

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.



Assemblage

battlefield #141

Public art

2023

7 branches in patinated bronze

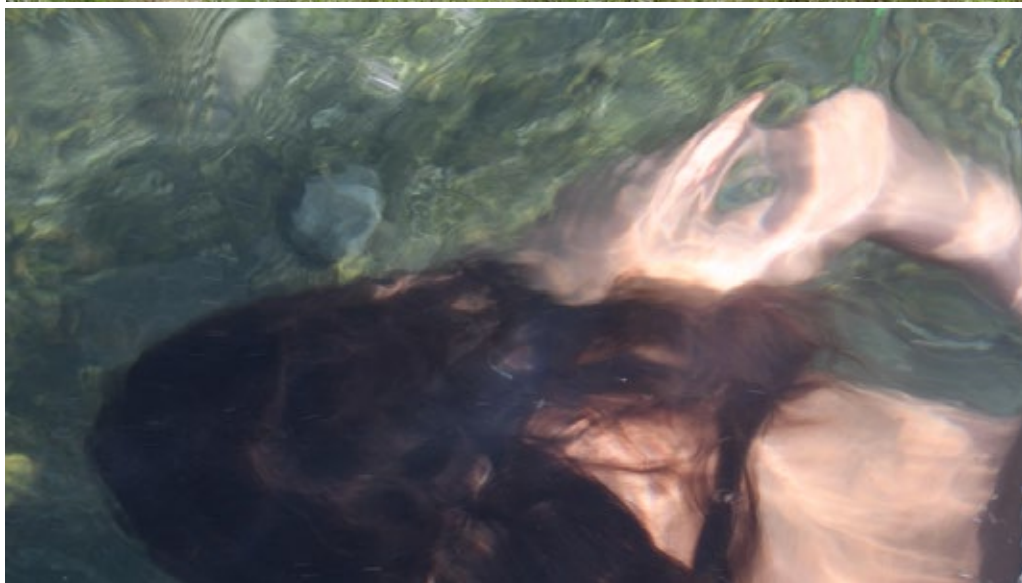
5.6m x 6.9m x 6.7m, 432 kg. Approx. 50 linear metres.

in Residential area, "La Chapelle", Lancy, Geneva, Switzerland

Produced by the Fondation Berthe Bonna-Rapin in her honor.



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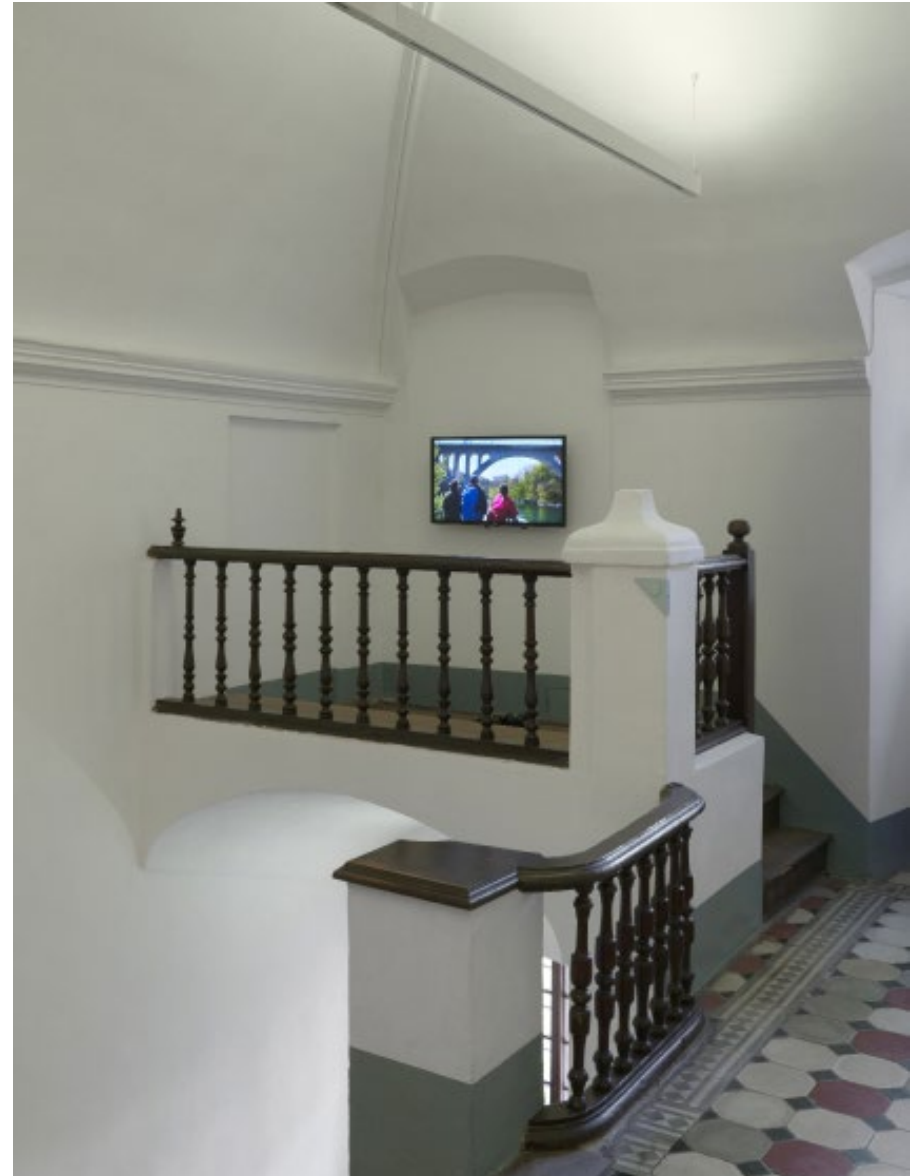


