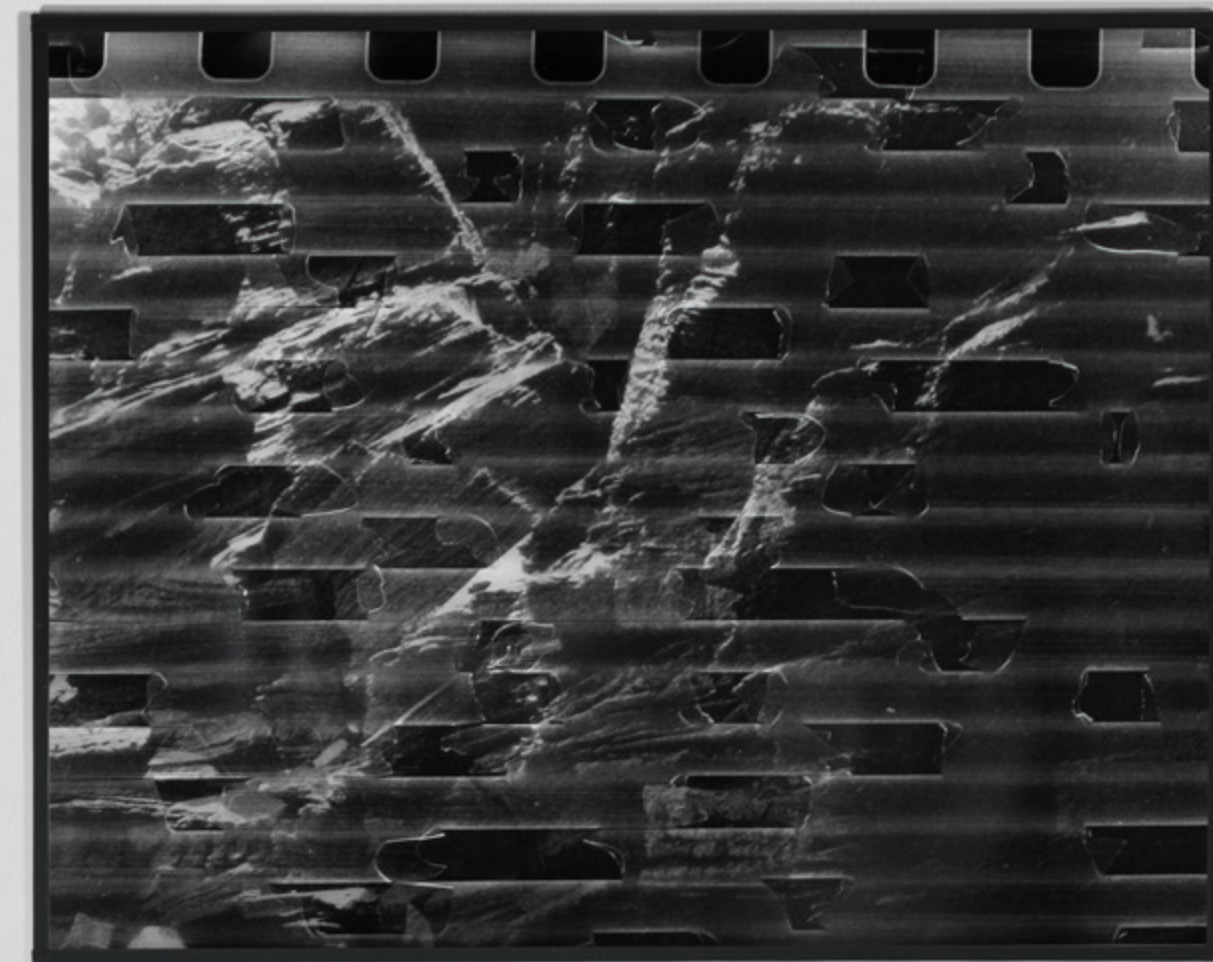
DISTANCES (#1)

photographs-photograms on Ilford bright silver fibre paper,
27 9/16 x 39 3/8 in. each / 12,014-12,017 HE

RAYONNEMENT MARTIEN (#3)

series of 3 photographs-photograms, black & white prints on Ilford bright silver fibre paper, glass, wood, cardboard, acid free black fabric adhesive, metal fasteners.
19 5/16 x 23 5/8 in. each / 12,017 HE

COMPLETE SERIES





MÉTADIÉGÈSE

installation of 11 photographs-photograms, black & white prints on Ilford
 bright silver fibre paper, glass, wood, cardboard, acid free black fabric
 adhesive, oxydized lead, metal fasteners.
 total dimensions 44 1/16 x 171 1/4 in. / 12 017 HE

exhibition view of the 69th edition of Jeune Création
 Fondation Fiminco, Romainville, 2020



COSMEGONIE TMC

installation of 7 numeric photographs of navel lint in 5 frames, inkjet pigment
color prints on Ilford RC satin paper, glass, cardboard, acid free black fabric adhesive.
55 1/8 x 59 13/16 in. / 12,015-12,019 HE

COMPLETE SERIES





COMPLETE SERIES

exhibition view of
HOTEL EUROPA : Continent des anecdotes
 Galerie Felix Frachon, Bruxelles, 2018



PANSPERMIE (o komêtês)

series of 27 diptychs of 3 9/16 x 3 9/16 in. digital photographs, inkjet pigment color prints on Ilford
 RC satin paper, grey cardboard, glass, acid free black fabric tape .
 6 5/16 x 11 in. each / 12,017 HE



VAALBARA

series of 5 photograms, print on Ilford bright silver fibre paper laminated on Dibond, asphalt slabs, 4 wedges.

