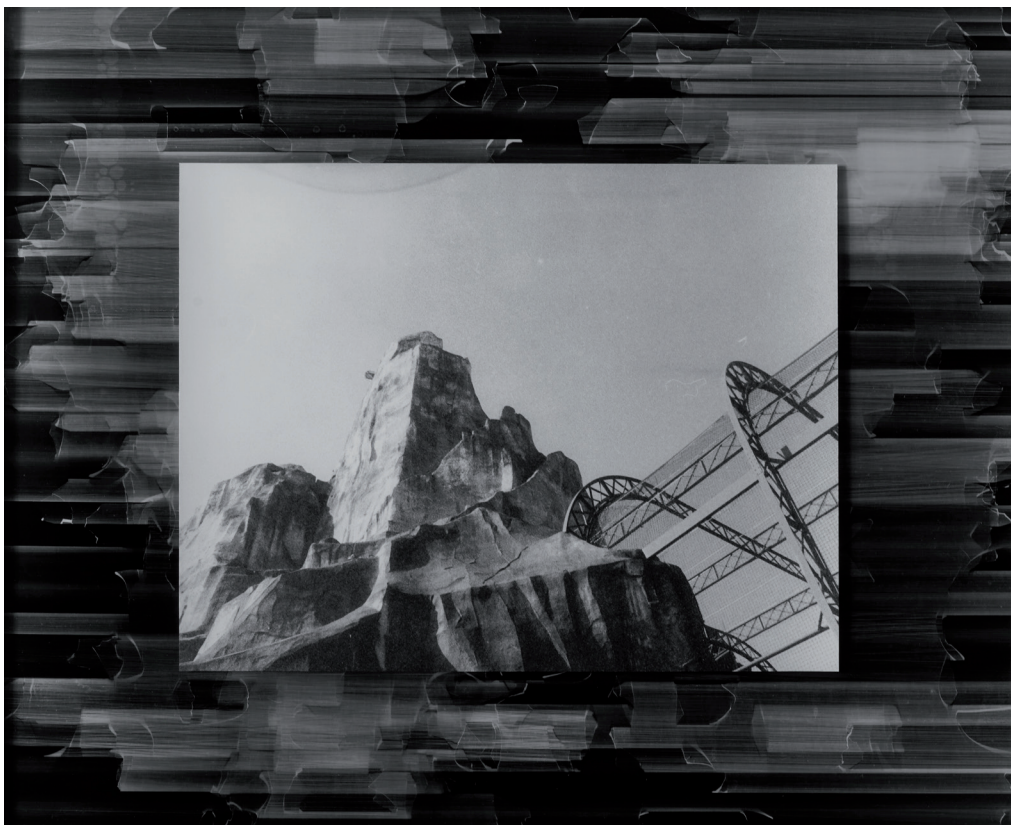


PRESS RELEASE




Pendrillon (RFR01) [detail]

photography and photogram, print on lford bright silver fiber paper , 12 020-12 021 EH

The Galerie Dix9 is pleased to introduce you

Vincent Lemaire PENDRILLON

curated by Audrey Hoareau

With the support of  Centre national des arts plastiques
(National Centre for Visual Arts), France

09.04 – 10.02.2021

**Opening Friday 3rd of september, 5p.m to 9p.m.
Press preview from 10 a.m. to 1p.m.**

GALERIE DIX9 Hélène Lacharmoise

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Tuesday - Friday : 2p.m. - 7p.m., Saturdays 11a.m. - 7p.m. and on appointment

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PENDRILLON

excerpt from the presentation text of the exhibition

Pendrillon is the French word for one of those long, narrow, black curtains that hang on either side of the stage in a theatre. Their purpose is to screen the wings from the audience. The English word for them is “tormentors”. The name of the exhibition plays on the thin border that separates reality from fiction.

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.

Centre stage is Vincent Lemaire’s most recent work, the enigmatic, manifesto installation that gives the exhibition its title. Deliberately complex, his mathematical approach to space raises issues relating to ways of representing the world. Or rather, how to represent a world that is constantly contradicted by its simulacrum. 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.

Pendrillon demands no less a formal commitment than the preamble. The space is occupied by an assemblage of some twenty gelatin-silver prints (photographs and photograms) of varying sizes and subjects. The installation is spread over two large sections of wall, at an angle to each other; the avowed intention is to disrupt our most basic perceptual reflexes.

It is a carefully arranged panorama that induces a shift and provides a transition from one dimension to another. The composition exploits several different levels of representation in a sort of controlled confusion that runs counter to the «control freak» era of contemporary society.