Rhône / territoires mouvants, avec Marie Velardi
 2022 - 2023, Manoir de Martigny, Suisse
 (battlefield #143)
 9 vidéos loop installation
 3 light box
 1 sound piece



Rhône / territoires mouvants, avec Marie Velardi
 2022 - 2023, Manoir de Martigny, Suisse
 (battlefield #143)
 6 rooms:
 9 videos loop installation
 3 light box
 1 sound piece

A research project all along the Rhône river questioning our way of living with instability, polluted area, chaos and the way of having a relation with water. What is the relationship between our body and what I can see as a river.



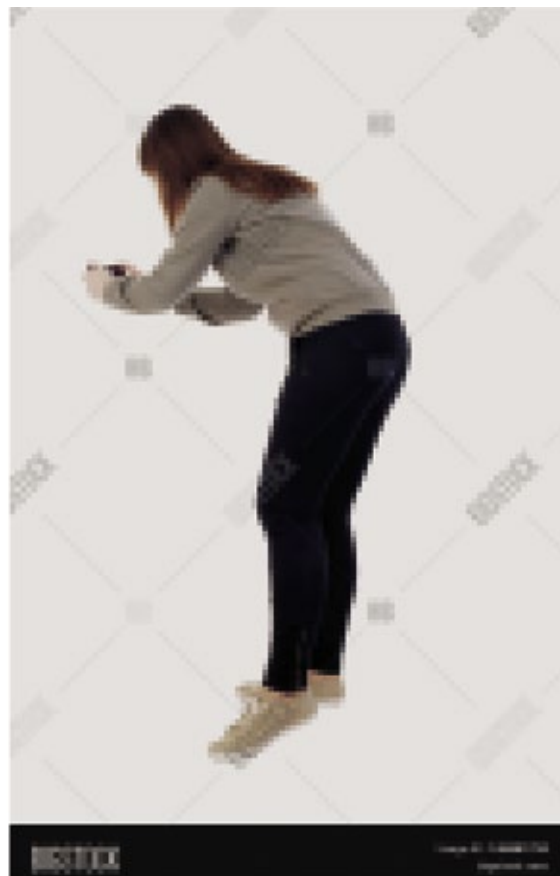


Rhône / territoires mouvants, avec Marie Velardi

Images A. Wetter



battlefield #144
corn/tooth, 2020, video, 2', loop, mute
Created for the public space video exhibition «Food - Video city», Basel



battlefield #137

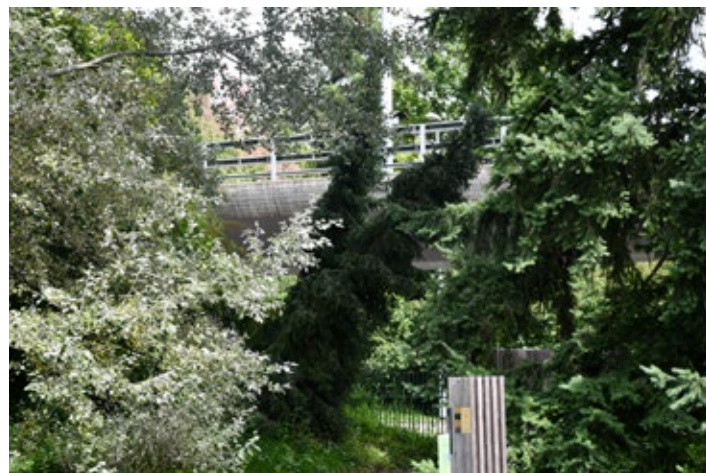
Sérigraphie en 4 couleurs, 2019

Sur Lessebo Smooth White 240 g/m2

700 x 500 mm, 12 épreuves

Tirages produits par l'EDHEA, Sierre

Stolen images. Coming from a data bank of images to buy on internet. Pixelized and printed.



battlefield #140 / drunken trees

Installation, from May to October 2019

2 x 6m leaning trees (Picea Omorika)

FACM@JBAM, Fonds d'Art contemporain de Meyrin

Jardin Alpin, Genève

Inspired by the «drunken forest» phenomenon observed in arctic zone.



battlefield #136
 Installation, 2018
 «The Viewer» / Public Space
 Kunstverein Solothurn
 During two Months, the platform showcase seems to be at work, on progress,
 waiting and expecting the opening...



battlefield #126
 installation, 30 bikes, 2018
 «Art en Chapelles», Haut-Doubs, France
 30 bikes are installed outside the Chapelle, during the 2 month of exhibition.

