

JEROME LEUBA

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Galerie / partner

annex14 galerie, Zürich

www.annex14.ch

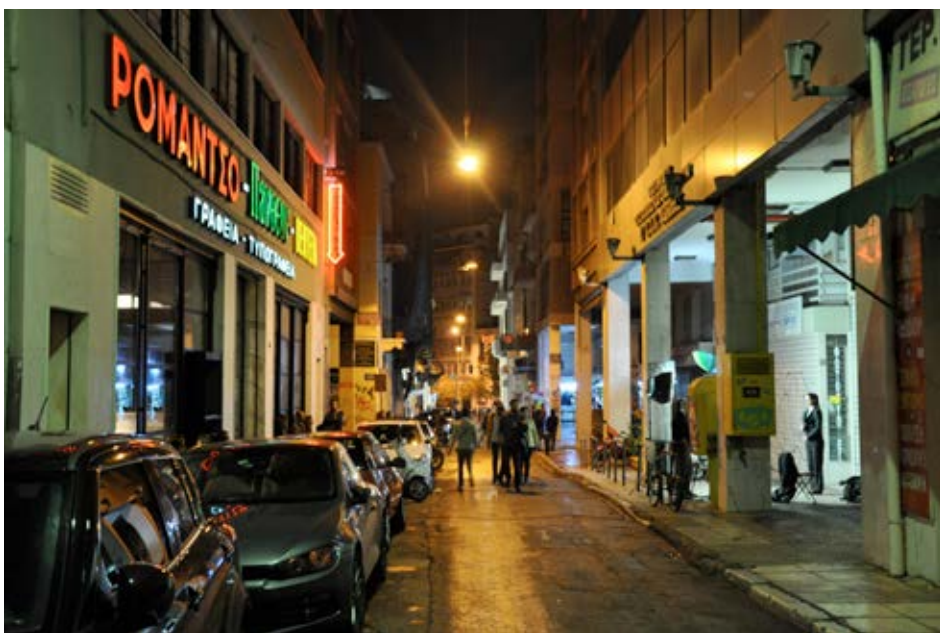
Jérôme Leuba's work is mapped onto conflict zones; it explores confrontational territories where diverse codes are at struggle.

He has been developing, for several years, and through a variety of media and formats (photography, video and installation), an important corpus of works labelled «battlefield». These series seek not only to reveal the covert presence of power structures, but also to challenge the very codes of our strategies of representation. This Swiss artist's images bear a tangle of small collisions. They resist the unveiling of a first glance by their ability to stress the ambiguous specificity of any mediatization of reality. Similarly to the magnetic spectrum, his works make visible the field of attraction between opposite forces. His work does not relate directly to the news, but rather to the ways in which images are conceived and fabricated nowadays. In Leuba's world everything has to do with images, and with the reactions they trigger, his work maintains the subtle gap between the visible and the invisible, between what is and what isn't.

In his films, photography, installations, objects and living sculptures, Geneva-based artist Jérôme Leuba creates situations that seem somehow familiar – e.g. through the media – but which elude any specific interpretation or conclusion. Often entitled „battlefields“, they describe zones of tension, or conflict, by employing certain codes of representation, just to challenge the definite meaning these images might bear. Leuba's battlefields do not only address zones of global power struggles, but also and foremost the very personal and individual struggles one might feel when confronted with the subtle uneasiness that these scenarios imply.



battlefield #103
photograph, 50 x 70 cm, 2014



battlefield #114 / live

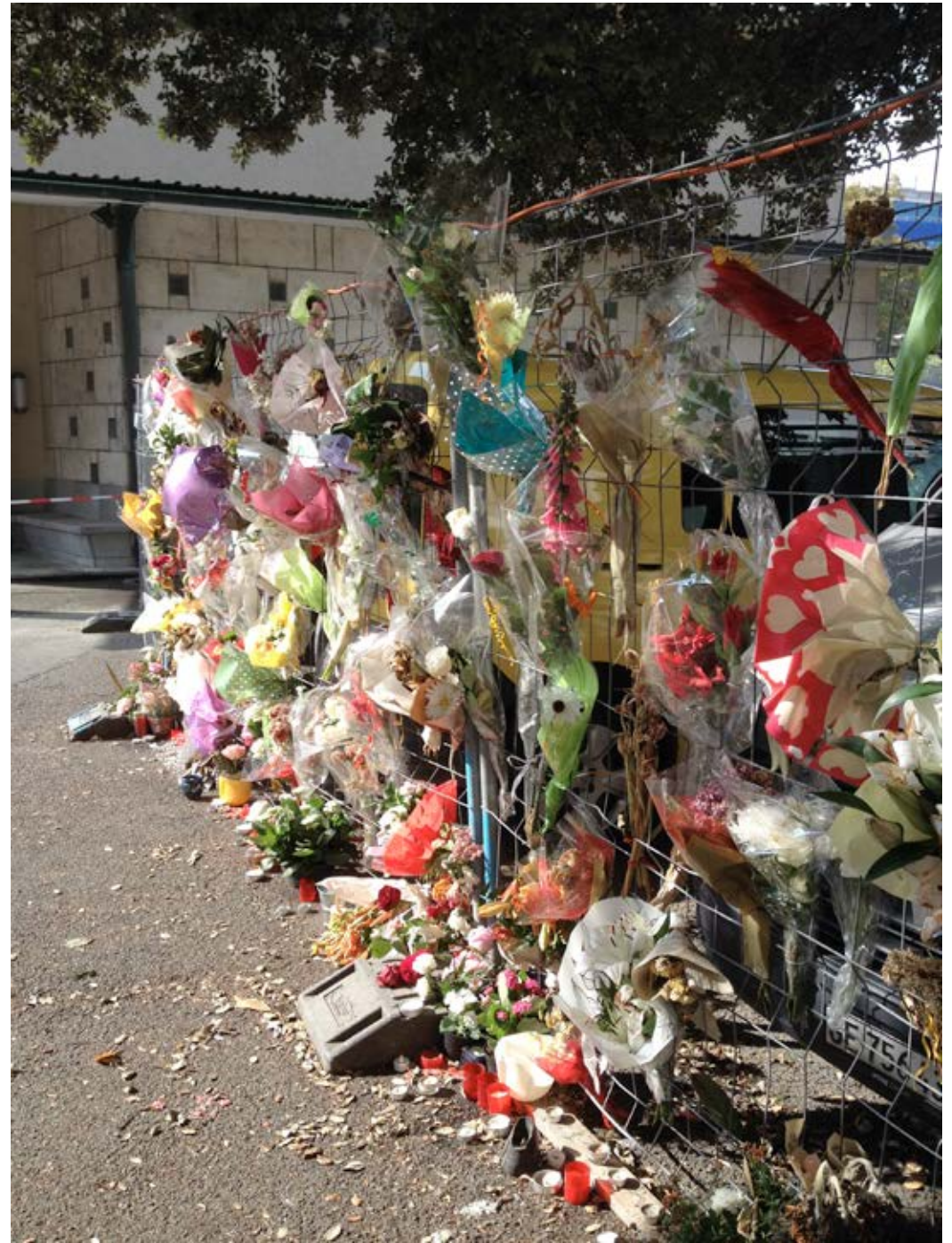
living sculpture, installation, Athens, 2016

