

GALERIE DIX9 Hélène Lacharmoise

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Preview Photo Basel virtual edition

On line from June 17 to June 24

To enter: <http://www.photo-basel.com/>

Galerie Dix9 - booth ID: 1408714

LEYLA CARDENAS

ROMAIN MADER

SEBASTIAN RIEMER

+

VINCENT LEMAIRE

(young talents - curated exhibition)

Leyla Cardenas

Born in 1975 in Bogota where she lives and works, Leyla C ardenas studied Fine Arts at Universidad de Los Andes in Bogot a and completed an MFA at the University of California Los Angeles (UCLA). C ardenas installation, sculpture, mixed-media work delves into urban ruins and cities landscapes as indications of social transformation, loss and historical memory. Remains, fragments, discarded structures, are used as material for her work, with a sculptural strategy that is as much destructive as constructive. From her residency with archeologists at the Academy Jan van Eyck in Maastricht, Cardenas attempts to materialize time through textile that she partially unweaved. Her work has been shown in various public spaces such as Museo del Barrio in New York as part of the CIFO recipients exhibition, LACMA-Los Angeles, as part of Pacific Standard Time: LA/LA del Getty and at Museum of Fine Arts Houston (MFAH), OCMA Orange County Museum of Art as part of the California Pacific Triennale, Palais de Tokyo-Paris, Q21Museums Quartier-Wien, Museo de Arte de Zapop an- M exico, CAMRaleigh, Institute of Contemporary Art-SanJose (SJICA), Museo de Arte Moderno-Medell ın, Maison de l'Am erique Latine-Paris, Apexart-New York, Banco de la Rep ublica Bogot a, among others. In addition she has had solo shows in Bogot a, Paris, Madrid, Miami, San Jose (CA) and Los Angeles.

Recent awards and commissions include: recipient 2018 as a mid-career artist of Grant and Commission program of The Cisneros Fontanals Foundation, Premio Oma al Arte in 2016, artist in residency at Q21Museums Quartier Wien-Austria 2016, NEARCH-Art and Archeology "The Materiality of the Invisible" residency at the Jan Van Eyck Academie , Maastricht - NL 2015-2017. C ardenas work can be found in public and private collections in Colombia, South America, Europe and throughout the States.

Under other conditions 1, 2019



Leyla Cardenas

Under other conditions 1, 2019

serie Unweaved

Unweaved dye-sublimated fabric, bronze

119x69 cm or 46,8x27,2 in

Unique artwork

courtesy Galerie Dix9 Hélène Lacharmoise

Description:

version 1 of a series of 3

The photography of a building in Bogota is printed on fabric that the artist partially unweaved to materialize time.

Mutual Dissolution 1, 2019



Leyla Cardenas

Mutual Dissolution 1, 2019

serie Unweaved

Unweaved dye-sublimated fabric

200x120x 60 cm aprox (*installed is 1.60 wide) or 78'7x47,2x23,6 in

Unique artwork

Description:

version 1 of a series of 3 unique artworks.

The image is in direct relation with the video "Deep Time Interpretation (second try)".

It figures the quarry and the same ruin, outskirts of Bogota. Printed on fabric by the sublimation process, the veil is then partially un-weaved by the artist to materialize time.

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Drawn Inward 2 (Tiré vers l'intérieur 2), 2019



Leyla Cardenas

Drawn Inward 2 (Tiré vers l'intérieur 2), 2019

serie un-weaved

Unweaved dye-sublimated fabric, slate stone

60x75x6 cm or 27,16 x 27,55 x 2,36 in

Unique artwork

courtesy Galerie Dix9 Hélène Lacharmoise

Description:

These images are from the old train station (no longer in use) in Bogota and from a quarry where they extract the same stone that is used in the building.

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Contained Entropy #3 (Entropie contenue), 2016



Leyla Cardenas

Contained Entropy #3 (Entropie contenue), 2016

inkjet print, demolition rubble, inox

56 x 14 x 10 cm / 22 x 5 x 4 in

Unique artwork

Courtesy Galerie Dix9 Hélène Lacharmoise

INV Nbr. LC006

Description:

Using found objects and places that accumulate strata of information, Leyla Cardenas explores photography as a sculpture to reveal the intersection of different experiences of time. This artwork is one piece, made from demolition rubbles set between a photograph mounted on inox.

