
Jacques Duboux

Born in 1982 in Lausanne, Jacques Duboux lives and works in Riex (CH). A graduate in Fine Arts from ECAL, he develops a practice focused mainly on sculpture and drawing. Through the hybridization of forms that he plays like a balancing act, his objects open up to potential uses and explore more widely the cognitive links that can be established with them. During 2021, after a residency and the exhibition *Koover* at zwanzigquadratmeter in Berlin, he joined a

Pro Helvetia residency in Moscow until January 2022. An exhibition at the Kunsthalle Marcel Duchamp in Cully then took place. Recently, he was part of different exhibitions, like in Galerie Heinzer Reszler and Circuit in Lausanne, and La Salle de bains in Lyon. By the past he has stayed at the Cité internationale des arts in Paris, as well as at A-DASH residency in Athens. He was also co-curating the artist-run space STADIO in Vevey between 2014 and 2017.

Solo Exhibitions

- 2022 *Axcel*, Kunsthalle Marcel Duchamp | The Forestay Museum of Art, Cully, Switzerland
- 2021 *Koover*, zwanzigquadratmeter, 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 *Singularités familières*, Galerie Heinzer Reszler, Lausanne, Switzerland
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 *Lieblings*, 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 HES-SO in Visual Communication, ECAL, Switzerland
- 2006 Bachelor HES-SO in Fine Arts, ECAL, Switzerland

Collections

- 2021 Fondation Léo Fiaux, Musée Jenisch, Vevey, Switzerland
- 2018 Musée cantonal des Beaux-Arts, Lausanne, 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 zwanzigquadratmeter, Berlin, Germany
- 2018 A-DASH, Athens, Greece