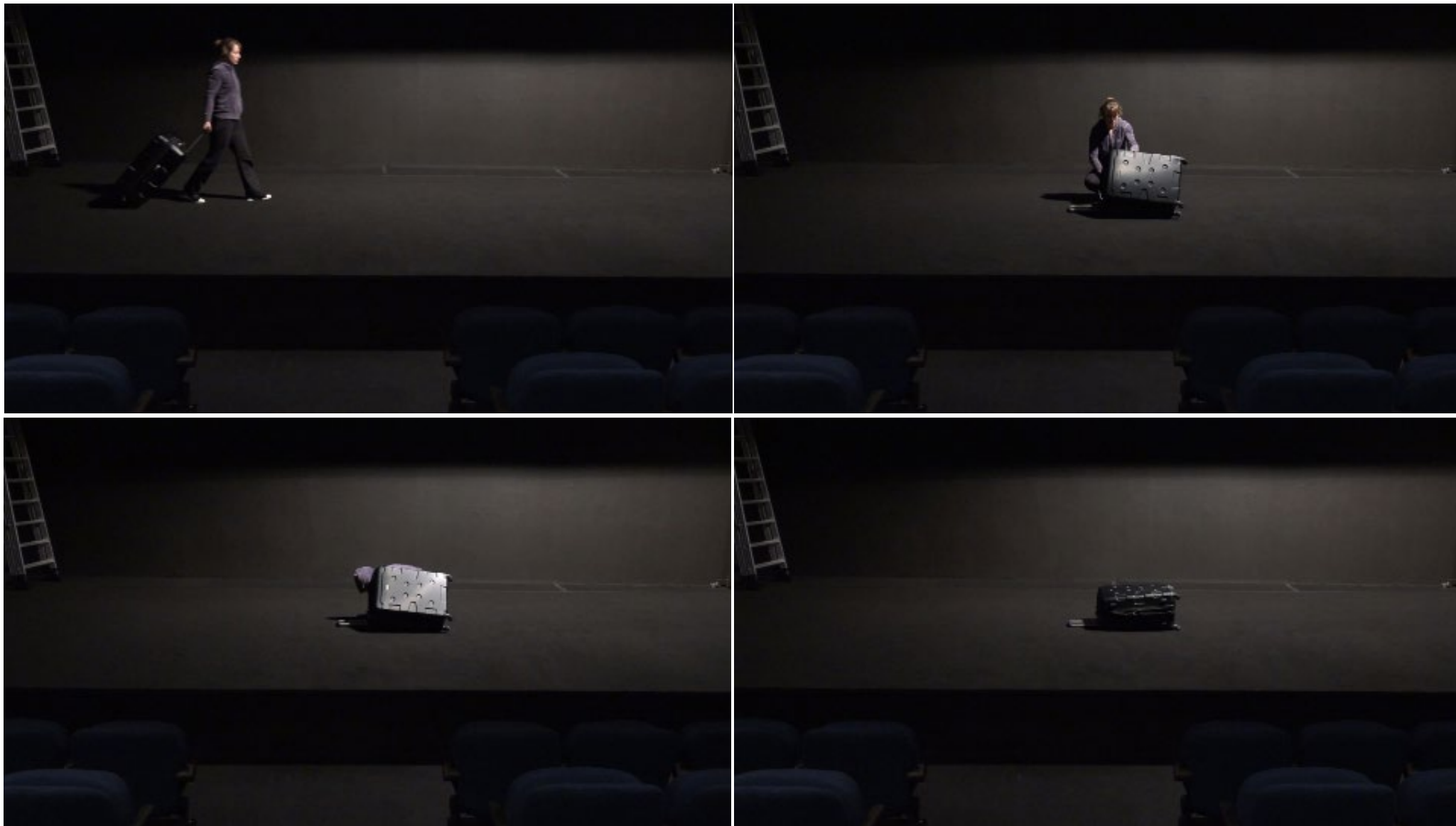




battlefield #123
Serie 1-5
photograph, 50 x 70 cm, 2018



battlefield #124 / escapology props
2018, installation (chair, chain, ropes)



battlefield #125 / displacement
2018, video, 3', loop



battlefield #119 / rassemblement
2017, installation, camp tents
Triennal art Contemporain Valais Wallis Relais du Grand St-Bernard





battlefield #103
photograph, 50 x 70 cm, 2014



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

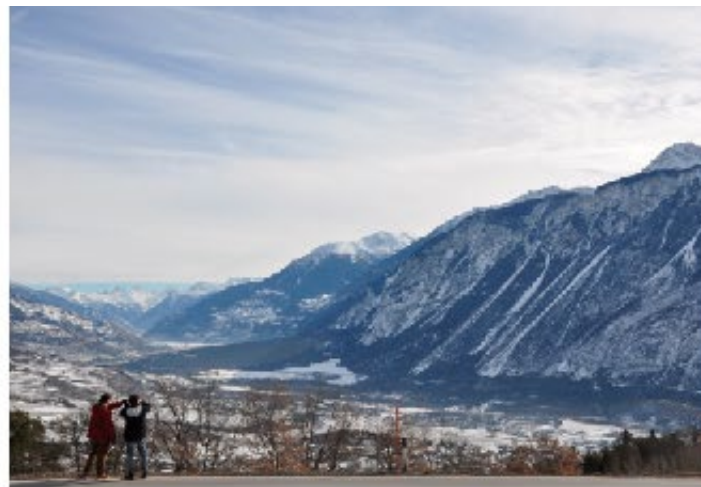




battlefield #109 / Pittsburgh

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 #110 / prototype
6 photographs, 2015



