



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  
*Le vent d'Après* (page 14),  
Beaux-arts de Paris les éditions, 2011  
translated from french by Anaïs Plancoulaine

The pieces are dated using the *Human Era* calendar. *Human Era* (HE), is a year numbering system that adds exactly 10,000 years to the currently dominant AD numbering scheme placing its first year near the beginning of the Holocene geological epoch and the Neolithic Revolution, when humans transitioned to agriculture and fixed settlements, building the first architectures of Humanity. It's around that time that humans truly began to build their own world.



COMPLETE SERIES

studio view,  
Paris, 2024

**EMERGENCE Matriarcale #02**

12 photograms, 1 photograph, print on Ilford bright silver fiber paper, cardboard, glass 1/16 in., wooden sticks, black acid free fabric adhesive, oxidized lead, metal, magnets.  
47 1/4 x 47 1/4 in. // 12,023-12,024 EH

**VARIABLE (B3A)**

trptyques de photographies-photogrammes, tirages noir et blanc sur papier Ilford baryté brillant, carton de bois, verre 2 mm, baguettes de bois, adhésif tissu noir sans acide, plomb oxydé, attaches métalliques. 23 x 23 cm chacun // 12 O20-12 O23 EH

COMPLETE SERIES

studio view,  
Paris, 2023





COMPLETE SERIES

studio view,  
Paris, 2022

**EMERGENCE (B3)**

installation of 3 photograms, print on Ilford bright silver fiber 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

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

COMPLETE SERIES

studio view,  
Paris, 2023





COMPLETE SERIES

studio view,  
Paris, 2022

**CELLULA**

series of 10 photograms, print on Ilford bright silver fiber 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**

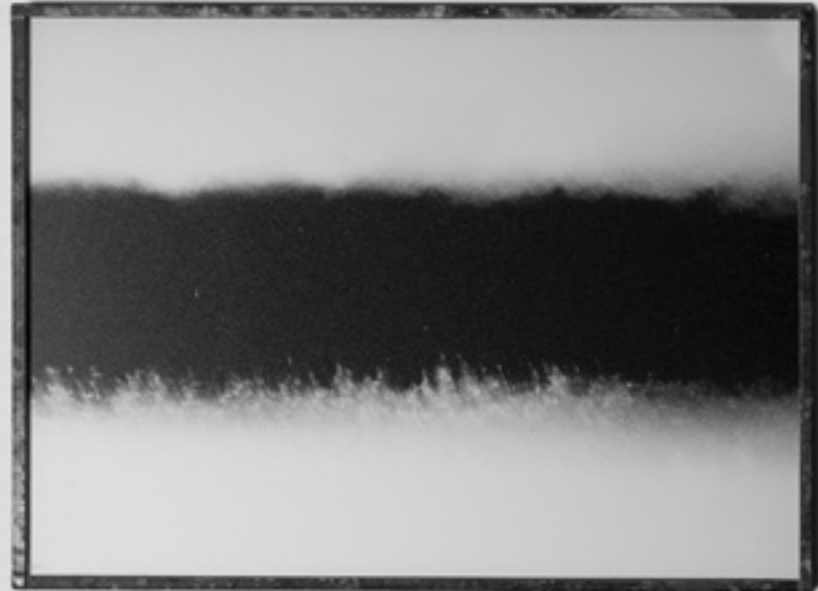
installation of 4 prints on Ilford bright silver fiber paper (1 photogram 19 11/16 x 9 7/16 in.,  
1 photogram 11 13/16 x 16 1/8 in., 2 photographs 9 1/4 x 12 in.) in 3 frames : cardboard, glass 1/16 in.,  
wooden sticks, black acid free fabric adhesive, black acrylic paint  
(1 frame of 19 11/16 x 9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

studio view,  
Paris, 2022







COMPLETE SERIES

vue d'atelier,  
Paris, 2022

**PRÈS DE LA FENÊTRE**

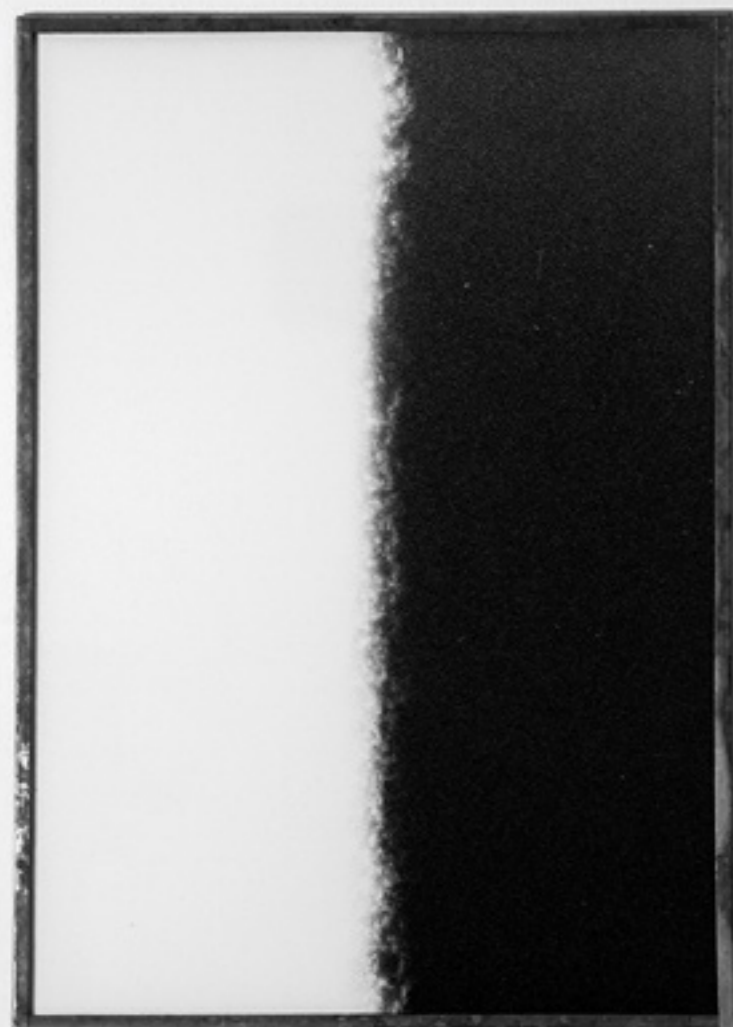
series of 9 diptychs, print on Ilford bright silver fiber paper,  
glass 1/16 in., cardboard, wooden sticks, gray acrylic paint,  
gray acid free fabric adhesive, oxidized lead.  
23 5/8 x 15 15/16 in. each diptych // 12,022 HE

**DAWN TO STARLIGHT**

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

studio view,  
Paris, 2022





COMPLETE SERIES

vue d'atelier,  
Paris, 2021

**AMORCES**

series of 10 photographs, print on Ilford bright silver fiber paper, glass, wood,  
cardboard, acid free fabric adhesive, oxidized lead.  
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*<sup>2</sup> 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*

translated from french  
by Jeremy Harrison

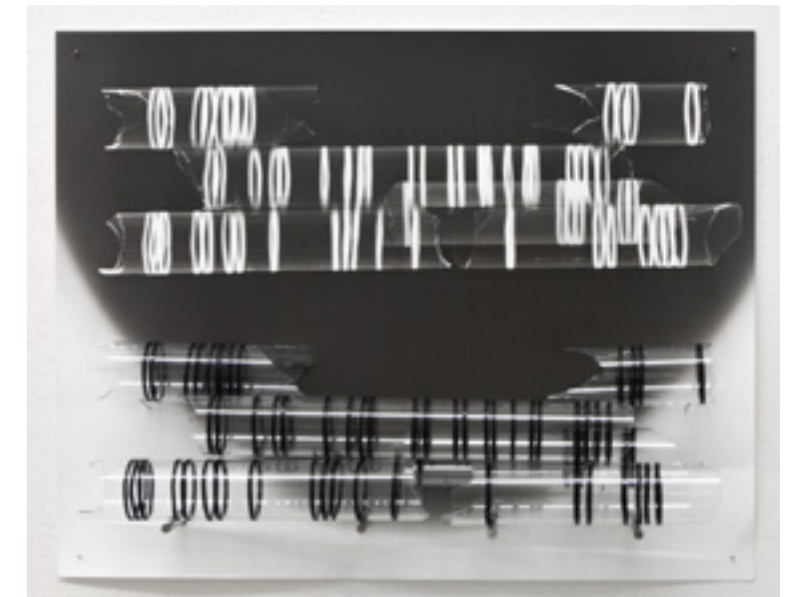
COMPLETE SERIES

## PENDRILLON

23 black and white prints on Ilford bright silver fiber 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



*Cartouches empreintés* are an attempt to keep light footprint of *Cartouches* with the help of the photogram process. While the fragile *Cartouches* are destined to disappear, each photogram will remain a witness to these sets of assembled sequences.



