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Typologie Du Virtuel Gazoline Station

Texte : Sonia Voss

In 1963, the American conceptual artist Edward Ruscha published what some consider the first modern artist's book, *26 Gasoline Stations*. A typical element of the American landscape, evoking both the myth of the road and the dream of freedom as well as the banality of vernacular architecture, the gasoline station now carries a negative connotation: it is associated with resource depletion, pollution, and wars. With the gradual replacement of energy sources, the gasoline station is, in any case, destined to disappear. In Brunet's work, these relics already seem abandoned, as if surrounded by a derealizing haze and on the verge of dissolving into the colorful background that hosts them—just as volatile as the fuel they dispense.

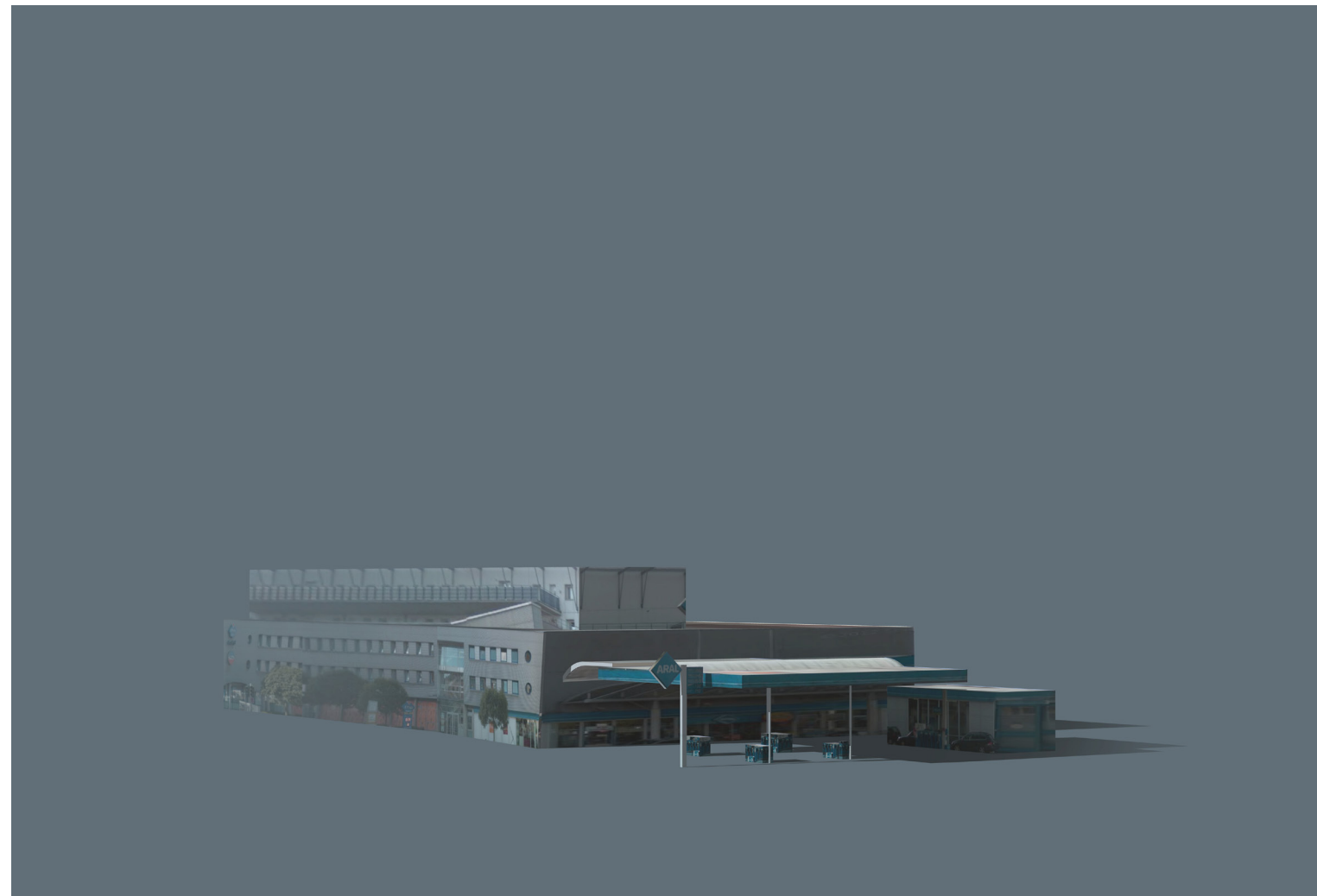
Since the first images of his *Typology of the Virtual*, Brunet has been cataloging buildings overlooked by the surveying tools of Google Earth and modeled by the inhabitants of the suburban areas in which they are found—technical yet trembling graphs that bear the imperfections of human intervention. He brings these simulations to life through light and shadow, that is, through their inscription in time, and through the grace of a delicate hue, drawn from the very color of the buildings themselves. For the first time, Brunet focuses here on a particular type of construction. While Ruscha's book has had a decisive influence on subsequent generations of artists, becoming a favorite reference for appropriationist artists or those practicing *détournement*, Brunet deviates from the path laid out by his predecessors: arranged in a grid, his gas stations form a catalog of disappearing shapes, an archive of the future. Irony has given way to a form of anticipatory regret. The most ordinary objects, when they are about to fade from the landscape of our daily lives, evoke a sense of loss, an urgency to capture them in an image.