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



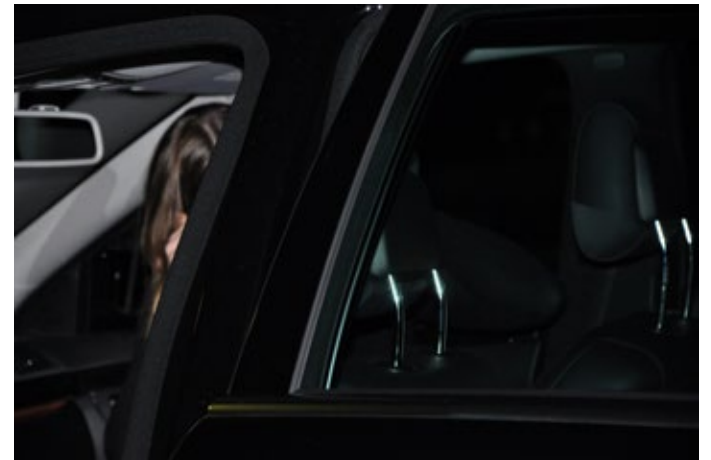
battlefield #98 / the program
Video, 2013, 3' loop

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



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



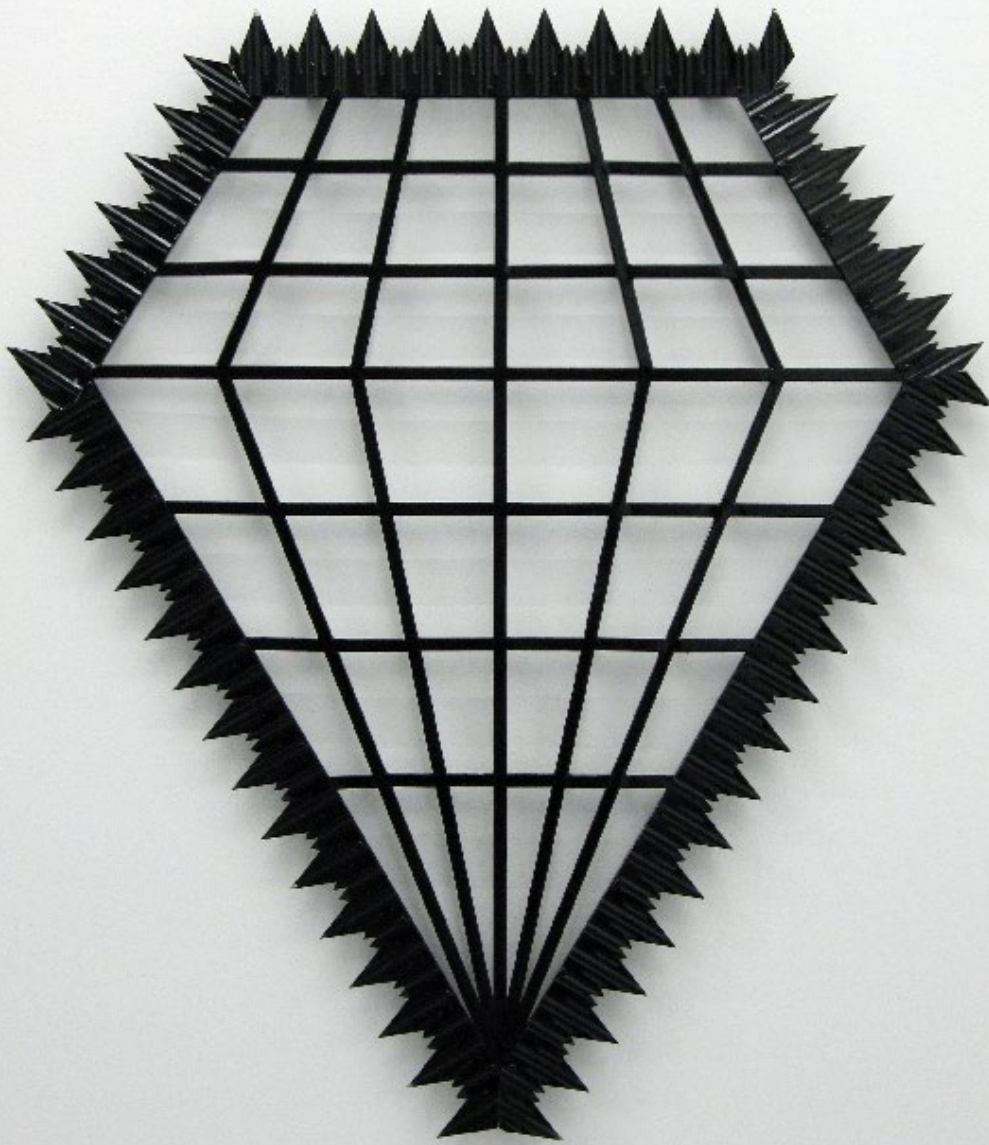
battlefield #63
photograph, 29,7 × 42 cm, 2010



