

Jacques Duboux

Born in 1982 in Lausanne, Jacques Duboux lives and works in Riex (CH). After his exhibition *Koover* at zqm in Berlin, he joined the Pro Helvetia residency at CCI Fabrika in Moscow during the end of 2021. This is followed by an exhibition at the Kunsthalle Marcel Duchamp in Cully in 2022. Previously, he has stayed at the Cité internationale des arts in Paris, as well as at A-DASH residency in Athens, a city where he continues to lead various projects. A graduate in Fine Arts from ECAL, he is developing a sculptural practice, whose series *Dynamies* led to a book published by TSAR Editions in 2018. He also co-founded the artist-run space STADIO in Vevey in 2014.

jacquesduboux.com

Solo Exhibitions

- 2022 *Axcel*, Kunsthalle Marcel Duchamp | The Forestay Museum of Art, Cully, Switzerland.
- 2021 *Koover*, zwanzigquadrameter, Berlin, Germany
- 2020 *Epic Solides*, Palais - Galerie, Neuchâtel, Switzerland
- 2019 *L—es—T*, Galerie Davel 14, Cully, Switzerland
- 2018 *Dynamies*, Cité internationale des arts, Paris, France

Group Exhibitions

- 2024 *Next one is real*, La Salle de bains, Lyon, France
- 2023 *La grande songerie*, Circuit, Lausanne, Switzerland
- 2022 *Iceberg* (curated by La Placette), *État des Lieux*, Maison Gaudard, Lausanne, Switzerland
- 2021 *Of Course*, Smallville x Écuries du Bois d'Ely, Switzerland
- In Slit* (curated by Hara Piperidou), Back to Athens 8, Isaiah Mansion, Athens, Greece
- 2019 *Lieblinge*, Galerie OKRO, Chur, Switzerland
- Pushing The Feeling*, with Raket McMahon, A-DASH, Athens, Greece
- Serve*, TAP, Montreal, Canada
- Friends, etc. : La Collection Pierre Keller*, Musée Jenisch, Vevey, Switzerland
- Art Handlers Do It Better*, in *Get a Nerve!*, Villa Sarasin, Le Grand-Saconnex, Switzerland
- 2017 *DEF:N*, La Placette, Lausanne, Switzerland
- Protest Stickers*, Continuum, Bordeaux, France
- État 2.2*, Continuum, Bordeaux, France
- 2016 *Bootlegs*, with Guillaume Ehinger, Box43, Zürich, Switzerland
- Pocket Fields*, Urgent Paradise, Lausanne, Switzerland
- Accrochage [Vaud 2016]*, Musée cantonal des Beaux-Arts, Lausanne, Switzerland
- 2014 *Accrochage [Vaud 2014]*, Musée cantonal des Beaux-Arts, Lausanne, Switzerland
- Altares*, STADIO, Vevey, Switzerland
- 2012 *BYOB*, Festival Images, Vevey, Switzerland
- 2011 *Trois Expositions*, EX-EPA, Vevey, Switzerland
- 2010 *Procession III*, Festival Images, Vevey, Switzerland
- 2007 *Selection / Auswahl 07*, PhotoforumPasquArt, Biel, Switzerland
- 2006 *FF-F-FIN*, elac, Lausanne, Switzerland
- 2004 6th Edition of Festival Apart, Enceinte du Belluard, Fribourg, Switzerland

Education

- 2007 Bachelor of Designer HES-SO in Visual Communication, ECAL, Switzerland
- 2006 Bachelor of Arts HES-SO in Fine Arts, ECAL, Switzerland

Honours

- 2021 Pro Helvetia residency, CCI Fabrika, Moscow, Russia
- 2018 Atelier vaudois du 700e, Cité internationale des arts, Paris, France
- 2006 Visarte Vaud Price

Other residencies

- 2021 zwanzigquadrameter, Berlin, Germany
- 2018 A-DASH, Athens, Greece

Publications

- 2021 *Koover 1-7*, Jacques Duboux, exhibition catalogue
- 2018 *Dynamies*, TSAR Editions
- 2012-2013 Drawings in *Adventice Issues 01 & 02*, Adventice Editions
- 2005 Views of installations *Appropriations* in *ECAL Architectures*

Curating

- 2014-2017 STADIO, artist-run space, Vevey, Switzerland, studio.ch
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Axel

2022

Kunsthalle Marcel Duchamp, Cully
exhibition views

Axel is a silicon bronze sculpture designed especially for the KMD in Cully (CH). Under the effect of climate fluctuations, the color of its oxidation evolves by chemical reaction during the 136 days of the exhibition. The reflections in the mirror-polished round surface, as well as the stroboscopic lighting projected in the background of the KMD are all elements playing or interacting directly with the surrounding luminosity.