During the opening of «Twisting C(r)ash» exhibition in Romantso at Athens, a set of a TV report is installed in front of the Contemporary art Center, and just below of one of the Economics Department building of the State. During 3 hours, they apparently wait for something, testing the technical equipment.





battlefield #116 / mass memorial
installation (flowers, candles, objects), 2016
«Open End», Cimetière des Rois, Genève





battlefield #120

living sculpture, 2016

.perf festival, Geneva

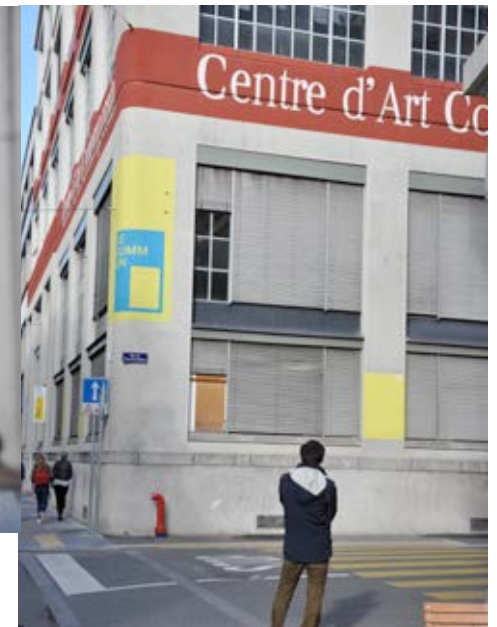
A woman walk in the shopping street with a caddy full of different types of bags:
from shopping bags to cheap stuff. (©photo. E, Bayart)



battlefield #109 / Pittsburgh

vidéo, 30', 2016

Editing made with images coming from a webcam showing the Warhol's grave in Pittsburgh. Only the moment where people looked at the camera was kept.



battlefield #111 / sightseeing

living sculpture, 2015

1 person stare at the museum's window, staying at the same place outside 7 hours a day in the street, during the 3 weeks of the exhibition «Twisting C(r)ash», Bâtiment d'Art Contemporain, Geneva.

Inside the viewer of the exhibition looks through the window and is directly observed by the person (actor).



battlefield #102
3 guardian chairs, installation, 2014
«Lucky Strike», La Tôlerie, Clermont-Ferrand



battlefield #101 / bikes

Installation, 2014

10 fake broken and stolen bikes installed at Steinfelplatz in Zürich.

Gasträumen 2014 / Art in Zürich

Art in public space, with annex14 gallery Zürich



battlefield #95 / gaze
living sculpture, 2014-2015
Test-run: art in public, Modern Art Oxford



battlefield #95 / gaze
 living sculpture, 2014
 6 persons stare at the pedestrians, staying
 at the same place 6 hours a day during the
 4 days of the exhibition «Performed the
 city», 12th edition of the Swiss Sculpture
 Exhibition Biel/Bienne



battlefield #98 / the program
Video, 2013, 3' loop

with Louise Hanmer and Pauline Wassermann



battlefield #95
installation, 2013
metal carrossé, 2 meters





battlefield #99 / reflection
2014, triptych, photographs, 50 x 70 cm each
Public spheres pictures.



battlefield #97 / running wild
installation, 2013. Lawn, kids play.
Expansion in a public park of a private territory and lawn.
Villa Mettlen, Muri bei Bern



battlefield #88 / leaves
photograph, 2012



battlefield #96 /
artificial flowers, 2013
Austellungsraum Basel
Blancpain Art Contemporain, Genève



battlefield #92 / connected
living sculpture, 2010-2014

One person during an opening is completely separate from others and social interactions; playing with screens.



