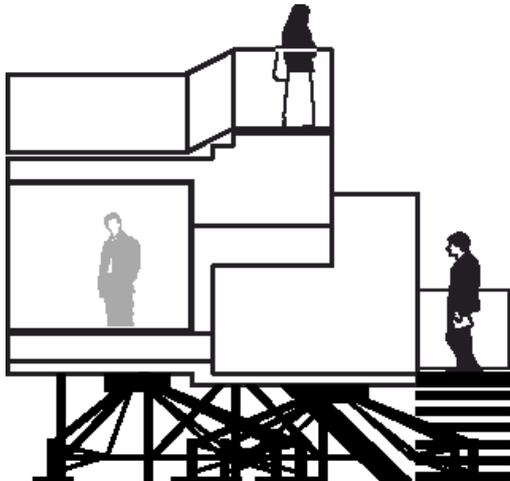




ALAIN BUBLEX

Le Pavillon des Points de Vue



Le Pavillon des Points de Vue, 2015

mixed media

213 ³/₈ x 111 ³/₈ x 132 ¹/₄ in. excluding elements attached

a Public commission by Defacto; Courtesy Galerie GP & N Vallois, Paris

GALERIE GP & N
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GRAND PALAIS

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0.A58

ON SITE

from 10/19

to 11/04

2016

How can we give shape to a vantage point? Or in other words, how can we transform a space into a landscape? There are only two possible answers: either we represent it, or we materialise the point from which we could represent it. Isn't that the function of belvederes – from the Italian *belvedere*, "beautiful view" – to give an architectural shape to this point from which space is being deployed into a landscape. [...] Without them, there would literally be nothing to see: they are not only an opportunity for the gaze, they are its condition. [...] It is precisely this experience that the *Pavillon des points de Vue* both stages and makes possible. [...] And yet, Alain Bublex's pavilion is not a belvedere although it also plays this role: it is an interior space from which an exterior space is offered to the gaze. Made up of two spaces – a vestibule where an installation will introduce the visitor to the site he came to observe, and a slightly elevated room from which, through a large bay window occupying an entire wall, the landscape will unfold before his eyes –, this pavilion is like a huge darkroom. An instrument to see. An instrument to produce a view.

Bastien Gallet, excerpts from "*Construire un regard : le pavillon mobile d'Alain Bublex*"

In 2015-2016, Defacto, a public body managing La Défense and in charge of Paris La Défense Art Collection, commissioned a public work from Alain Bublex, a powerful artistic gesture which allowed contemporary works to take part in the conversation with the artistic, architectural and urbanistic heritage of the site. Thus was born *Le Pavillon des points de Vue*, which today has reached its last destination, at the entrance of Pont Alexandre III, facing the Grand Palais, following a proposition by Galerie Georges-Philippe & Nathalie Vallois for the Fiac.

ALAIN BUBLEX

To give shape to a project through the invention of new formats that not only avoid to place him in a determined moment (mixing time of design, production and exhibition together), but also allow the most heterogeneous practices to stay in contact with each other as long as possible: from design to photography, and even from tourism to mechanics. Here is how we could characterise Alain Bublex's work. (...)

This is how we should apprehend Alain Bublex's taste for exposing the modalities of construction, through a rather obsessive display of inventories, instruction manuals and display plans, indications concerning the mode of fabrication and exhibition of some of the pieces, the creation of some of them during the time of the exhibition's installation, etc.

Among the artist's most notable works, we should mention *Glooscap*, a fictitious Canadian city which only exists through its archives and presented during the artist's first solo show at Galerie Georges-Philippe & Nathalie Vallois in 1992; *Aérofiat*, the missing link from automobile design; the *Tentatives*, 16 exhibitions that we only know through photographic reproductions; and *Projets en chantier*, testifying of the artist's long-standing interest in architecture and landscape. Among the latter, two series are particularly notable: *Plug-in City (2000)*, an interpretation of Peter Cook's very serious proposition in 1964, and *Plan Voisin de Paris*, where the artist re-thinks the contemporary city by using Le Corbusier's plans. (...) His last works only confirm the important place that landscape occupies in Bublex's discourse. *Arrêts soudains*, for instance, shows entire sequences of photographs taken at the same time from the same site; *Paysages* recomposes in a single image, elements from heterogeneous landscapes.

(After Elie During)

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Le Pavillon des Points de Vue



Looking at art works in La Défense

69 works are on display at La Défense, Paris, an extraordinary territory, both in terms of its composition and its dimensions. Calder's *Araignée rouge*, Miró's *Personnages fantastiques*, Takis's *Signaux*, Yaacov Agam's *Fontaine monumentale*, César's *Pouce*, Bernar Venet's *Doubles lignes indéterminées*, Richard Serra's *Slat*, Anthony Caro's *After Olympia*, etc. These monumental works, created at the site's scale, are at once structuring public space and landmarks for users and visitors alike.

Paris La Défense's art collection emerged at the beginning of the 1970s, from a reflection on art in public space, and even on art as public space. This collection, which originates for the major part in commissions addressed directly to the artists and aimed at a specific location, gathers art works and decors, challenging the traditional expected hierarchies.

The Paris La Défense art project establishes a change of paradigm. It aims at transforming these works' perception and the way their territory is used: in other words, it questions the passage from a daily, almost unconscious, relation to the works, to a perception of them as works of art and part of a collection.

The project is founded on several intentions based on the works' categorisation, a scientific approach towards their state, and a process of documenting them. The diversity of these works is indisputable: fountains, ponds, stairs, chimneys. They are installations, and as equally part of the site's urbanism as the buildings. Among these major works, some belong to important 20th Century modern and contemporary art movements

Creating a collection *in situ* and elsewhere

The strength of this project is to create a route materialised by signs which allows the works to be linked together. The placement of major works on the site's main and historical road reinforces the history and presence of these works, and densifies this artistic journey.

In 2016, 48 descriptive plates were placed in the public space near each work. Made of white marble and engraved with black ink, they are embedded in the ground and inform the visitor on the work, its author, its situation, and the other works nearby through a system of arrows. In 2017, a night lighting apparatus will allow 31 works usually non perceptible at night to be revealed, thus also changing the works visible by day. From 2015 to 2017, a program of 15 restorations is entrusted to National Heritage certified restorers. On top of these actions, the cultural policy necessary to the collection's expansion also works on publicising the documentary fund, creating new communication materials, and setting up a website dedicated to issuing and studying new commissions and acquisitions.

www.ParisLaDefenseArtCollection.com