Axel
2022
oxidized and polished silicon bronze
16 x 32 x 33 cm



Koover

2021

zwanzigquadratmeter, Berlin

exhibition views

Koover is based on mental objects that emerged during different states of sleep: paradoxical, hypnagogic and hypnopompic. This corpus uses sleep as the incubation phase for new shapes. It explores individual dreams, as much as other previous works aimed to explore the collective unconscious.

The sculptural practice concerns above all the treatment of this psychic matter, the memory of which upon awakening is a raw substance. This partial architecture is therefore completed, adjusted, mentally clarified, and translated into plans.

Close collaborations with craftspeople then lead to their production. The (manu)facture of the pieces does not simulate, it is borrowed from the objects of our domestic space except that they are unique pieces, in the manner of advanced prototypes.



Koover 1
2020
steel, paint
53 x 75 x 13 cm



Koover 2

2021

glazed ceramic, digital decal

48 x 30 x 1 cm



Koover 3

2021

acrylic glass, leather, chrome-plated brass

65 x 37 x 37 cm



Koover 4
2021
marble
6 x 36 x 11 cm

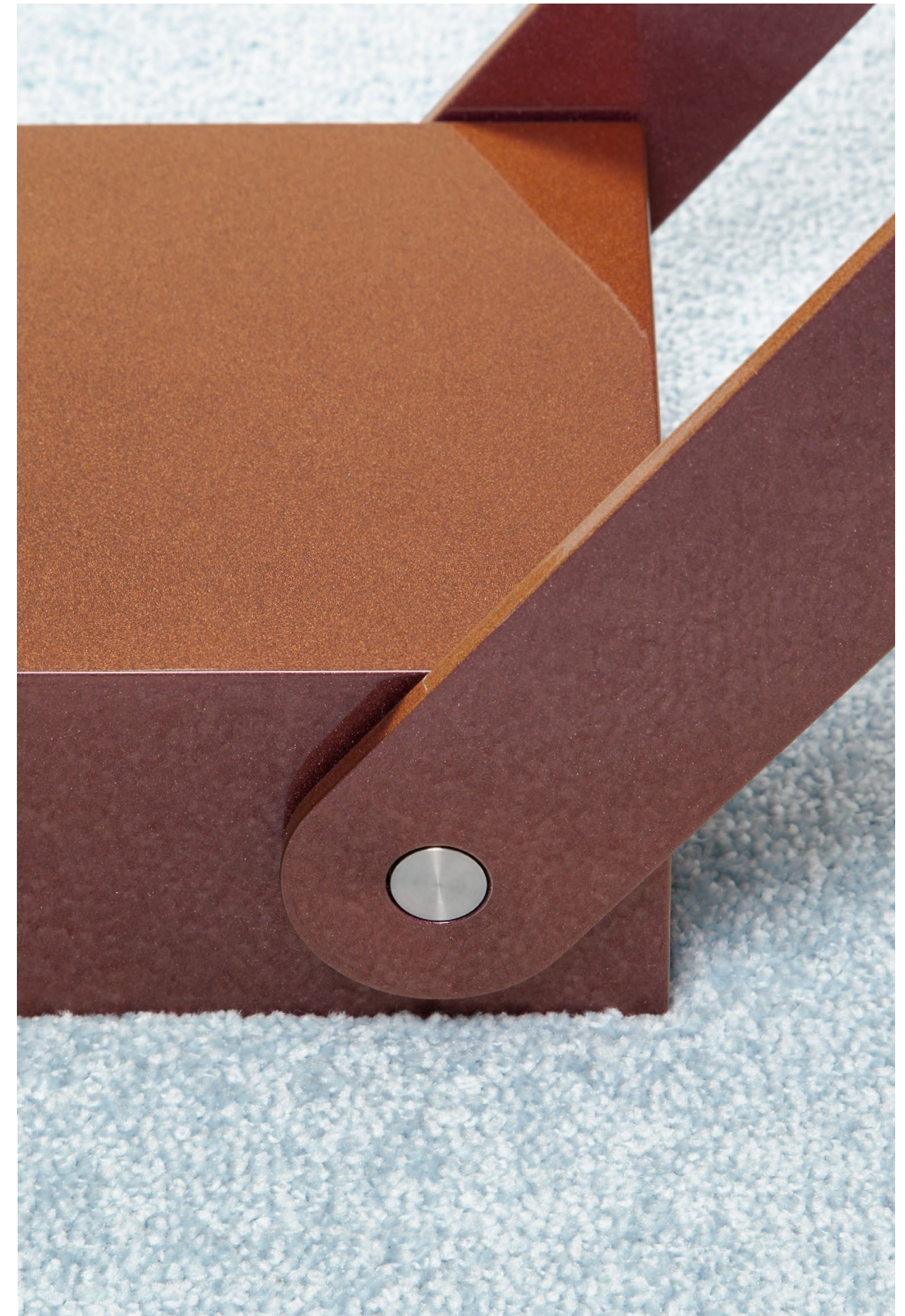


Koover 5

2021

steel, paint, varnish, stainless steel

29 x 92 x 20 cm (variable)