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



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



battlefield #67 / sharp window
2009, black metal steal made with real south african fences,
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 #55, Rucksack, 2009

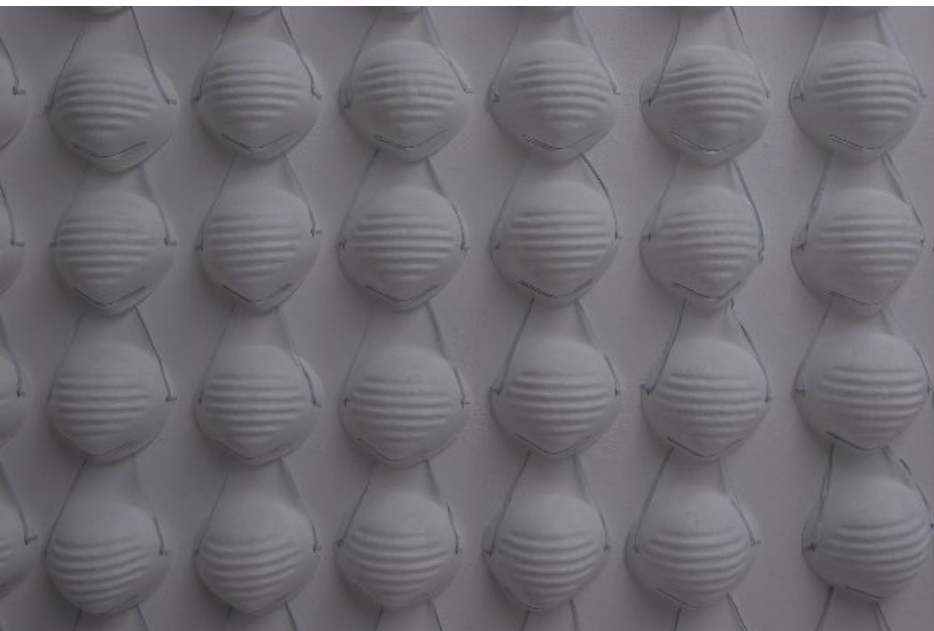
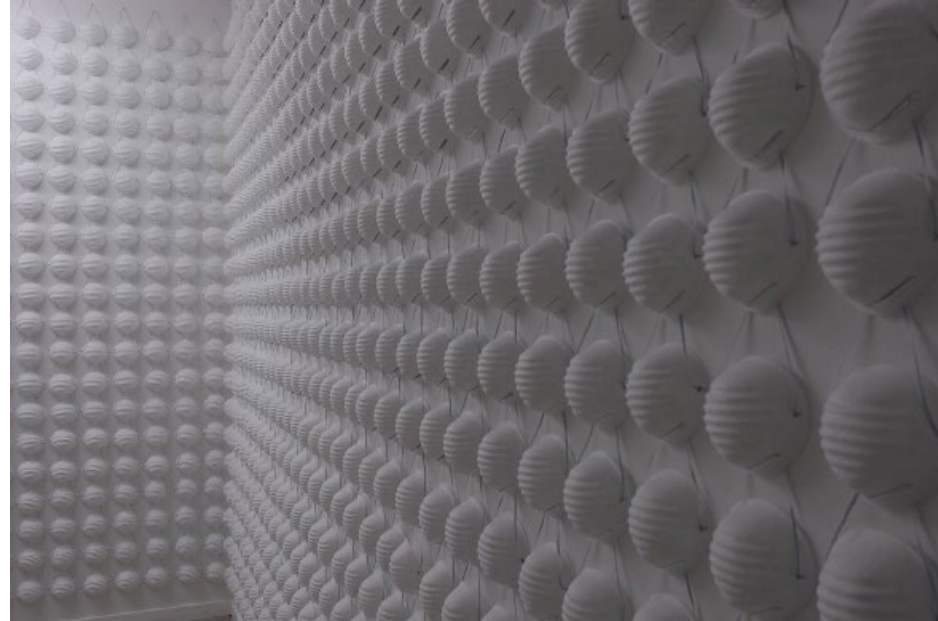
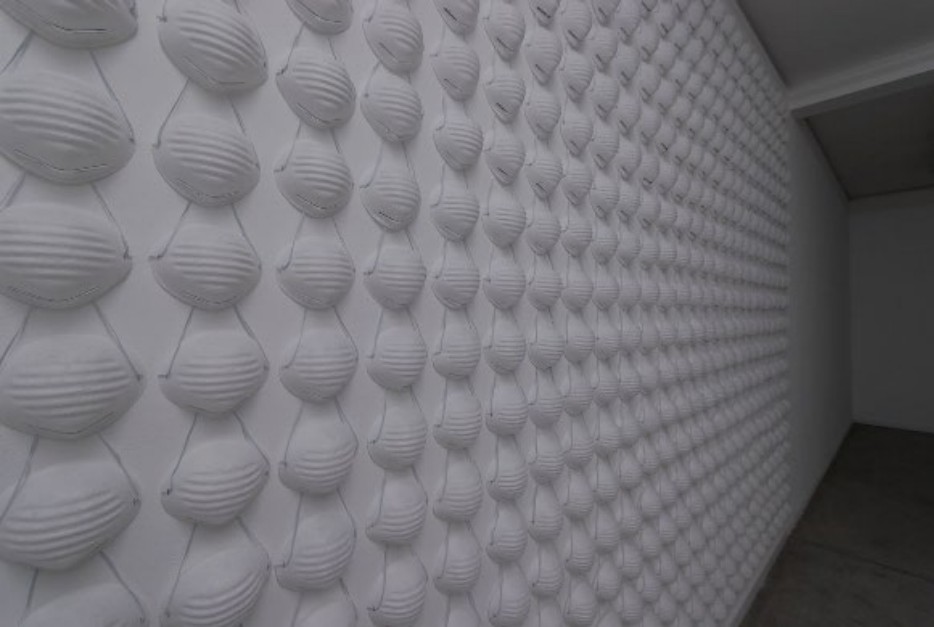
Lost black backpacks in 4 trains (1 by train; stock of 60 pieces for 9 weeks)