Irreversible, 2018



Leyla Cardenas

Irreversible, 2018

collaboration avec Ramon Villamarin

dye-sublimated fabric unweaved, mortar

Image: 70 x 100 cm or 27.5x39.3in

Unique artwork

courtesy Galerie Dix9 Hélène Lacharmoise

Description:

This work is made from a photograph of an old building shot in Tbilisi, Georgia. Printed on fabric by the process of sublimation, the veil is then partly un-weaved to materialize time. It stands by itself and rests on the mortar fixed at its bottom, the veil on the top is fixed with pins on the wall.

Reversed Geology - installation, 2018



Leyla Cardenas

Reversed Geology - installation, 2018

Fine art print on Bamboo Hahnemuhle paper mounted on brass, mortar

Image: 93x44 cm each or 36.6x17.3 in

Unique artwork

courtesy Galerie Dix9 Hélène Lacharmoise

Description:

The work is made from a photograph mounted on brass. The sculpture stands by itself and rests on the mortar layer that covers it in its lower part. The image shows the Kura river, outside Tbilisi in Georgia.

The artist intends to make the river being the sculptor, so she only documented the parts of the mountain that show some stratigraphy and layers of time.

"This is the spirit that gives life to the sculptures *Reversed Geology*, where time seen is no longer only cultural but cosmical. In this sense, the Earth appears to be just the provisional condensation of always fluid natural cycles. So there is no beginning, so there is no end. Cardenas paradoxically brings us closer to these metaphysical statements with excessive physicality. These sculptures are embodied time. They are loaded with stories even without anecdotes, of matter, even if they talk of the imminent dissolution of dynamism in its statism. They are a breath of time and space concentrated and tangible, like the universe. A disturbing metaphor that the artist can get by the scope of her holistic thinking, her knowledge of the world around, but also for her plastic and scientific research and the impeccable handling of the new languages of contemporary sculpture."

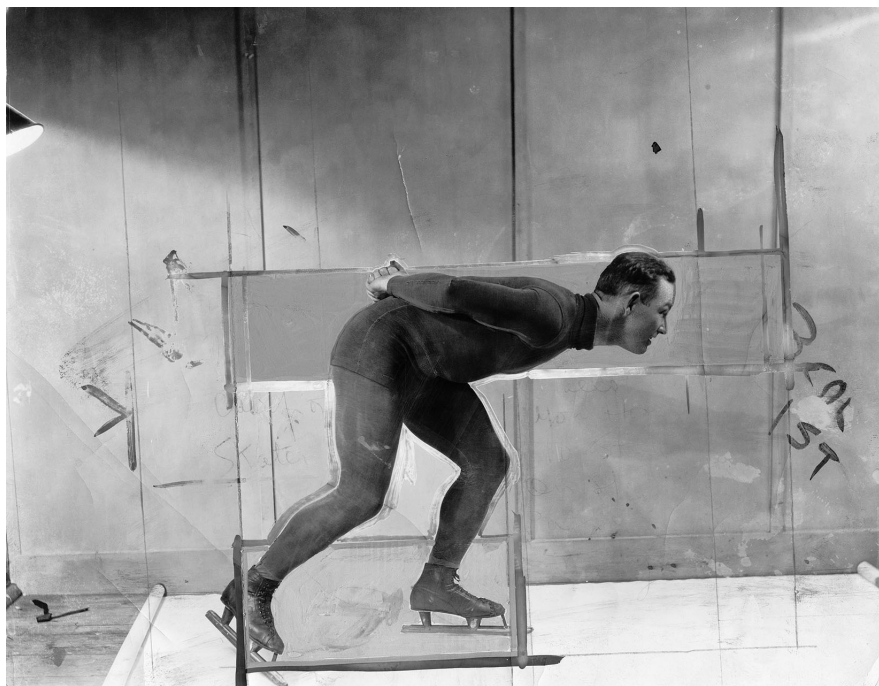
extract from a text by Sol Astrid Giraldo Escobar