Publications

- 2021 *Koover 1-7*, exhibition catalogue
- 2018 *Dynamies*, TSAR Editions

Curating

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

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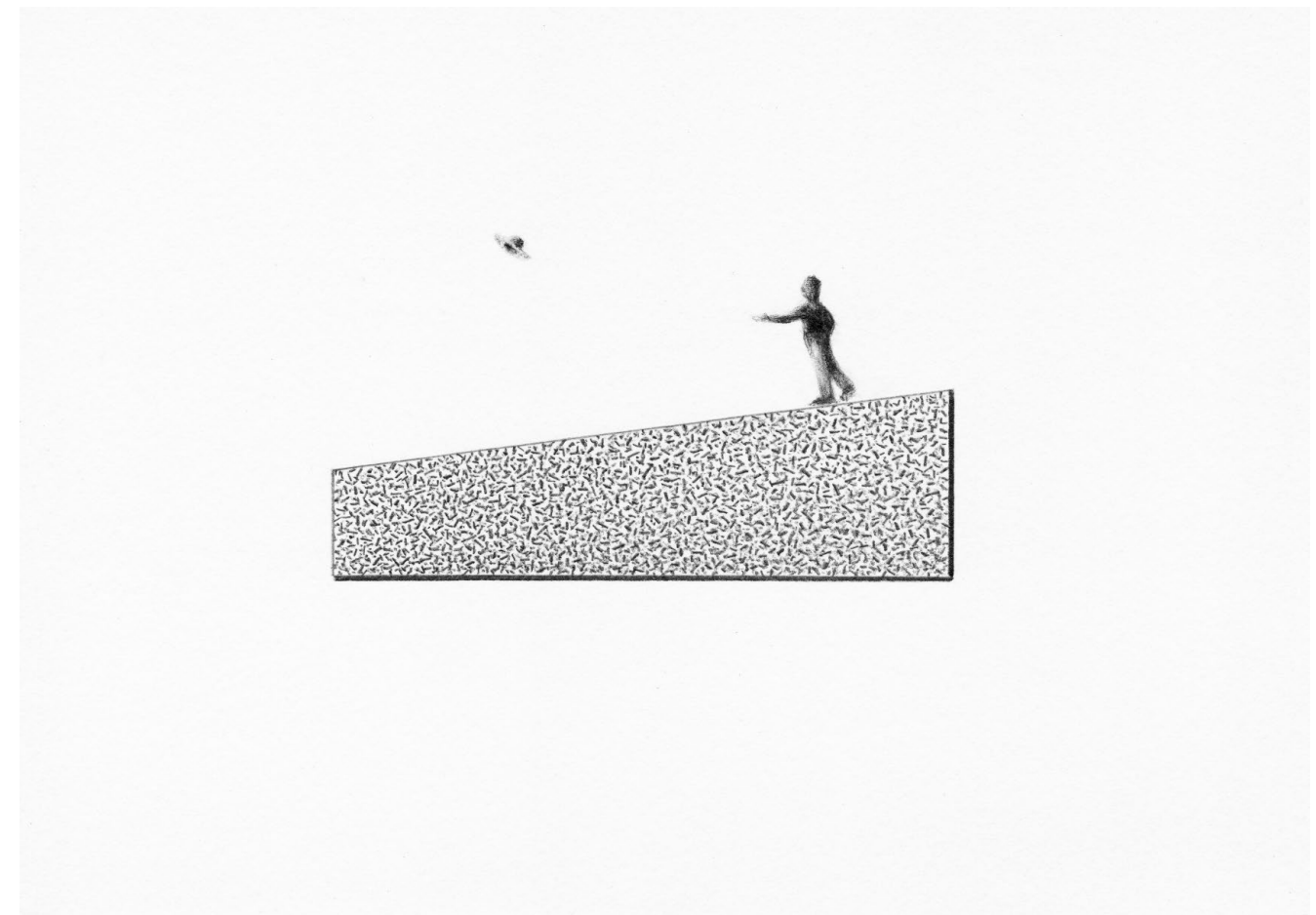
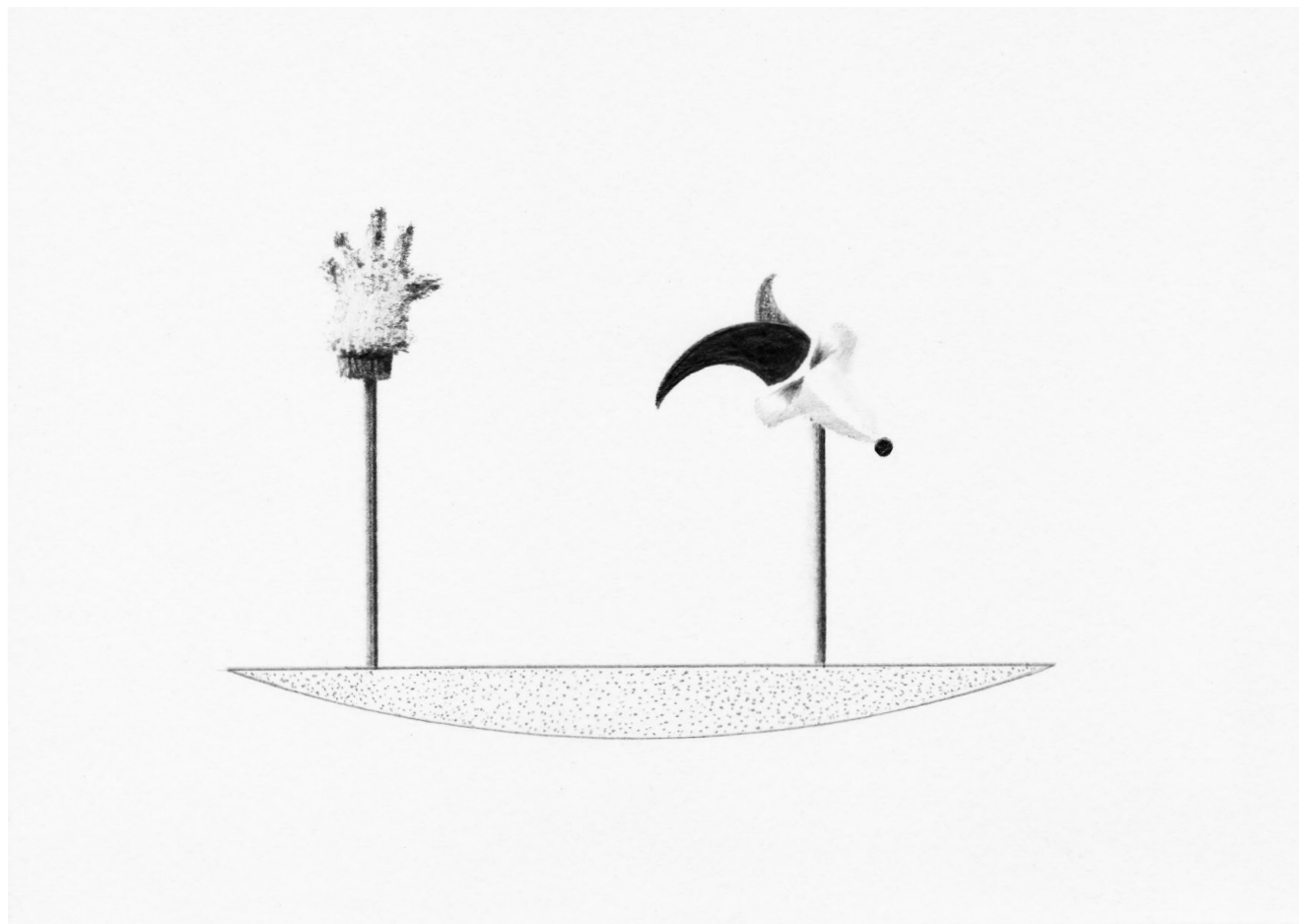
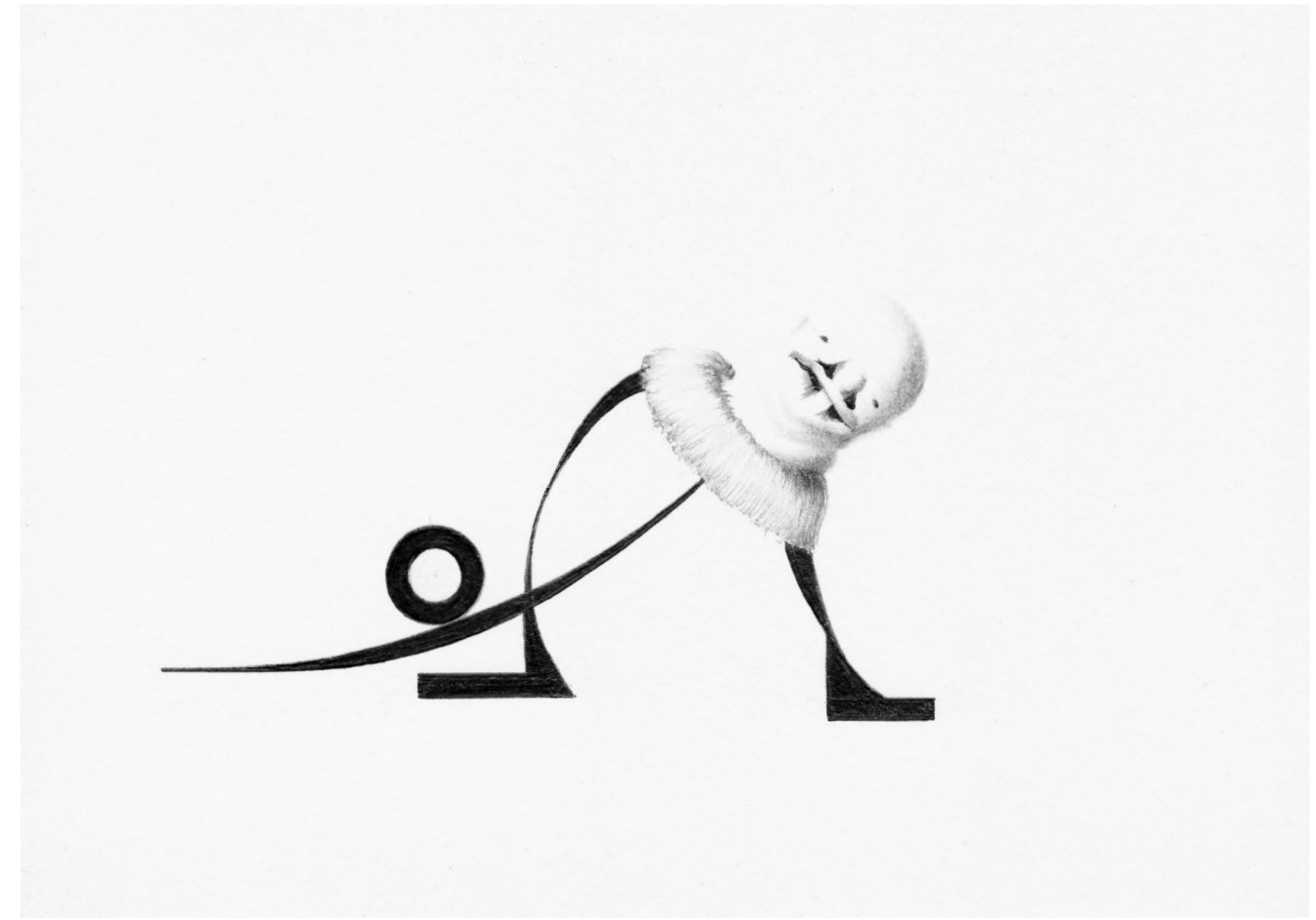
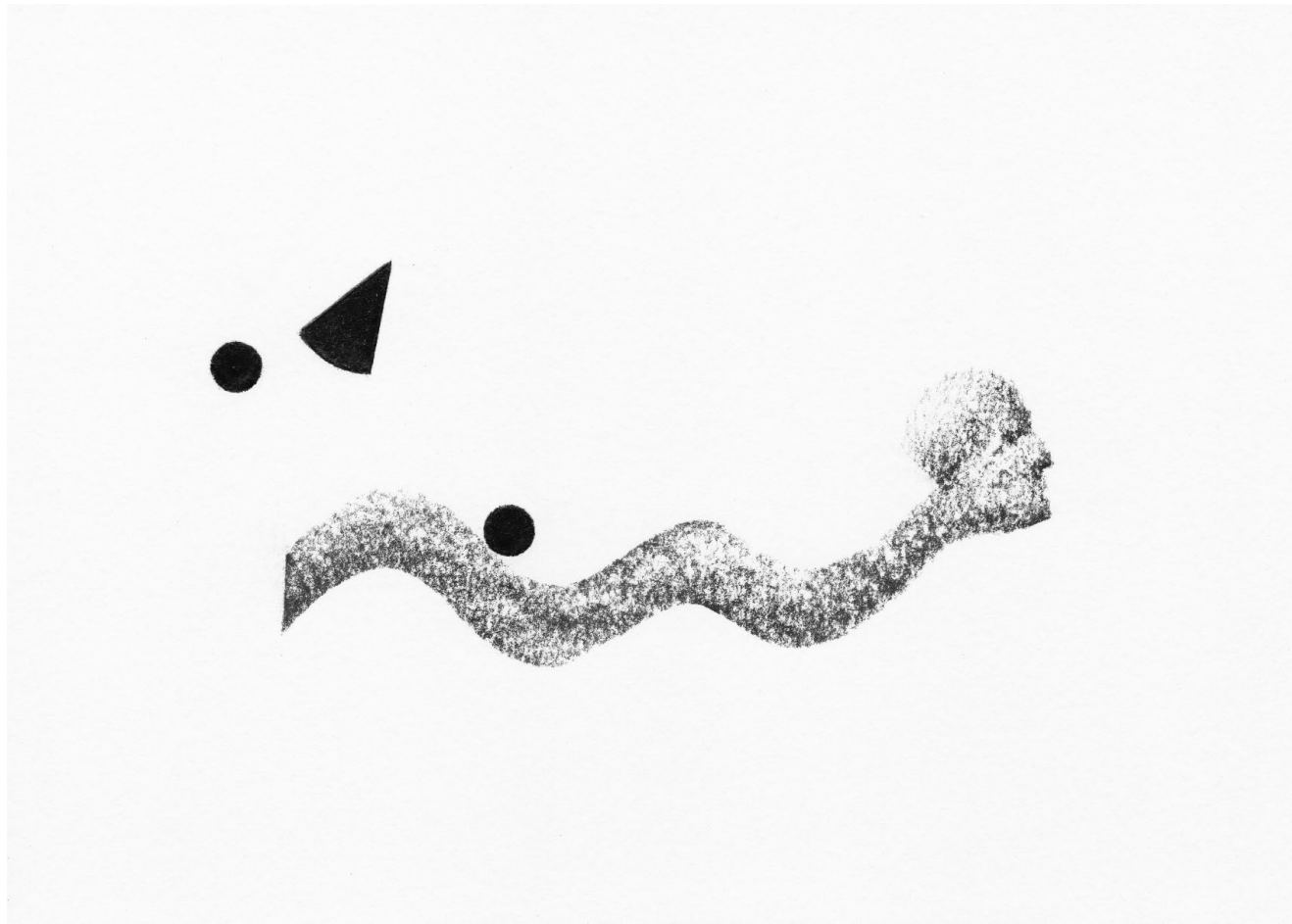
Website: jacquesduboux.com