**CARTOUCHES EMPREINTÉS**

installation of 21 photograms on Ilford matt silver fiber 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*  
septembre 2021

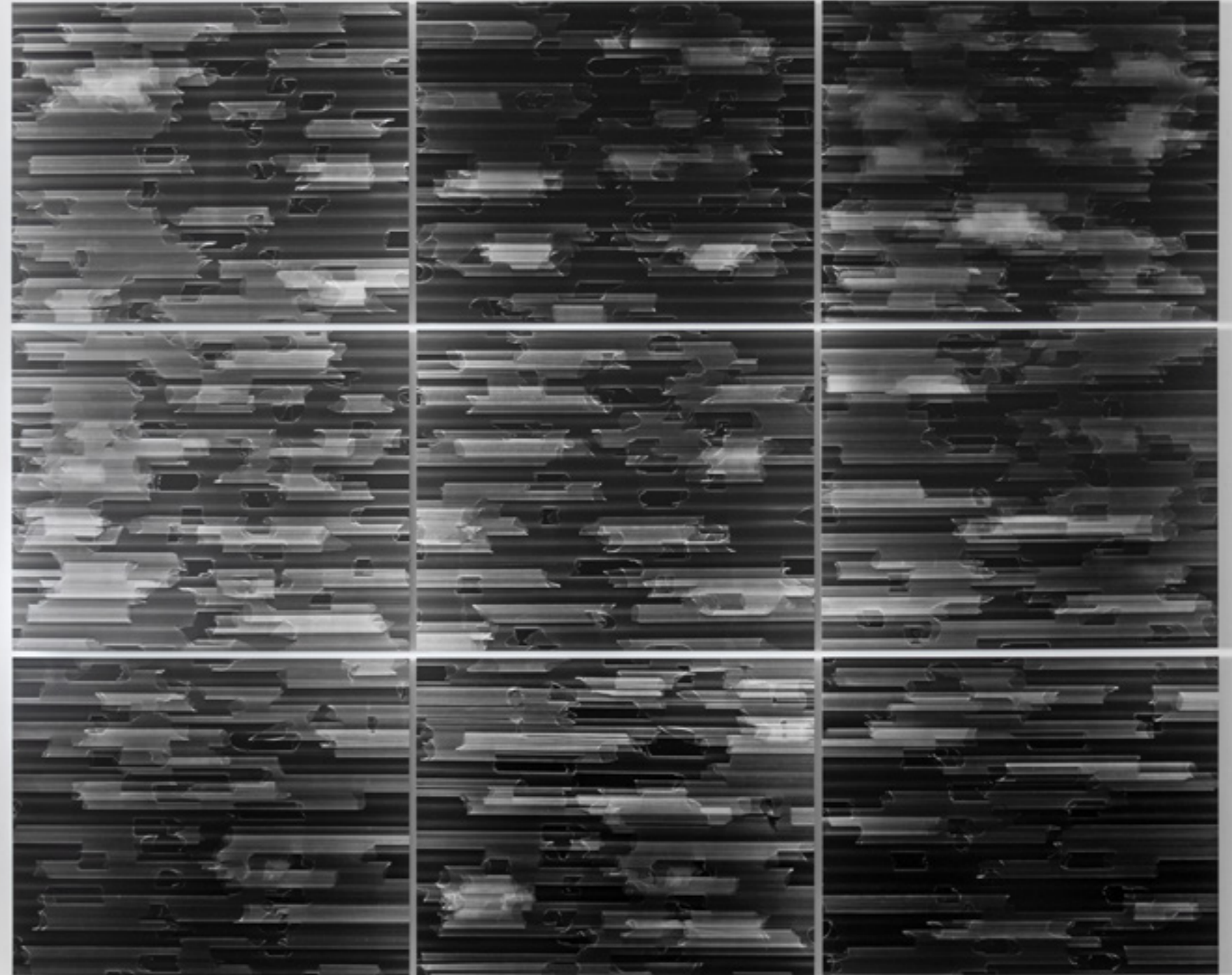
translated from french  
by Jeremy Harrison

COMPLETE SERIES

#### RAYONNEMENT FOSSILE (MC9-A)

installation of 9 photograms, black & white prints on Ilford bright silver fiber 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

exhibition view of *Pendrillon*  
Galerie Dix9, Paris, 2021





**DE L'INFINITO, UNIVERSO E MONDI**

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

The images that make up this piece result from a cross technique between photography and photogram. The portraits of my direct ancestors, coming from different supports and periods, were rephotographed to appear on a single camera roll. These portraits were then printed on silver paper through stacks of broken fluorescent tubes. Once the paper has been developed, the face of an ancestor and the imprint of the tubes appear simultaneously. Some prints are without a portrait, witnesses of the lost faces.

A first series of photograms made only with the broken tubes referred to fossil radiation. This is the name that scientists have given to the oldest image obtained from the universe. Frames of broken tubes are also like radiation fossils. While these neon lights were still diffusing light not so long ago, they remain here inert and their silhouettes are fixed on the photosensitive paper by another nearby light source.

This rectilinear and random motif superimposed on portraits of family ancestors confronts human time with that of the universe. The duality between the verticality of the portraits and the horizontality of the motif redirects the gaze at every moment and reminds us of the relativity of time on the scale of the universe. The faces are lost in a fog, rasterized by time and light.

## RAYONNEMENT FAMILIAL

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

studio view  
Paris, 2020



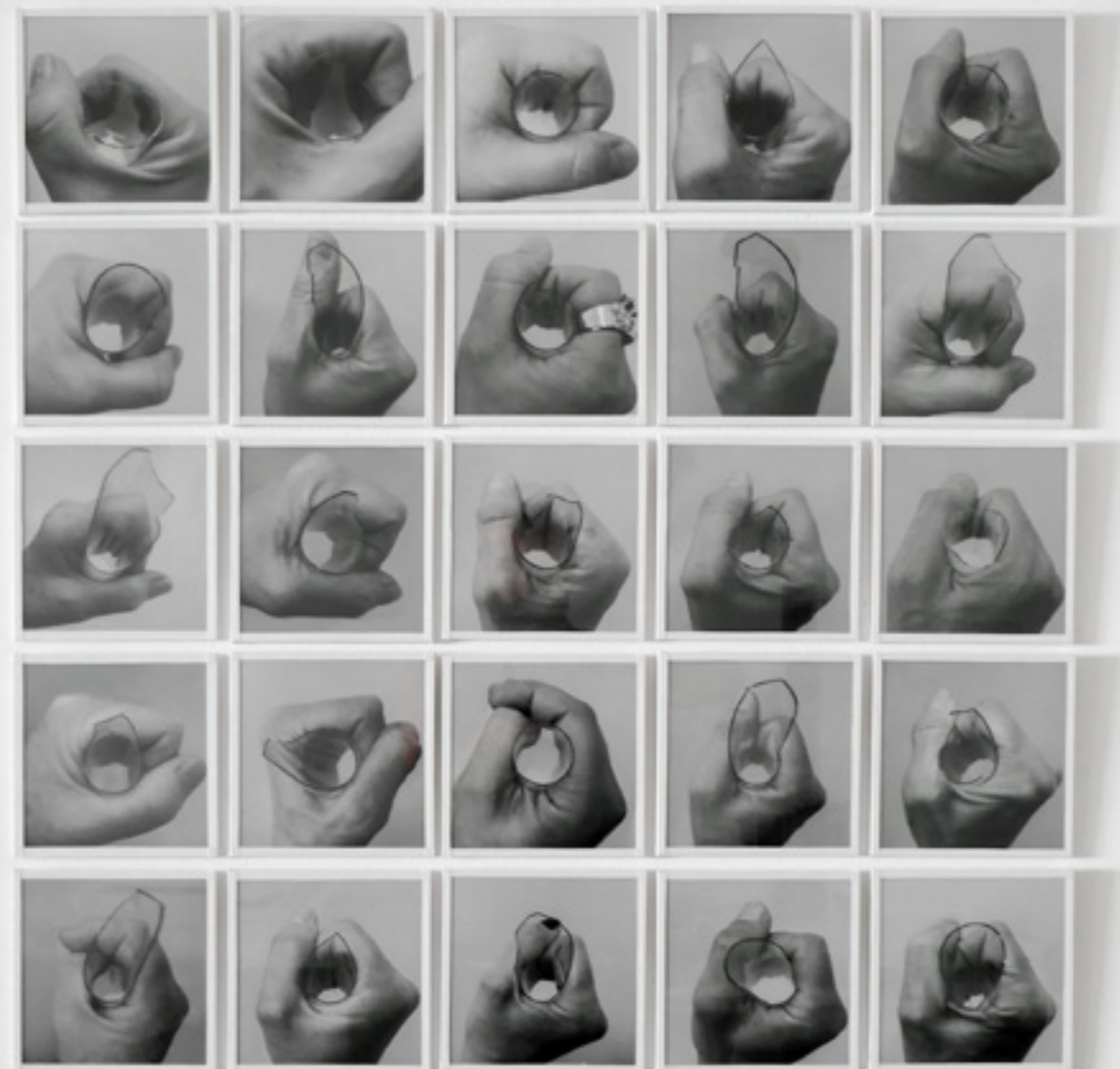




studio views,  
Paris, 2020

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





*Brane* is a protocol that I undertake with the audience in order to create a series of photographs. Each print is unique and the series is infinite.

The starting point of this piece is an element of the very complex string theory. It states that the smallest of elements of matter are strings which unique vibrations define the properties of everything we know. This poetic idea first inspired me to break fluorescent tubes. I was already working on collecting some for the piece *Fréquences*, choosing flawed tubes with their unique frequency. When discovering the string theory, a visual intuition made me realise that if I broke these tubes, their extremities would be like closed strings which vibration matched the random crack.

The *Brane* protocole is to then explain the principles of the theory to each person and to ask to choose a vibration (a cracked tube) in a box filled with dozens of broken tubes. I then ask to hold the tube in one hand, fingers tightened around the tube with the cracked part closest to the hand and I finally take a photograph. The vibration, brought to a human scale is now linked to the shape of the hand and all its details.

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

When creating the stock of broken fluorescent tubes needed for the photograms of the piece *Rayonnement fossile*, some tubes unexpectedly broke: a few of them broke spirally in their length. These special tubes were used to create this series of photograms. Looking like DNA branches, these segments which unique cracks and vibrations represent life sequencing as an accident that happened in a fraction of second.