Sebastian Riemer

Sebastian Riemer was born in 1982 in Oberhausen, Germany. Trained at the Academy of Art in Dusseldorf with Christopher Williams and Thomas Ruff, He is a rising figure of the new generation of the so-called "Ecole de Dusseldorf". He was in 2015 awarded of the Kunstpreisf orderung of the North Rhine-Westphalia Art Foundation. Working with photography to investigate the image and its materiality, the artist questions the medium itself. He often works from existing documents found in archives, flea markets, internet or museums (photographies, paintings, slides, daguerreotypes, ...). In an attempt to be as objective as possible, he focuses his gaze and gesture on a detail or on the multiple layers that make up the original image. His works have been exhibited in several institutions in Germany and abroad: Biennale fur aktuelle Fotografie at Kunstverein Heidelberg in 2020, Museum Morsbroich in Leverkusen, Museum Folkwang in Essen, Goethe Institute Tel Aviv, Wittenberg in « Luther and the Avant-Garde », Kunsthaus Kornelimunster in Aachen, Parkhaus at Kunsthalle D usseldorf, Pori Art Museum, Finland, Museum Kunstpalast in Dusseldorf, Deutsches Historisches Museum in Berlin, Multimedia Art Museum in Moscow. His works figure in public collections such as Kunstmuseum in Bonn, Museum Kunstpalast and City Museum in D usseldorf, Israel museum in Jerusalem, as well as corporate collections (HSBC Germany and Philara Collection, Dusseldorf).

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Skater (Leow), 2017



Sebastian Riemer

Skater (Leow), 2017

serie Press Paintings

Pigment print + steel frame and museum glass

Image: 151x194cm / 59.4x76.3 in

Edition of 5 ex + 2 AP

Courtesy Galerie Dix9 - Hélène Lacharmoise

Description:

When the digitization marks the disappearance of the paper archives and, at the same time, with the technical advances disappear the traces of manipulation of the images, the updating of old hand-retouched prints gives a new dimension to the materiality of the images. It also reveals the rough structures and montages of the photos before publication in the press.

Exhibitions:

"Retouched", Folkwang Museum, Essen, DE - with Bogdomir Ecker /Sebastian Rielmer/ Thomas Ruff, 2017 - curator Florian Ebner

"Yesterday's News Today", Biennale für aktuelle Fotografie, Heidelberger Kunstverein, 2020 - curator David Company

Giselle (Mark Byron), 2015



Sebastian Riemer

Giselle (Mark Byron), 2015

series Press Paintings

Pigment print, steel frame, museum glass

Image: 79 x 68 cm / 31 x 27 in

Edition of 5 ex + 2 AP

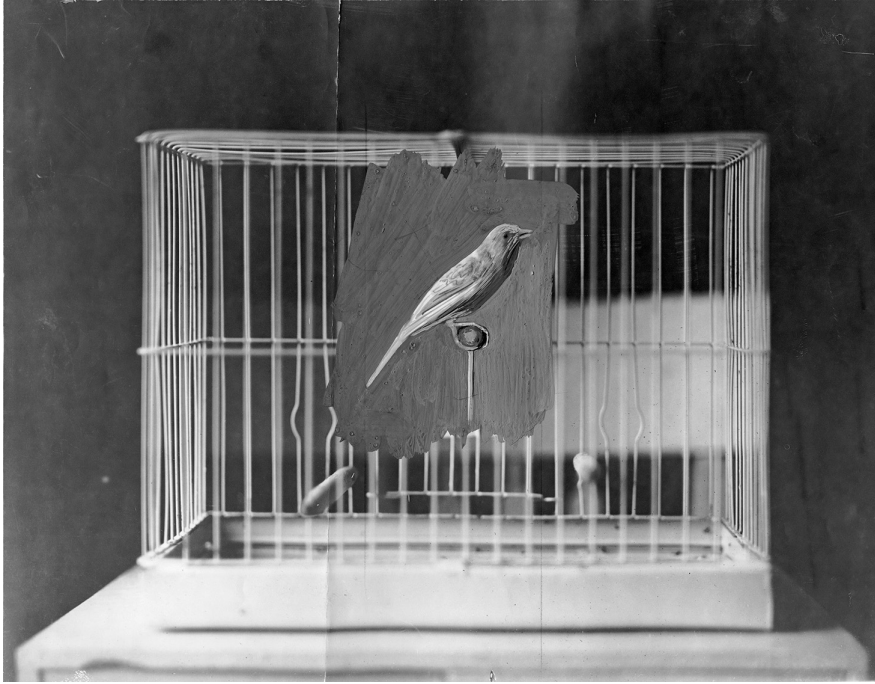
Courtesy Galerie Dix9 Hélène Lacharmoise