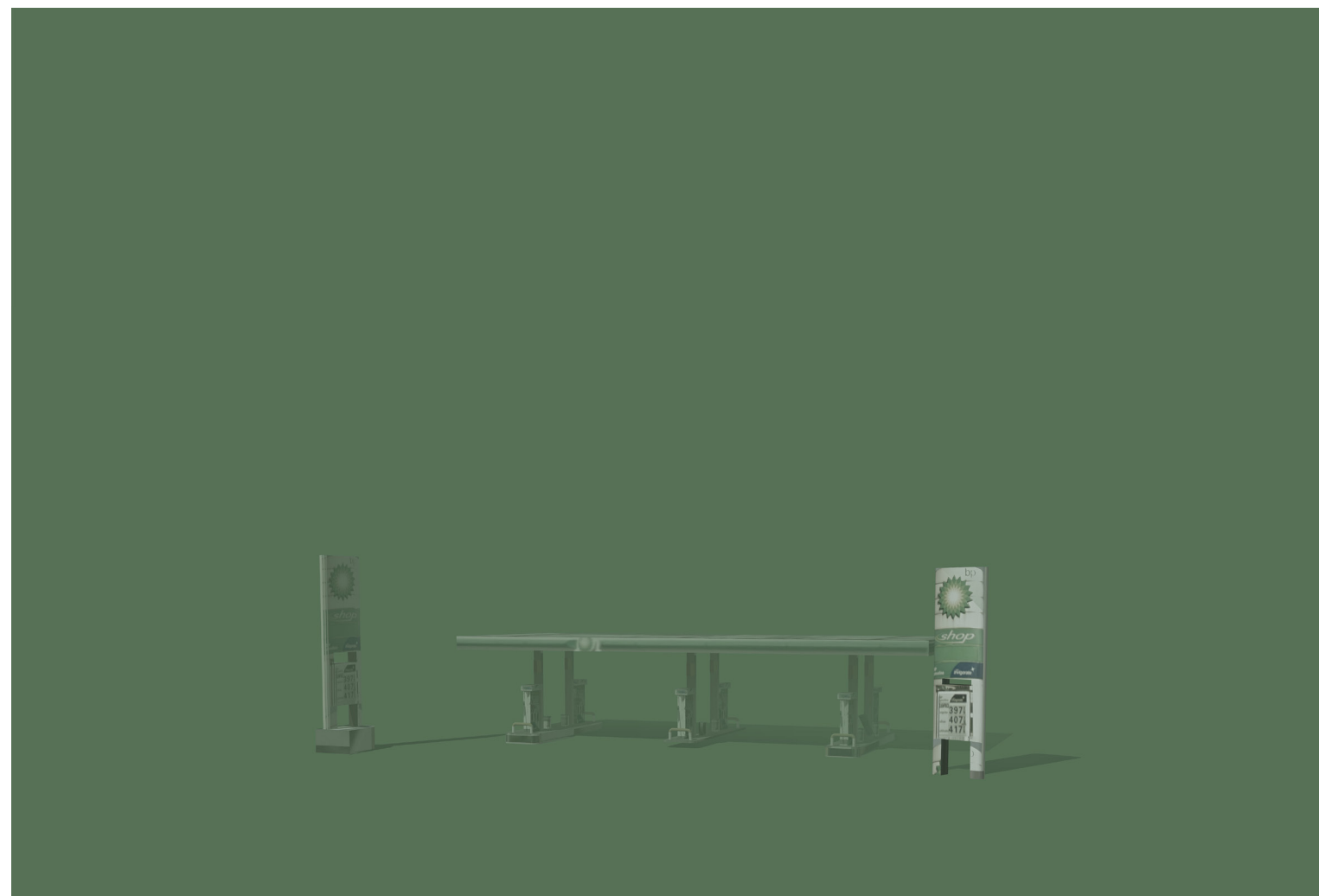
12 minutes de soleil, Galerie Heinzer-Reszler | photo : © Julien