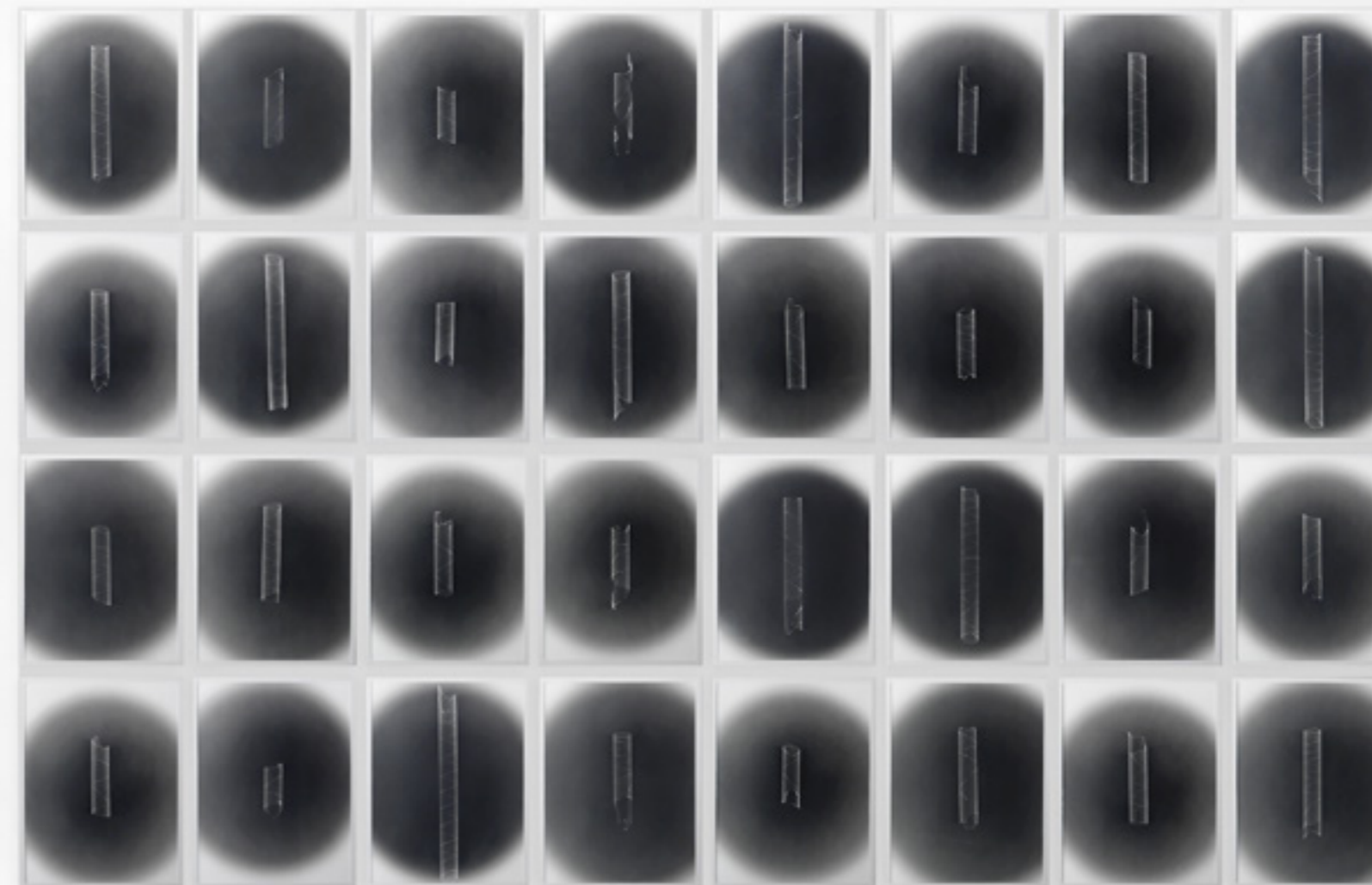


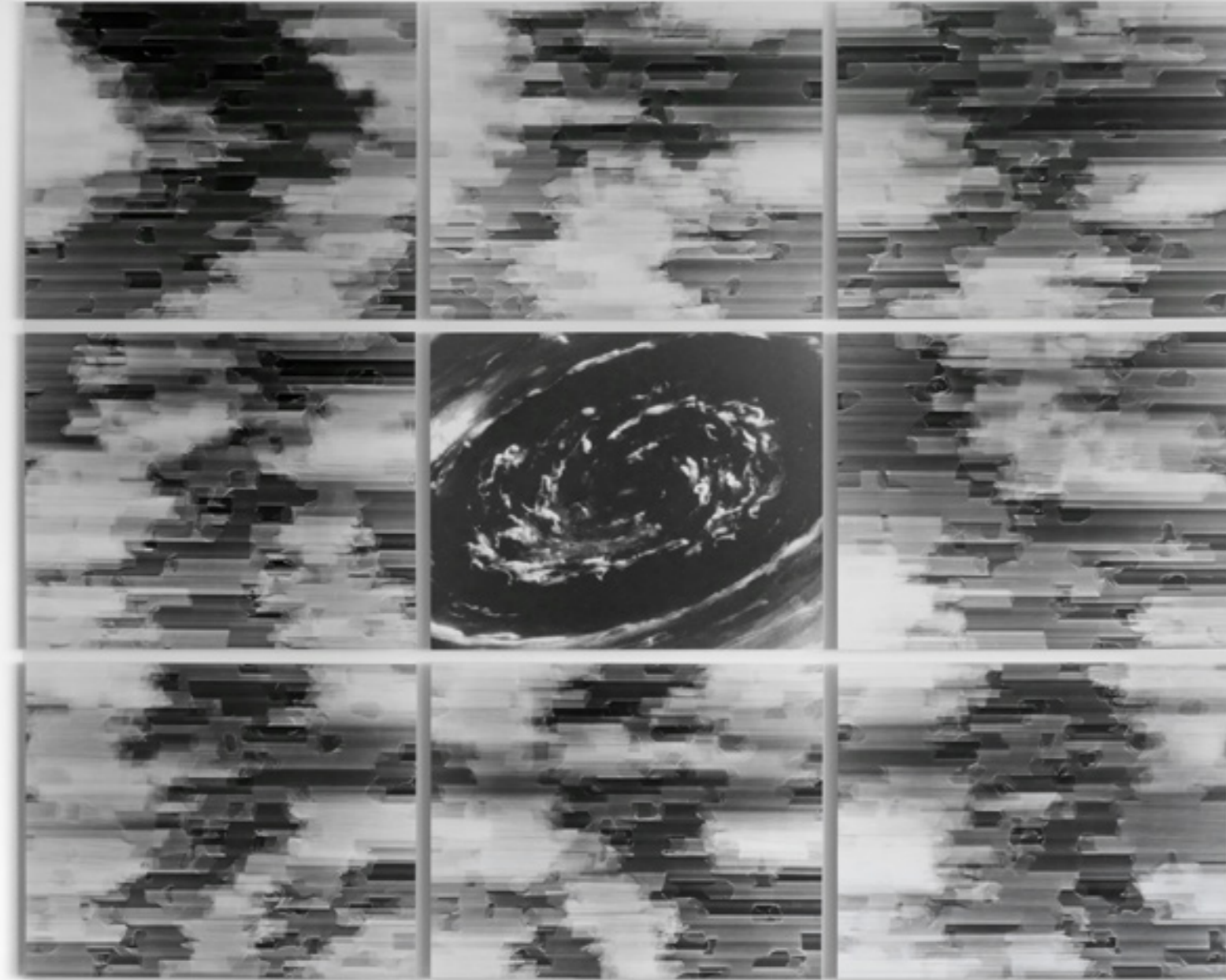
## FÊLURES

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

studio view  
Paris, 2017





The diffuse fog of the *Rayonnement fossile* dissipates in its centre to reveal whirlwinds of gas drawing circular shapes, thus breaking up with the linear organisation. A story of the universe uncovers itself through these three forms of gas: the main one, depicted by the *Rayonnement fossile*, the whirlwinding one that created the planets and the one that is missing here, kept today by man in glass tubes.

The ensembles of the series *Percée* are composed of eight prints from *Rayonnement fossile* and one photograph of Jupiter or Saturn placed in their centre. The NASA missions *Cassini* and *Juno* recently brought us very detailed imagery of the two gas giants in our solar system. The technique to use these images in an analogue way was the same as with the Mars photos in the series *Distances*: capturing the photos on a screen with a film camera.

studio view,  
Paris, 2019

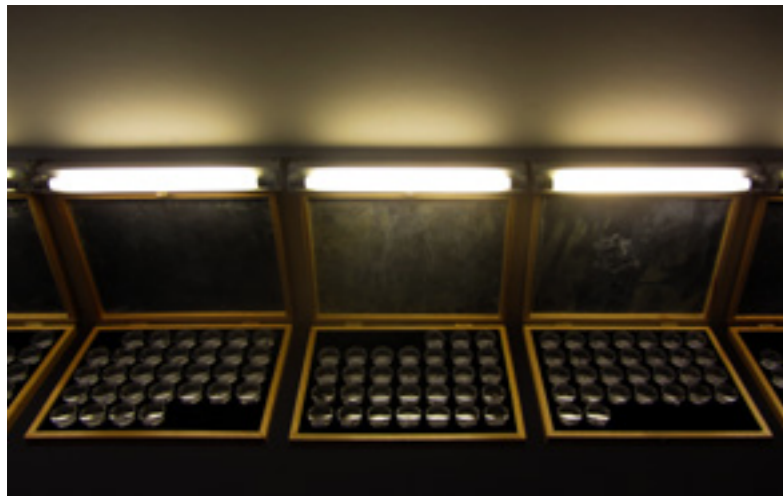
**PERCÉE (S1MC8A)**  
installation of 8 photograms and 1 photographs of Saturn, black & white  
prints on Ilford bright silver fiber paper laminated on Dibond 2 mm, aluminum back frame.  
total dimensions 58 1/4 x 72 7/16 x 9/16 in. // 12,018-12,019 HE

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 belly button, 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 children of Chronos. When one grows, not aware of its expansion the other one thinks it can follow.