44 1/16 x 66 3/4 in. each / installation, dimensions variable / 12,014 HE

Vaalbara, named after the first emerging supercontinent on our planet, is formed by an installation of monochrome and deserted photograms made out of asphalt fragments.

A pile of asphalt fragments that Vincent Lemaire picked up on the grounds of the building he grew up in, lays in the centre of the room. Photograms created out of these fragments are hung up on the walls. What results is a moonlike landscape which shimmering darkness looks like a wash sketch. Earth's childhood and the artist's become one. A biographical symbiosis which originates in the same fantasy of a golden age, a lost paradise, a mineral Eden.

The answers brought by science have gradually replaced all the cosmogonic myths created by humanity, all the while swiping away their magic essence. Vincent Lemaire takes the role of an alchemist, bringing back a magnetic fascination to this all too rational version of the world's creation. In his story, all representation of human figure is absent, as if he wanted to remind us that humanity is, after all, only a comma lost in a chapter or a sentence in between brackets. Brackets that we seem to be trying to close very soon, if we look at the torments we are inflicting on our peers, our planet and most of all, our dreams.

Andy Rankin
curator

extract from the text written
for the exhibition
Vaalbara, rayonnement fossile
September 2021

translated from french
by Anaïs Plancoulaine

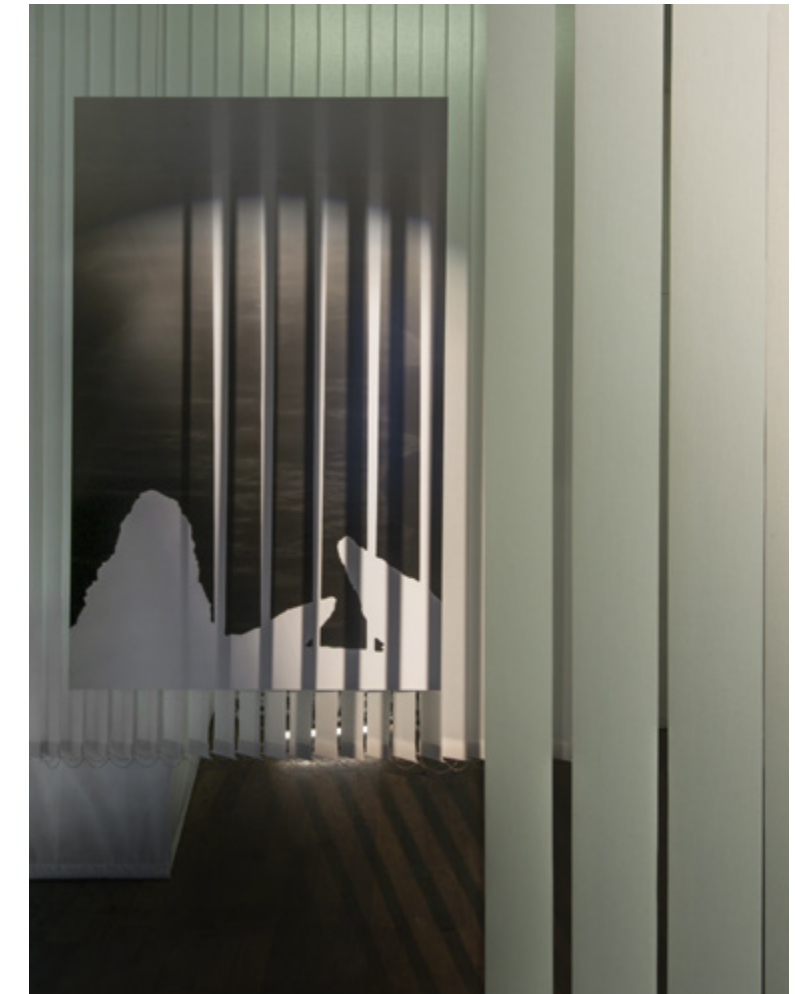
COMPLETE SERIES

studio view,
Paris, 2014





exhibition view of *Vaalbara, rayonnement fossile*
Superflat, Paris, 2016



VAALBARA HYPERPOSÉE
silver photograms on Ilford bright silver fibre paper,
vertical strips blinds, lamp.
photo 74 13/16 x 45 1/4 in. / variable dimensions installation / 12,016 HE



GÉNÉALOGIE

31 photographs (Lambda color prints on RC satin paper), oxidize lead frames, 5000 black and white inkjet & laser prints on basic paper laminated on cardboard, strings, pins. variable dimensions installation (min. 98 7/16 x 196 7/8 in.) / 12,018-12,019 HE

exhibition view of *HOTEL EUROPA : Their Past, Your Present, Our Future*
Open Space, Tbilisi, 2019

detail on next page







exhibition view of *Bside Iself*
Beaux-Arts de Paris, Paris, 2009



BA-13
BA-13, metallic uprights, wood boards, paints, fluo tubes, electric wires.
94 1/2 x 94 1/2 x 98 7/16 in. / 12,009 HE

