
Jacques Duboux

Biography

Jacques Duboux (1982, Lausanne) lives and works in Switzerland. His practice integrates drawing and the production of manufactured or machined objects. In a balancing act, he leads hybridizations between archetypal figures and functional profiles, as well as between primary and synthetic materials, or raw surfaces and detailed finishes. These chimerical compositions harmonize under ergonomics drawn, among others, from the domestic sphere. This approach gives them a certain familiarity, but also imbues them with anachronisms that open up new mythologies. In parallel, Jacques Duboux creates drawings that feature elements with accentuated textures and volumes, along with glyphs or abstract representations. These miniature compositions thus seek to sharpen the relationships between fragments of disparate origins, and to create a kind of freeze frame on ongoing dynamics.

A graduate in Visual Arts from ECAL, Jacques Duboux has notably stayed at the Pro Helvetia residency in Moscow, and at the Cité internationale des arts in Paris, which hosted the launch of the book *Dynamies* and the exhibition of the eponymous series. He has also conducted specific researches during residencies at A-DASH in Athens and zqm (zwanzigquadrameter) in Berlin. For zqm, he developed *Koover*: a solo exhibition resulting in a catalog. This was followed by an invitation to the Kunsthalle Marcel Duchamp in Cully, and participation in group exhibitions such as at Circuit in Lausanne, and La Salle de bains in Lyon. He recently stayed in Rome to pursue an ongoing project. His works are among the collections of the Musée cantonal des Beaux-arts in Lausanne, and at the Musée Jenisch in Vevey. Previously, he was involved for four years in curating exhibitions at the artist-run space STADIO in Vevey.

Curriculum vitæ

	Informations
E-mail	mail@jacquesduboux.com
Website	jacquesduboux.com
Instagram	@jacques_duboux
	Education
2007	Bachelor HES-SO in Visual Communication, ECAL, Switzerland
2006	Bachelor 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
	Collections
	Musée cantonal des Beaux-Arts, Lausanne
	Fondation Lélo Fiaux, Musée Jenisch, Vevey
	Solo/duo Exhibitions
2025	<i>Chambres à bascule</i> , Espace Indiana, Vevey, Switzerland
2022	<i>Axcel</i> , Kunsthalle Marcel Duchamp The Forestay Museum of Art, Cully, Switzerland
2021	<i>Koover</i> , zwanzigquadrameter, Berlin, Germany
2020	<i>Epic Solides</i> , Palais – Galerie, Neuchâtel, Switzerland
2019	<i>L—es—T</i> , Galerie Davel 14, Cully, Switzerland
	<i>Pushing The Feeling</i> , with Rakel McMahon, A-DASH, Athens, Greece
2018	<i>Dynamies</i> , Cité internationale des arts, Paris, France
2016	<i>Bootlegs</i> , with Guillaume Ehinger, Box43, Zürich, Switzerland

	Group Exhibitions
2025	<i>Secondo</i> , Palais – Galerie, Neuchâtel, Switzerland
2024	<i>Singularités familières</i> , Galerie Heinzer Reszler, Lausanne, Switzerland
	<i>Next one is real</i> , La Salle de bains, Lyon, France
2023	<i>La grande songerie</i> , Circuit, Lausanne, Switzerland
2022	<i>Iceberg</i> (curated by La Placette), <i>État des Lieux</i> , Maison Gaudard, Lausanne, Switzerland
2021	<i>Of Course</i> , Smallville × Écuries du Bois d’Ely, Crassier, Switzerland
	<i>In Slit</i> (curated by Hara Piperidou), Back to Athens 8, Isaiah Mansion, Athens, Greece
2019	<i>Lieblinge</i> , Galerie OKRO, Chur, Switzerland
	<i>Serve</i> , TAP, Montreal, Canada
	<i>Friends, etc. : La Collection Pierre Keller</i> , Musée Jenisch, Vevey, Switzerland
	<i>Art Handlers Do It Better</i> , in <i>Get a Nerve!</i> , Villa Sarasin, Le Grand-Saconnex, Switzerland
2017	<i>DEF:N</i> , La Placette, Lausanne, Switzerland
	<i>Protest Stickers</i> , Continuum, Bordeaux, France
	<i>État 2.2</i> , Continuum, Bordeaux, France
2016	<i>Pocket Fields</i> , Urgent Paradise, Lausanne, Switzerland
	<i>Accrochage [Vaud 2016]</i> , Musée cantonal des Beaux-Arts, Lausanne, Switzerland
2014	<i>Accrochage [Vaud 2014]</i> , Musée cantonal des Beaux-Arts, Lausanne, Switzerland
	<i>Altars</i> , STADIO, Vevey, Switzerland
2012	<i>BYOB</i> , Festival Images, Vevey, Switzerland
2011	<i>Trois Expositions</i> , EX-EPA, Vevey, Switzerland
2010	<i>Procession III</i> , Festival Images, Vevey, Switzerland
2007	<i>Selection / Auswahl 07</i> , PhotoforumPasquArt, Biel, Switzerland
2006	<i>FF-F-FIN</i> , elac, Lausanne, Switzerland
2004	6th Edition of Festival Apart, Enceinte du Belluard, Fribourg, Switzerland
	Publications
2021	<i>Koover 1-7</i> , exhibition catalogue
2018	<i>Dynamies</i> , TSAR Editions
	Curating
2014 – 2017	STADIO, artist-run space, Vevey, Switzerland, studio.ch

Bords fuyants

elevator, anti-reflective glasses, PU hose with copper-plated steel wire, microcontroller, LED strip in:

Chambres à bascule

11 October – 2 November 2025

Espace Indiana, Vevey

“Jacques Duboux’s *Chambres à bascule* opens as a space of precision and concentration. In the fall of 2024, the artist imposed upon himself a creative retreat, a moment of withdrawal conducive to reflection. He decided to go to Rome and, for nearly three months, adopted a methodical routine to create the pieces that would become his miniature drawings. Letting himself be guided by spontaneous inspiration, Duboux composes figures and forms in fragile equilibrium — sometimes serene, sometimes unsettling — but always anchored in exactitude through technical skill.