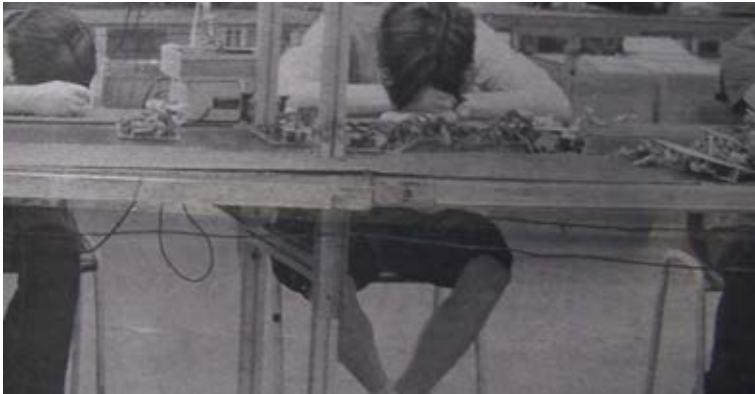


battlefield #83 / light check

Unannounced light programming between the groups Metronomy and James Blake at MS Dockville Festival, Hamburg, Germany, 2012. Each lights turn on untill all they are all lit. Then they all set off suddenly. Repetition of this programming.



battlefield #86
capitonnage, 2012
velours, épingle, 100 x 160 cm (x2)



battlefield #91 / klippings
Video, 2012
5 thematic videos made with klippings
newspapers



battlefield #84 / american carnation
living sculpture during all the exhibition, 2012
Swiss Art Award, Basel

A man sells flowers such as «American carnation» grown in the Gaza Strip and exported to Europe despite the embargo.
During the opening some people present in the exhibition called the basel police. The flowers vendors have been put out by the police and they erased pictures i did on my camera.





battlefield #81
Palma de Mallorca, photograph, 2011



battlefield #44 / DMZ
Viet-Nam, photograph, 2008



battlefield #82
100 meters of curtain, 2011
Centre d'Art de Neuchâtel CAN, Neuchâtel
Casal Solleric, Zona Zero, Palma Mallorca, Spain



battlefield #72 / break
living sculpture during all the exhibition, 2011
Woman in work clothes in break state.
in «Territoire», Bex Arts, Switzerland



This living sculpture is made by 25 natural redhead viewer. They belong to the real audience and they are not very visible. Little by little they come closer all together and become more visible.

battlefield #70
 living sculpture, 25 redheads viewer, 2010
 in «Sicht auf ds Original» at Museum für Gegenwartskunst, Basel





battlefield #70
 living sculpture, 25 redheads viewer, 2010
 in «Sicht auf ds Original» at Museum für Gegenwartskunst, Basel





battlefield #76 / opening
installation, 2010
Kunst10 art fair, Zürich



battlefield #63
photograph, 29,7 × 42 cm, 2010



battlefield #62
object, 20 cm, real fake tooth, 2010
annex14, Zurich



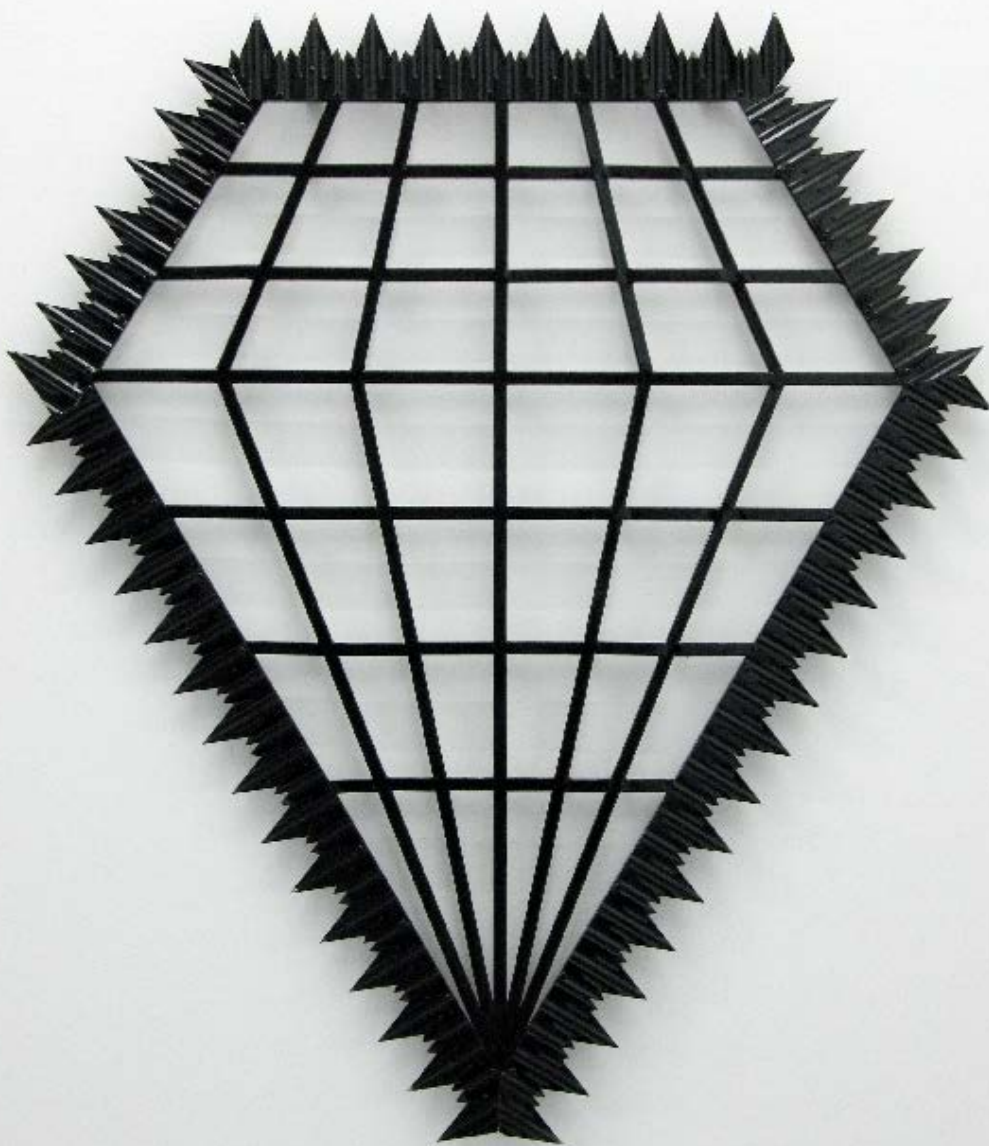
battlefield #71 / mona lisa
video, 15', 2010