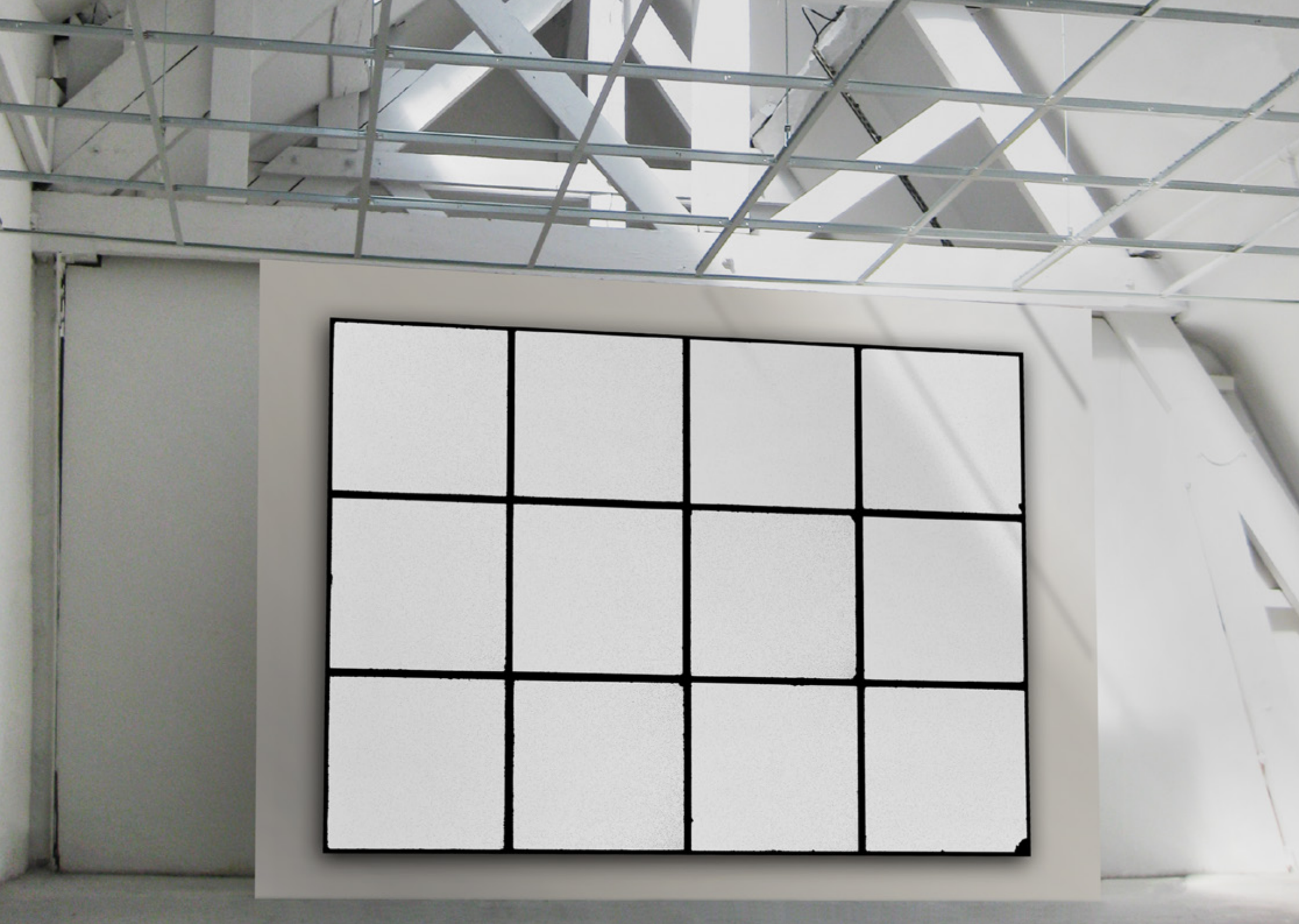


WELTANSCHAUUNG

installation of 2 series of 13 black & white silver photographs, silver prints on Ilford semi-matt warm tone paper, filed nails, blinking fluo tube.
total dimensions 35 7/16 x 196 7/16 x 5 15/16 in. / 12,007 HE

studio view,
Beaux-Arts de Paris, 2007





exhibition view of *Portillon*
Beaux-Arts de Paris, Paris, 2010



PORTILLON

aluminium frameworks of dropped ceiling, 12 screenprints of ceiling slabs
hanging on the wall, 20 screenprints of ceiling slabs put down on the floor
on 2 long wedges and separate by 40 small wedges.
variable dimensions installation / 12,010 HE



CORRIDOR

3 black & white silver photographs, black & white inkjet pigment prints on Ilford RC satin paper.
45 1/4 x 82 11/16 in. each / 12,009 HE

exhibition view of *Au plus près*
EASF, Paris, 2011





exhibition view of *Portillon*
Beaux-Arts de Paris, Paris, 2010



FRÉQUENCES
pile of non-working fluo tubes, one blinking fluo tube.
Installation, dimensions variable / 12,010 HE

Project of annual greeting cards created for Théo-Mario Coppola and sent by post.

(4,54 x 10⁹) is an edition of forty lead slabs oxidised by chemical experiments and engraved in the centre with the title equation. These mysterious numbers are the age of our planet. To Vincent Lemaire, the origin of the earth can be a point of reference in time. Each work reveals itself as a unique and fantasized landscape of the cosmos, in what looks like the early stages of our planet.