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 10<sup>9</sup>) + 1**

12 wood boxes, 12 mini fluo tubes, 12 engrave lead slabs, 365 plastic boxes,  
302 belly button lint /  
10 5/8 x 150 13/16 x 11 13/16 in. // 12,014 HE

studio view,  
Paris, 2014





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

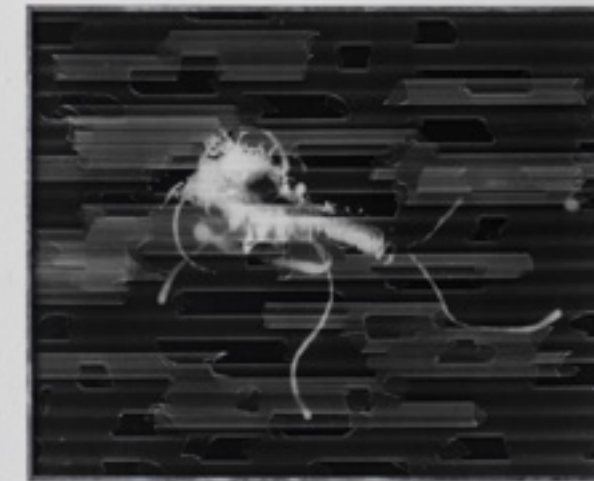
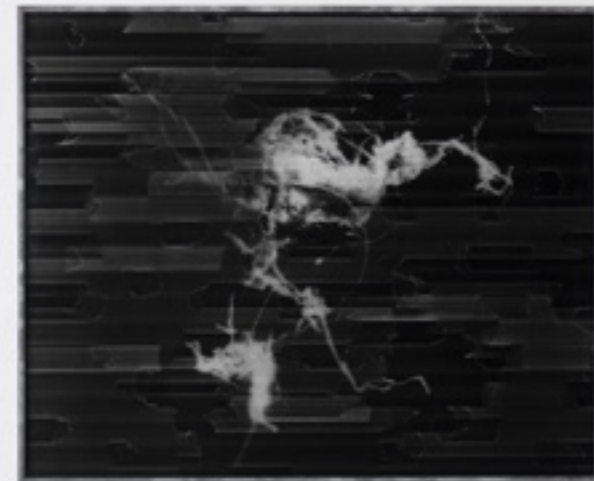


**(4,54 x 10<sup>9</sup>) + 3**  
12 wood boxes, 12 mini fluo tubes, 12 engrave lead slabs, 366 plastic boxes,  
324 belly button lint.  
10 5/8 x 150 13/16 x 11 13/16 in. // 12,016 HE

**RAYONNEMENT EGOCENTRIQUE**

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

studio view,  
Paris, 2018







The first evident distance that appears is geographical. The distant Martian landscape stands out from the artificial landscape in white. But the distance is also temporal. In the diptychs and triptychs of the series, the successions of landscapes don't match. Some parts repeat themselves as if a disk was scratched. It goes backwards before going forwards again. The white landscape remains the same. Two temporalities are existing in two juxtaposed realities.

The technique used for the series *Distances* is a mix of photography and photogram. The photographs used show Martian landscapes. They are digital and were brought to us by the NASA robot *Curiosity*. To work on these pictures in an analogue way, I first had to select them from the website dedicated to the space mission. I then cropped them, edited them to black and white and displayed them full screen on my computer to capture them with my film camera. At the moment of print, the photo negatives are projected onto a wall. The photogram part is made from big chunks of asphalt piled up in front of photosensitive paper. In this way they capture the image and create a missing landscape. To increase the film aspect of the images, I used 3200 iso film which adds grain to the prints. If we pay closer attention, it's possible to see some aligned dots revealing the pixels of the screen that was first photographed.

COMPLETE SERIES

studio view,  
Paris, 2018

**DISTANCES #1**  
photographs-photograms on Ilford bright silver fiber paper,  
27 9/16 x 39 3/8 in. each // 12,014-12,017 HE

*Rayonnement martien* are photographs of Mars printed through broken fluorescent tubes. The history of space conquest is a matter of time and light. These two factors are constantly linked and inseparable. The speed of light is our point of reference and our prison. It allows us to see incredible things while reminding us that they are inaccessible or have already disappeared (like those distant stars whose rays still reach us while they are long gone). Mars is our closest neighbour yet, reaching it remains a challenge.

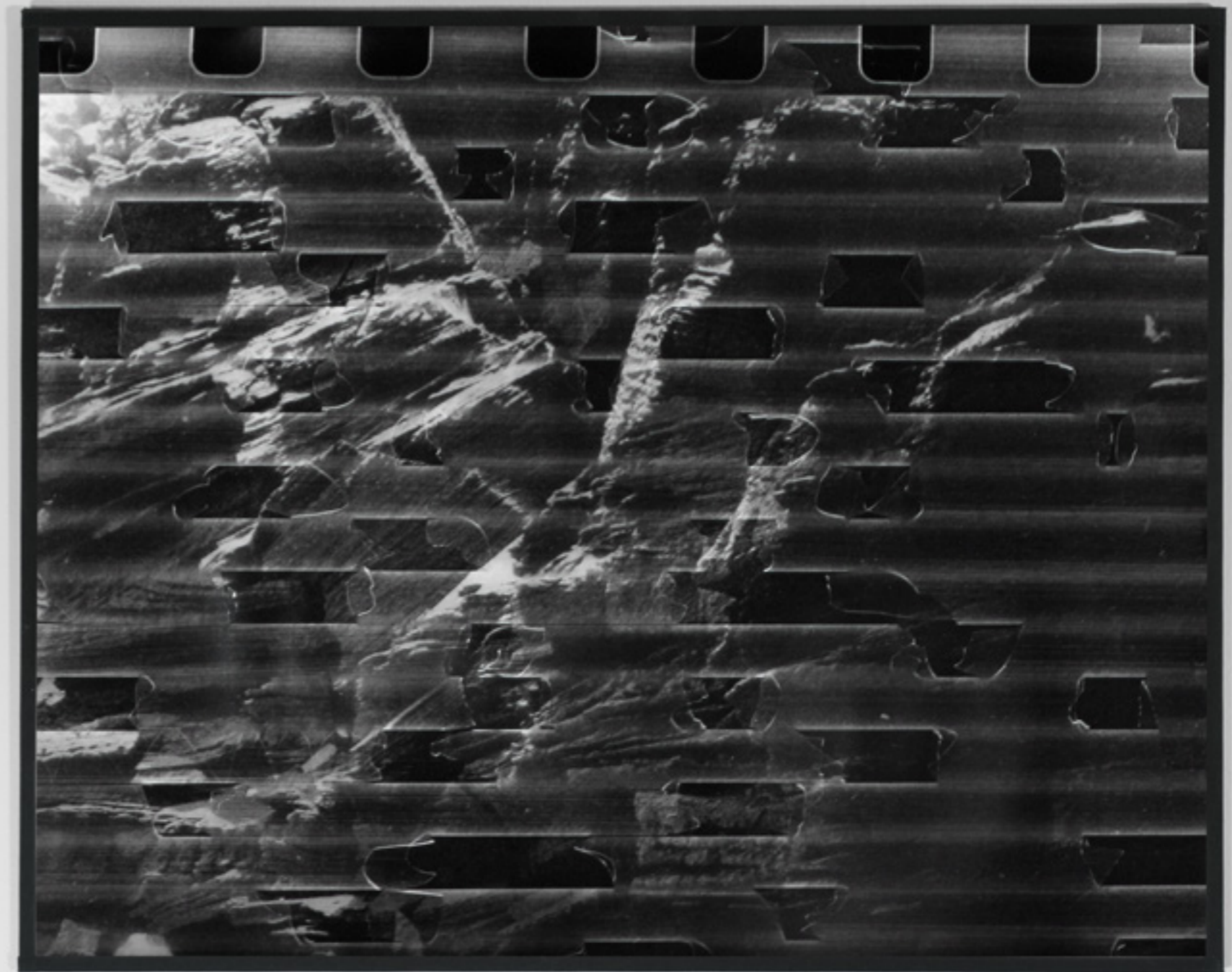
The broken tubes that once emitted light are there as a reminder of this limit. In front of this Martian landscape, they form like a broken window. It stands between us and the landscape, sharp but fragile.

## RAYONNEMENT MARTIEN

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

COMPLETE SERIES

studio view,  
Paris, 2017





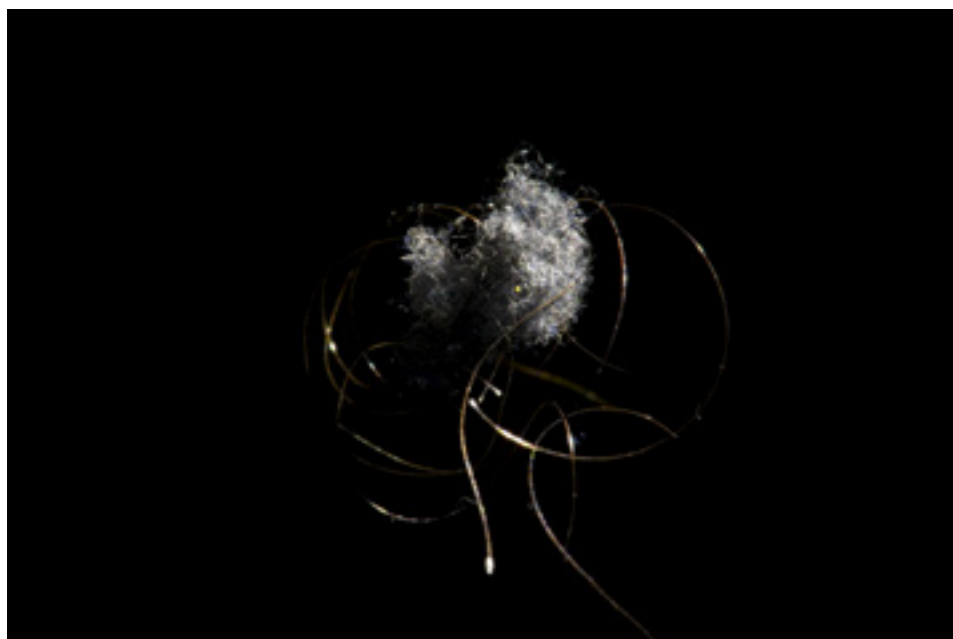
exhibition view of the 69th edition of Jeune Création  
Fondation Fiminco, Romainville, 2020

### MÉTADIÉGÈSE

installation of 11 photographs-photograms, black & white prints on Ilford  
bright silver fiber paper, glass, wood, cardboard, acid free black fabric  
adhesive, oxydized lead.

total dimensions 44 1/16 x 171 1/4 in. // 12 017 HE

The umbilical fluff collected and indexed in monthly cases for the series  $(4,54 \times 10^9) + x$  were photographed with a macro lens and archived. These photographs were randomly chosen or selected by date to create clusters of constellations.