Koover 6

2021

synthetic fiber, resin, paint, varnish

31 x 38 x 36 cm



Koover 7

2021

cast iron, paint, varnish

3 x 27 x 22 cm (variable)



L—es—T 1.1

2019

basaltic lava, polyurethane

36 x 142 x 36 cm

L—es—T brings together two series. One was produced in a foundry, using lava from a basalt rock heated to its melting point, then cast in two different shapes in several copies.

This process reverse the genealogy of the material by bringing it back to its original liquid state. The stone sculptures are since then generated without cutting or subtracting material. Their new shape develops instantly within the molds, designed from simple functional and aerodynamic elements.

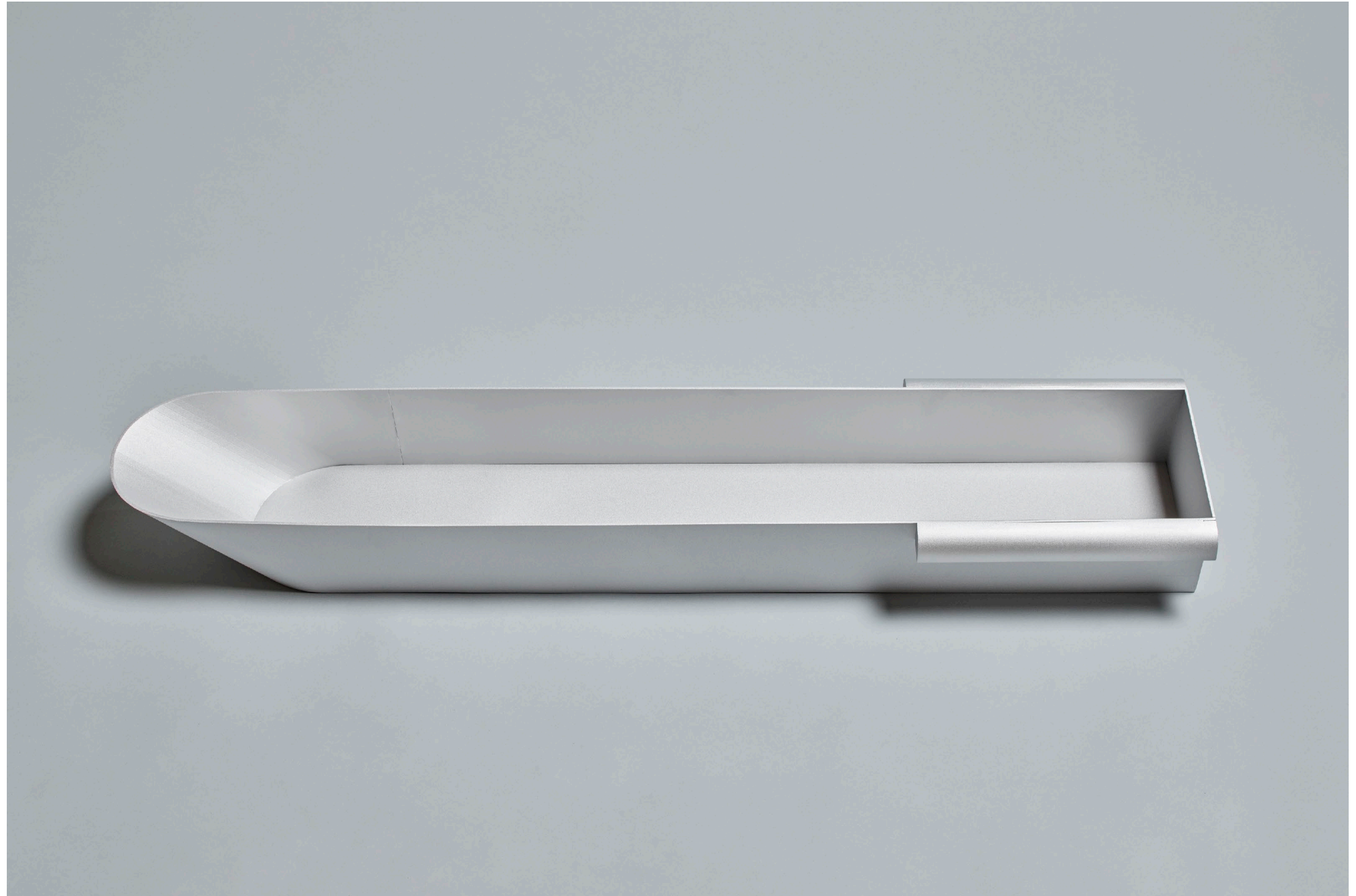
The other series is in some ways the descendant of the first one. It consists of six receptacles conceived with characteristics of different hollow utensils that were observed in particular at the foundry. These hybrid objects were produced on the basis of laser-cut aluminum plates.