battlefield #60 / gold mine
2009, photograph, tirage Lambda marouflé sur aluminium, 39,5 x 58 cm



battlefield #53 / blind coins
2009, sculpture métal, dimensions variables



battlefield #67 / sharp window
2009, grille métal noir, édition 3 ex., 133 x 120 cm



battlefield #64 / 1-2-3
2009, tirage Lambda marouflé sur aluminium, 92,5 x 62,5 cm



battlefield #58 / open window
2009, tirage Lambda marouflé sur aluminium, 39,5 x 58 cm
2009, video loop, 2'



battlefield #47

2009, living sculpture, man, rifle

«Utopics» 11th Swiss public art exhibition, Biel/Bienne

This man was staying on the balcony from 12h00 to 18h00, 6/7 days a week, during two months. A swiss army rifle was placed next to him.

«Unangenehm und hoch politisch ist die Schau dort, wo eine Person – Jérôme Leuba – mit einer Armeewaffe in der Hand von einem Balkon aus die Menschenmenge beobachtet, und niemand merkt es.» Extract of an article on the living sculpture, saying that a man hold an rifle in his hand (which is wrong). Media create something spectacular with separate elements the man and the gun.

Article by Tages-Anzeiger, Berner zeitung, Thurgauerzeitung, etc..



battlefield #55, Rucksack, 2009

Lost black backpacks in 4 trains (1 by train; stock of 60 pieces for 9 weeks)

«Picknick am Wegesrand»

Eine Drive-Thru-Ausstellung für Pendler und Ausflügler / Ausstellung im Rahmen des Waldenburger Kulturjahres 09, Waldenburg Switzerland



battlefield #46 / flat daddy
2009, video, 11'



battlefield #54 / lovers

2009-2015, living sculpture. An active young couple kissing as fake viewer during my own openings.

Substitut, Berlin / Recyclart, Bruxelles / 8 St-Bon, Paris / Rotor, Graz / Profile Fondation, Warsaw / Casal Solleric, Palma Majorque



images T. Parel

battlefield #50

2009, living sculpture. A queue, a line cross the Credit Suisse bank, from the entrance to the way out. 50 fake spectators were engaged. Schalterhalle, Credit Suisse bern Bundesplatz, Museums night Bern



images T. Parel

battlefield #50

2009, living sculpture. A queue, a line cross the Credit Suisse bank, from the entrance to the way out. 50 fake spectators were engaged. Schalterhalle, Credit Suisse bern Bundesplatz, Museums night Bern



battlefield #49 / bystander

2008, living sculpture, 3 motionless bodies stand in the grass from 12h30 until 18h30 during 3 days.

Parc des Bastions Geneva

«Points d'impact» performance festival, Piano Nobile, Geneva



battlefield #37 / focus

2008, living sculpture, 20 persons as viewer/audience stand up from 12-20h00. The real viewer join the group and belong to the sculpture.