On the walls, several dozen graphite drawings compose a frieze of almost compulsive meticulousness. Bent over the surface of the paper for hours, watchmaker’s loupe in hand, the artist works the graphite like a goldsmith. His drawing lies between technical precision and reverie, where chimeric figures and floating volumes meet.

In the center of the room, the doors of a freight elevator interrupt the frieze. Duboux seized upon this constraint to subtly weave in a wink: behind the portholes, a light appears and disappears in a circular motion, like the eyes of a creature between wakefulness and sleep. This barely perceptible gesture acts as an allusion, echoing the artist’s affinity for universes blending science fiction and surrealism. One imagines the innards of a creature from Cronenberg or Lynch, simultaneously evoking anxiety, humor, and desire, drawing the viewer in and repelling them at the same time.

Jacques Duboux’s work shares this characteristic with classics of science fiction: it transports us to a world of sensations constantly teetering on the edge of imbalance. This tension is skillfully maintained through meticulous technical mastery, keeping the viewer on a tightrope.”

Tamarine Schreiber



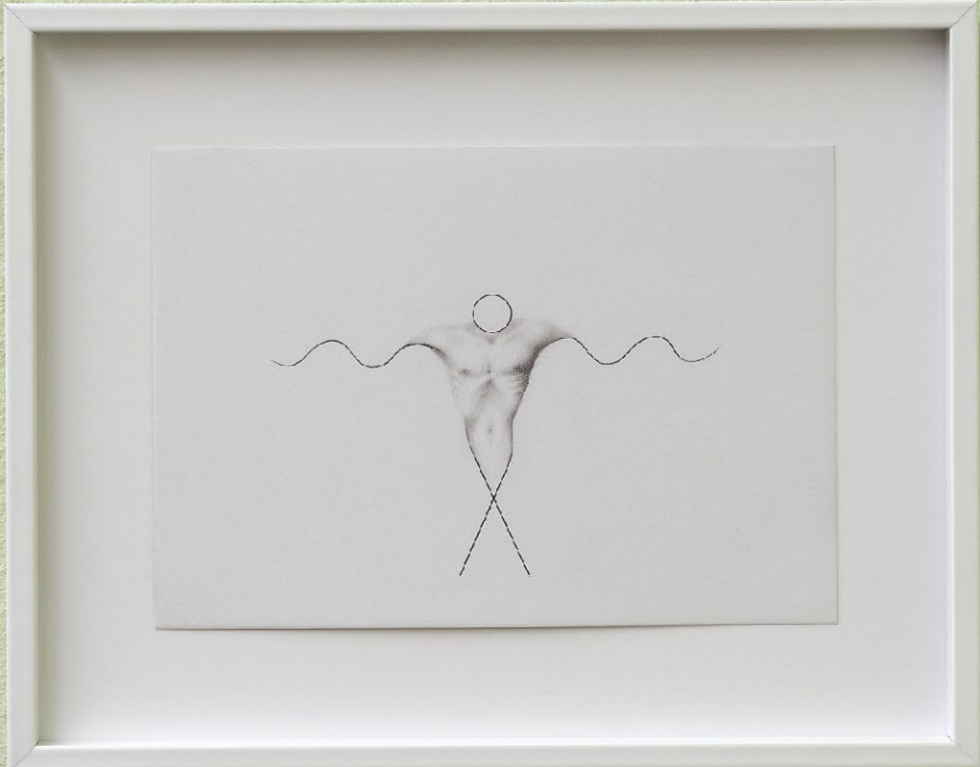
Chambres à bascule
11 October – 2 November 2025
Espace Indiana, Vevey