Théo-Mario Coppola
curator

translated from french
by Anaïs Plancoulaine



(4,54 x 10⁹)
40 oxidised and etched lead plates + 5 Artist proofs.
4 3/16 x 6 13/16 in. / 12,017 HE





exhibition view of *Portillon*
Beaux-Arts de Paris, Paris, 2010



REPLISSAGE

7 metal calendars, T shaped index cards, black fabric tape, metal picks.
installation, dimensions variable / 12,010 HE

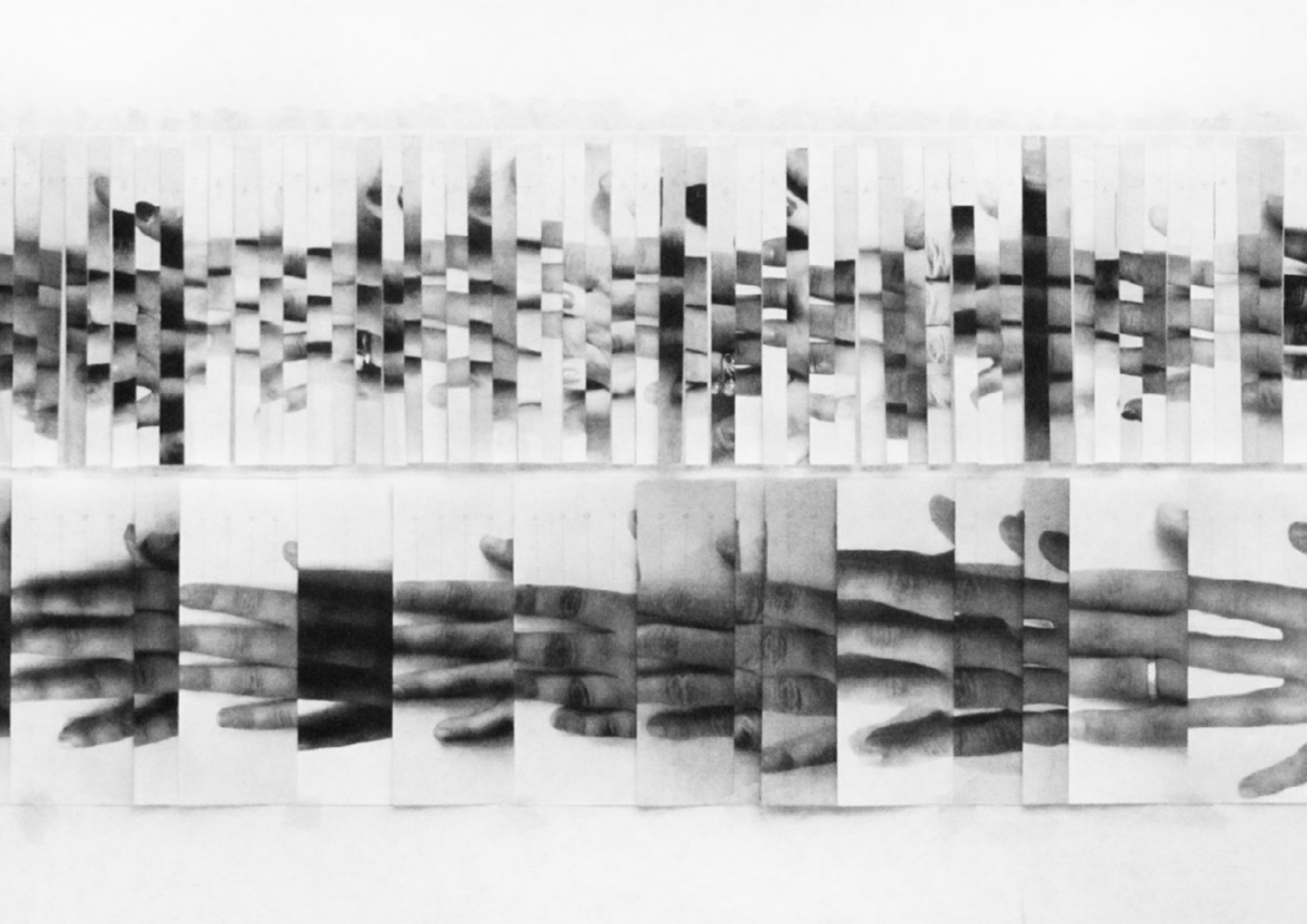


HÉRITAGE

15 black & white digital photographs assemblies, Lambda prints,
18 mini fluo tubes, two metallic cupboards.
Installation, variable dimensions / 12,009 HE