INV Nbr. SR016

Exhibitions:

"Yesterday's News Today", Biennale für aktuelle Fotografie, Heidelberger Kunstverein, 2020 - curator David Company

Bird (Cage), 2017



Sebastian Riemer

Bird (Cage), 2017

series Press Paintings

Pigment print, steel frame, museum glass

Image: 105x130cm or 41.3x51.2 in

Edition of 5 ex + 2 AP

Courtesy Galerie Dix9 - Hélène Lacharmoise

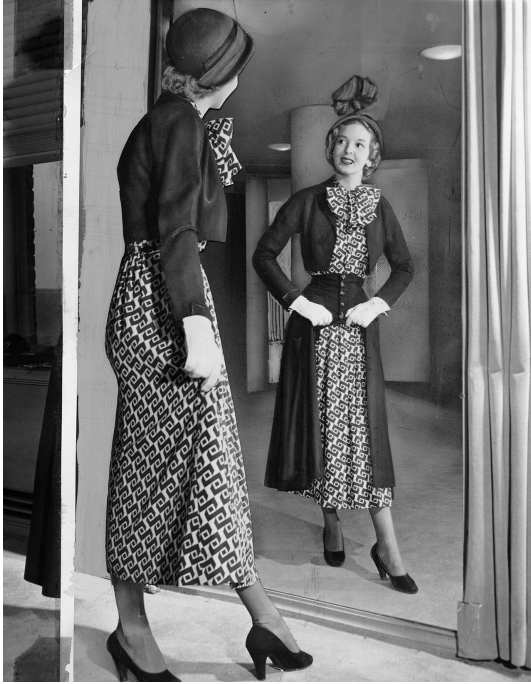
Exhibitions:

"Retouched", Folkwang Museum, Essen, DE - with Bogdomir Ecker /Sebastian Rielmer/ Thomas Ruff, 2017 - curator Florian Ebner

"Yesterday's News Today", Biennale für aktuelle Fotografie, Heidelberger Kunstverein, 2020 - curator David Company

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Model (Mirror), 2017



Sebastian Riemer

Model (Mirror), 2017

series Press Paintings

Pigment print, metal frame

Image: 163x127cm or 64.1x50 in

Edition of 5 ex + 2 AP

Courtesy Galerie Dix9 - Hélène Lacharmoise

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Soprano (Tyler), 2016



Sebastian Riemer

Soprano (Tyler), 2016

serie Press paintings

Pigment print, museum glass, metal frame

Image: 120 x 95 cm or 47.2x37.4in

Edition of 5 ex + 2 AP

Courtesy Galerie Dix9 - Hélène Lacharmoise

Exhibitions:

"Yesterday's News Today", Biennale für aktuelle Fotografie, Heidelberger Kunstverein, 2020 - curator David Company

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Sergeant (Gun), 2015



Sebastian Riemer

Sergeant (Gun), 2015

series Press Paintings

Pigment print, steel frame, museum glass

Image: 114 x 140 cm / 45 x 55 in

Edition of 5 ex + 2 AP

Courtesy Galerie Dix9 Hélène Lacharmoise

INV Nbr. SR015

Description:

A l'heure de la numérisation qui signe la disparition des archives papier en même temps qu'avec les progrès techniques disparaissent les traces de manipulation des images, l'actualisation de vieux tirages retouchés à la main donne une nouvelle dimension à la matérialité des images tout en révélant les trucages et montages grossiers des photos avant publication dans la presse.

Exhibitions:

"Yesterday's News Today", Biennale für aktuelle Fotografie, Heidelberger Kunstverein, 2020 - curator David Company

Wetzler 1930



Sebastian Riemer

Wetzler 1930

silver gelatine print, steel frame, museum glass

Image: 165x126 cm or 65x49,6 in

Edition of 3 ex + 2 AP

courtesy Galerie Dix9 Hélène Lacharmoise

GALERIE DIX9 Hélène Lacharmoise

MONDRIAN, PIET 1872-1944 PAINTING NO. I- 24 MODERN PAINTING 1921
SKIRA VOL 3. P small, 2019



Sebastian Riemer

MONDRIAN, PIET 1872-1944 PAINTING NO. I- 24 MODERN PAINTING 1921 SKIRA VOL 3. P small, 2019

serie Stills small

Pigment-print +white powder coated aluminium frame and museum glass

Image: 90x90 cm / 35.4x35.4 in

Frame: 92x92x4 cm ou 36.22x36.22x1.57 in

Edition of 5 ex + 2 AP

courtesy Galerie Dix9 hélène Lacharmoise

Description:

The slides from that new series by Sebastian Riemer were once used to represent the visual canon during lectures. Obsolete today, they have been replaced by digital images. The source material is visually offered to the beholder in the form of large scale ultra high resolution reproductions. It highlights the materiality and all the traces of time that were accumulated since then, revealing what we normally could not see with our eyes.

The same way the visible world is projected on our retina, the slides are seen here upside down. This is the direction they need to be inserted into the apparatus to present an upright image.

GALERIE DIX9 Hélène Lacharmoise

Ptg Germany 15-16c DURER: Self-Portrait: Det. Paris, Louvre 1493 small, 2019



Sebastian Riemer

Ptg Germany 15-16c DURER: Self-Portrait: Det. Paris, Louvre 1493 small, 2019

serie Stills small

Pigment-print + white aluminium powder coated frame and museum glass

Image: 90x90 cm ou 35.4x35.4 in + frame

Frame: 92x92x4 cm ou 36.22x36.22x1.57 in

Edition of 5 ex + 2 AP

courtesy Galerie Dix9 Hélène Lacharmoise

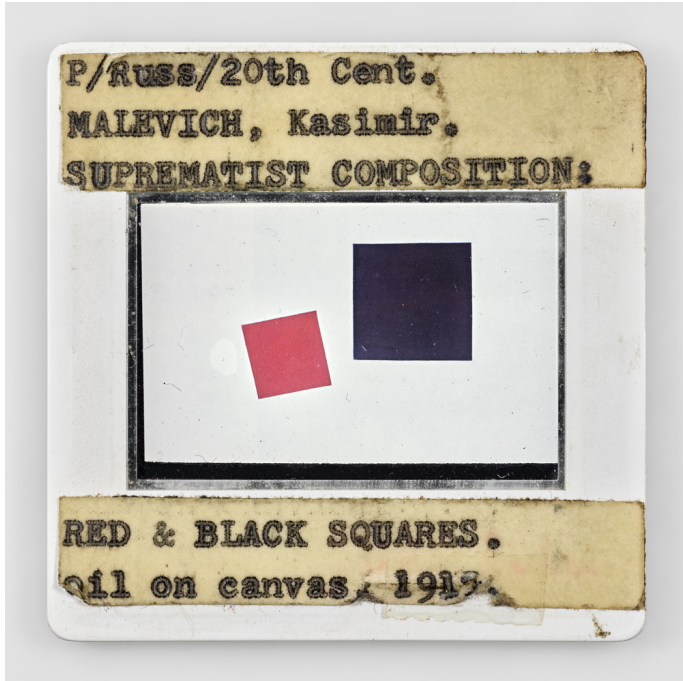
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GALERIE DIX9 Hélène Lacharmoïse

P/Russ/20th Cent.MALEVICH, Kasimir. SUPREMATIST COMPOSITION:RED & BLACK SQUARES. oil on canvas, 1915, small, 2019



Sebastian Riemer

P/Russ/20th Cent.MALEVICH, Kasimir. SUPREMATIST COMPOSITION:RED & BLACK SQUARES. oil on canvas, 1915, small, 2019
serie Stills small

Pigment-print + powder coated aluminium frame, museum glass

Image: 90x90 cm ou 35.43x35.43 in

Frame: 92x92x4 cm ou 36.22x36.22x1.57 in

Edition of 5 ex + 2 AP

courtesy Galerie Dix9 Hélène Lacharmoïse

Description:

The slides from that new series by Sebastian Riemer were once used to represent the visual canon during lectures. Obsolete today, they have been replaced by digital images. The source material is visually offered to the beholder in the form of large scale ultra high resolution reproductions. It highlights the materiality and all the traces of time that were accumulated since then, revealing what we normally could not see with our eyes.