L—es—T 1.2
2019
basaltic lava, polyurethane
26 x 107 x 119 cm



L—es—T 2.2
2019
aluminium
11 x 21 x 100 cm



L—es—T 2.5 (detail)

2019

aluminium

27 x 90 x 37 cm

L—es—T 2.1

2019

aluminium

110 x 55 x 44 cm



L—es—T 2.3
2019
aluminium
42 x 24 x 83 cm



L—es—T 2.4

2019

aluminium

101 x 15 x 44 cm

L—es—T 2.6 (detail)

2019

aluminium

241 x 16 x 21 cm



L—es—T
2019
Galerie Davel 14, Cully
exhibition views



Dynamie 15, 10

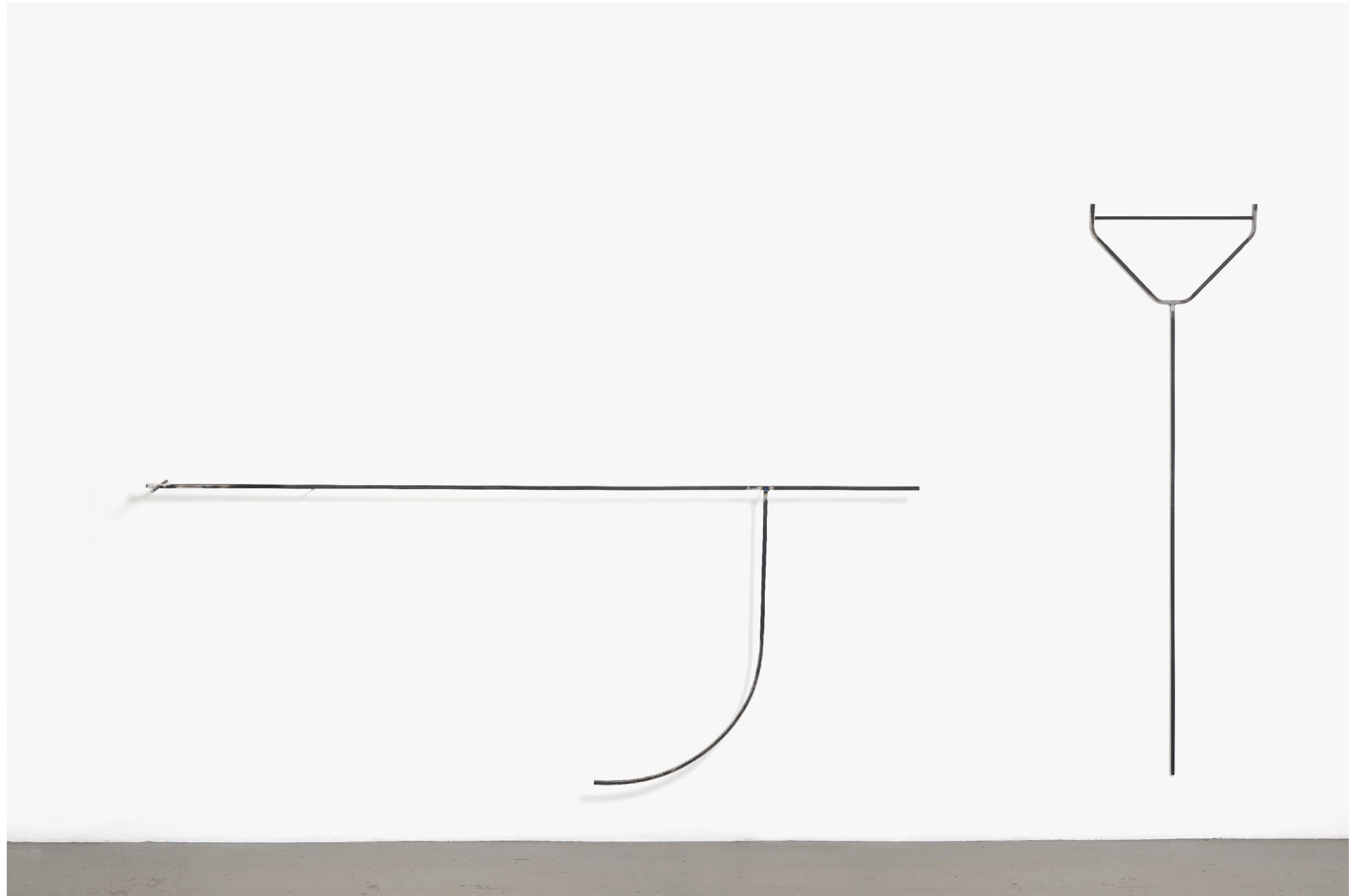
2017

steel

117 x 287 x 27 cm

220 x 62 x 2 cm

Dynamies is a set of 20 different steel sculptures, measuring from 90 to 290 cm. These spindly structures were designed based on an inventory of primary gestures (pushing, pulling, pressing, lifting). It also combines two principles: saving on materials in their production, and saving energy in their potential manipulation. « These works are suggestive of objects stripped of their utilitarian function, objects that have renounced their practical purpose, thereby hinting at an indeterminate “use” that redefines their potential as “things” in waiting. Use here is distilled down to its pure essence, a compendium of possibilities, in sum, made up of fragments of tools taken out of their functional context. » (Silvio Do Nascimento, in *Dynamies*, 2018, TSAR Editions).