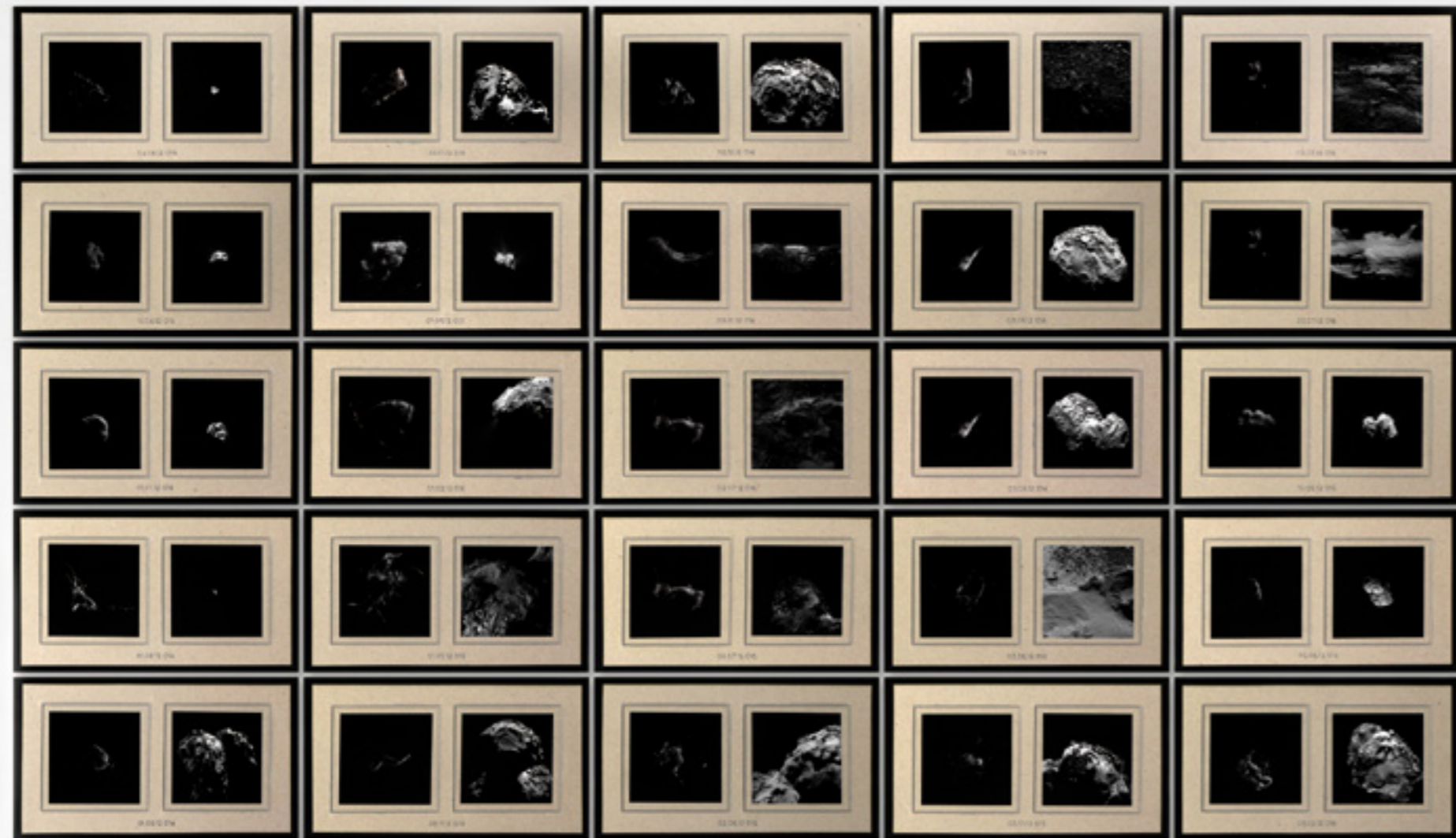


### **COSMEGONIE TMC**

installation of 7 numeric photographs of belly button 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

installation view,  
private collection, Paris, 2019





*Panspermie* is one of the theories behind the *Rosetta* mission: the idea that life didn't develop during earth's genesis but was actually brought by comets in an already complex form. The navel lint, small concentrate of life composed of skin particles, textile fibres, hair, bacteria and archaea are like microscopic worlds. Here they are compared to the first comet closely studied by man that might one day bring us answers to life's mysteries.

A series of diptychs each composed of a photograph of a navel lint and a photograph of the *67P/Tchourioumov-Guérassimenko* comet. I started collecting my navel lint in 2014, the year of the first photographs of the comet. Each photo of the *Rosetta* mission was captured between August 6th of 2014 and September 30th of 2016 and are available on the ESA website (*the European Space Agency*). I used the first photos that were published in the press as a model for capturing the navel lint. Finding these photos, I intuitively matched their dates with the ones from my navel lint pictures.



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*, 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*  
septembre 2021

translated from french  
by Anaïs Plancoulaine

studio view,  
Paris, 2014



## VAALBARA

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

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

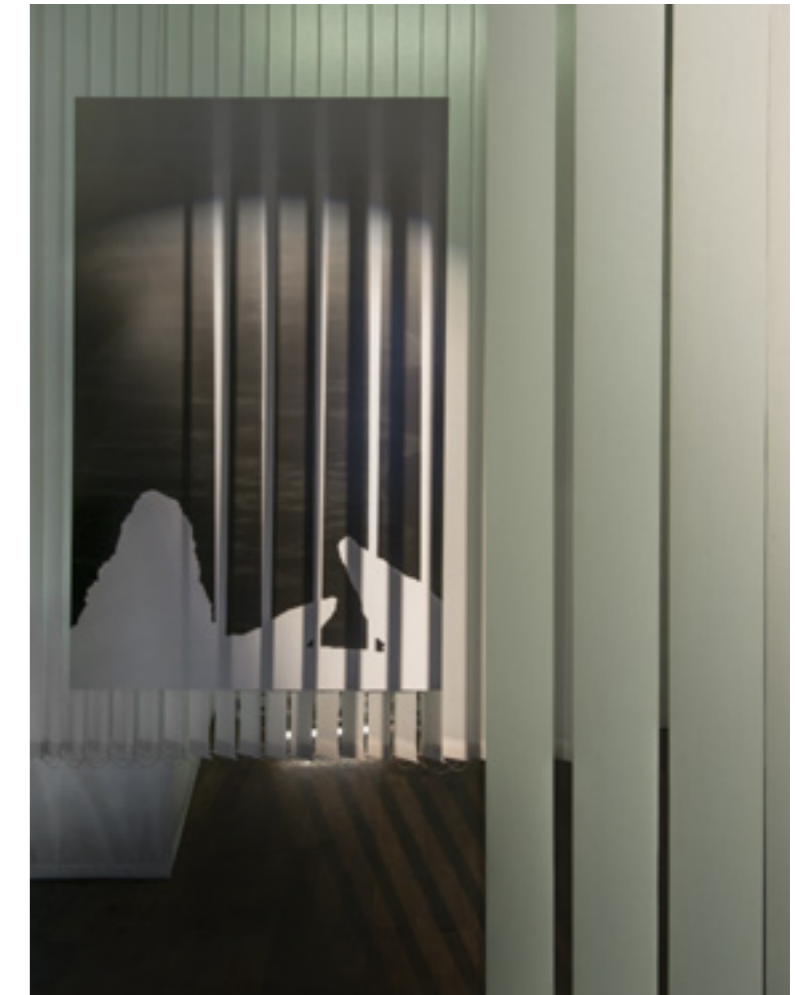




In astrophysics, distances are counted in light years. The installation was made to grasp this idea of light time.

This photogram was produced by crossing techniques used for *Vaalbara* and *Hyperposition*. It results in the printing of several shadows projected at different distances from the photosensitive paper. The beam of a single source of light travels in empty space before crossing a lamellar curtain, travels back into the void before hitting asphalt plates and finally hits the paper. These different elements spread over a length of a few meters are compressed into a two-dimensional image, a journey reduced to a moment.

At the installation of the piece, there is only a curtain between the light and the image. This one is open in a different manner than at the time of print. This physical and temporal slip is then visible on the photogram through the shift between the shadows and the white empty spaces created at the time of print. Meanwhile, the real continent plates have disappeared.



#### **VAALBARA HYPERPOSÉE**

silver photographs-photograms on Ilford bright  
silver fiber paper, vertical strips blinds.  
photo 74 13/16 x 45 1/4 in. / variable dimensions installation // 12,016 HE

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

This piece is made of several genesis: a family genesis, the history of photography and the human history.

The history of photography is ambivalent. On one hand, photography is a way to discover past eras but on another hand, it also questioning about what was before its invention. Basically, only the views of a hundred years are accessible... soon two hundred. The photographs of my direct ancestors, preserved and transmitted from generation to generation, reveal this short period which only dates back to around 1840. This lapse of time, compared to that which separates us from the first steps of our species, there is 300,000 years is very small.