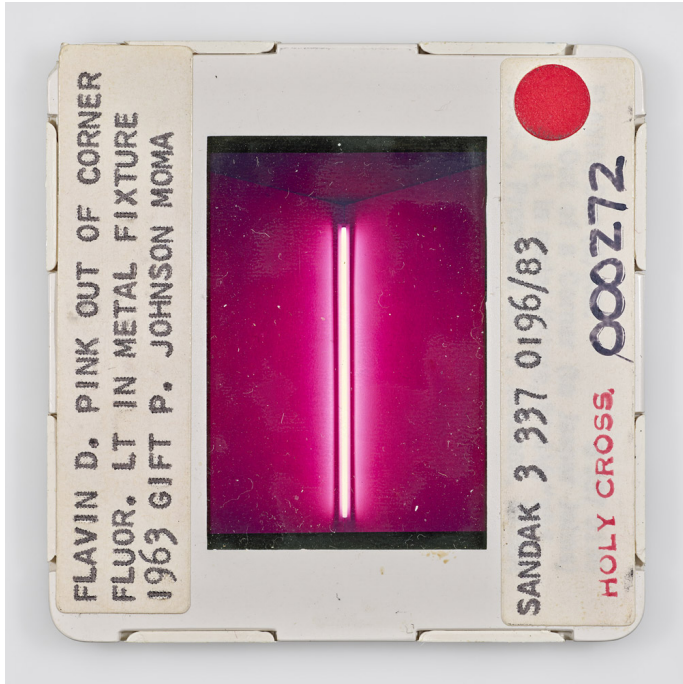
The same way the visible world is projected on our retina, the slides are seen here upside down. This is the direction they need to be inserted into the apparatus to present an upright image.

Provenance:

the source image comes from archives of a university

GALERIE DIX9 Hélène Lacharmoise

FLAVIN D. PINK OUT OF CORNER FLUOR. LT IN METAL FIXTURE 1963 GIFT P.
JOHNSON MOMA SANDAK 3 337 0196/83, 2019



Sebastian Riemer

FLAVIN D. PINK OUT OF CORNER FLUOR. LT IN METAL FIXTURE 1963 GIFT P. JOHNSON MOMA SANDAK 3 337 0196/83, 2019
serie Stills

C-print under plexi + white aluminium powder coated frame

Image: 180x180 cm / 70.86x70.86 in

Frame: 185x185x5 cm or 72.83x72.83x1.96 in

Edition of 3 ex + 2 AP

courtesy Galerie Dix9 Hélène Lacharmoise

Description:

The slides from that new series by Sebastian Riemer were once used to represent the visual canon during lectures. Obsolete today, they have been replaced by digital images. The source material is visually offered to the beholder in the form of large scale ultra high resolution reproductions. It highlights the materiality and all the traces of time that were accumulated since then, revealing what we normally could not see with our eyes. The same way the visible world is projected on our retina, the slides are seen here upside down. This is the direction they need to be inserted into the apparatus to present an upright image.

GALERIE DIX9 Hélène Lacharmoise

mdl_grl_20 HC, 2018



Sebastian Riemer

mdl_grl_20 HC, 2018

serie Girls

pigment print

Image: 206x150 cm or 81.1x59 in

Edition of 3 ex + 2 AP

courtesy Galerie Dix9 Hélène Lacharmoise

INV Nbr. SR-girl09

Description:

The work comes from a small photography found in a shop in Israel while the artist had a residency in 2018. It was exhibited in the window during several years. This explains why the original photograph was damaged by the sun. The disappearance of the photographic emulsion is revealed through an extreme enlargement made with great technicity and a same resolution all over the image. Moreover it appears that just the blue pigment has resisted over the years.

Collection Israel museum

Exhibitions:

"Next Generations", Morsbroich Museum, Leverkusen DE, 2019

GALERIE DIX9 Hélène Lacharmoise

mdl_grl_08EA, 2018



Sebastian Riemer

mdl_grl_08EA, 2018

serie Girls

pigment print on Hahnemühle paper

Image: 206x148 cm / 81.1x58.6 in

Edition of 3 ex + 2 AP

courtesy Galerie Dix9 Hélène Lacharmoise

INV Nbr. SR-girl13

Description:

This work comes from a small photography, exhibited in a window shop in Tel Aviv, where the artist had a residency in 2018.

