

*Emergence (superamas) #6, 10 022-12 023*  
*photogram, black and white prints on Ilford bright silver fibre paper.*

# Vincent Lemaire **ENTROPY**

**05.09 – 27.09.2025**

**GALERIE DIX9** Hélène Lacharmoise

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# ENTROPY

excerpt from the exhibition preface

The work of Vincent Lemaire does not consist of taking snapshots of the outside world, but of generating, in a studio resembling both a photographic darkroom and a scientific laboratory, his own images that construct their own narrative and temporality.

In this laboratory, Vincent Lemaire multiplies experiments. Yet he cannot really be considered an experimental photographer. He does not play with light and chemistry to push the boundaries of the medium, as many of his contemporaries do. Instead, he employs two main processes: on the one hand, the photogram—negative impressions of objects placed directly on light-sensitive paper; on the other, conventional analog photography, but most often of his computer screen, through which he collects and retouches images.

If not strictly photographic, what kind of experiments are these? The titles of the works he has produced in recent years—*Emergence*, *Matriarchal Emergence*, *Matriarchs*, *Lithopanspermia*, *Entropy*—offer a clue. What drives Vincent Lemaire is the question of origins, of development, and of life's eventual decline. Drawing on scientific theories, Lemaire gives them poetic form by combining *elements* drawn from his own personal periodic table.

The first of these elements is the myxomycete, or “blob,” a unicellular organism that is neither animal, nor plant, nor fungus, and which has the remarkable ability to double in size in a single day. The artist cultivated it in Petri dishes, let it spread across glass plates, and produced photograms from it. The second is the prehistoric Venus. These original depictions of the human—specifically female—body have long been associated, through their morphology, with fertility and maternity. The third is the neon tube, which Lemaire has used extensively for some fifteen years. He breaks them and uses the irregular fragments to make photograms that reveal textures invisible to the naked eye. The fourth is asphalt, which he collects from the street, using fragments as they are or placing them on photographic prints in progress to partially obscure landscapes apparently untouched by human presence.

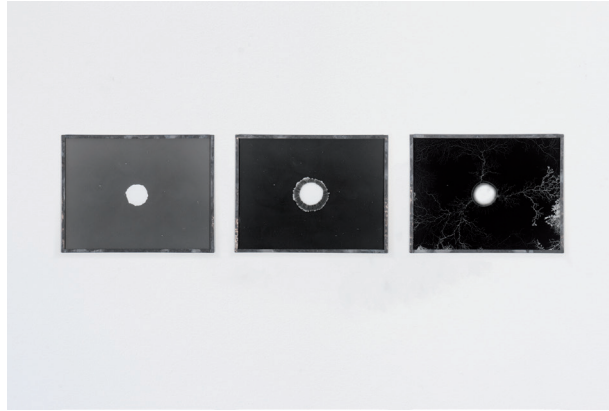
Rendered obsolete, emptied of gas, neon tubes are no longer sources of light but inert solid matter, just as asphalt, derived from hydrocarbons, is a residue of fossil energy. Neon and asphalt, like the “blob” and the “Venus,” are elements that Lemaire, in a way reminiscent of Arte Povera and Joseph Beuys, exploits for their material, energetic, and symbolic charge.

By thus moving beyond a literal approach to images and objects, Vincent Lemaire is able to bring these elements together—sometimes associating them, sometimes confronting them—within compositions or what he calls “wall installations.”

Etienne Hatt



*Entropy, 12 024*  
 triptych of photograph, photogram and photograph-photogram,  
 black and white prints on Ilford bright silver fibre paper.  
 81,5 x 103,5 cm