## 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

Quantifying the number of my ancestors could be a way to constitute a complete genealogy. If we try to understand this from a mathematical angle, the number quickly becomes astronomical and in any case biased using a simple exponential formula. Indeed, going back far in time, a family tree looks less like a tree and more like a network, with the same ancestors who appear in several places.

The main objective of this piece is to express the exponential aspect of a genealogy by suggesting a feeling of universality. The cradle of humankind is estimated at 10,000 individuals. It is half of the hominids represented around my ancestors, separated by an oval zone of unknown. Hominid images printed in black and white with some basic laser or inkjet printer were gleaned from the internet. Drawings, computer generated images, photographs of effigies or movies images... all these pictures represent a collective unconscious vision that we have of our ancestors.

This piece, made of family photographs arranged according to a mathematical logic and surrounded by a dense heap of fantasized images of our ancestors, reveals the impossible quest to find distant faces. However, it gives us a glimpse of the obvious proximity that connects each individual on this planet.

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









This 4,8m<sup>2</sup> relic of a standard exhibition space disposed on the ground lights up the arched stone cave. Its size, compared to the surrounding architecture and voluminous sculpture and its presence in this place, turn it into a supernatural object. This installation was conceived for the exhibition *Bside-Itself* that was held in the crypt under the Paris Beaux-Arts honour amphitheatre.

exhibition view of *Bside Itself*  
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

From the German word *Welt*, the world and *Anschauung*, one's view, *Weltanschauung* describes the way one views the world and existence, on an intellectual level as well as on the levels of affectivity and action.

The first series shows the striking of buildings, the second one shows steam coming out of an incineration factory. The two series reveal processes transforming whole structures into many particles (particles of dust, of water). There is a slowness emanating from the two 13 photographs burst mode travellings; it's hard to realise that there is movement between two shots. Only by juxtaposing the first and last shots, here five meters apart, could we be sure that they are different. Although these pictures were taken in only a few seconds, the diegetic of this work depends on the viewer's wanderings. The interaction between the photographic grain, the particles of the subject and the random timing of each viewer's wandering accentuates the tension of the piece.

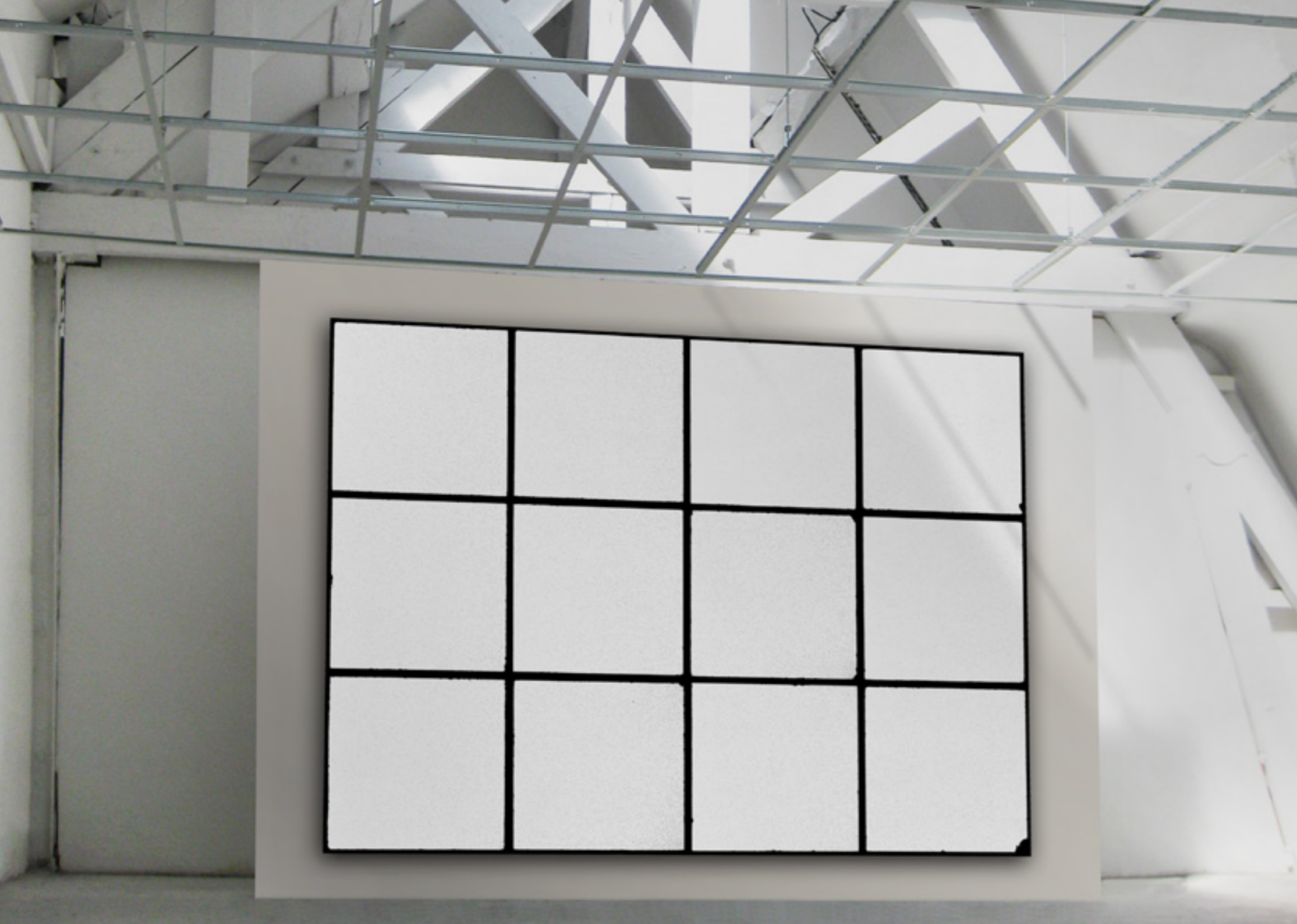


## WELTANSCHAUUNG

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





The title of this piece refers to the *portillon* of Dürer. This installation works similarly to this simple device composed of a wooden frame and gridded threads: a way of apprehending space in the world and the universe.

An empty aluminium framework of dropped ceiling with unique silk screen printings of ceiling slabs. Some of these screen-printing are presented on the wall creating a map, others are disposed on the floor on wedges. The outline of the screen-printed slabs is the main element that enables us to differentiate them. The original slabs are very crumbly, the irregularities of their edges generate uncertain borders. The small dots randomly present on these slabs also vary from one to another but are clearly harder to distinguish to the human eye. This installation immerses us in a universe normed by space and time (each aluminium structure is annotated with the day and time of its creation). The map made of silk screen printings of ceiling slabs might project us into an unclearly delimited spatial dimension.

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

Underground parking lots are spaces created according to car norms and this makes them environments where human are not really physically present. By pivoting the photographs of these very large and low ceiling spaces, it's almost like giving back the space to humans. The predominant horizontality becomes vertical again. With one simple rotation we go from one dimension to another.



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



An old malfunctioning fluorescent tube which doesn't light up but blinks at a random frequency. One last breath of light before turning off. While it heads to the pile of broken tubes, another one will take its place, with its own individual frequency.



**FRÉQUENCES**

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

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

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

(4,54 x 10<sup>9</sup>) 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 10<sup>9</sup>)**

40 oxidized and etched lead plates + 5 Artist proofs.  
4 3/16 x 6 13/16 in. // 12,017 HE





Random installation in space of metal calendars with T shaped index cards, these archaic measures of times are like steles. They are almost all full but in different manners. A random number of index cards is missing. The calendars are displayed on the floor, balanced on a metal shafts.



**REPLISSAGE**

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

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



Hands are both physical tools of human creation and a symbol of identity, holders of digital prints. The assorted strips describe a random code that we can read as a sort of assembly plan of a form of life. Referring to genetics and the first DNA tests carried out with a photosensitive technique, these combinations are made of the pictures contained in the two cabinets.

This installation was presented at the *Silpakorn University* in Bangkok in 2009. It is composed of 16 modules hooked to the wall and facing each other in a room with two identical metal cabinets in its centre. The installation is perfectly symmetric as is the room where it is held. Most of the modules are composed of combination of photographs in strips, topped by a fluorescent tube. Though some tubes do not have anything underneath them.

The compositions are made of medium quality digital photographs. They were printed on black and white 10x15 cm photographic paper. The photos represent my hands or just my fingers and are all different to one another. Some have been re-cropped and enlarged, sometimes pushed to extremes, thus becoming clouds of pixels, while others are mirrored images. The photographs are presented, one behind the other, in a way that only shows 1,5cm of each print. There are photographs of a hand or a finger in sticker form on each drawer of the centre cabinets.