«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 #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 destroyed 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

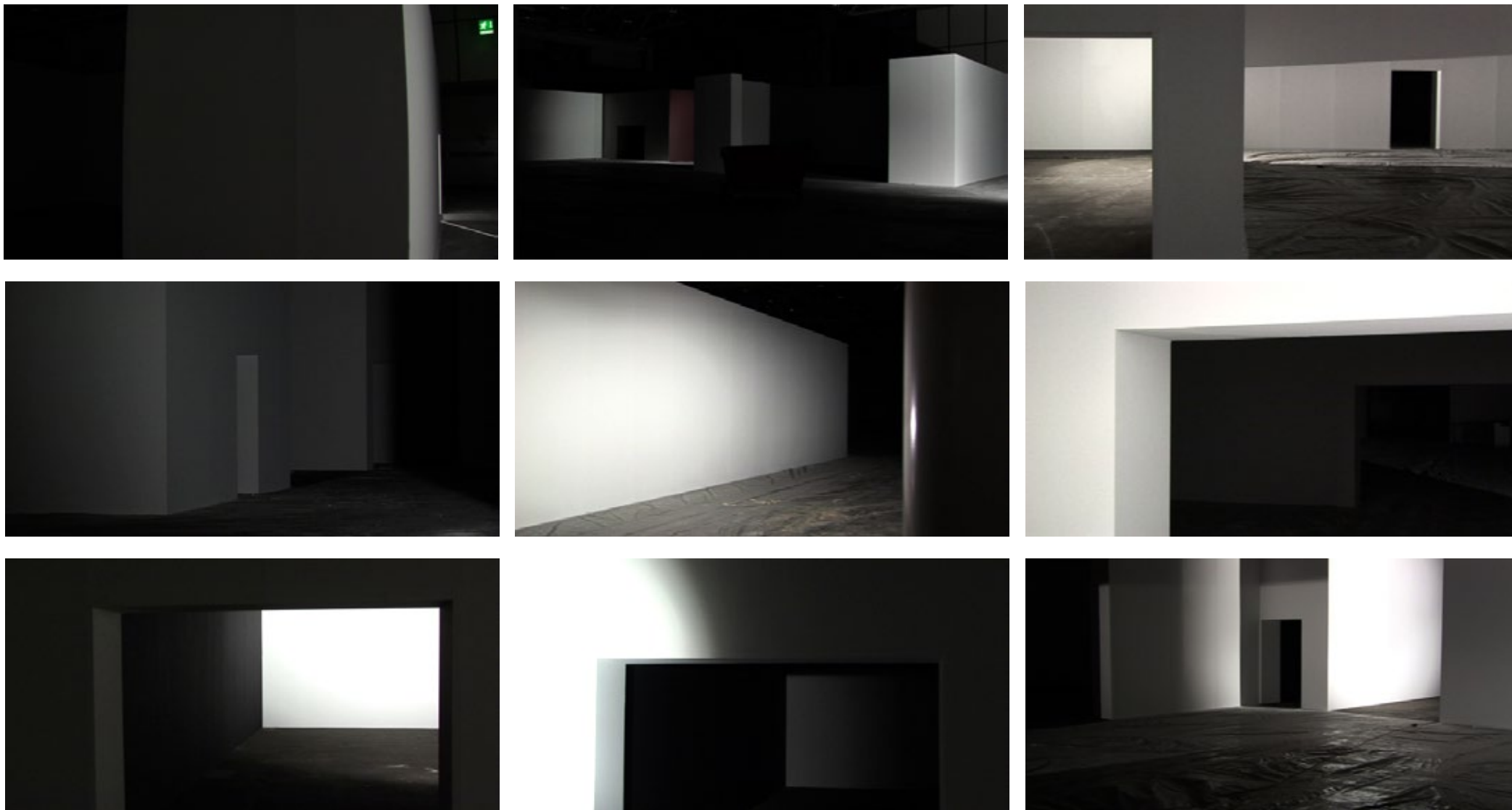


breath, 2007
luminous installation
26 meters long, neon light h.t., plexiglass structure
www.neons.ch
<http://fr.youtube.com/watch?v=zLbAUR6EwOs>

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.