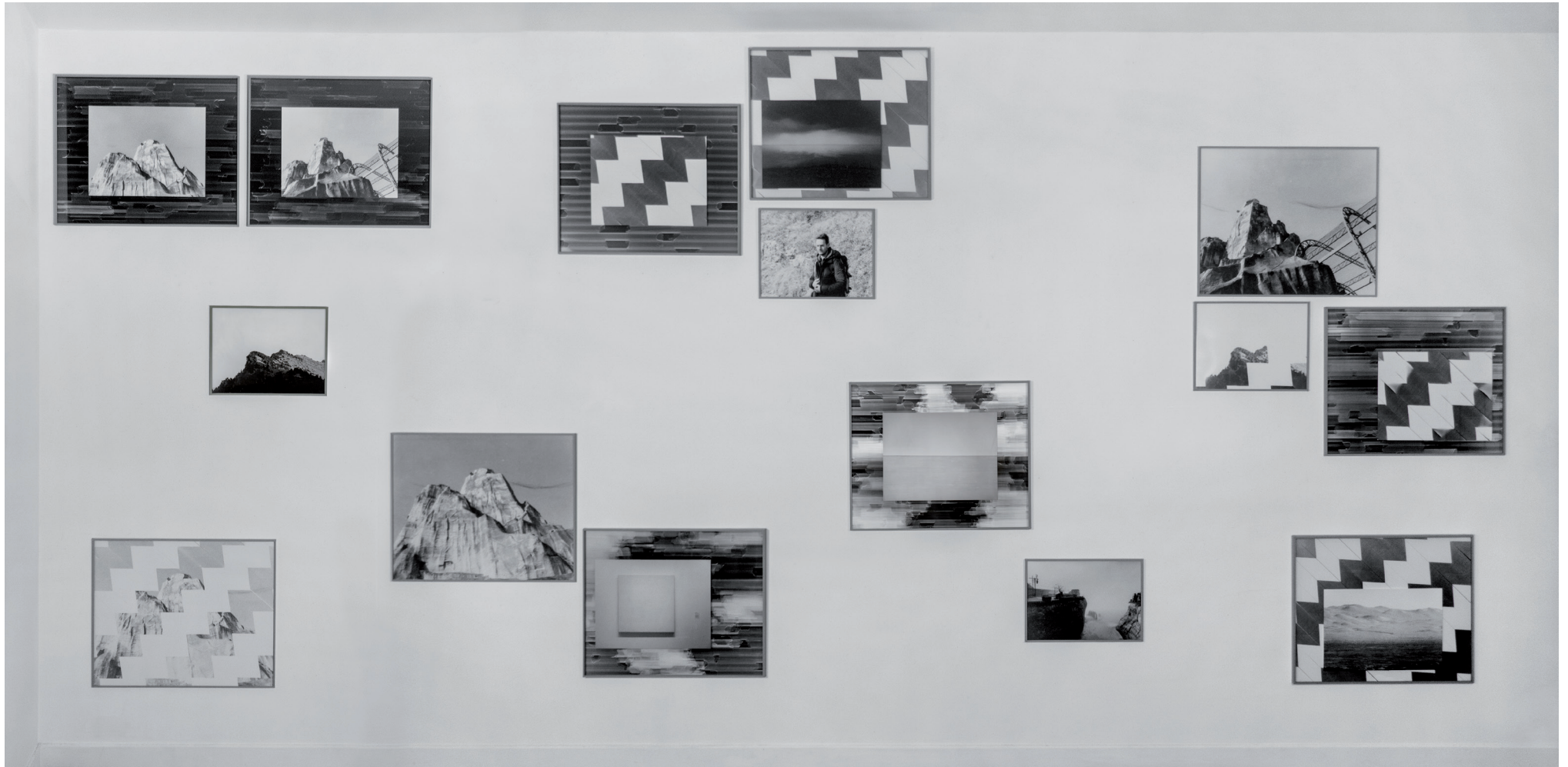
Thinking about art is one thing, but doing it is more important. *Pendrillon* is the result of experiments in the studio. Once the thinking phase is over, the creative process is crucial. Get it done! From volume to paper, from paper to volume, the installation is an alternation of constructed illusions and fragments of reality that come to life as the silver prints, which he develops himself, meld. Vincent Lemaire is used to taking the road less travelled. He challenges the established order by presenting, for his first exhibition, accomplished and original research into form, a synthesis that acts as an epilogue to past and present obsessions.

Vincent Lemaire is an artist, through and through. He trained at the Beaux-Arts in Paris, in the studio of Christian Boltanski. Also close collaborator of Annette Messager, which is partly where he acquired his taste for creating individual mythologies. At the opposite end of the spectrum, where do these constant scientific references fit in? 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 oeuvre 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
curator of the exhibition
Translation: Jeremy Harrison

AVAILABLE PHOTOS (for web and print)

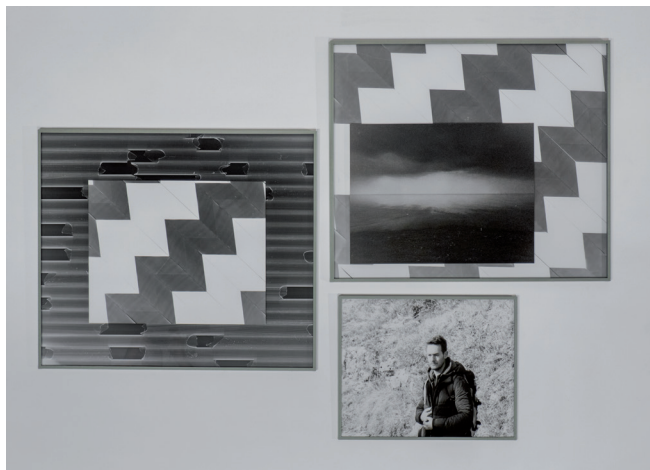
For any request for image files, please contact : hlaclarmoise@yahoo.fr