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10.01.2023 1
2023
graphite on paper
framed : 167 x 210 x 25 mm



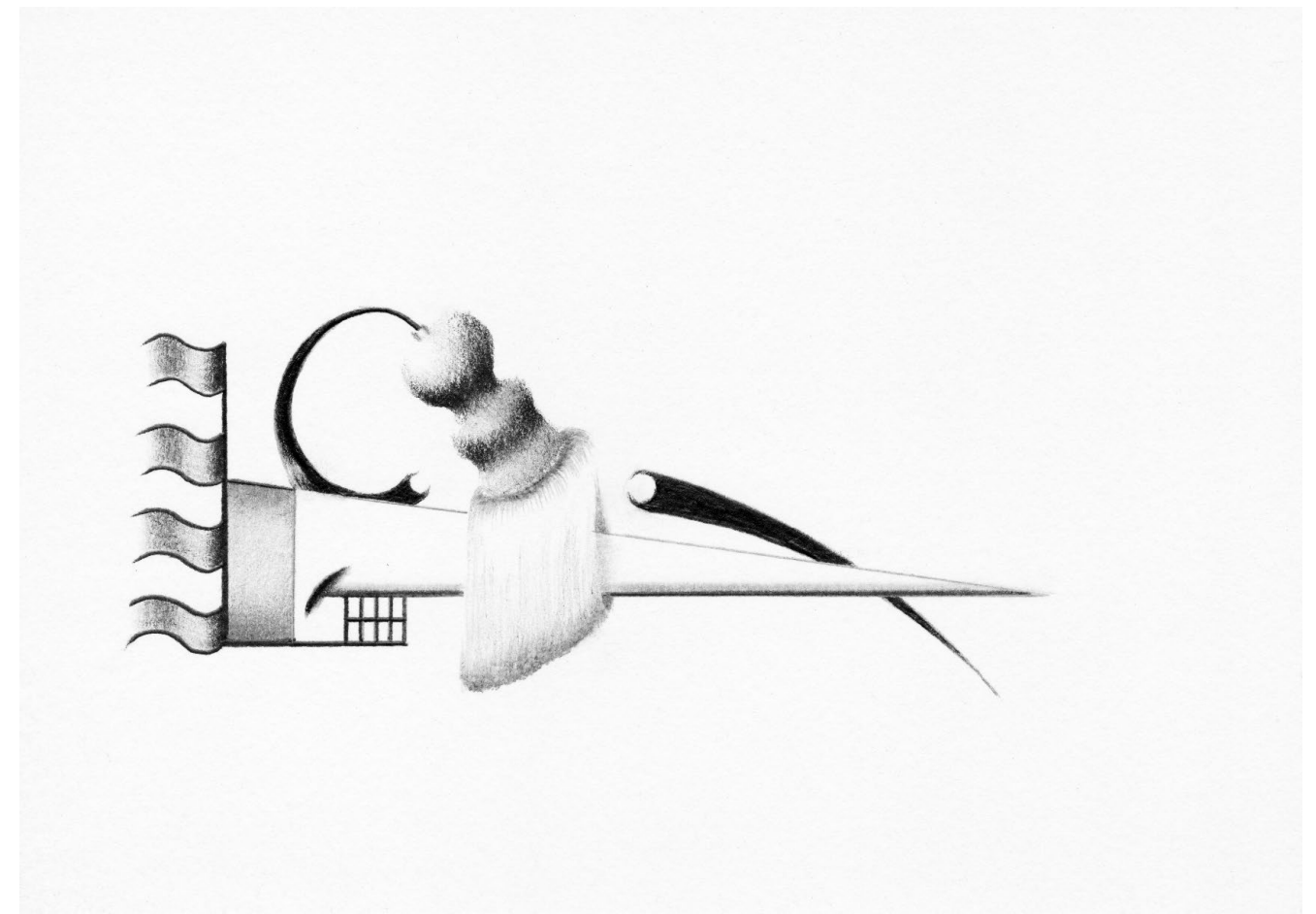