exhibition view of *Héritage*,
Silpakorn University, Bangkok, 2009





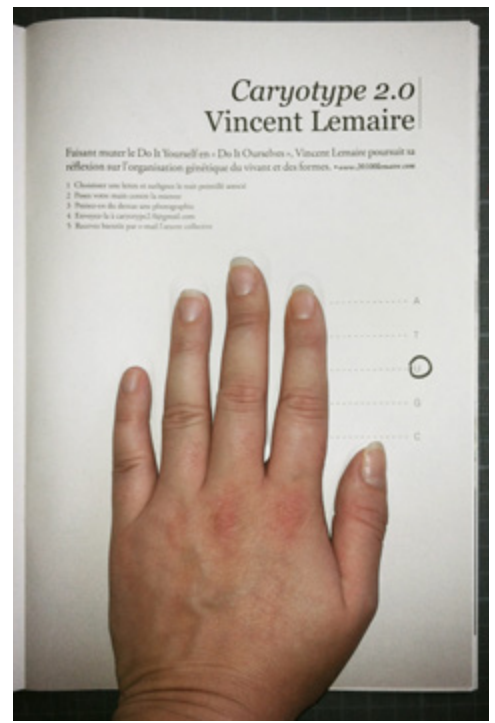
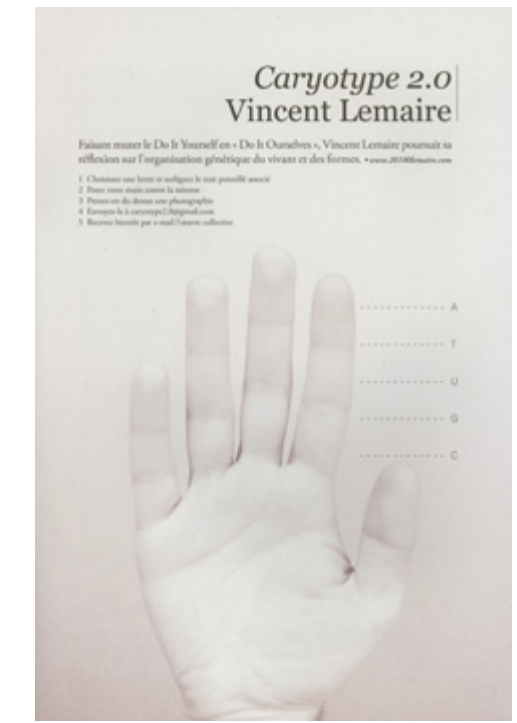
Caryotype 2.0 is a collective piece which originating protocol was conceived by Vincent Lemaire. It owes its title to the karyotype format, which is the configuration of chromosomes in a cell, made from a microscopic point of view. Chromosomes are placed by pairs and sorted by size.

To create Caryotype 2.0, Vincent Lemaire asked each reader of the Code Magazine 2.0 to place his hand on a real size reproduction of his own hand, a reproduction on which were inscribed five letters on each of his five finger segments. These letters (A, T, G, C and U) correspond to the names of four nucleotides forming the nucleic base, the sequencing of the human genome: A for Adenine, T for Thymine, G for Guanine and C for Cytosine, completed by Uracile which intervenes in the cellular duplication. These nucleotides are always paired in the same way: A with T, G with C, U allowing to complete each of these couples. Each participant had to choose one of these letters and then send the artist a photo of their hand. With the hundred or so replies he received, the artist created a frieze in two parts. The lowest part presents photographs of the participants' hands, in order of reception, folded accorded to the letter they circled, thus showing only a portion of their hand. Circling the letter A shows more phalanxes than choosing the letter C for example. This lower part also forms the framework for the higher part which is created according to a principle inspired by cellular duplication. It is composed of a mix of every finger segments from the received photos, paired with their equivalent from the lower part, recreating in this way the couples of the human genome. If one of the elements from the lower part shows sections G and C of a hand, the higher part connects it with sections C and G of two different hands, randomly selected.

The whole piece forms a unique family of hands, a paper “monster” that reflects Vincent Lemaire’s interest in the genetic organisation of life, chance and data layouts, already expressed in the pieces Héritage (2009), Virtualité (2011) and Cartouches empreintées (2011).

Clément Dirié
curator, editor

translated from french
by Anaïs Plancoulaine



CARYOTYPE 2.0

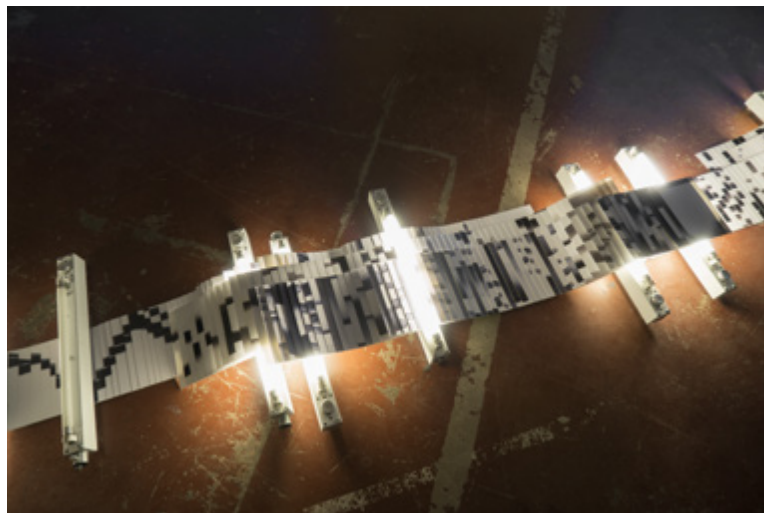
collective work produce with the digital photographs ask with precise instructions to the readers of Code 2.0 magazine, 2 black & white photographs assemblies, inkjet prints
online consultation : [here](#) / 12,012 HE

Chronophotosynthèse is a sum piece. It gathers human life, represented by a group of fragments and the association of light and time. A reflection on the conditions of life's existence, it is presented as a sequencing, alternating between allusive photographs and outdated neons which pale light intensity and buzzing sound creates a cosmic atmosphere where the human "I" mixes with the stars. Story of the downfall of humanity, *Chronophotosynthèse* is a life journey, with a beginning and an end. To Vincent Lemaire, the unfinished and the transitional transfigure our pretention to tame the universe.