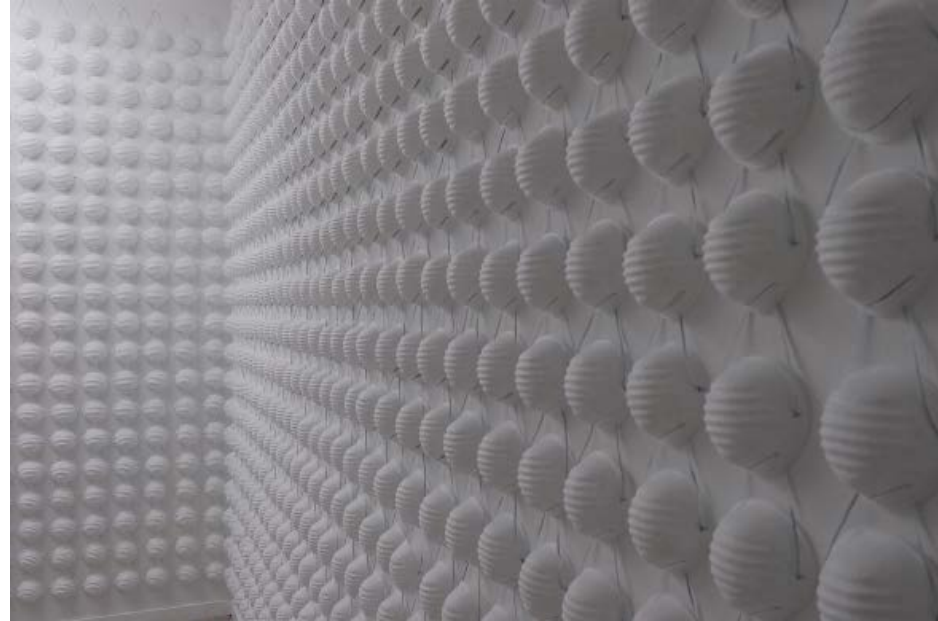
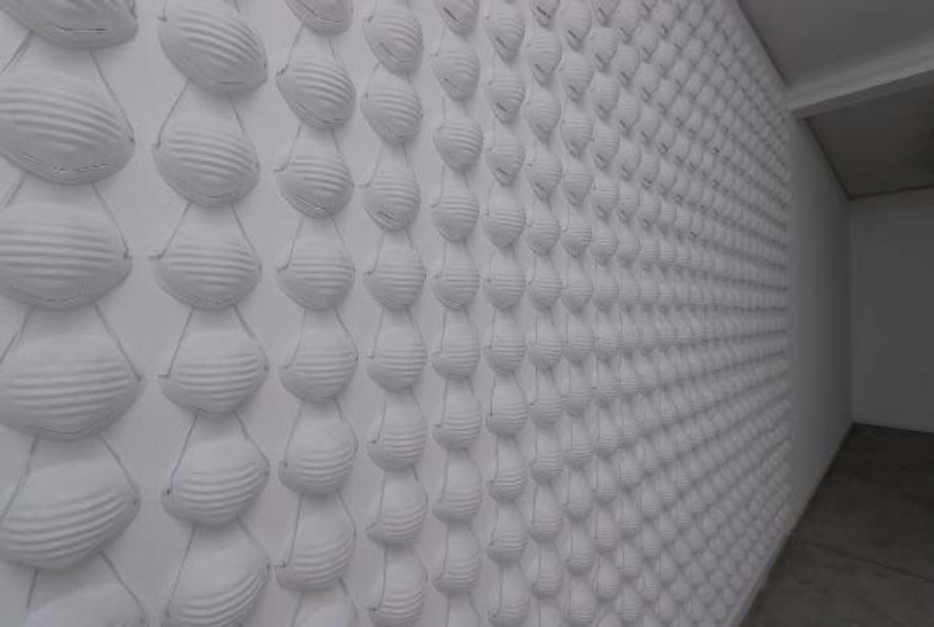
Open Space Art Cologne Germany madonna#fust galerie



battlefield #37 / focus

2008, living sculpture, 20 persons as viewer/audience stand up from 12-20h00. The real viewer join the group and belong to the sculpture.

Open Space Art Cologne Germany madonna#fust galerie



battlefield #38
2008, 2000 respirator masks
Ausstellungsraum Klingental, Basel

Thousands of respirator masks cover the walls and turn the space into a white padded cell, but the alleged „protection“ is ambiguous as well.



battlefield #39
2007, poster, 300 ex, 50 x 70 cm,
Centre d'édition contemporaine, geneva



battlefield #22 / 15'000 books
2007, installation, 15'000 destructed books
Mamco, Genève



battlefield #36 / pictureless
 2007, dyptich, photographs 120cmx100
 Mamco Genève

This diptych is composed of two black and white pictures staging scenes inspired by a type of images regularly published in the media. In both photographs the object of attention escapes our vision: in one of them it conceals itself as if it didn't want to be seen, while in the other it is hidden by a compact group of journalists. These two images stage a situation in which what is shown blocks the visibility of what should be seen.