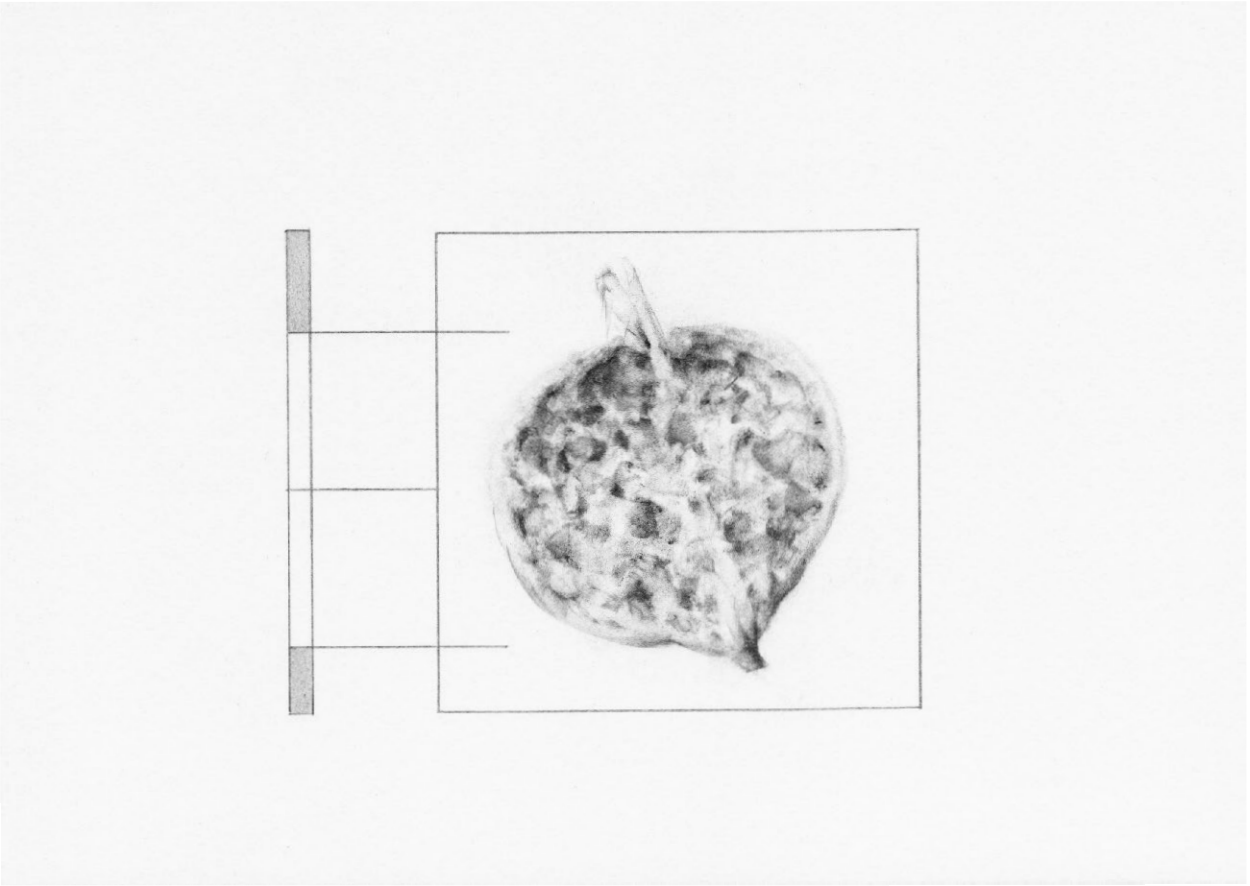
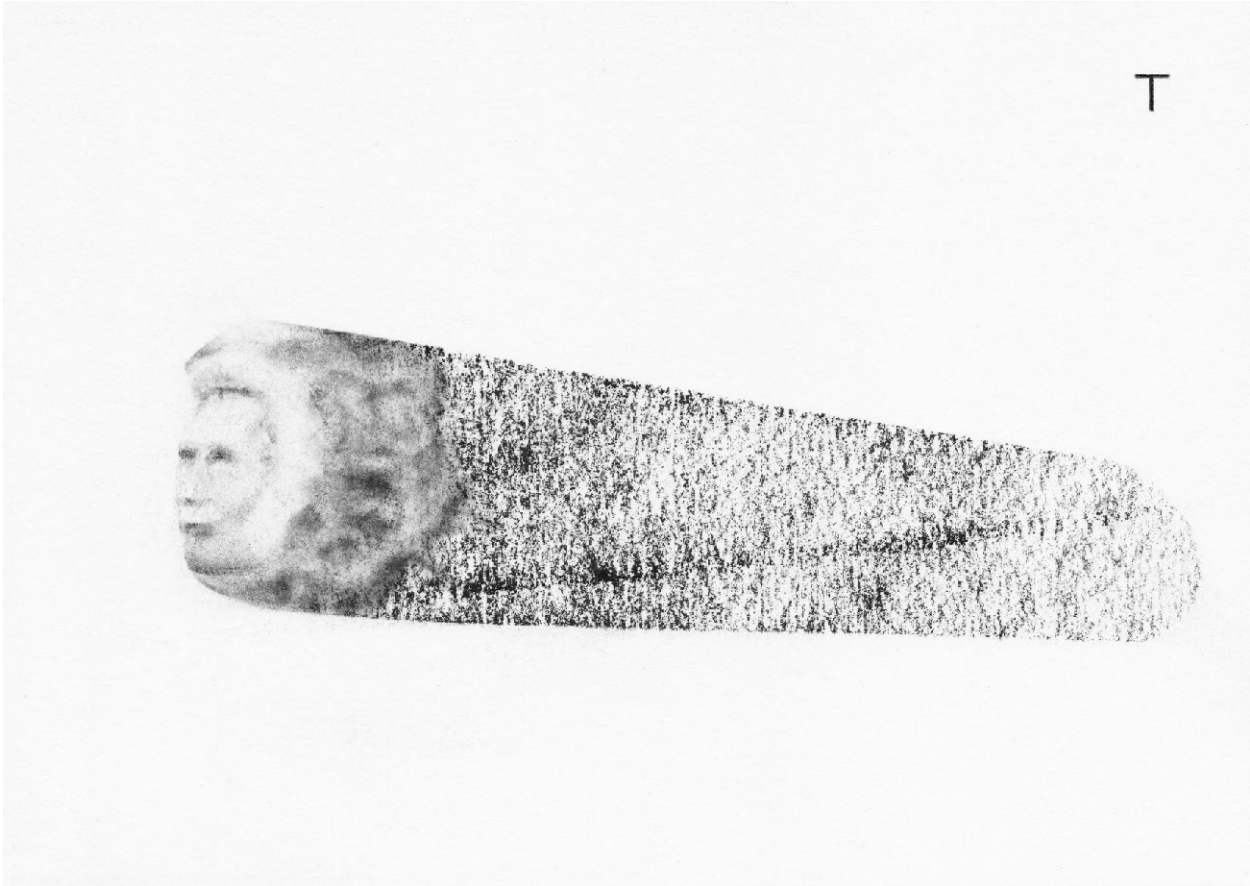
Chambres à bascule
11 October – 2 November 2025
Espace Indiana, Vevey