Théo-Mario Coppola
curator

extract from the booklet of the exhibition
After the Big Bang
2016

translated from french
by Anaïs Plancoulaine

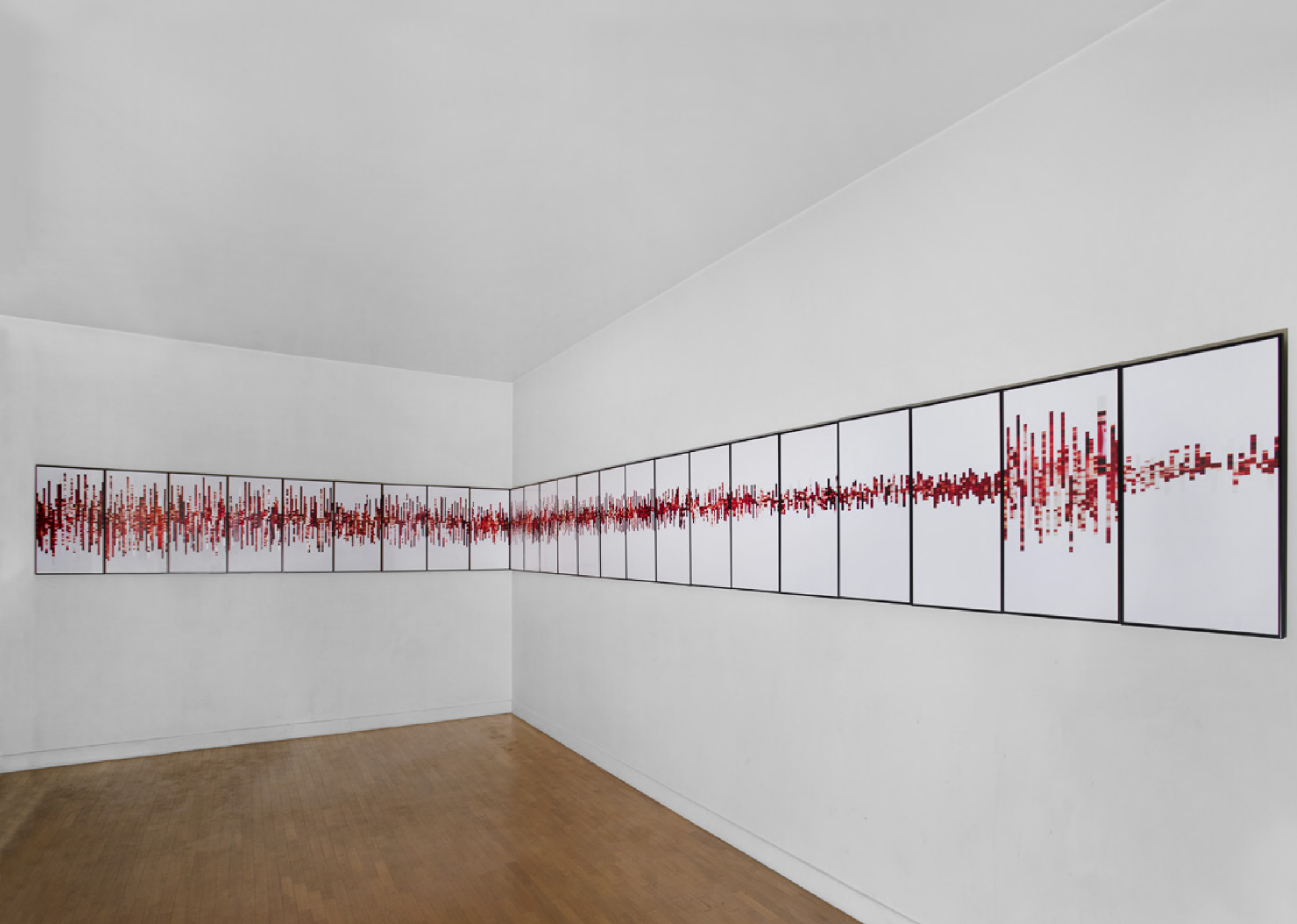


CHRONOPHOTOSYNTHÈSE

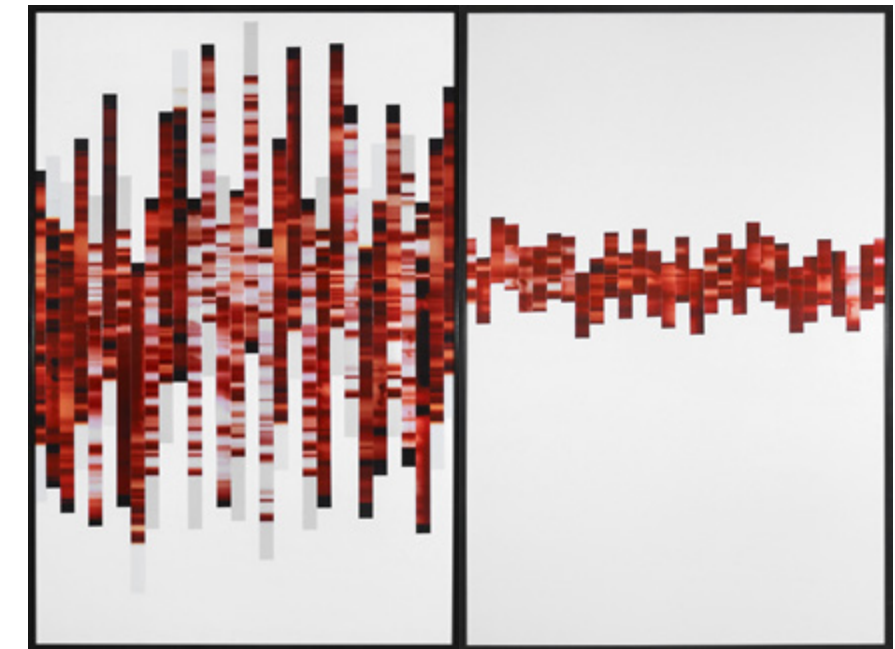
black & white digital photographs assemblies, Lambda prints, tapes,
21 mini néon rulers, 17 mini néon tubes, electric cables.
3 15/16 x 224 7/16 x 23 5/8 in. / 12,016 HE