battlefield #29 / welcome
2007, photograph, 120 x 100cm





battlefield #28
Marseille, photographs, 2006

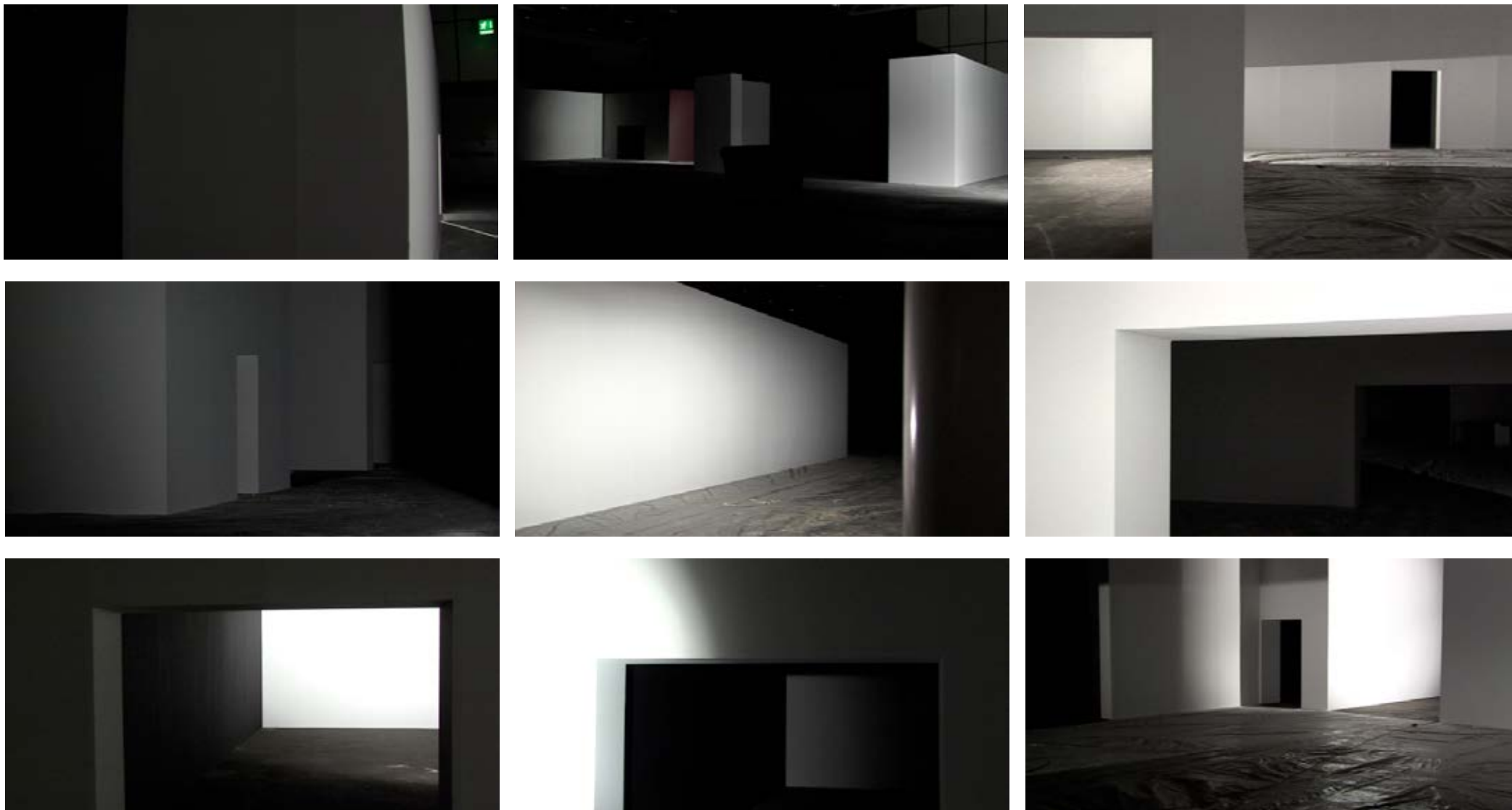


breath, 2007
luminous installation
26 meters long, neon light h.t., plexiglass structure
www.neons.ch
<http://fr.youtube.com/watch?v=zLbAUR6EwOs>

A light installation that is simultaneously visible, when lit up, and invisible, when turned-off. This 26-meter-long luminous tube is installed over a roof in the city of Geneva. This object, also visible in daytime, is made of neon lights that are turned on at night and start then pulsating at very slow and imperceptibly varied rhythms. This organic like, simple, luminescent object seems almost to be breathing.