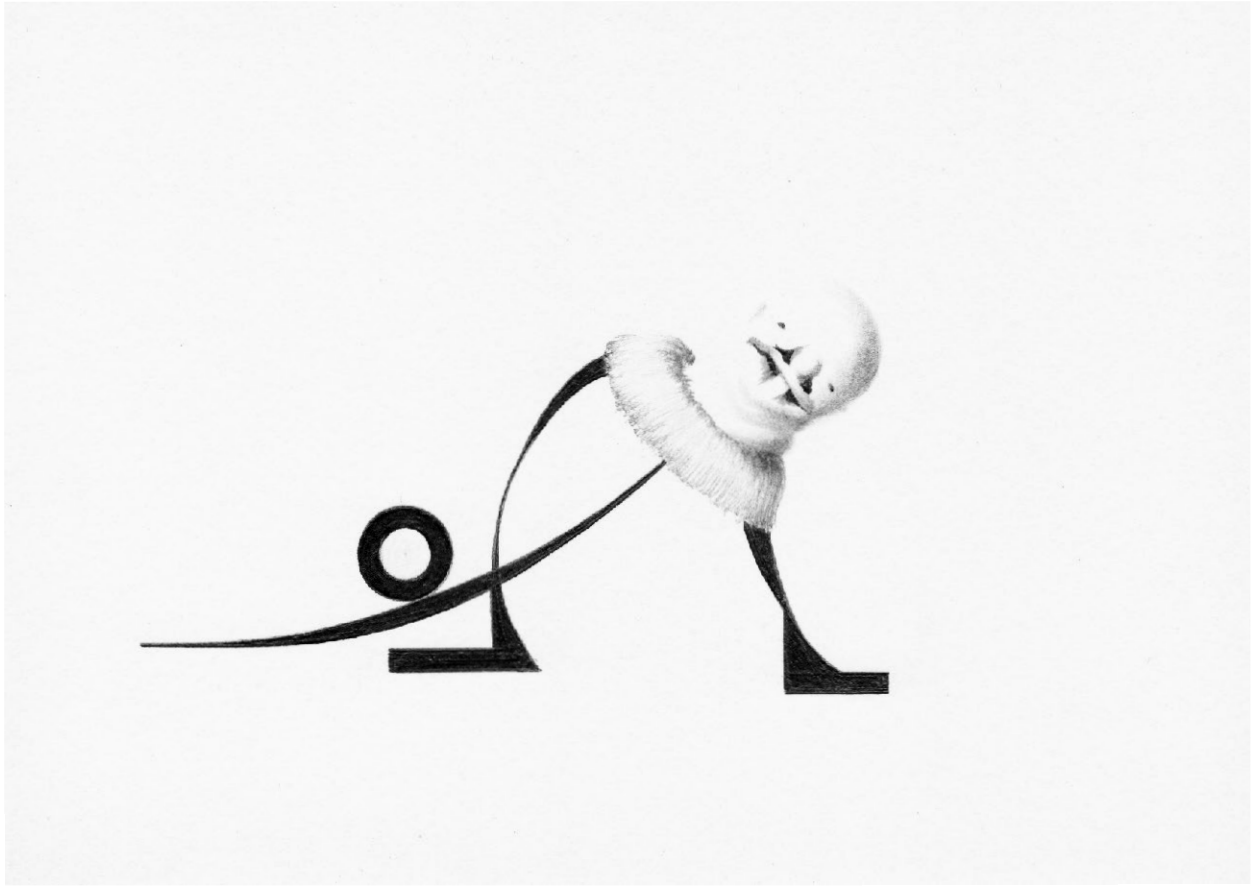
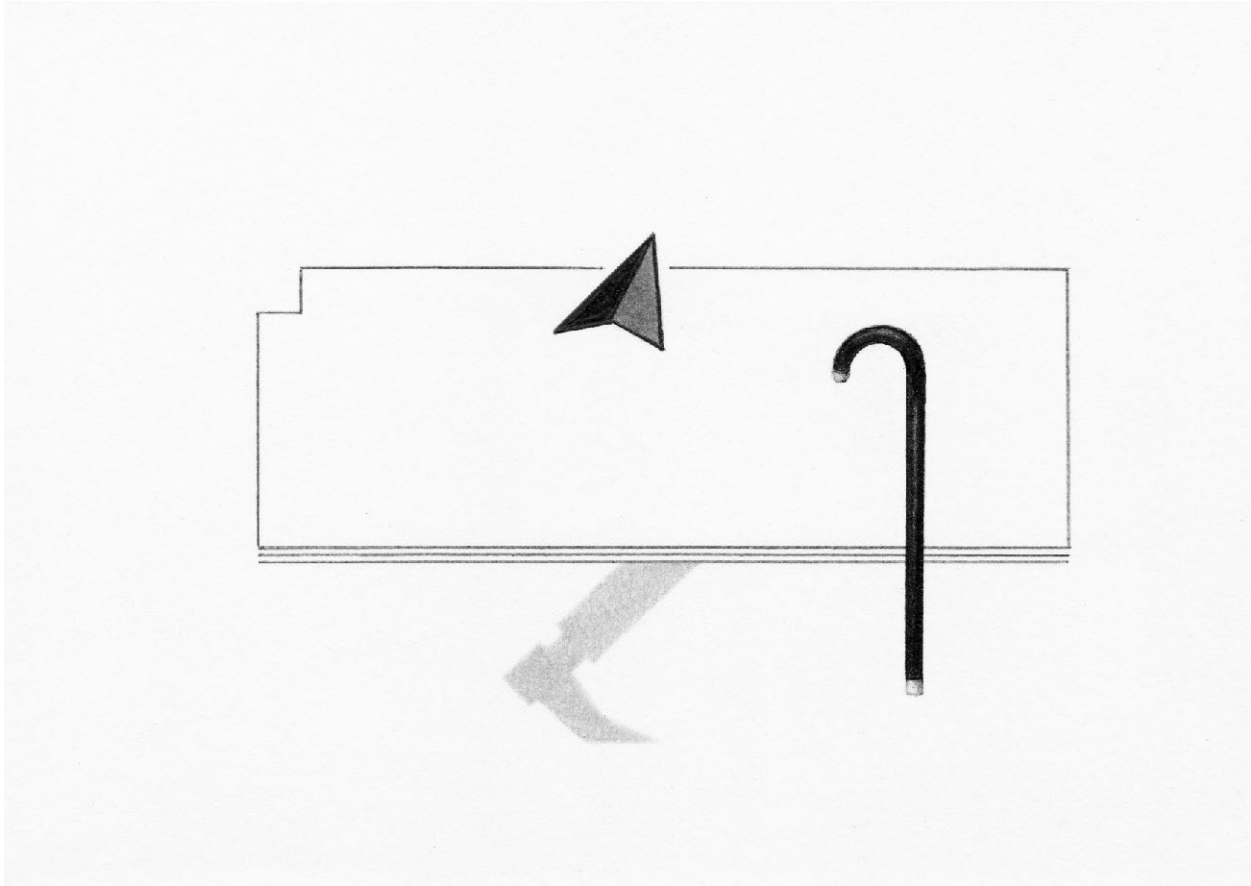