exhibition view of *After the Big Bang*
Lavoir Moderne Parisien, Paris, 2016





studio view
Paris, 2015



ALIGNEMENT

installation of 24 collages, Lambda color print, white bristol paper.
each frame 23 5/8 x 15 3/4 in. / total dimensions 23 5/8 x 377 15/16 in. / 12,015 HE

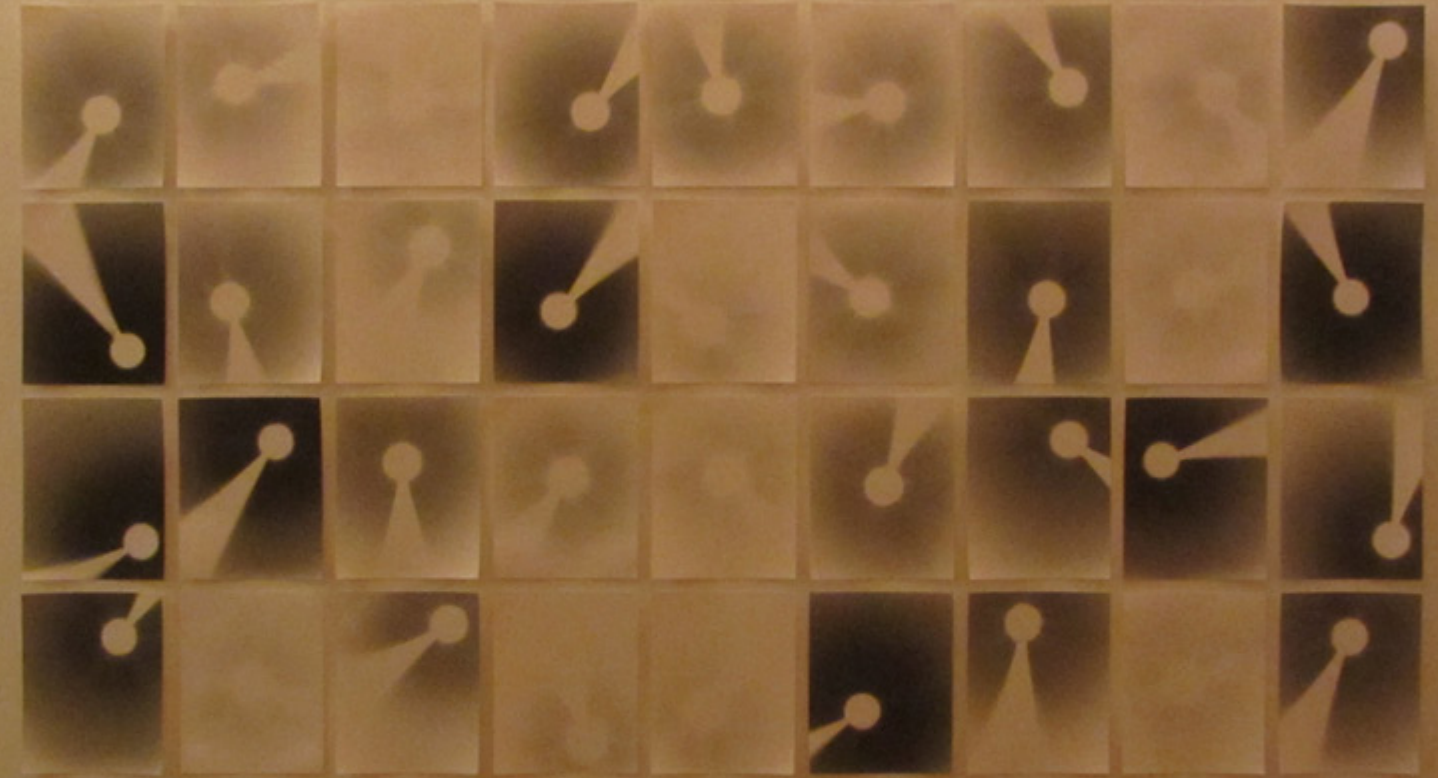


PULSARS

27 photograms on Ilford RC silver pearl paper, glass, cardboard, acid free fabric adhesive.
14 x 11 in. each / 12,012 HE

This piece has been created during the art residency program
Le Havre - New York. Regards croisés organized by the City of Le Havre
and the French Institut, in partnership with Triangle Arts.

studio view,
Brooklyn, 2012





COMPLETE SERIES

This piece has been created during the art residency program
Le Havre - New York. Regards croisés organized by the City of Le Havre
and the French Institut, in partnership with Triangle Arts.