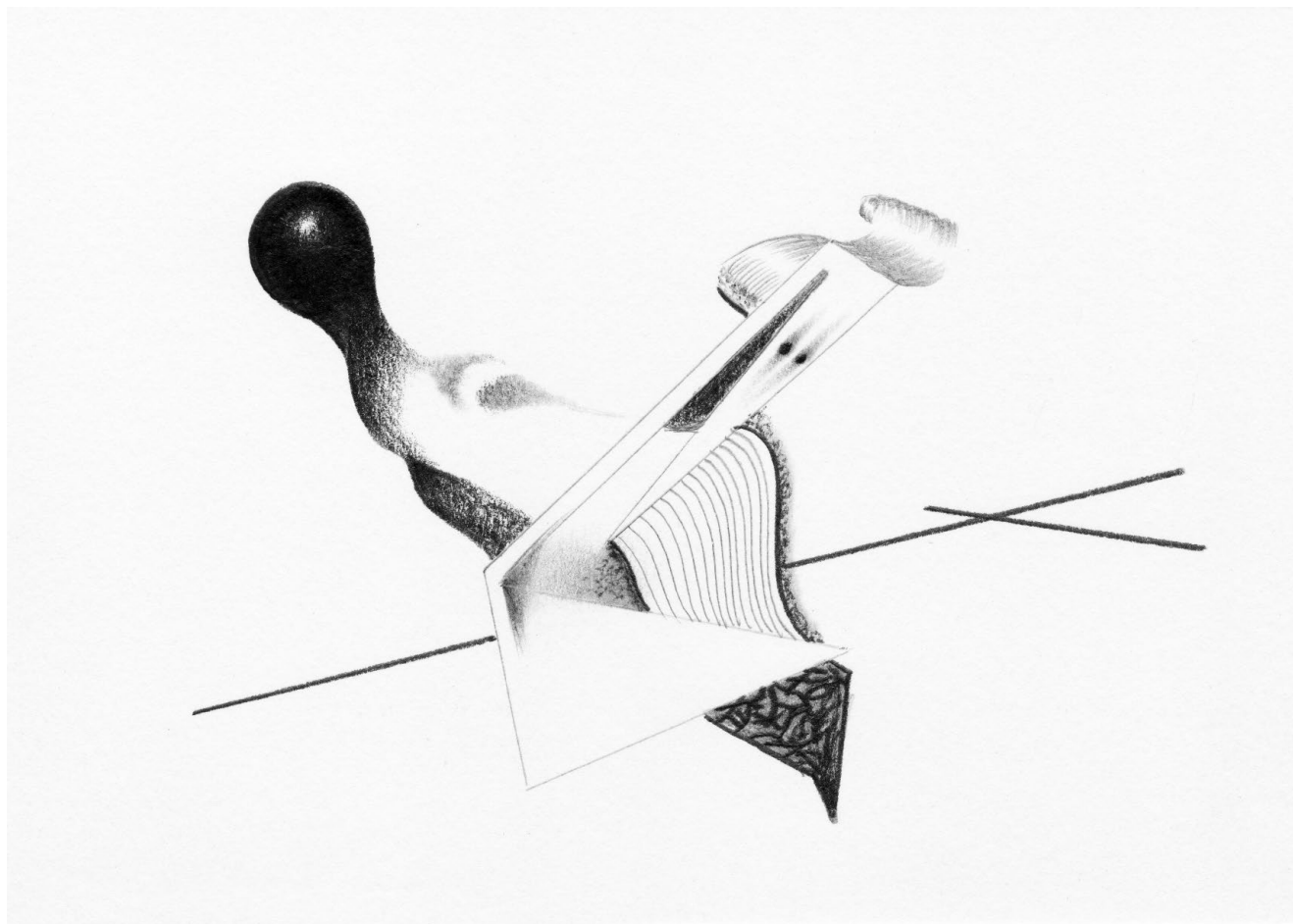
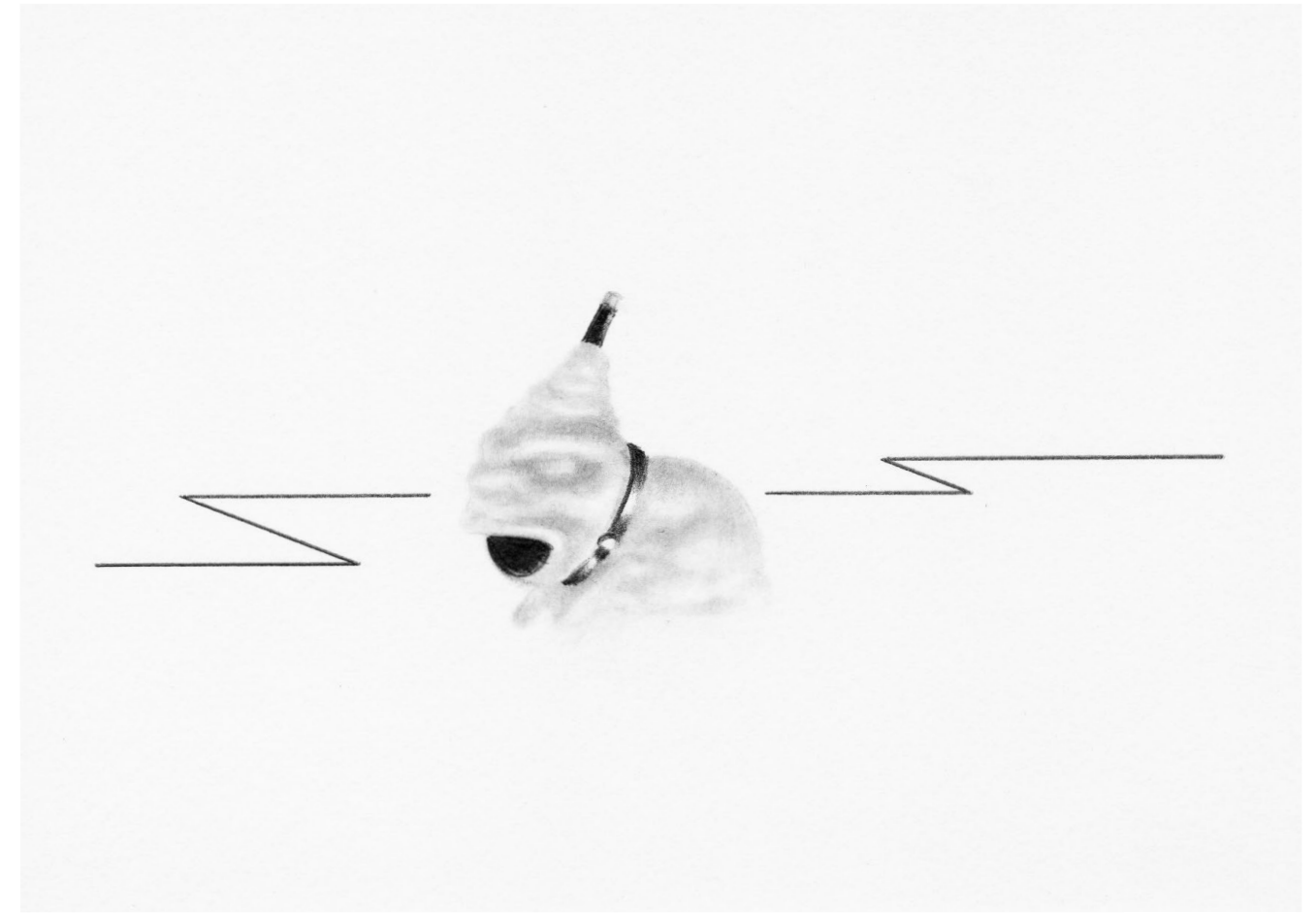
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graphite on paper
framed : 167 x 210 x 25 mm