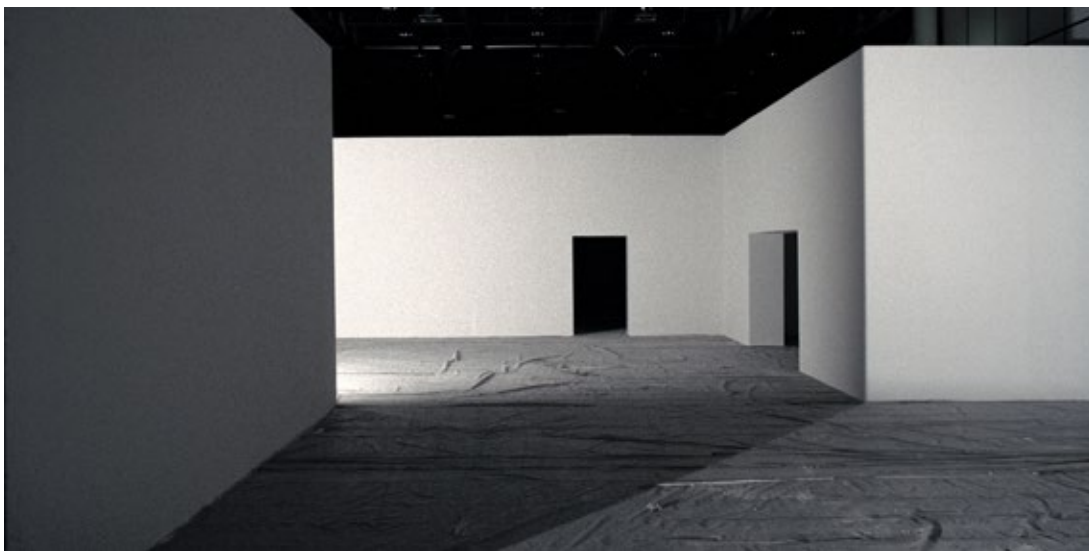
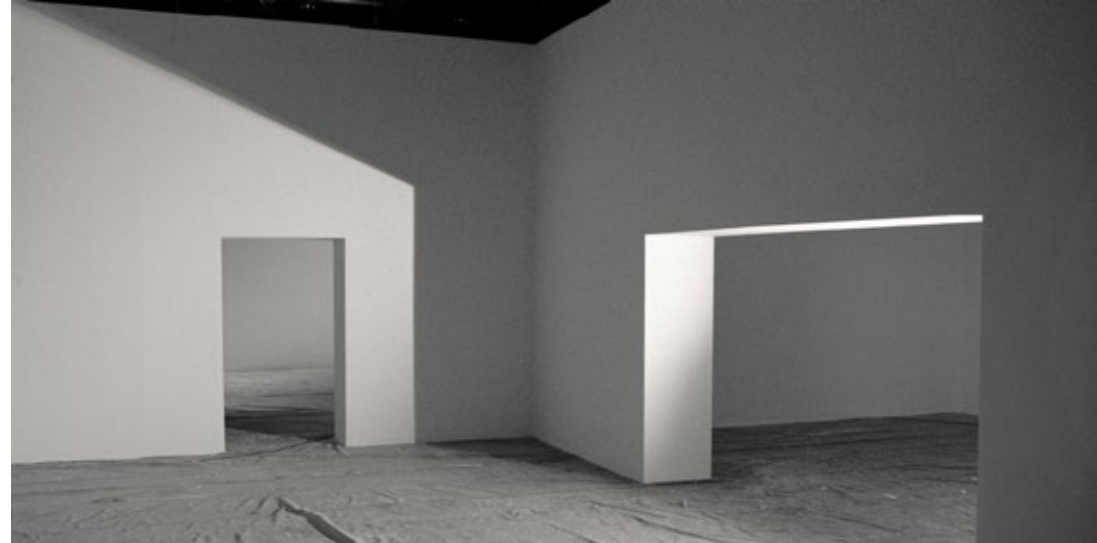
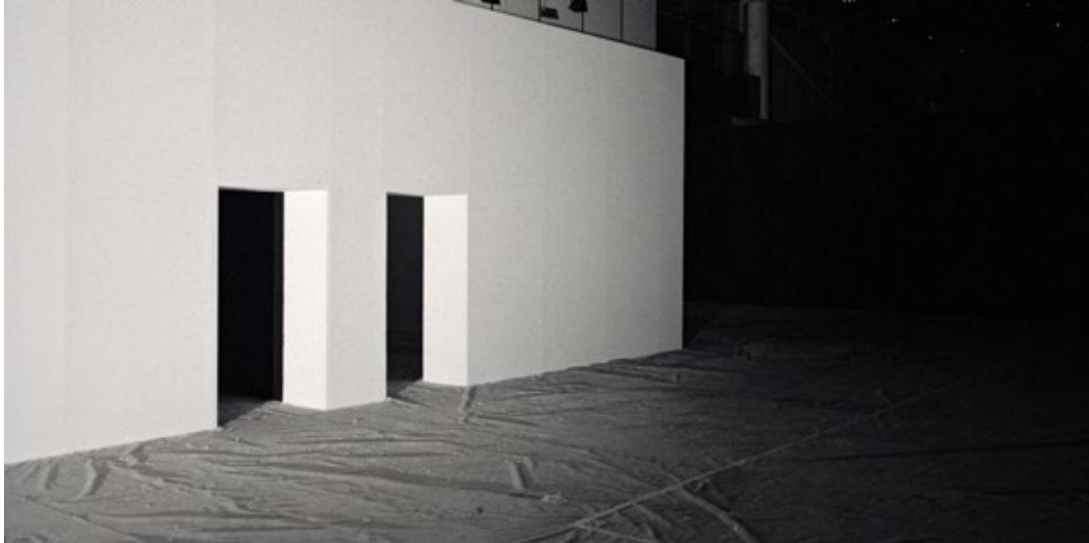