The original photography was damaged by a too long exposure in the sun. The disappearance of the photographic emulsion is revealed through an extreme enlargement of the print and a same resolution all over the image. It also appears that only the indigo colour resisted over those years.

GALERIE DIX9 Hélène Lacharmoise

mdl_grl_03DE (small), 2018



Sebastian Riemer

mdl_grl_03DE (small), 2018

serie Girls

pigment print

Image: 99x71 cm or 81.1 x 58.6 in

Edition of 5 ex + 2 AP

courtesy Galerie Dix9 Hélène Lacharmoise

INV Nbr. SR-girl18

Description:

This work comes from a small photography, found in a window shop in Tel Aviv, where the artist had a residency in 2018.

The original photography was damaged by a too long exposure in the sun. The disappearance of the photographic emulsion is revealed through an extreme enlargement of the print and a same resolution all over the image. It also appears that only the indigo colour resisted over those years.

Romain Mader

Born in Switzerland in 1988, Romain Mader studied photography at ECAL in Lausanne and got his master at the ZHdK in Zurich. Questioning the nature of photography and its relationship with reality, Mader's work explores themes of gender-representation, loneliness and romance by creating fictional narratives within his images. From his first series such as "Me with girls", he uses to represent himself in his works with great humour, while questioning the clichés that surround our world of images.

His famous project "Ekaterina" appears simply to document sex tourism in Ukraine, through the construction of a narrative in which the artist seeks a bride in an imaginary city inhabited only by women. The real issue of this speculative trade in spouses underpins a photographic and filmic project which seems to document its subject, but which also, through the presence of the artist as subject of the work, manages also to expose the performative aspect of investigative projects of this kind. Mader's embodiment of the role of western bachelor searching for a Ukrainian bride engages with a whole series of obvious stereotypes about such potentially exploitative situations. Yet what is most significant about the work, beyond the final balanced performance of its author, is that it is delivered in a photographic language that duplicates perfectly, almost uncannily, the conventions of contemporary documentary practice.

The strong performative aspect, that can be seen in Maders photographic and video works, gets renewed in his most recent works.

GALERIE DIX9 Hélène Lacharmoise

Moi avec des Filles #1, 2009



Romain Mader

Moi avec des Filles #1, 2009

Série de 25 photographies

Inkjet print on metallic paper, mounted on aluminium

Image: 30x45 cm

Edition of 3 ex + 2 AP

Courtesy Galerie Dix9 - Hélène Lacharmoise

INV Nbr. RM08001

Description:

This work from a series of 24 images was shot at the Car show in Geneva.
As always, Romain Mader figures on the image among the girls.

GALERIE DIX9 Hélène Lacharmoise

Moi avec des filles #3, 2009



Romain Mader

Moi avec des filles #3, 2009

Série de 9 photographies

Inkjet print on metallic paper, mounted on aluminium

Image: 30x45cm

Edition of 3 ex + 2 AP

Courtesy Galerie Dix9 - Hélène Lacharmoise

INV Nbr. RM08003

Description:

This work from a series of 24 images was shot at the Car show in Geneva.

As always, Romain Mader figures on the image among the girls.

GALERIE DIX9 Hélène Lacharmoise

Moi avec des filles #15, 2009



Romain Mader

Moi avec des filles #15, 2009

Série de 9 photographies

Inkjet print on metallic paper, mounted on aluminium

Image: 30x45cm

Edition of 3 ex + 2 AP

Courtesy Galerie Dix9 - Hélène Lacharmoise

INV Nbr. RM08015

Description:

This work from a series of 24 images was shot at the Car show in Geneva.
As always, Romain Mader figures on the image among the girls.

GALERIE DIX9 Hélène Lacharmoise

Moi avec des filles #18, 2009



Romain Mader

Moi avec des filles #18, 2009

Série de 9 photographies

Inkjet print on metallic paper, mounted on aluminium

Image: 30x45cm

Edition of 3 ex + 2 AP

Courtesy Galerie Dix9 - Hélène Lacharmoise

INV Nbr. RM08018

Description:

This work from a series of 24 images was shot at the Car show in Geneva.
As always, Romain Mader figures on the image among the girls.