01.06.2023 | 25.05.2023 2
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2023
graphite on paper
framed : 167 x 210 x 25 mm



Axcel

2022

oxidized/polished silicon bronze

16 x 32 x 33 cm

The Axcel exhibition consists of a zoomorphic bronze object, whose geometry follows the circumference of the KMD. This oxidized figure opens onto a troubled and grating mythology. Behind it, a stroboscopic projection produces a form of anachronism that detaches it from its environment. In his work, Jacques Duboux collaborates with craftsmen who also make functional objects, whether for the domestic sphere or for industry. This approach confers an ambiguous aesthetic to his productions: marked by a form of surrealism, but familiar in their construction.

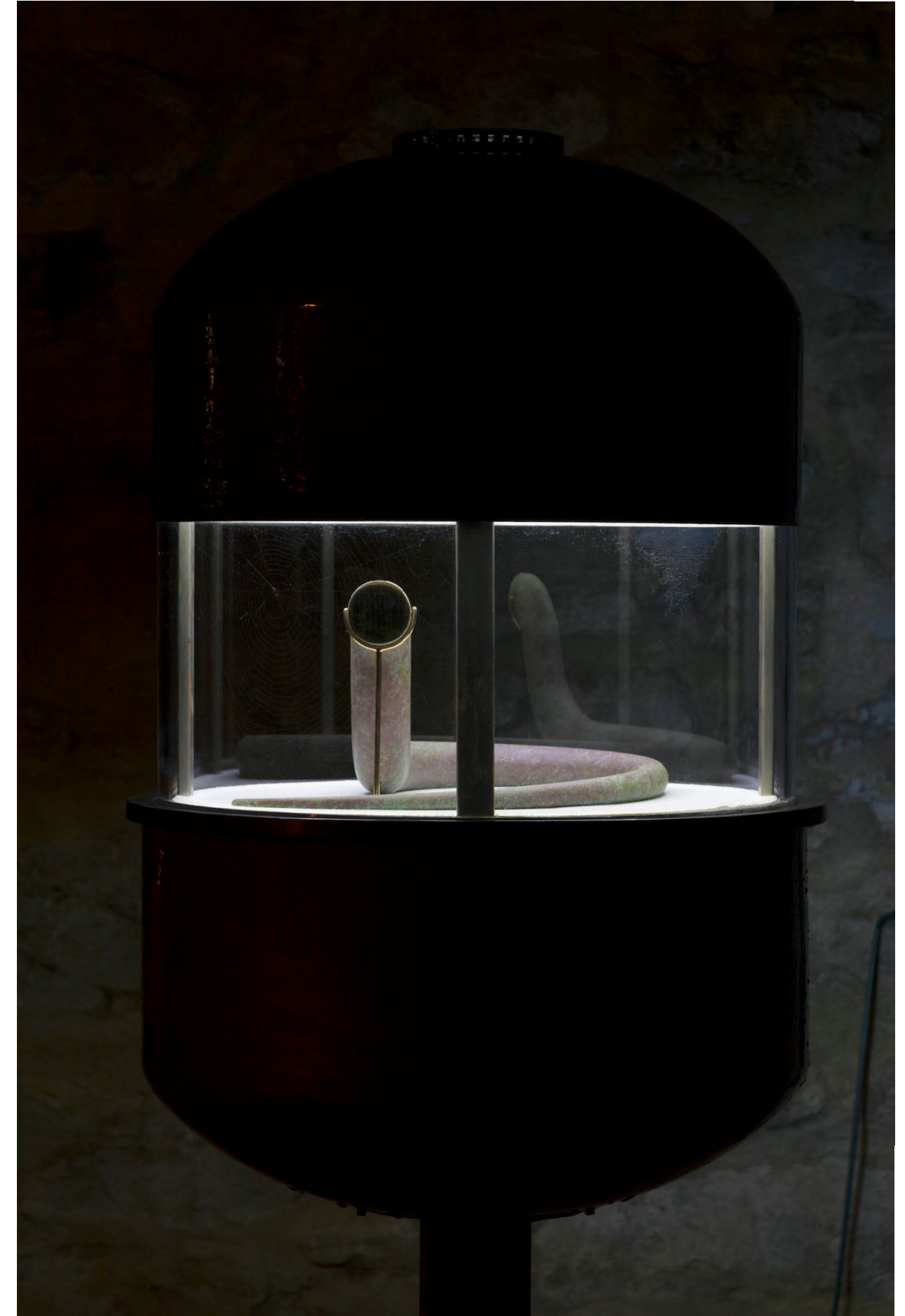
(Text for exhibition Axcel, 2022, Kunsthalle Marcel Duchamp, Cully, Switzerland)



Axel

2022

Kunsthalle Marcel Duchamp, Cully
exhibition views



Koover

2021

zwanzigquadratmeter, Berlin
exhibition views

Koover: A Utopian Aim through Technique

One should come face to face with artists before discovering their work. To meet Jacques Duboux is to approach an almost ascetic personality who blows hot and cold. He is also instilled with a radical imperative, which unfolds at the beginning of each project. All of his work meets criteria that are as complex as they are different. When Jacques Duboux dreams a sculpture and then awakes, an obsessive element is triggered. The technical obstacle is experienced as a challenge, where only the adherence to a structured and thoughtful set of specifications leads him to the resolution of all constraints. Thus, the artist becomes the master of a production process where exceptional craftspeople enter into communion to combine their skills. Omnipresent at each stage of production, he establishes a fusional relationship with his creation. The works in the Koover corpus are striking in their ability to extract the full purity of form. The lyricism of light is exalted through the polishing of surfaces, the cycle of materials and the abstraction of ornamental elements. Thus, each work on display seems to have been designed in a serial manner, where the hand of man guiding the tool or the machine actually contributes to the production of a unique piece. Jacques Duboux creates compositions that are both ambiguous and intriguing. Koover offers us a collection of sculptural hybrids of intimate accessories, hunting weapons and instruments of lust. The artist dexterously explores the complicated mysteries of a mythology that is both futuristic and poetic.