CARROUSELS (TN1)

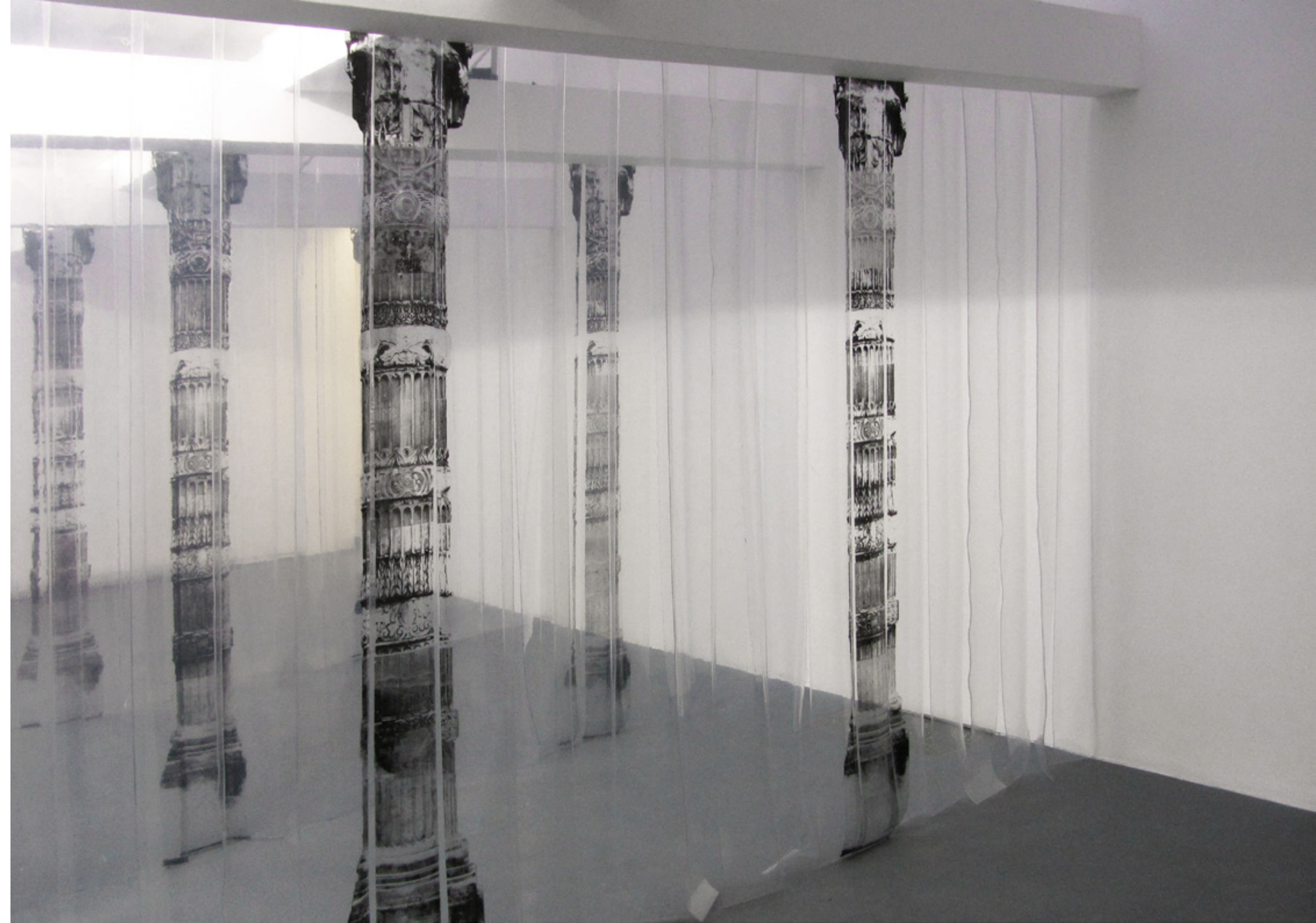
Triptych of photograms, print on ilford RC satin paper, glass,
wood, cardboard, acid free fabric adhesive, metal fasteners.
14 x 34 1/4 in. / 12,012 EH



COLONNES

black screenprints on PVC straps, PVC straps, nails.
installation dimensions variable / 12,007 HE

exhibition view of *Dotek/Touch*
Futura, Prague, 2013





exhibition view of *Réfraction*
EASF, Paris, 2012



INTARSIO
metal frame, signal plastic straps, magnets.
98 7/16 x 133 7/8 x 13/16 in. / 12,012 HE

For Vincent Lemaire, every landscape is both primal and prescient. He heralds future extraterrestrial expeditions to other planets or galaxies, while at the same time being rooted in the earliest moments of the world. It is not paradise or the golden age, but rather the transcription of balance and brutality, that is to say, a cold, uninhabited dialectic. We come from this matrix and we travel within this same matrix. What seems strange and distant to us is in truth an unknown manifestation of our own origin. The landscape dominates. For Vincent Lemaire, it is the transfigured body.

Théo-Mario Coppola
curator
2017

He works like a geographer, indexing qualities of space, keeping count of the evolution of populations, showing the precariousness of geometries. But every time, he underlines the impossibility of reason and inserts the failure of these attempts in his pieces. With these failures, he manages to go beyond spatial coordinates and accumulation of knowledge. A false rationality mixes with the objects and the lucidity transported by his work always seems unlikely enough to fail. The impossibility of an enumeration or a light stable enough to avoid darkness come here as a comfort to us. There is always a flaw that takes us away from reason in his work. Calendars are obscure, neons are falling apart, hands showing us a direction or a will to hold space to not hold or show anything. He orchestrates a tension between his will to describe and the absolute knowledge that there is no need to do so. It may be in this door ajar that his force lays.

Jean de Loisy
curator

extract from the catalogue
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translated from french by Anaïs Plancoulaine