breath, 2007-2017
luminous installation
26 meters long, neon light h.t., plexiglass structure
www.neons.ch
<http://fr.youtube.com/watch?v=zLbAUR6EwOs>



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», kunsthaus, 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.





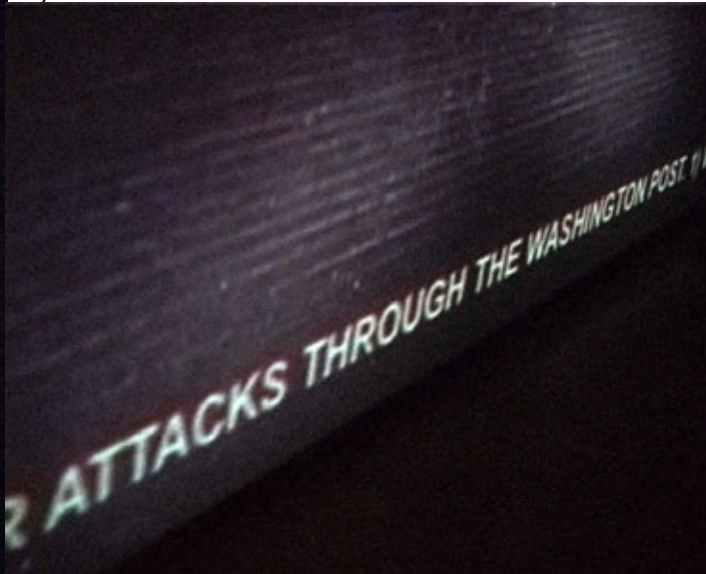
battlefield #17
video loop, 7'30

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.



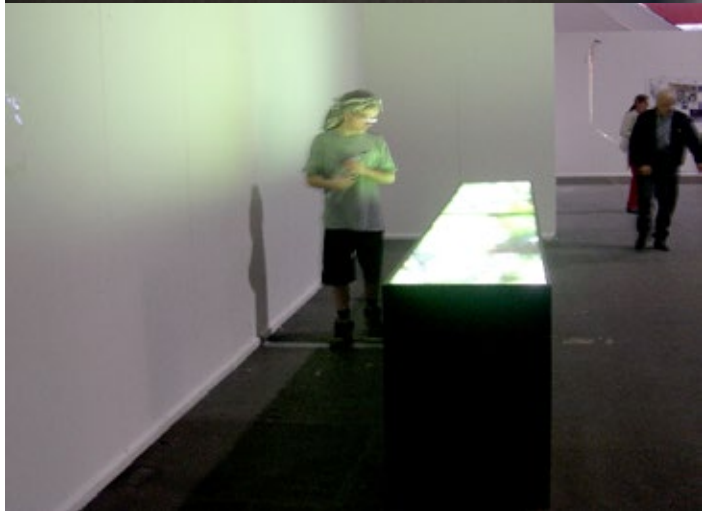
POLICE ISSUES CITIZENS «ADVICE» ON SNIPER ATTACKS THROUGH THE WASHINGTON POST. OCTOBRE 2002

- 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
 ©moshimoshifilms2003

Production moshimoshifilms, coproduced with the Centre for
 contemporary images, geneva
 with the support of: département des affaires culturelles de la
 ville de genève, département de l'instruction publique de l'état de
 genève, loterie romande, Fonds Régio Films, ESBA

<https://vimeo.com/411703373>



«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.



«Toussaint de corps et d'esprit»
1993, 23', n/b

An experimental portrait of the writer Jean-Philippe Toussaint

<https://vimeo.com/285277848>