(Jules Olivier Fruneau-Maigret, text in: *Koover 1-7*, Jacques Duboux, 2021. Catalogue for exhibition *Koover*, zwanzigquadratmeter, Berlin, Germany)



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

Custom dictates that a stone is cut. Jacques Duboux wanted to cast it. The artist decided to work rock as one works metal. Through the choice of materials, he confirmed his attraction to the raw. Through practice, he went back in time: he himself generated lava and reproduced the activities of the bowels of the earth. Its scoria evokes prehistory. But their identical shapes, although with some variations, suggest modern times. This is the first part of the L—es—T exhibition that Jacques Duboux presents at the Galerie Davel in Cully ... L—es—T is above all a story that began more than of a year with the desire to reproduce the action of Stromboli. It continued with a quest for forms which were to instil an air of modernity in the lava flow. The artist wanted to suggest an anachronism between the materials and model. To the lava therefore, he opposed a aerodynamic structure ... Each piece that the visitor will discover is inspired by a known object. Speed ski helmet, rowing bow or element of furniture, these shapes extracted from flames or laser cut questions the viewer as to their function and the memories they awaken. Raw or sanitized, they evoke, in appearance, eras different while being the same age: a few months at a time more.

(Caroline Christinaz, excerpts from article in: Le Temps, 5th April 2019, about exhibition L—es—T, Galerie Davel 14, Cully, Switzerland)



L—es—T 1.2

2019

basaltic lava, polyurethane

26 x 107 x 119 cm



Dynamie 15

2017

steel

117 x 287 x 27 cm

Dynamie 10

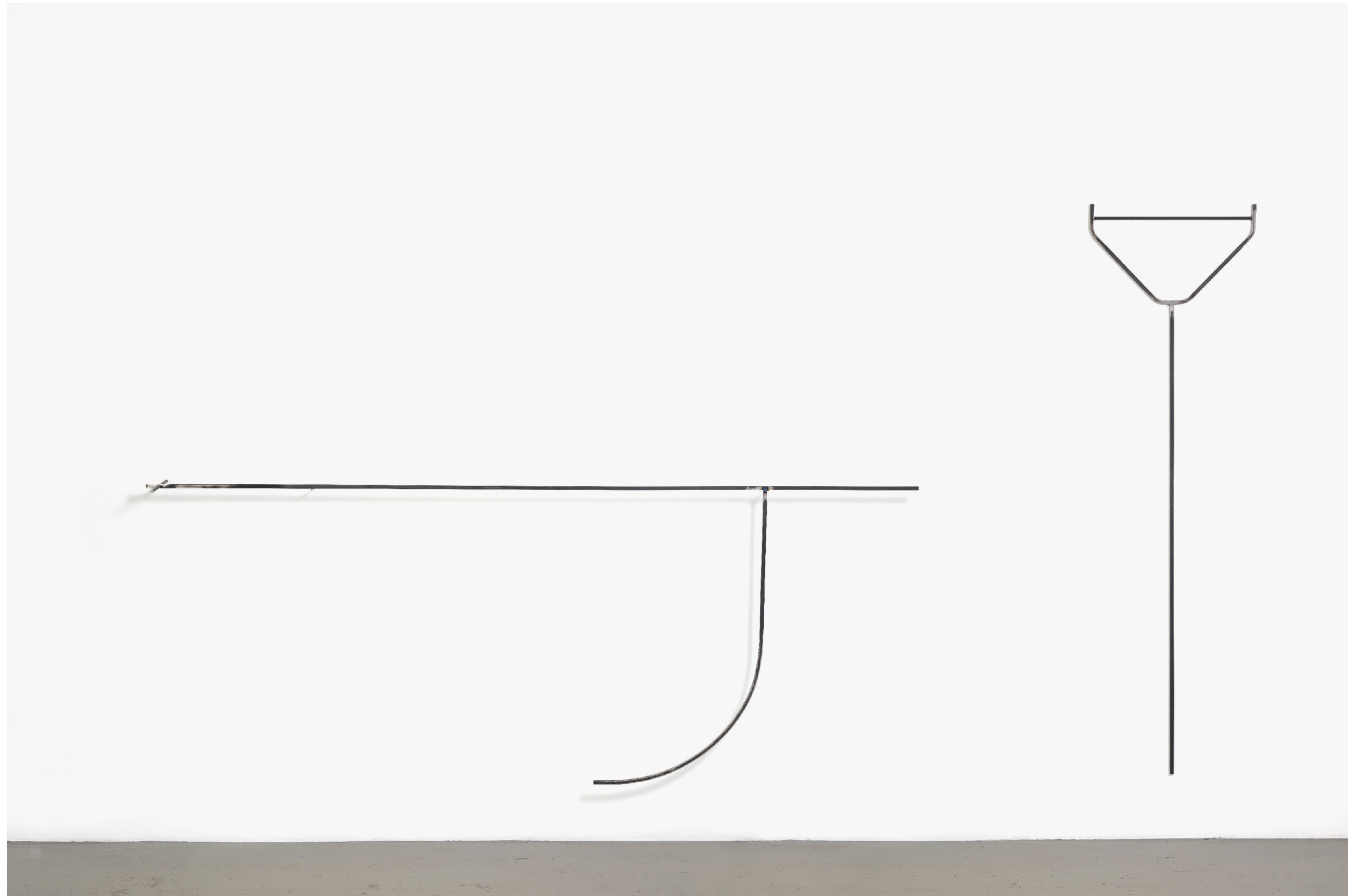
2017

steel

220 x 62 x 2 cm

Jacques Duboux's twenty Dynamies are similar to tools, but only in part. They are similar to instruments, but not entirely. What they certainly are is engaging. 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. The handles, cranks and handlebars are at once noteworthy like so many extremities offering themselves to the viewers' fictional grasp. Yet, although their borrowings from the world of tools seem to make them graspable, their sculptural status inflicts upon their circumstances an air of frustration. These sculptures shall not be 'grasped'. Furthermore, if the world of tools does pervade the work, it is because a partial reversal takes place; the finished pieces reveal confused hints about their genesis, they allude to their creation.

