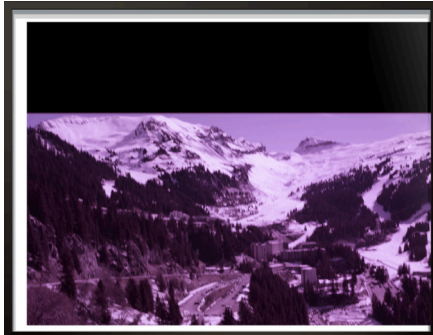


SELECTION OF EXHIBITIONS SINCE 2000

- 2025** Musicology, Galerie GP & N Vallois, Paris, France
- 2024** Landscaping 풍경조망중, Galerie GP & N Vallois, Paris, France ♥*
Humain autonome, MAC VAL, Musée d'Art Contemporain du Val-de-Marne, Vitry-sur-Seine, France
- 2023-25** Faye Formisano et Alain Bublex, Cité des sciences et de l'industrie, Paris, France
- 2023** Humain Autonome : Fossiles Mécaniques, La Condition Publique, Roubaix, France
- 2022** Métamorphose. La photographie en France, 1968-1989, Le Pavillon Populaire, Montpellier, France*
Destins croisés / Crossing lines / Freie Bahn. Train. Zug. Treno. Tren., Musée de l'Élysée, Lausanne, Switzerland
An American Landscape, Espace Culturel François Mitterand, Périgueux, France ♥
Alain Bublex : réduire sa vitesse de 30% (sur chaussée mouillée), Salle Gibert-Gaillard, Clermont-Ferrand, France ♥
- 2021** An American Landscape II (or the American musical industrial enamels), Galerie GP & N Vallois, Paris, France ♥
- 2020** La Promenade (d'après Robert Walser), Galerie GP & N Vallois, Paris, France
- 2019** Un paysage américain (générique), Centre de Création Contemporaine Olivier Debré - CCCOD, Tours, France ♥
An American Landscape, l'Abbaye - Espace d'art contemporain, Fondation Salomon, Annecy-le-Vieux, France ♥
Ubik, Pavillon Blanc Henri Molina, Médiathèque Centre d'art de Colomiers, Colomiers, France
Mobile/Immobile, Forum Vies Mobiles, Archives Nationales, Paris, France*
- 2018** An American Landscape, Galerie GP & N Vallois, Paris, France ♥*
The Street. Where the world is made, MAXXI - Museo nazionale delle arti del XXI secolo, Rome, Italy*
L'Art du chantier. Construire et démolir du 16e au 21e siècle, Cité de l'architecture et du patrimoine, Paris, France*
- 2017** Autophoto, Fondation Cartier pour l'art contemporain, Paris, France*
Paysages français, une aventure photographique 1984-2017, Bibliothèque Nationale de France, Paris, France*
Utopia/Dystopia, Museu Arte Arquitetura Tecnologia, Lisbon, Portugal*
- 2016** Arrêts Soudains, La Chambre, Strasbourg, France ♥
Une après-midi japonaise & Lander's Peak, Bagnes Museum, Mauvoisin dam, Bagnes, Switzerland ♥*
Fotografia Europea Festival, Palazzo Casotti, Reggio Emilia, Italy
Choses immobiles, qui se déplacent pourtant, Atsukobarouh Gallery, Tokyo, Japan ♥
- 2015** L'Art et la Machine, Musée des Confluences, Lyon, France*
Le Pavillon des Ponts de Vue, une commande Defacto, Paris - La Défense, France ♥
Dimensions variables, Pavillon de l'Arsenal, Paris, France*
- 2014** Backdrop, Galerie GP & N Vallois, Paris, France ♥
Une Histoire. Art, Architecture, Design, des années 1980 à nos jours, Centre Georges Pompidou, Paris, France*
S'il y a lieu je pars avec vous, Le BAL, Paris, France*
Motopoétiques, Musée d'Art Contemporain, Lyon, France*
- 2013** Une nuit sans sommeil, Frac Languedoc-Roussillon, Montpellier, France ♥
36 Mile Drive, Ecole des Beaux-Arts, Rouen, France ♥
Contributions, collaborations et bavardages, les résultats de l'enquête, Frac Basse-Normandie, Caen, France ♥*
- 2011** Contributions, Galerie GP & N Vallois, Paris, France ♥
Paris - Delhi - Bombay, Centre Georges Pompidou, Paris, France*
Le vrai sportif est modeste, Parc Saint-Léger, Pougues-les-Eaux, France; VOG, Fontaine, France ♥*
- 2010** Quinze ans de peinture - Inventaire de l'œuvre photographique, CCC, Tours, France ♥
Au mépris du danger, Ecole des Beaux-Arts, Montpellier, France ♥
- 2009** Monts Fuji et autres ponts, Galerie GP & N Vallois, Paris, France ♥
Habiter 2050, Centre Georges Pompidou, Paris, France ♥
La Force de l'Art 02, Grand Palais, Paris, France*
Nocturne, MAC VAL, Vitry-sur-Seine, France ♥
- 2008** Nocturne, Galerie GP & N Vallois (Project Room), Paris, France ♥
Là où je vais, je suis déjà, Printemps de septembre, Toulouse, France*
- 2007** Et l'hiver avec lui, MAMCO, Geneva, Switzerland ♥
Airs de Paris, Centre Georges Pompidou, Paris, France*
- 2006** Chambre froide, Bricolage, Outils, Machines, Galerie GP & N Vallois, Paris, France ♥
Archipeinture: Painters built Architecture, Le Plateau, Paris, France; Camden Art Center, London, United Kingdom*
- 2005** Plug-in City (Houston), Blaffer Gallery, The University of Houston, Houston, United States ♥*
Ephemeral Cities, Deptford X - APT Gallery, London, United Kingdom ♥
Glooscap, Mois de la Photographie, Montreal, Canada ♥
Paysages : Constructions et Simulations, Casino Luxembourg, Luxembourg*
- 2004** Unbuilt (Tous les Bouvard n'ont pas la chance de trouver leur Pécuchet), Galerie GP & N Vallois, Paris, France ♥
De leur temps, Collections privées françaises, ADIAF, Musée des Beaux-Arts, Tourcoing, France*
- 2003** Plug-in City (2000), Mass MOCA, North Adams, United States ♥
Sight Seeing, 4th Austrian Triennale of Photography, Graz, Austria*
False Innocence, Fundación Juan Miró, Barcelona, Spain*
Collection, étape 01, MAC VAL, Vitry-sur-Seine, France*
- 2002** Arrêts soudains, Galerie GP & N Vallois, Paris, France ♥
Irony of Fate, Bunkier Sztuki, Krakow, Poland*
Less Ordinary, Art Sonje Center, Seoul, South Korea