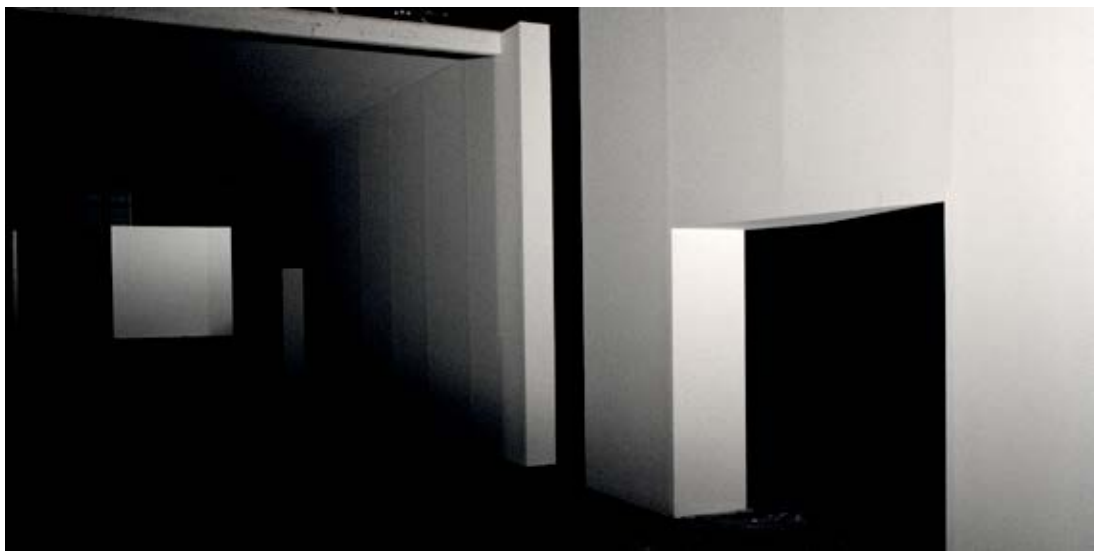
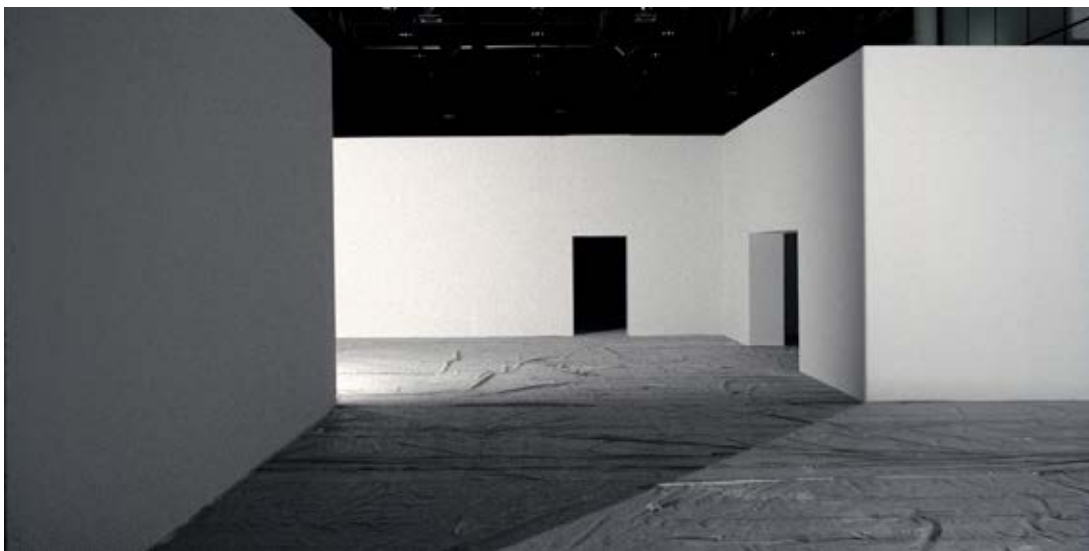
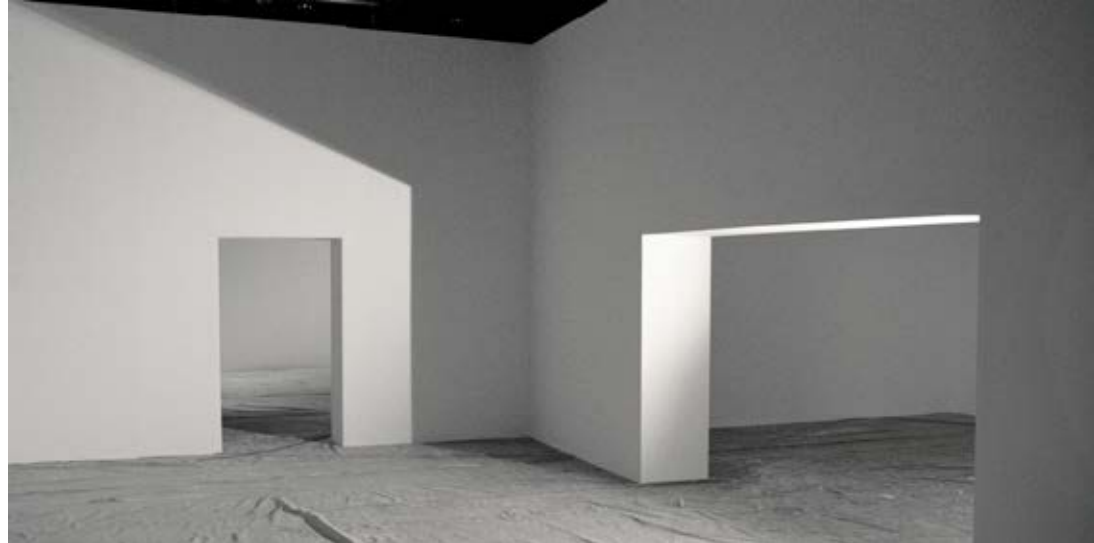
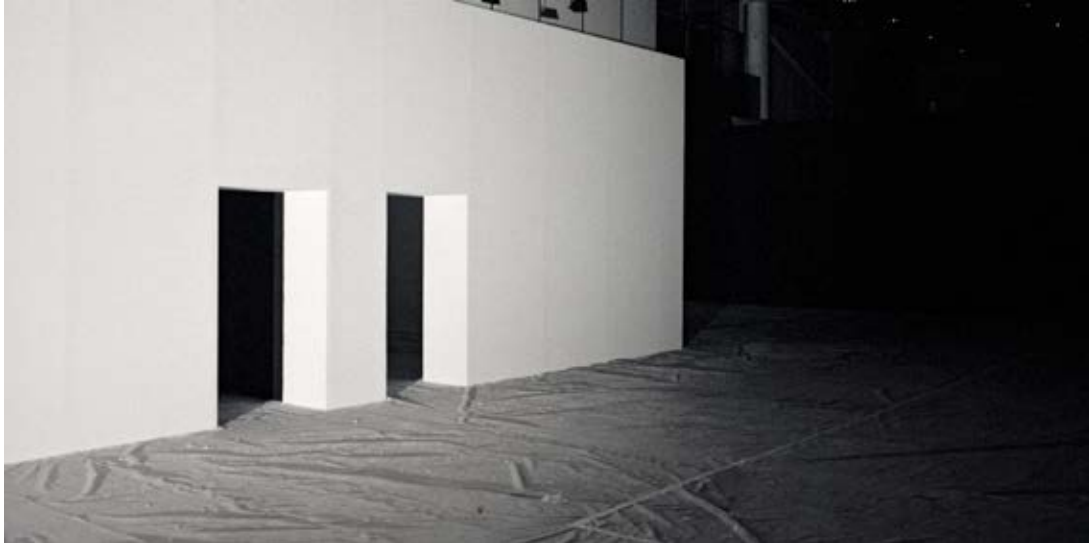


breath, 2007
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battlefield #27 / unlimited
2007, video loop (16:9), 8'21"