(Silvio Do Nascimento, text in: *Dynamies*, Jacques Duboux, 2018, TSAR Editions)



Dynamie 1

2017

steel

120 x 150 x 11 cm

Dynamie 12

2017

steel

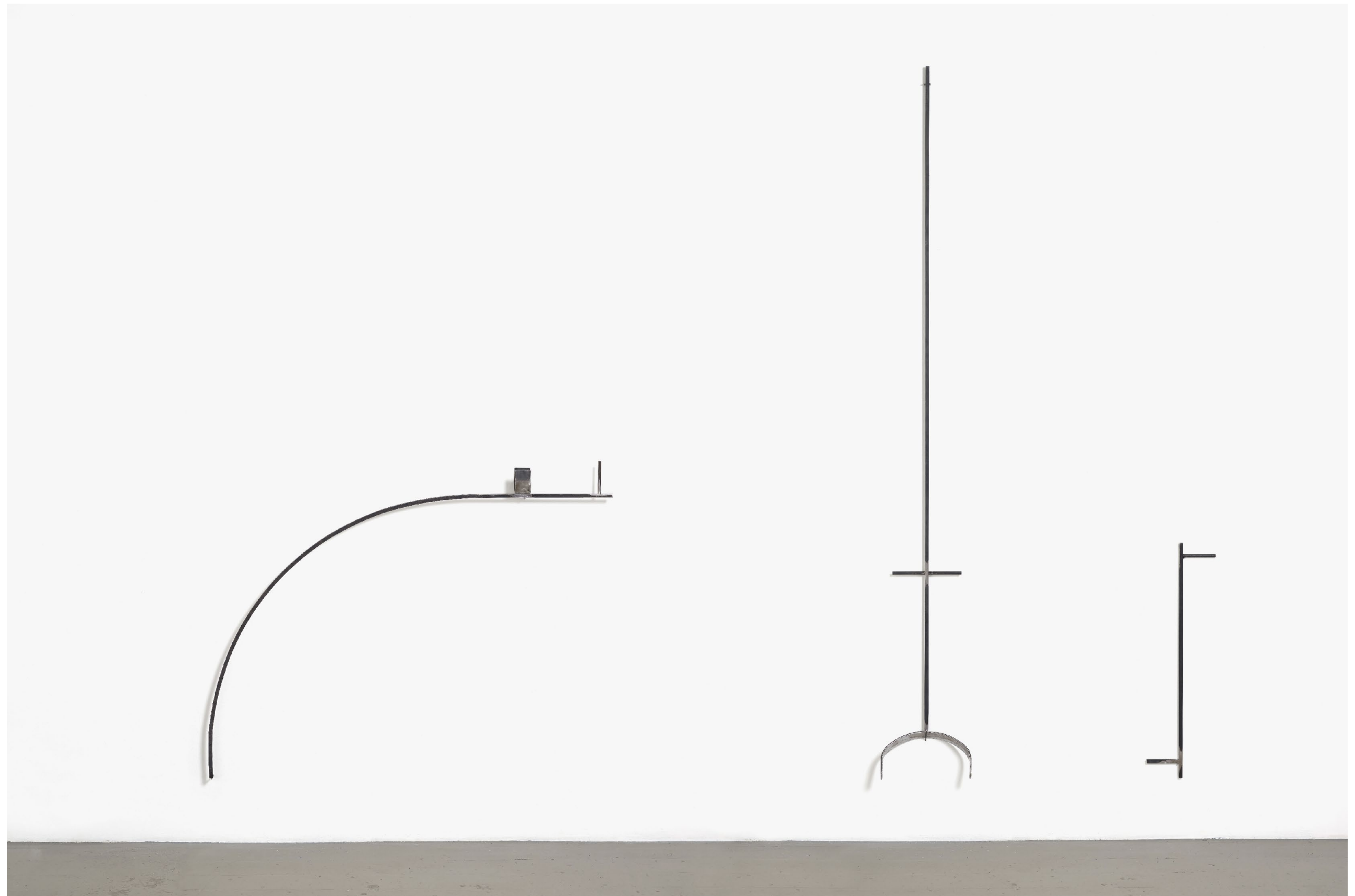
269 x 34 x 16 cm

Dynamie 6

2017

steel

93 x 27 x 2 cm



Dynamie 17

2017

steel

155 x 168 x 27 cm

Dynamie 20

2017

steel

59 x 174 x 10 cm



Dynamie 9

2017

steel

120 x 59 x 8 cm

Dynamie 11 (detail)

2017

steel

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



B.A.R.D. 5

2014

granite

76 x 18 x 18 cm

The sculptures B.A.R.D. presented by Jacques Duboux appear like dreamlike productions sedimented in the stone. The artist draws from his dreams and aesthetic fascinations in order to achieve an open repertoire of formal archetypes. This living sampling constitutes, in a sense, the primary material of the work. Jacques Duboux gives substance to these psychic traces through a journey which reverses their genealogy towards new physical objects, towards new happenings. This double relationship, backwards towards the multiple possible origins on the one hand, and forwards towards the emergence of unexpected objects on the other hand, allows us to grasp the dialogue maintained by these sculptures, this through evocation, notably, of ancient mythologies or science fiction. Nevertheless, by the fragility of these objects and the dignity of the granite the utilitarian purpose of the tool is ruled out: silent and poetic testimony to the very advent of the STADIO exhibition space.

(Silvio Do Nascimento, text for exhibition *Altars*, 2014, STADIO, Vevey, Switzerland)



B.A.R.D. 1

2014

granite

90 x 12 x 12 cm

B.A.R.D. 2

2014

granite

80 x 16 x 16 cm

B.A.R.D. 3

2014

granite

86 x 14 x 10 cm



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