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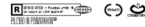
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CAPTIONS

- 1 - Aérofiat 1.0, 2002
2 - The 105x135 series (041989), 2024
3 - Plan Voisin de Paris - Circulaire Secteur A23, 2015
4 - An American Landscape - Mountain Saving, 2020



AN AMERICAN
LANDSCAPE



5



6



7



8

Giving life to a project through the creation of new formats, that not only prevent the project from being imprisoned in just one instant (by merging conception, production and exhibition), but also allow heterogeneous practices to communicate for as long as possible: from design to photography, and from mechanics to tourism. This is what is most characteristic of Alain Bublex's work.

Examples of formats or platforms for these operations are: a car, travels, an Algeco construction site unit, a city, and interior architecture. Around these structures, a multitude of instruments of representation are organised, often functioning as tools for transposition, transfer or translation: sketches, drawings, photographs, blueprints, maps, models... It is not so much about presenting an idea mobilised through these different communication and exhibition media, but more about confirming an intuition with a series of consolidations. Each piece included in the project is therefore a trial, a moment when the project faces its own conditions of existence.

Alain Bublex's work is organised along a perpetual availability principle that allows for old, abandoned or only dreamed about projects to be resumed and continually extended. The open potentialities of a project can always be reactivated. This "work-in-progress" format is thus a paradigm. Through it transpires the need to settle in the temporality of a continuous production, both hyperactive and free from the imperative of a final creation. The length of the project extends from conception (the idea) to realisation (the object): it dilates to the point when it seems only to be hanging in the air.

Only with this in mind can we comprehend Alain Bublex's taste for exposing construction modalities, through the display of inventories, manuals for installation and use, indications for fabrication or exhibition, and the production of some pieces during the real time of the setting up of the exhibition, and so on.

Among the artist's projects, we should mention *Glooscap*, a fictional city in Canada which only exists through its archives; *Aérofiat*, the missing link of automobile design; *Tentatives*, 16 exhibitions that we only know through photographs; and finally *Projets en chantier*, which show Bublex's interest for architecture and landscape. Within this last project, two ensembles in particular: *Plug-in City* (2000), an interpretation of Peter Cook's very serious proposition from 1964, and *Plan Voisin de Paris* where the artist re-thinks the contemporary city with the help of Le Corbusier's blueprints.

If some of Alain Bublex's projects are inscribed in his continuing interest towards the industrial world (*Fournitures*, a Darwinian production of furniture prototypes), his last works, on the other hand, confirm the importance of landscape in Bublex's reflection: *Arrêts Soudains* for instance combines photographs organised in complete sequences of shots, or *Ryder Project*, an intervention in the North American landscape in which three moving trucks drive across the continent, or even *Paysages*, which recompose elements from heterogeneous landscapes into one image.

- 5 – *An American Landscape - Frame 292*, 2021
- 6 – *Paysage 263, Vicq-sur-Breuilh (près du Puy Mori)*, 2017
- 7 – *Paysage 260, Vicq-sur-Breuilh (Lucy)*, 2017
- 8 – *Paysage 140 (ombre de John singer Sargent, « Mr. and Mrs Isaac Newton Phelps Stokes »)*, 2014

PERMANENT COLLECTIONS

- Caisse des dépôts et consignations, Paris
- CNAP (Centre National des Arts Plastiques), Paris
- Collection publique d'art contemporain du Conseil général de la Seine-Saint-Denis (Fonds Départemental d'art contemporain), Bobigny
- FMAC (Fonds Municipal d'Art Contemporain de la Ville de Paris), Paris
- Fonds Municipal de la Ville d'Annecy, Annecy
- Frac Alsace, Sélestat
- Frac Basse-Normandie, Caen
- Frac Franche-Comté, Besançon
- Frac Languedoc-Roussillon, Montpellier
- Frac Provence-Alpes-Côte d'Azur, Marseilles
- Frac Rhône-Alpes, Villeurbanne
- MAC VAL, Musée d'Art Contemporain du Val-de-Marne, Vitry-sur-Seine
- Maison Européenne de la Photographie, Paris
- Musée d'Art Moderne de la Ville de Paris, Paris
- Musée National d'Art Moderne, Centre Georges Pompidou, Paris