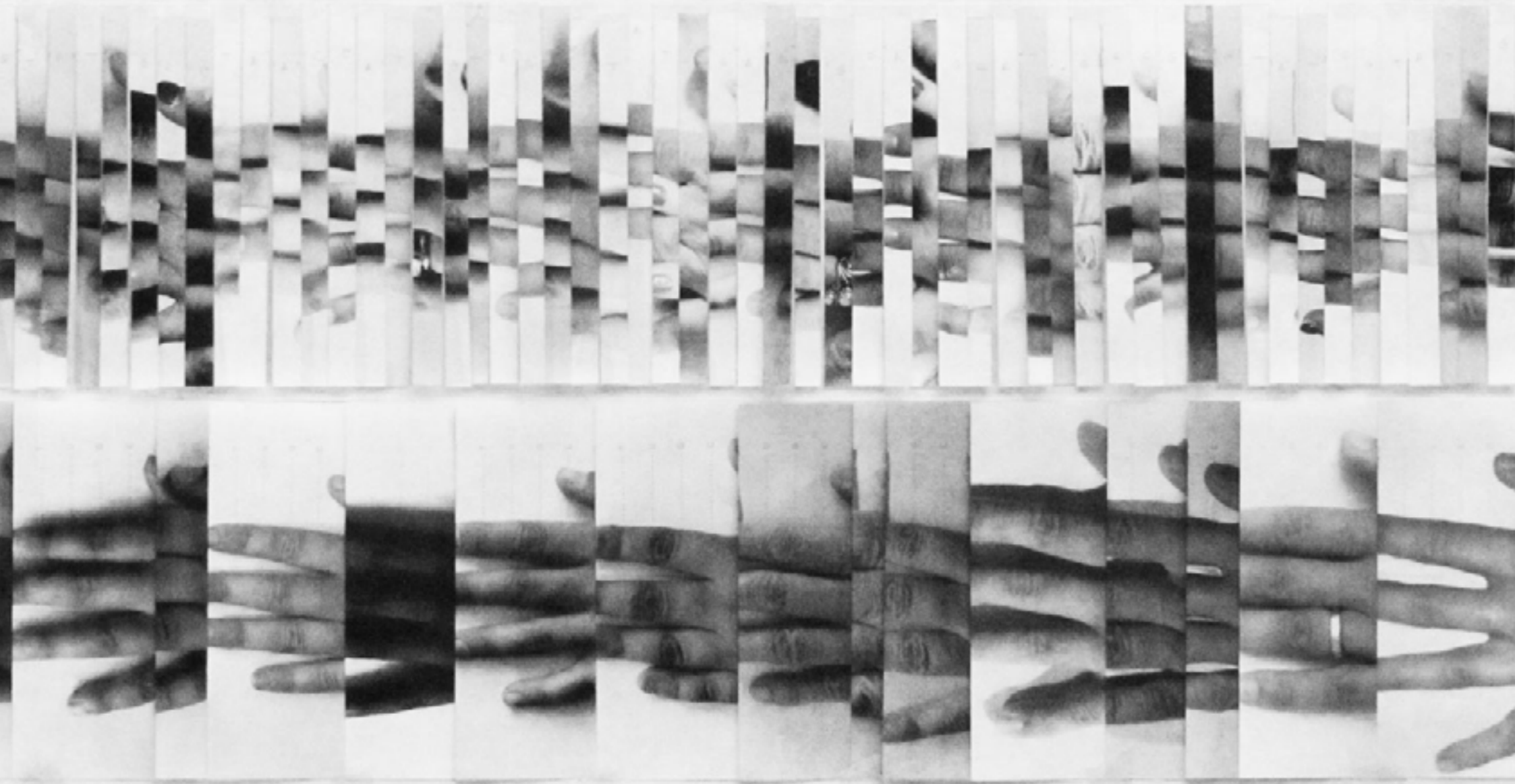


## HÉRITAGE

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.

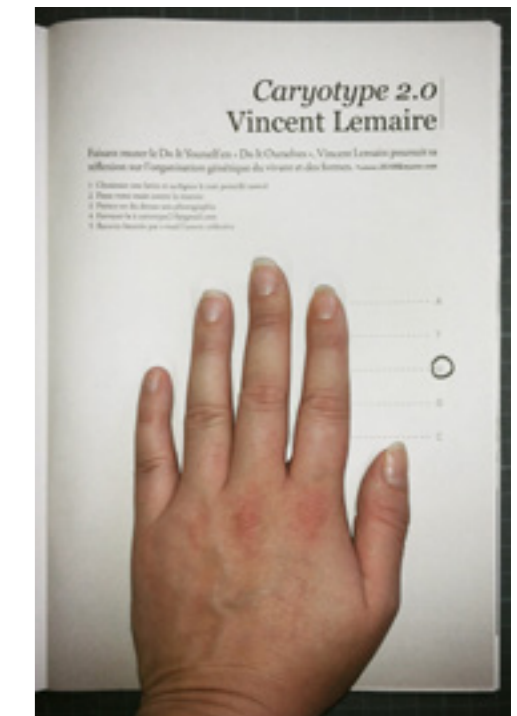
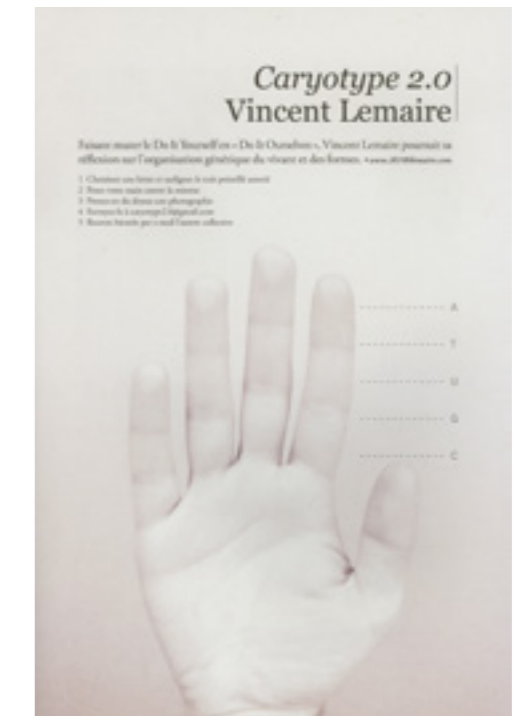
To create Caryotype 2.0, Vincent Lemaire asked each reader of the Code Magazine 2.0 to place his hand on a real size reproduction of his own hand, a reproduction on which were inscribed five letters on each of his five finger segments. These letters (A, T, G, C and U) correspond to the names of four 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.