The artist was locked up all night long in the main hall of Art Unlimited at Art Basel, the day before the setting up of all the galleries and their works. This «battlefield» of the art world shows a sequence of travelling shots offering the subjective vision of a night wandering inside a half-lit white-walled space. The soundtrack is made of natural narrative incentives: barking dogs, thunder, crickets, etc. Our perception of the scale of this space is problematized, the rather abstract quality of the images evoking as diverse references as a video game, a white cube or an abstract narrative. The interest is to be immersed in projective spaces, through a scale-model like reality. This «set» becoming a container for any filmic tale.



battlefield #27/ unlimited
2007, photographs, 40x80cm



battlefield #19 / if you see something, say something
2005, lost luggages
«shifting identities», kunsthhaus, zurich (2008)

The legend «if you see something, say something,» printed on the back of New York Metro Cards, gives the title to this «battlefield» constituted of pieces of luggage and other tote bags simply scattered around the exhibition space and gates.





battlefield #17
video loop, 7'30

In times of paranoid security, the social body is expected to be almost transparent and everything should be visible. This video piece offers an ambiguous and absurd reading of body search, since the searched individuals are naked. As it scans their bodies, the metal detector hesitates between oppression and stroke. These tight edited sequences are cut with black frames (non-images) allowing any possibility.



POLICE ISSUES CITIZENS «ADVICE» ON SNIPER ATTACKS THROUGH THE WASHINGTON POST. OCTOBRE 2002

- 1) WHILE OUTSIDE, TRY TO KEEP MOVING. A MOVING TARGET IS MORE DIFFICULT TO HIT THAN ONE THAT IS STANDING STILL.
- 2) IF YOU MUST REMAIN IN ONE PLACE IN AN AREA WHERE YOU FEEL VULNERABLE, SELECT THE DARKEST PART OF THE AREA TO SIT OR STAND IN.
- 3) WHEN MOVING OUTSIDE, WALK BRISKLY IN A ZIGZAG PATTERN.
- 4) IF YOU MUST STAND OUTSIDE, TRY TO KEEP SOME TYPE OF PROTECTIVE COVER BETWEEN YOURSELF AND ANY OPEN AREAS WHERE A SNIPER MIGHT BE LOCATED. FOR EXAMPLE, IF YOU ARE FUELING YOUR CAR, STAND BETWEEN YOUR VEHICLE AND THE GAS PUMP AND BEND YOUR KNEES TO LOWER YOUR PROFILE.
- 5) IF YOU ARE FIRED ON IN AN OPEN AREA, DROP TO THE GROUND AND ROLL AWAY FROM WHERE YOU WERE STANDING. LOOK FOR THE CLOSEST PROTECTIVE COVER AND RUN TOWARD IT IN SHORT, ZIGZAG DASHES.
- 6) BE CONSTANTLY AWARE OF YOUR SURROUNDINGS WHILE OUTSIDE. NOTE ANY



On a theatre stage, two dancers interpret the instructions published by the Washington police department in the «Washington Post,» in 2002. These orders were intended to draw the citizens' attention on some places to be avoided and on the postures to be taken in order to escape the mad sniper's bullets that had already killed a dozen people at random. In a semi-dark environment, the two dancers crawl on the floor, move quickly, or try to hide in shadowy places. This absurd choreography points to the constraints that these instructions exert on the body.

battlefield #9 / washington sniper
2005, 8' , video loop
installation, screen 24m2
palais de l'athénée, geneva, 2005



battlefield #4 / verdun
2004

images on luminous tables, 240x57x87cm

Six backlit photographs displayed on a long table. Pictures showing an empty, bumpy, landscape, some bushes, an apparently domesticated nature. At first glance, everything suggests a golf course. Taking a closer look, one shall focus on some details that might challenge our understanding of these images. The artist has stuck some red pennants that turn the, touristy, historical 1st World War battlefield of Verdun into a golf course.



details, battlefield #4 / verdun



GAULE, 2002-03, 62', dvcam, color, 4/3, stereo
 experimental fiction, road movie
 with Vanessa Larré, Antonio Buil, Andrea Novicov
 images Abel Davoine, soud Masaki Hatsui, assistant Sophie Watzlawick,
 production Barbara Giongo, editing Christine Hoffet, sound mix Adrien
 Kessler, music Marcel et Thierry, t-shirts LauraSolariParis
 Words: T. Rolland-J.M. Larqué

Production moshimoshifilms, coproduced with the Centre for
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«GAULE», 2002-03, video, 62'

«Gaule» presents itself as a road movie staging a triangular love story. But the genre is quickly challenged. Of the usual elements constituting a road movie: driving scenes, travelling sequences and viewpoints focusing on the road, only the materiality of the term is preserved. Indeed, J. Leuba shoots a real, non idealized, road, focusing more specifically on all its peripheral surroundings: parking lots, shopping malls, rest areas and industrial estate, constituting the different breaks in the protagonists' journey. But this freedom taken with the genre framing the story is not the main peculiarity of the film. The dialogue, conventionally intended to support understanding, functions here as yet another element of disruption, as it is made of an accurate transcription of the French television commentary of the second half of the 1998 World Cup final match, opposing France to Brazil. This language, that is both extremely codified and very familiar, revives on the one hand our attention to the dialogue, and on the other gives more autonomy to the image since we can all imagine a different story.