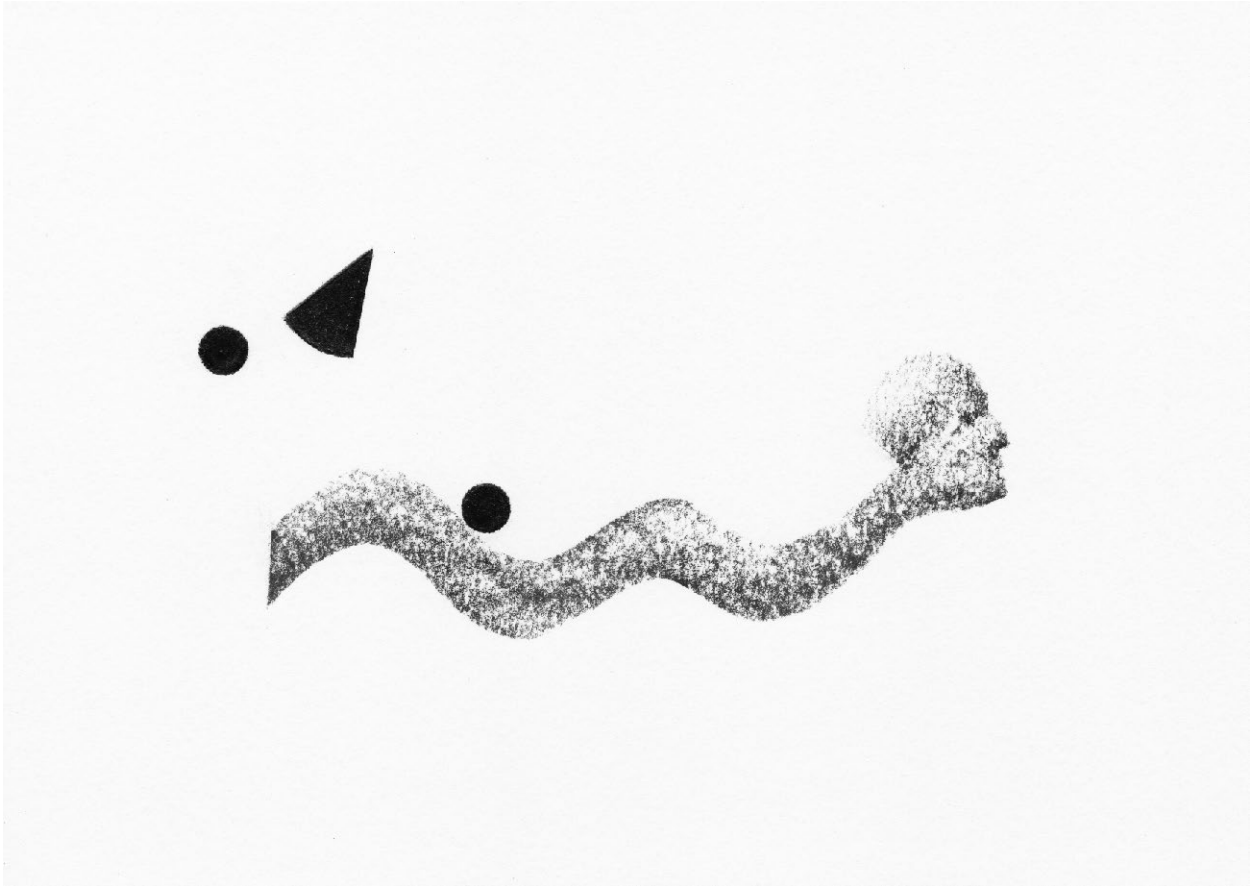
Chambres à bascule
11 October – 2 November 2025
Espace Indiana, Vevey