studio view,  
Paris, 2014

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



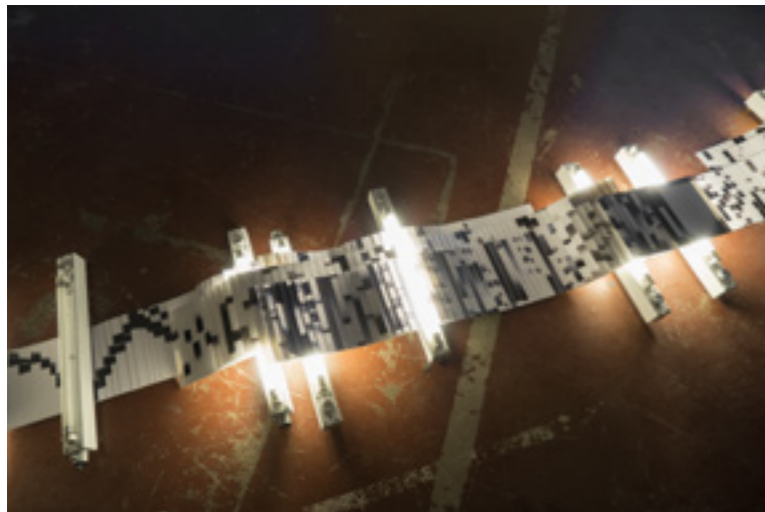
**CARYOTYPE 2.0**

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

translated from french  
by Anaïs Plancoulaine

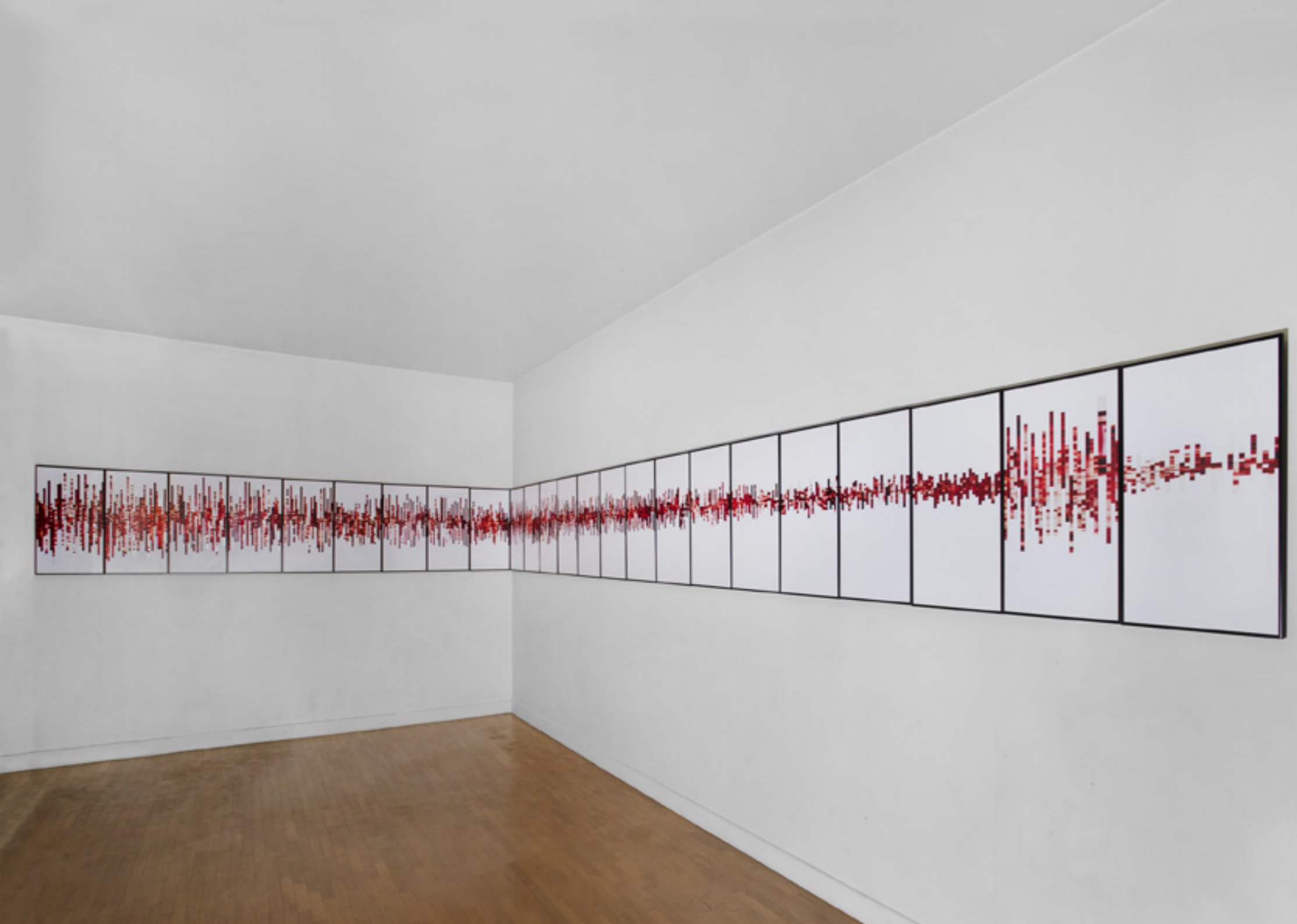


## CHRONOPHOTOSYNTHÈSE

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

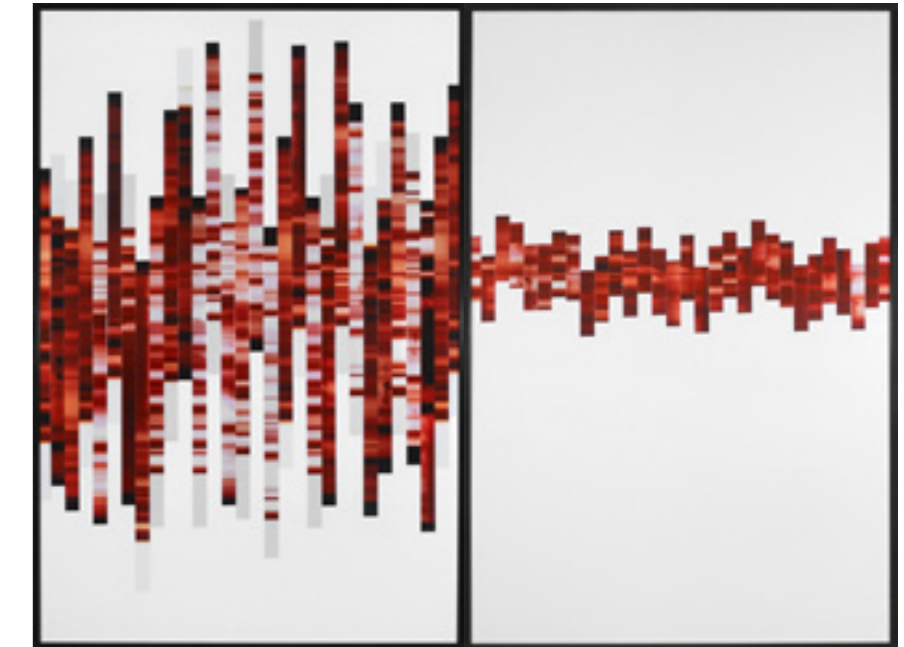
exhibition view of *After the Big Bang*  
Lavoir Moderne Parisien, Paris, 2016





The collages of the piece *Alignement* are composed of strips cut out of unwanted photosensitive paper rolls from a Lambda printer. Lambda printers are laser printers that use a digital protocol to print on photosensitive paper. Each start of a new paper roll charged in the printer creates a veiled reject which nuances and rythms are unique and random. The protocol for the *Alignement* piece was to cut out these rejects in strip of equal width and stick them one next to the other, in order to obtain a thin common line on the whole length. Each frame represents one chromosome. The hight of the strips in each frame is homothetic to the dimension of the chromosome it represents and to its neighbours. As in a karyotype (standard arrangement of all chromosomes), they are disposed from the largest to the smallest, with the sex chromosomes in the end.

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

The series *Pulsars* was created in New York during the residence *Le Havre - New York, regards croisés* at the end of 2012. The first work was a series of drawings based on graphic representations of genomes. Following these first productions and while searching for new materials, I discovered lightbulbs with elongated filaments. After several experiments in my studio, I quickly realised that the rays produced by this elongated filament aligned itself perfectly with the circular variations of my drawings. This observation lead me to print these rays directly on photosensitive paper with the photogram technique. With a dimmer, I created a series with different rays, intensities and directions.

The direction is suggested by the metal strip inside the lightbulb that helps keep the filament straight. This strip creates a cone shaped shadow that gets larger the further it gets from the lightbulb. The name *Pulsars* comes from this particularity that give a direction to this circular source of light. Pulsars are neutrons stars, extremely small and dense who rotate at high speed, thus emitting very strong magnetic rays at their poles. Here, only one of these poles would be visible but it's enough to give a direction in the empty space.

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.



## PULSARS

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





COMPLETE SERIES

**CARROUSELS**

Triptych of photograms, print on ilford RC satin paper, glass,  
wood, cardboard, acid free fabric adhesive.

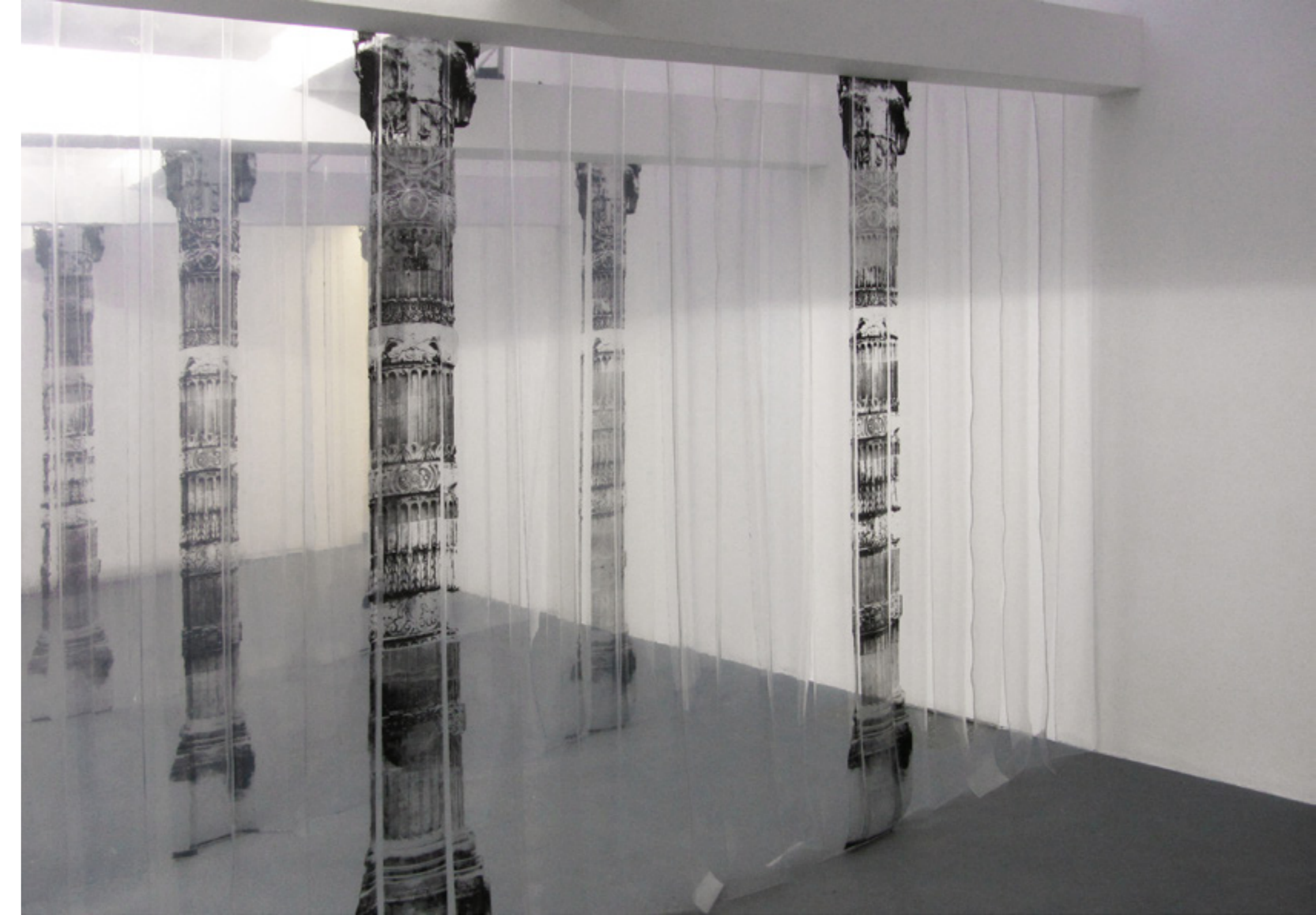
14 x 34 1/4 in. // 12,012 EH

These silk screen printings come from two ancient columns. They were a part of a building from the Louvre which was destroyed during *La Commune* and are now presented on two facades in the courtyard of the Hotel de Chimay of the Beaux-arts de Paris, where they don't support any structure. By presenting these printings on PVC strips below some beams, this piece underlines the current uselessness of the columns while simulating a function for them. Institutional symbols knocked down by a popular revolt, the viewers can either walk through transparent plastic strips or walk between the columns.



## COLONNES

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



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



A piece inspired by the Trompe l'oeil pattern from the wall in the background in the Piero della Francesca painting, *Flagellation of Christ*. The distance of this wall is one of the only non measurable elements in the Italian master's calculated painting. The pattern accentuates this loss of point of reference. The structure of the here presented sculpture is shaped as the outline of the pattern before its repetition. Inside it, the incomplete reproduction of the pattern is made of plastic strips usually used to demarcate construction sites. Their flexibility lets them flow to the rhythm of the air drafts, sometimes revealing the shapes of the rectangular boxes in Trompe l'oeil. The eye then oscillates between a 2 dimensions image and a 3 dimensions one.

exhibition view of *Réfraction*  
EDASF, Paris, 2012



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