Pendrillon, 23 photographs and photograms, prints on Ilford bright silver fiber paper, dimensions variable, 12 020 EH

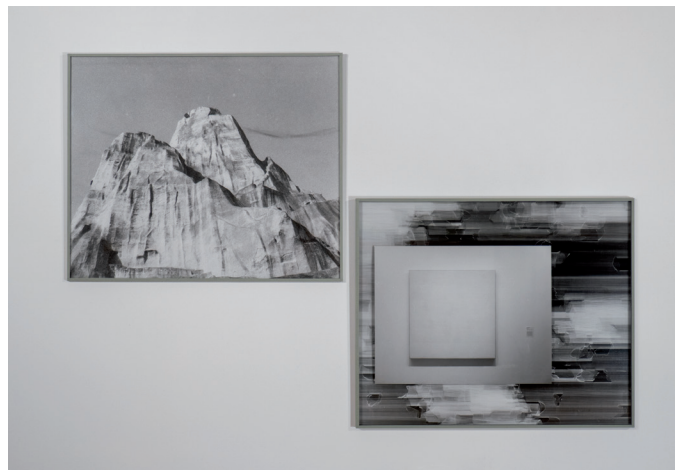
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Pendrillon (detail)

*photographs et photograms, prints on Ilford bright silver fiber paper
installation, dimensions variable - 12 020 EH*



Pendrillon (detail)

*photographs et photograms, prints on Ilford bright silver fiber paper
installation, dimensions variable - 12 020 EH*



Pendrillon (RFR01)

*photographs et photograms, prints on Ilford bright silver fiber paper
50 x 61 cm - 12 020-12 021 EH*



Pendrillon (detail)

*photographs et photograms, prints on Ilford bright silver fiber paper
installation, dimensions variable - 12 020 EH*

BIOGRAPHY

Born in 1983 in Paris, Vincent Lemaire lives and works in Paris

Personal exhibitions

2021

Pendrillon, Galerie Dix9, Paris
[curator : Audrey Hoareau]

2016

Vaalbara, rayonnement fossile, Espace 71B, Paris
[curator : Andy Rankin]

2012

Pulsars, Triangle, Brooklyn, USA

2010

Portillon, Beaux-Arts de Paris

2009

Héritage, Silpakorn, Bangkok, Thaïlande

Group exhibitions (selection)

2021

Black Nights, Chapelle XIV, Paris [curator : Pierre-Antoine Lalande]
Avalanche, Galerie Pal Project, Paris [curator : Nelson Pernisco & Andy Rankin]

2020

Jeune Création 70 - To be one of them, Galerie Thaddaeus Ropac, Pantin
La fabrique du temps - Acte 2, Galerie Dix9, Paris
Beyond The Cosmos !, Photo Basel, Internet [curator : Pauline Guex & Audrey Hoareau]
La fabrique du temps, Galerie Dix9, Paris
69e Jeune Création, Fondation Fiminco, Romainville

2019

Silencing Dinner of, Lou Carter Gallery, Paris
Hotel Europa : Their Past, Your Present, Our Future, Open Space of Experimental Art, Tbilisi, Géorgie [curator : T.M. Coppola]
«absolute lights like baths of golden snow», Les Grandes Serres, Pantin [curator : T.M. Coppola]

2018

Hotel Europa : Continent des anecdotes, Galerie Felix Frachon, Bruxelles, Belgique [curator : T.M. Coppola]

2017

Les secrets du Docteur F., Under Construction Gallery, Paris [curator : T.M. Coppola]
Hotel Europa : Europe as a concept, as a project, as a community, Art Vilnius '17, Vilnius, Lituanie [curator : T.M. Coppola]
Là-bas, Galerie Dix9/Glassbox, Paris [curator : T.M. Coppola]

2016

Cosmos, Lavoisier Moderne Parisien, Paris [curator : T.M. Coppola]
Romantisme noir, le crépuscule des images, Exprmntl galerie, Toulouse [curator : T.M. Coppola]
ideways, Yaku, Peoria, USA
Le soleil le temps et le feu, Champ Libre, Pantin [curator : Andy Rankin]
Là-bas, Down There, Atelier La Mine / Collectif S.P.O.R.T., Montreuil [curator : T.M. Coppola]

2015

Watchana plus plus, Alcazar, Paris

2013

Dotek/Touch, Futura, Prague, République Tchèque [curator : Michal Novotný]

2012

L'effet Chenille, Château de St Ouen
Re-bâtir, Biennale de St Ouen

2011

Résonance/Dissonance, Galerie Anne de Villepoix, Paris
Le vent d'après, Beaux-Arts de Paris [curator : Jean de Loisy]

2009

Bside Isself, Beaux-Arts de Paris [curator : Vincent Lemaire]

2007

Visites dessinées, Musée des Arts et Métiers, Paris