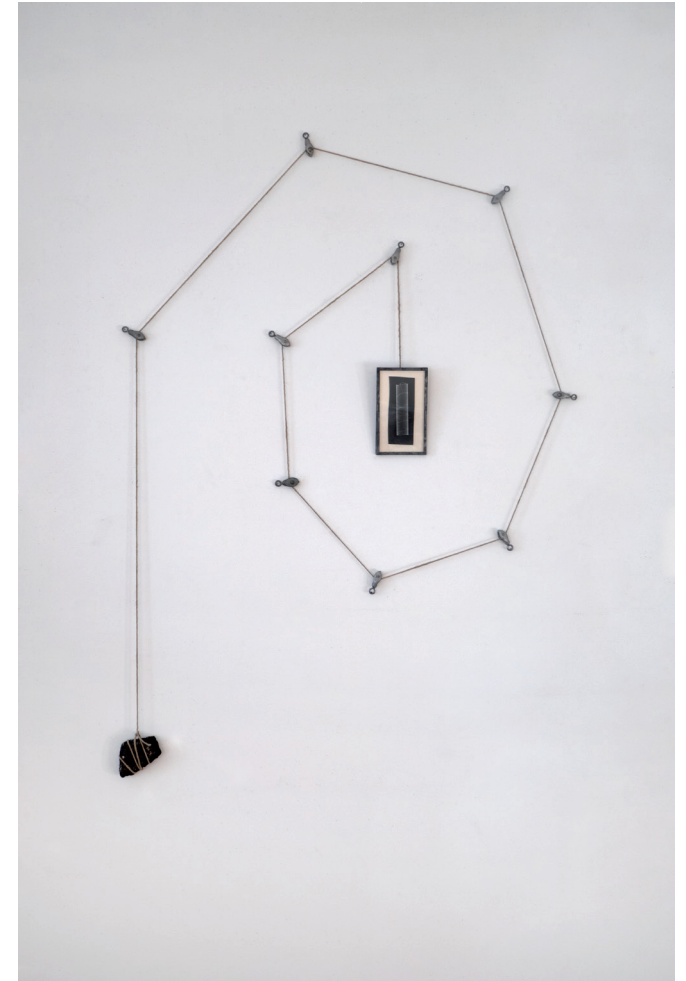
*Emergence B3, 12 022*  
 installation of 3 photograms, black and white prints on  
 Ilford bright silver fibre paper.  
 23,5 x 99,5 cm



*Matriarchs, 12 022*  
 installation of 6 photographs, black and white prints on  
 Ilford mattesilver fibre paper.  
 96 x 75 cm



*Matriarchal Emergence #06, 12 023-12 024*  
 12 photograms, 1 photograph, black and white prints on  
 Ilford bright silver fibre paper.  
 120 x 102 cm



*Lithopanspermia B, 12 022-12 025*  
 wall installation, 1 black and white photogram on Ilford bright silver fibre paper,  
 9 pulleys, 9 nails, rope, 1 piece of asphalt.  
 138 x 105 cm

# BIOGRAPHY

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

## Personal exhibitions

**2025**

*Alan Turing (1955-1998)*, Salon a ppr oc he, Paris, France

*Entropy*, Galerie Dix9, Paris, France

**2021**

*Pendrillon*, Galerie Dix9, Paris, France

**2016**

*Vaalbara, rayonnement fossile*, Superflat, Paris, France

**2012**

*Pulsars*, Triangle, Brooklyn, USA

**2010**

*Portillon*, Beaux-Arts de Paris, France

**2009**

*Héritage*, Silpakorn, Bangkok, Thaïlande

## Group exhibitions (selection)

**2025**

*Rives*, Transfo - Emmaüs Solidarité, Paris, France

**2023**

*Aux contours de l'abstraction*, Galerie Dix9, Paris, France

**2022**

*Hystérie de l'éternité*, Le Gallo, Boulogne, France

*Missing...*, Galerie Martine Aboucaya, Paris, France

**2021**

*Nuit noire*, Chapelle XIV, Paris, France

*Avalanche*, Galerie Pal Project, Paris, France

**2020**

*Jeune Création 70*, Galerie Thaddaeus Ropac, Pantin, France

*La fabrique du temps*, Galerie Dix9, Paris, France

**2019**

*Hotel Europa : Their Past, Your Present, Our Future*, Open Space, Tbilisi, Georgia

«absolute lights like baths of golden snow», Les Grandes Serres, Pantin, France

**2018**

*Hotel Europa : Continent des anecdotes*, Galerie Felix Frachon, Bruxelles, Belgium

**2017**

*Les secrets du Docteur F.*, Under Construction Gallery, Paris, France

*Hotel Europa : Europe as a concept, as a project, as a community*, Art Vilnius '17, Vilnius, Lithuania

*Là-bas*, Galerie Dix9/Glassbox, Paris, France

**2016**

*Cosmos*, Lavoir Moderne Parisien, Paris, France

*Romantisme noir, le crépuscule des images*, Exprimntl galerie, Toulouse, France

*ideways*, Yaku, Peoria, USA

*Le soleil le temps et le feu*, Champ Libre, Pantin, France

**2015**

*Watchana plus plus*, Alcazar, Paris, France

**2013**

*Dotek/Touch*, Futura, Prague, Czech Republic

**2012**

*Re-bâtir*, Biennale de St Ouen, France

**2011**

*Résonance/Dissonance*, Galerie Anne de Villepoix, Paris, France

*Le vent d'après*, Beaux-Arts de Paris, France

**2007**

*Visites dessinées*, Musée des Arts et Métiers, Paris, France