Dynamics 1, 12, 6

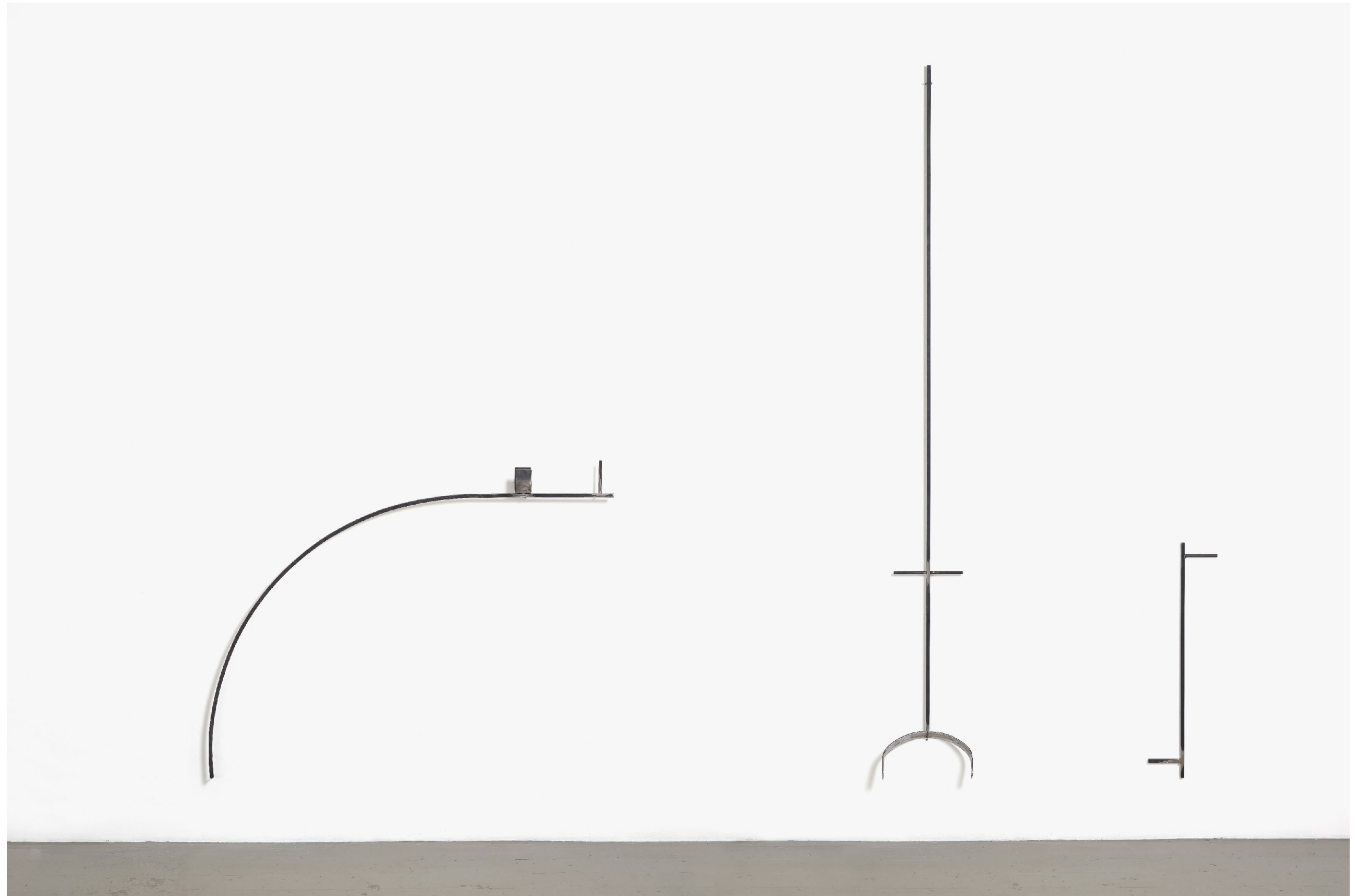
2017

steel

120 x 150 x 11 cm

269 x 34 x 16 cm

93 x 27 x 2 cm



Dynamics 19, 18, 9

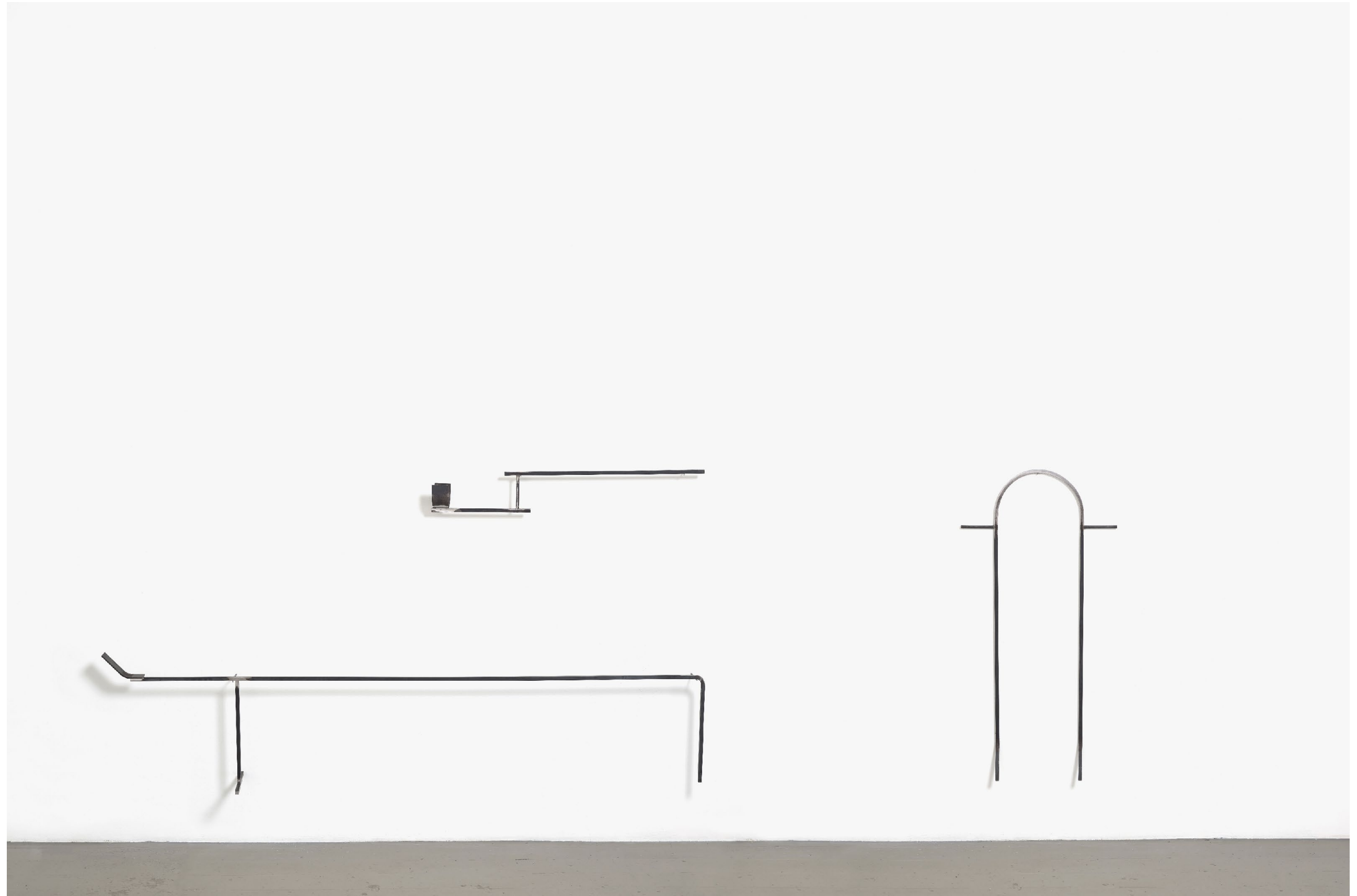