24.11.2024 | 09.11.2024
15.05.2023 | 31.05.2023
2023 – 2024
graphite on paper
framed: 17 × 21 × 2,5 cm each
from a series of 60



05.05.2023 2 | 18.05.2023
10.05.2023 | 31.01.2023
2023
graphite on paper
framed: 17 × 21 × 2,5 cm each
from a series of 60



10.01.2023 1

2023

graphite on paper

framed: 17 × 21 × 2,5 cm

from a series of 60



Axcel

10 July – 21 November 2022

Kunsthalle Marcel Duchamp, Cully

“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.”



Axel

2022

oxidized/polished silicon bronze

16 × 32 × 33 cm

technique:

progressive oxidation during the 135 days of exhibition in the KMD



Koover 1–7
2021
38 pages
250 copies
29,7 × 20,6 cm
design: Julie Joliat
texts: Jules Olivier Fruneau-Maigret
catalogue of the exhibition:
Koover
21 August – 19 September 2021
zqm (zwanzigquadrameter), Berlin

“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

5

4

3

2

1

Koover

1-7

Koover 1
2021
steel, card
230 x 750 x 150 mm
Koover 2
2021

This catalogue was published on
the occasion of the exhibition
Jocques Duboux
Koover
21 August – 19 September 2021



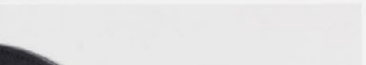
Jacques Duboux
En 1912, Marcel Duchamp, Constantin Brancusi et Fernand Léger relèvent le défi de la sculpture moderne en Paris. L'enquête Duchamp ne se vit pas en silence, elle est une véritable révolution d'art. L'artiste se livre à ses camarades et leur offre de lui, à lui-même, aujourd'hui, ses capacités d'imagination.

Koover: une vision d'optique par la technique
On devrait se confronter aux artistes avant de créer, à leur travail. Récemment, Jacques Duboux, c'est à l'occasion d'une personnalité qu'il a écrit, qui s'écrit le chaud comme le froid. C'est aussi une exécution d'art qui se déploie à l'intérieur de chaque réduction.

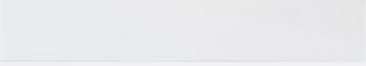


Jacques Duboux
En 1912, Marcel Duchamp, Constantin Brancusi et Fernand Léger relèvent le défi de la sculpture moderne en Paris. L'enquête Duchamp ne se vit pas en silence, elle est une véritable révolution d'art. L'artiste se livre à ses camarades et leur offre de lui, à lui-même, aujourd'hui, ses capacités d'imagination.

Koover: A Utopian Aim through Techniques
One should come face to face with artists before discovering their work. To meet Jacques Duboux is to approach an artist whose personality who does not only exist. He is also involved with a radical imperative, which unfolds at the beginning of each project.



7



6





Koover 4

2021
marble
6 × 36 × 11 cm
in:

Iceberg

1st September – 1st October 2022
La Placette in *État des lieux*
Maison Gaudard, Lausanne

Koover 2

2021
glazed ceramic, digital decal
48 × 30 × 1 cm
in:

La grande songerie

16 September – 28 October 2023
Circuit, Lausanne



Koover
21 August – 19 September 2021
zqm (zwanzigquadrameter), Berlin



Koover 1

2020

steel, paint

53 × 75 × 13 cm

in:

Koover

21 August – 19 September 2021

zqm (zwanzigquadrameter), Berlin



Koover 3

2021

acrylic glass, leather, chrome-plated brass

65 × 37 × 37 cm

in:

Koover

21 August – 19 September 2021

zqm (zwanzigquadrameter), Berlin



Koover 5

2021

steel, paint, varnish, stainless steel

29 × 92 × 20 cm (variable)

in:

Koover

21 August – 19 September 2021

zqm (zwanzigquadrameter), Berlin



Koover 7

2021

cast iron, paint, varnish

3 × 27 × 22 cm (variable)

in:

Koover

21 August – 19 September 2021

zqm (zwanzigquadrameter), Berlin



L—es—T 1.1

2019

basaltic lava, polyurethane

36 × 142 × 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 exhibition *L—es—T* that Jacques Duboux presents at the Galerie Davel in Cully ... The second responds with aluminum sculptures with clean, laser-cut lines.