GALERIE DIX9 Hélène Lacharmoise

Moi avec des filles #12, 2009



Romain Mader

Moi avec des filles #12, 2009

Série de 9 photographies

Inkjet print on metallic paper, on aluminium

Image: 30x45cm

Edition of 3 ex + 2 AP

Courtesy Galerie Dix9 - Hélène Lacharmoise

INV Nbr. RM08012

Description:

This work from a series of 24 images was shot at the Car show in Geneva.
As always, Romain Mader figures on the image among the girls.

GALERIE DIX9 Hélène Lacharmoise

Moi avec des filles #6, 2009



Romain Mader

Moi avec des filles #6, 2009

Série de 9 photographies

Inkjet print on metallic paper, mounted on aluminium

Image: 30x45cm

Edition of 3 ex + 2 AP

Courtesy Galerie Dix9 - Hélène Lacharmoise

INV Nbr. RM08006

Description:

This work from a series of 24 images was shot at the Car show in Geneva.
As always, Romain Mader figures on the image among the girls.

GALERIE DIX9 Hélène Lacharmoise

Moi avec des filles #5, 2009



Romain Mader

Moi avec des filles #5, 2009

Série de 9 photographies

Inkjet print on metallic paper, mounted on aluminium

Image: 30x45cm

Edition of 3 ex + 2 AP

Courtesy Galerie Dix9 - Hélène Lacharmoise

INV Nbr. RM08005

Description:

This work from a series of 24 images was shot at the Car show in Geneva.
As always, Romain Mader figures on the image among the girls.

GALERIE DIX9 Hélène Lacharmoise

Moi avec des filles #7, 2009



Romain Mader

Moi avec des filles #7, 2009

Série de 9 photographies

Inkjet print on metallic paper, mounted on aluminium

Image: 30x45cm

Edition of 3 ex + 2 AP

Courtesy Galerie Dix9 - Hélène Lacharmoise

INV Nbr. RM08007

Description:

This work from a series of 24 images was shot at the Car show in Geneva.
As always, Romain Mader figures on the image among the girls.

GALERIE DIX9 Hélène Lacharmoise

Moi avec des filles #2, 2009



Romain Mader

Moi avec des filles #2, 2009

Série de 9 photographies

Inkjet print on metallic paper, mounted on aluminium

Image: 30x45cm

Edition of 3 ex + 2 AP

Courtesy Galerie Dix9 - Hélène Lacharmoise

INV Nbr. RM08002

Description:

This work from a series of 24 images was shot at the Car show in Geneva.
As always, Romain Mader figures on the image among the girls.

Vincent Lemaire

Born in 1983 in Paris, Vincent Lemaire studied at Ecole des Beaux-Arts in Paris

Between the genesis of humanity, family genesis and the genesis of photography, Vincent Lemaire takes us into strange galaxies where the landscape joins the transfigured body. From the image space found on the Internet to old family photographs, he juggles with various techniques. He experiments with fragile materials such as glass and products of chemical baths revealing, ready to battle the vagaries of exercise. The process is at the very heart of his work, as a support for a story that is written as it goes along with the experimental processes using light-related devices.

“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

(extract from the catalogue « Le Vent d'Après » ,Beaux-arts de Paris éditions, 2011)

GALERIE DIX9 Hélène Lacharmoise

Rayonnement fossile (MC24), 2020



Vincent Lemaire

Rayonnement fossile (MC24), 2020

installation of 24 photograms, black & white prints on Ilford bright silver fiberpaper

Image: 46,5x58 cm / 3/8 in. depth / 18 7/8 x 23 5/8 in. each

Unique artwork

courtesy Galerie Dix9 Hélène Lacharmoise

Description:

This work takes us to the Cosmic Microwave Background: the oldest picture we can obtain of the Universe. It recalls the present research made on dark matter to demonstrate that the emptiness of space is actually composed of particles which are, for the moment, invisible to us. The piece is composed of an ensemble of photograms of broken fluorescent tubes. The tubes, once collected, broken and cleaned, are disposed in various piles on photosensitive paper. The light projected through them reveals a print of their shapes on the paper. Paradoxically, the more tubes there are, the less information there will be on the final print. The thickest layers of tubes protect the paper from light so this one stays blank. The blend of several prints forms a kind of fog, just like the Cosmic Microwave Background (composed of gases of different temperature).

Exhibitions:

Jeune Creation, Fiminco Foundation, Paris 2020