2017

steel

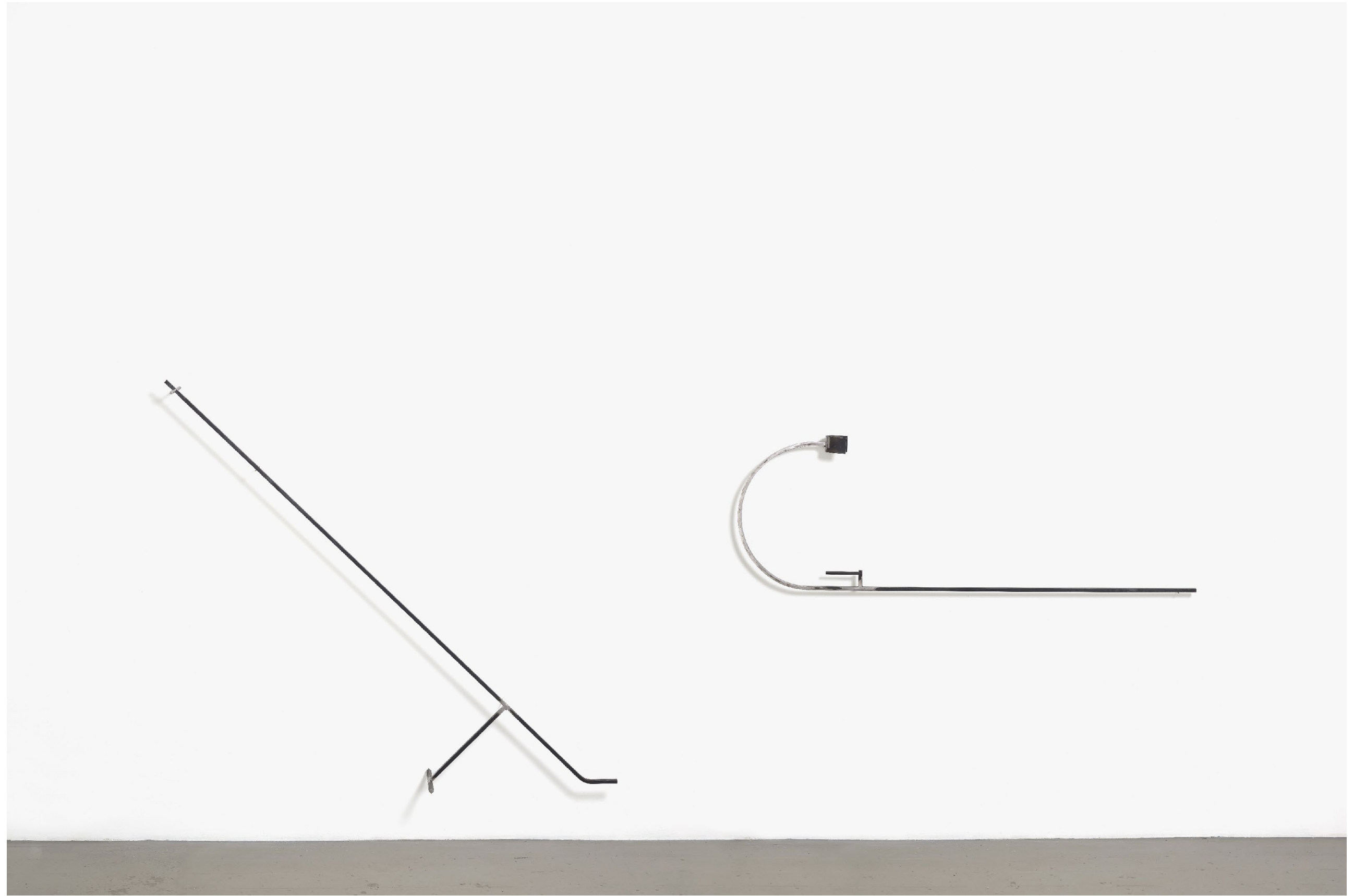
16 x 103 x 11 cm

52 x 230 x 27 cm

120 x 59 x 8 cm



Dynamics 17, 20
2017
steel
155 x 168 x 27 cm
59 x 174 x 10 cm



Dynamie 9

2017

steel

120 x 59 x 8 cm

Dynamie 11 (detail)

2017

acier

142 x 18 x 2 cm



Dynamie 8

2017

steel

84 x 38 x 6 cm



Dynamie 13 (detail)

2017

steel

194 x 14 x 12 cm



Dynamie 4 (detail)