Gremaud 2024



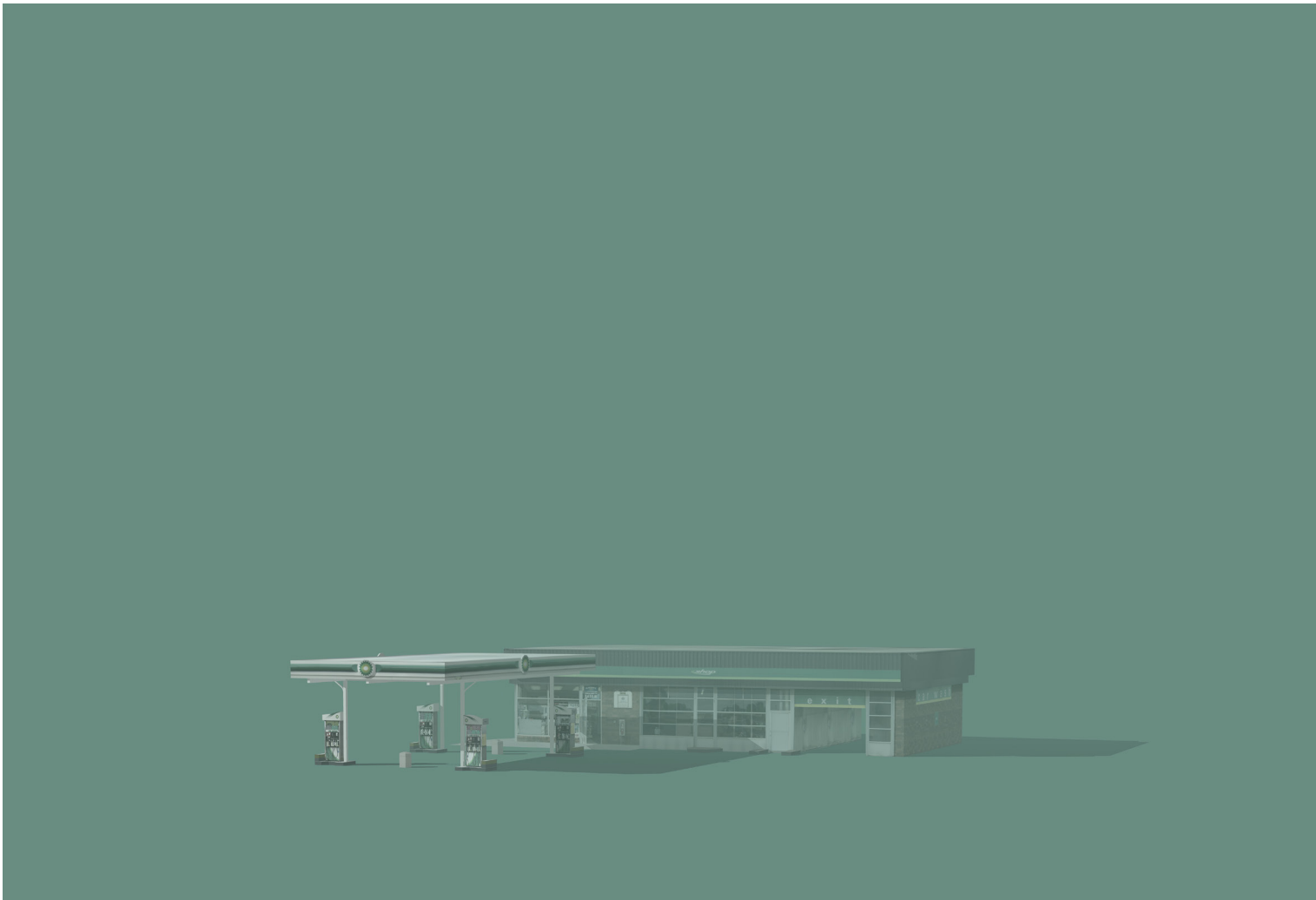
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