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

‘Entre basalte et aluminium, un dialogue anachronique’

Le Temps

5 April 2019



L—es—T 1.2

2019

basaltic lava, polyurethane

26 × 107 × 119 cm



L—es—T 2.3

2019

aluminium

42 × 24 × 83 cm

from a series of 6

photo: Sébastien Agnetti



L—es—T 2.4

2019

aluminium

101 × 15 × 44 cm

from a series of 6

photo: Sébastien Agnetti

L—es—T 2.6 (detail)

2019

aluminium

241 × 16 × 21 cm

from a series of 6

photo: Sébastien Agnetti



L—es—T 2.5

2019

aluminium

27 × 90 × 37 cm

from a series of 6

in:

OF COURSE

28 November 2021

Smallville × Écuries du Bois d'Ely, Crassier

photo: Sebastien Verdon



DYNAMIES

2018
TSAR Editions, Vevey
112 pages
28 x 20,5 cm
500 copies
design: Julien Fischer
photos: Michel Bonvin
text: Silvio Do Nascimento

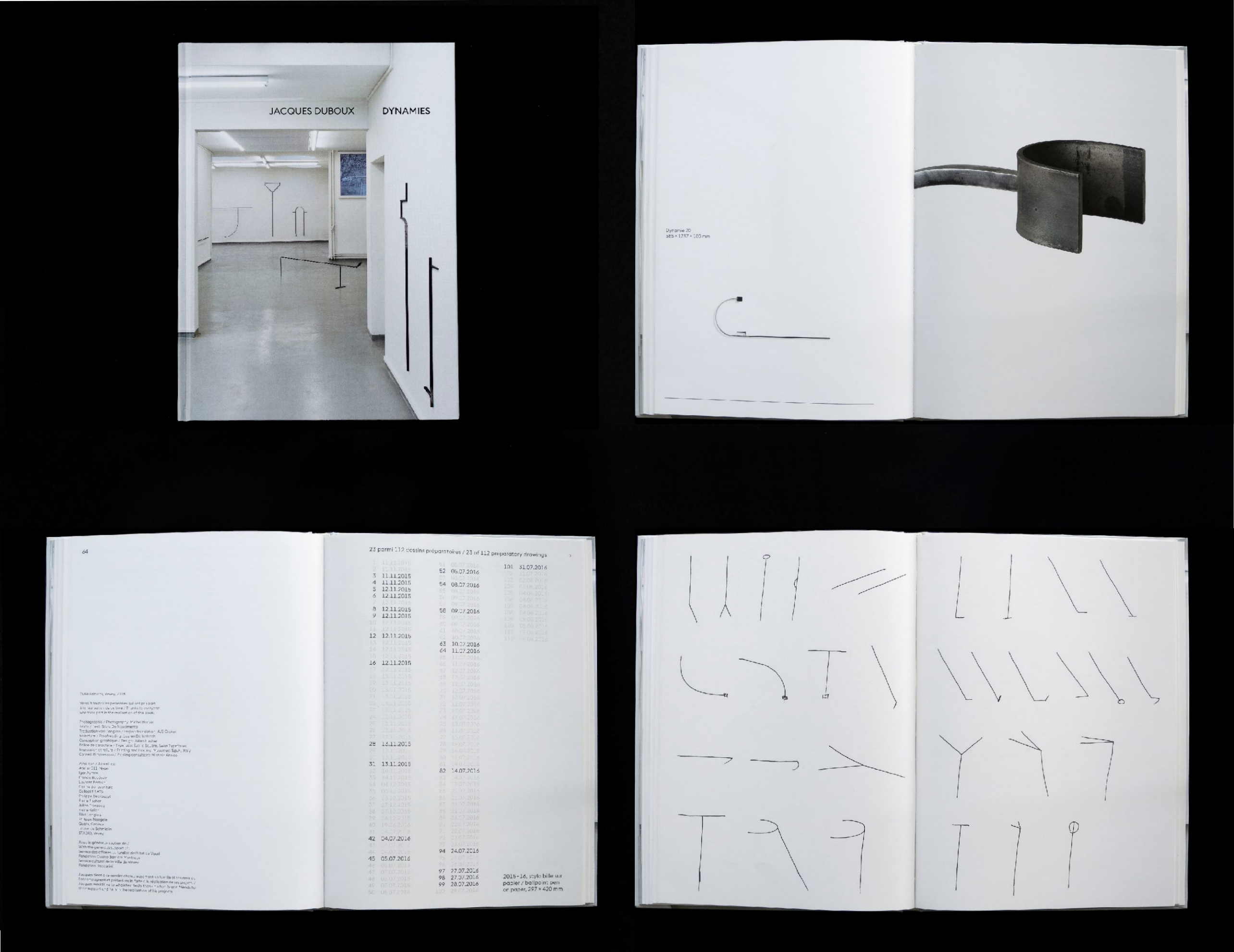
“Jacques Duboux’s twenty *Dynamies* are similar to tools, but only in part. They are similar to instruments, but not entirely. What they certainly are is engaging.

These works are suggestive of objects stripped of their utilitarian function, objects that have re-nounced 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 in-flicts 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



Dynamie 20 | Dynamie 17

2019

steel

59 × 174 × 10 cm | 155 × 168 × 27 cm

copies 2/3

from a series of 20

in:

Pushing the feeling

19 – 28 October 2019

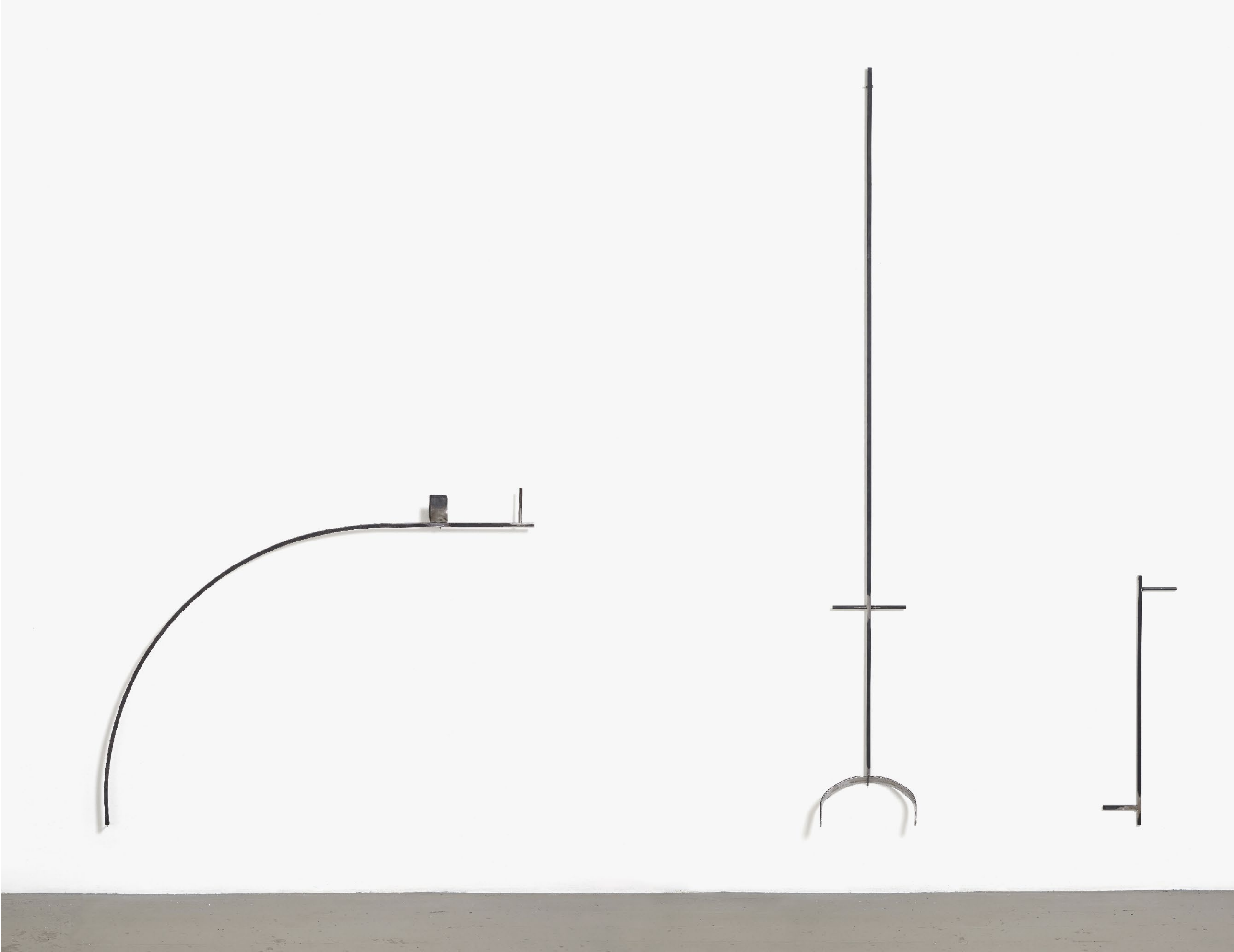
A-DASH, Athens



Dynamie 15 | Dynamie 10 | Dynamie 9
2017
steel
117×287×27cm | 220×62×2cm | 120×59×8cm
from a series of 20
photo: Michel Bonvin



Dynamie 1 | Dynamie 12 | Dynamie 6
2016 - 2017
steel
120×150×11cm | 269×34×16cm | 93×27×2cm
from a series of 20
photo: Michel Bonvin



Dynamie 9

2017

steel

120 × 59 × 8 cm

from a series of 20

photo: Michel Bonvin

Dynamie 11 (detail)

2017

steel

142 × 18 × 2 cm

from a series of 20

photo: Michel Bonvin



Dynamie 8

2017

steel

84 × 38 × 6 cm

from a series of 20

photo: Michel Bonvin

Dynamie 13 (detail)

2017

steel

194 × 14 × 12 cm

from a series of 20

photo: Michel Bonvin



Implique 3

2017

oak, sandstone

105 × 66 × 88 cm

from a series of 3



Implique 2 | Implique 1

2015

oak, sandstone

288 × 72 × 12 cm | 108 × 48 × 18 cm

from a series of 3

in:

ACCROCHAGE [VAUD 2016]

22 January – 6 March 2016

Musée cantonal des Beaux-Arts, Lausanne

photo: MCBA / Nora Rupp

Implique 2 (detail)

2015

oak, sandstone

288 × 72 × 12 cm

from a series of 3



B.A.R.D. 5

2014

granite

76 × 18 × 18 cm

from a series of 5

in:

Altares

23 August – 6 September 2014

STADIO, Vevey

“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



B.A.R.D. 1

2014
granite
90 × 12 × 12 cm
from a series of 5
in:

Altares
23 August – 6 September 2014
STADIO, Vevey

B.A.R.D. 2 | B.A.R.D. 3
2014
granite
80 × 16 × 16 cm | 86 × 14 × 10 cm
from a series of 5
in:
Altares
23 August – 6 September 2014
STADIO, Vevey



B.A.R.D. 4

2014

granite

70 × 18 × 20 cm

from a series of 5

in:

Epic solides

20 June – 30 August 2020

Palais – Galerie, Neuchâtel

photo: Palais / Prune Simon-Vermot