2017

steel

17 x 115 x 6 cm

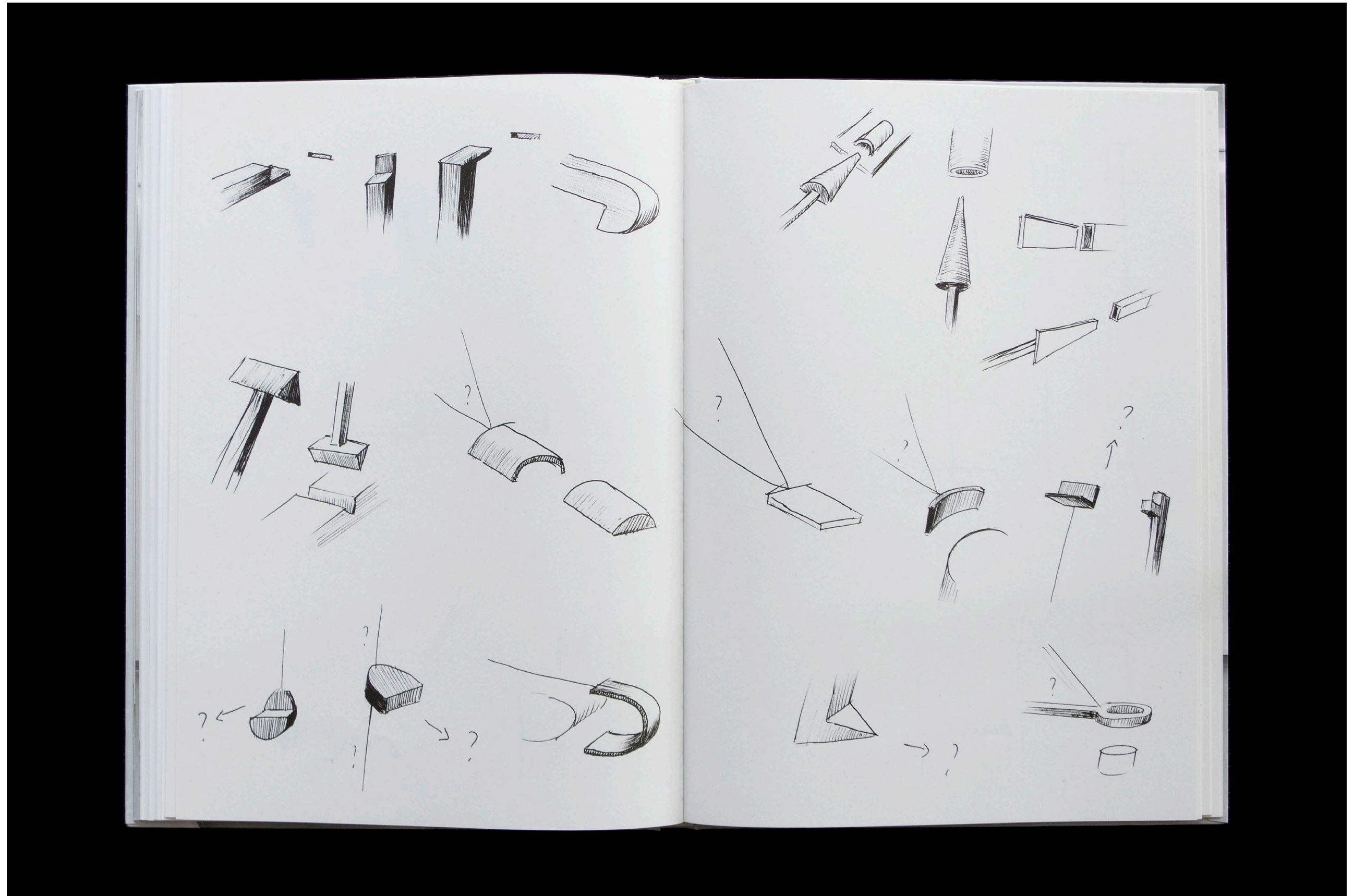


Dynamics

2018

TSAR Editions, Vevey

preparatory drawings, pp. 72-73



Pushing The Feeling
2019
with Rake! McMahon
A-DASH, Athens
exhibition views



Dynamies

2018

Cité internationale des arts, Paris
exhibition view



Implique 3

2017

oak, sandstone

105 x 66 x 88 cm

Made between 2015 and 2017, *Impliques* consists of three sculptures, each of which takes the shape of an assembly of timber and stone elements, more precisely of oak and sandstone. Drawn from a sampling of functional components, the pieces suggest to be activated. However, their weight rules out the utilitarian purpose and reminds us their sculptural state.



Implique 1

2015

oak, sandstone

108 x 48 x 18 cm

Implique 2

2015

oak, sandstone

288 x 72 x 12 cm



DEF:N
2017
with STADIO members
La Placette, Lausanne
exhibition view



B.A.R.D. 5

2014

granite

76 x 18 x 18 cm

B.A.R.D. is a series of five granite sculptures, which appear like fictional objects sedimented in the rock. They have been conceived based on a repertoire of formal archetypes, which in a sense is the raw material for this work. The idea of 'utensility' that these works refer to, combined with the dignity of granite, results in an oscillation of the object's status and our relationship with it.



B.A.R.D. 1

2014

granite

90 x 12 x 12 cm

B.A.R.D. 2, 3

2014

granite

80 x 16 x 16 cm

86 x 14 x 10 cm



B.A.R.D. 4
2014
granite
70 x 18 x 20 cm



Friends, etc. : La Collection Pierre Keller

2019

group exhibition

Musée Jenisch, Vevey

exhibition view