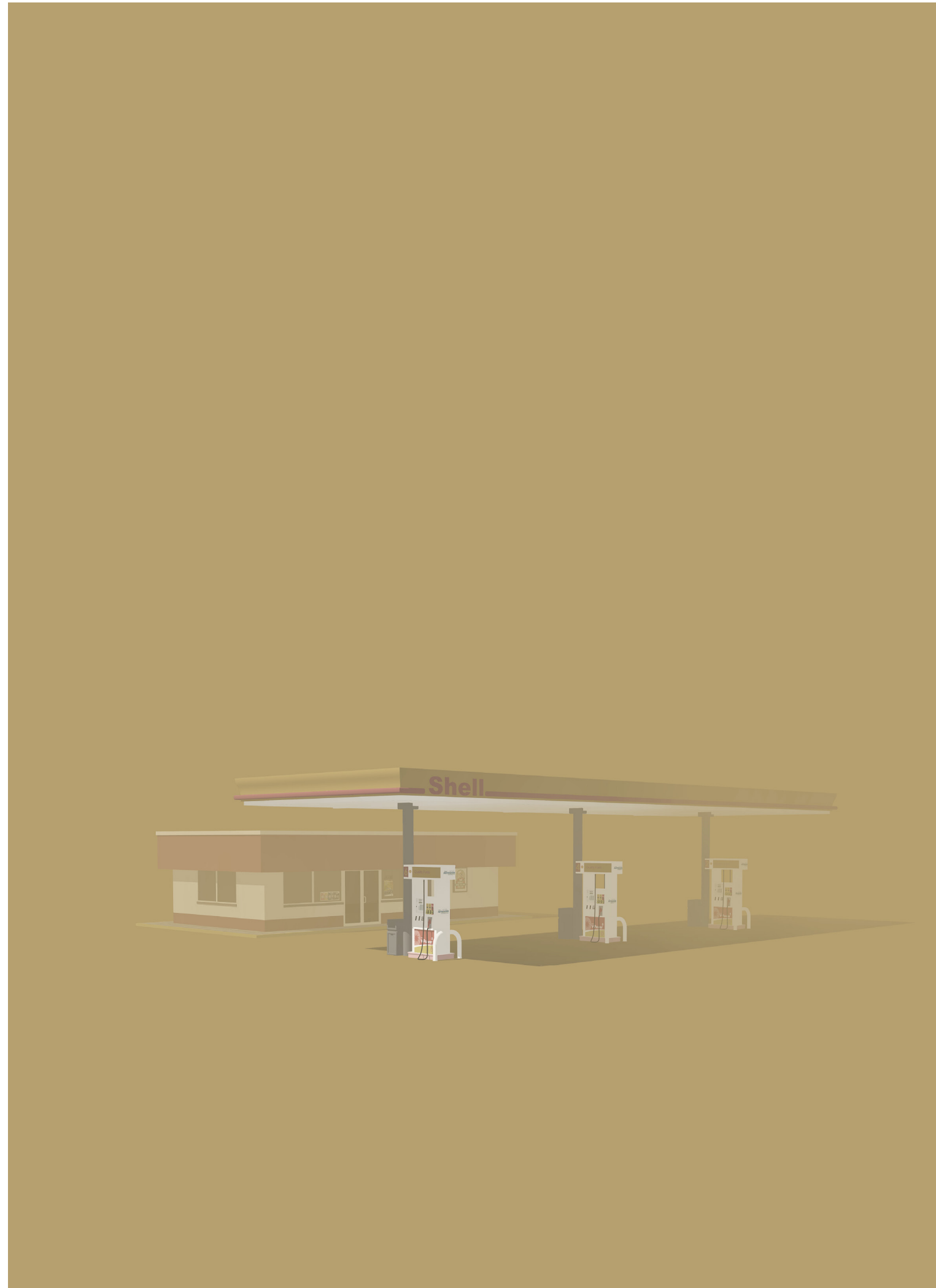
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