



Marine Julié

Selected works — 2017-2022



Marine Julié is based in Brussels.

Her work has been shown in a number of exhibitions including Kunst Halle Sankt-Gallen (2020) ; Milan Design Week, with Wallpaper*magazine, Italy (2019) ; CSAV –Artists Research Laboratory, Fondazione Antonio Ratti, Como, Italy (2017); Celine Gallery, Glasgow, UK (2017); Wunderkammer, Lausanne, Switzerland (2017); La forêt d'art Contemporain, Parc Régional des Landes, France (2016) ; La SAS, with Fabrice Gygi, Lausanne, Switzerland (2014); Basis, Frankfurt, Germany (2013).

Marine Julié's practice is rooted in her perception of ancient cults and collective iconography.

She has long been fascinated with history of war and what survives us; her work involves a language of para-human, androgynous figures, hybrid creatures between human and animal in the act of battle and sex.

Marine plays with these references not much as a mean to give an interpretation of history, but to populate a dreamlike world, creating site-specific works in the hidden and wild, in the abandoned and in the uncanny.

Images, references and the narration of her drawings become a way to reflect upon our contemporaneity. She investigates archetypical figures that seem to be buried under modern social constructions.



Marine works across various mediums and formats, with the line as guiding thread across her work.

Her early interests in architecture is visible through her use of space: the line jumps from a sheet of paper to an object — a rock or a vase — to a whole room or wall. This is not a linear progression, but a never-ending game between scales and contexts, following her physical instincts and carnal love of images.

This portfolio explicits this relationship between two- to three-dimensionality, offering an overview of each of Marine's fields of action.

I—Spray

Layered textures of lines and colours — almost an abstract all-over.

Page 7



II—Lines

Like a written text, signs or pictograms.

A formal coded language that escapes linguistics.

Page 37



III—Rocks

Fusing the line and volume.

Ephemeral markings on the landscape, the memory of an action.

Page 69



IV—Architecture

The line takes over the entire space. The drawing isn't a window any more,
it becomes a landscape that the body can enter.

Page 89



I—Spray

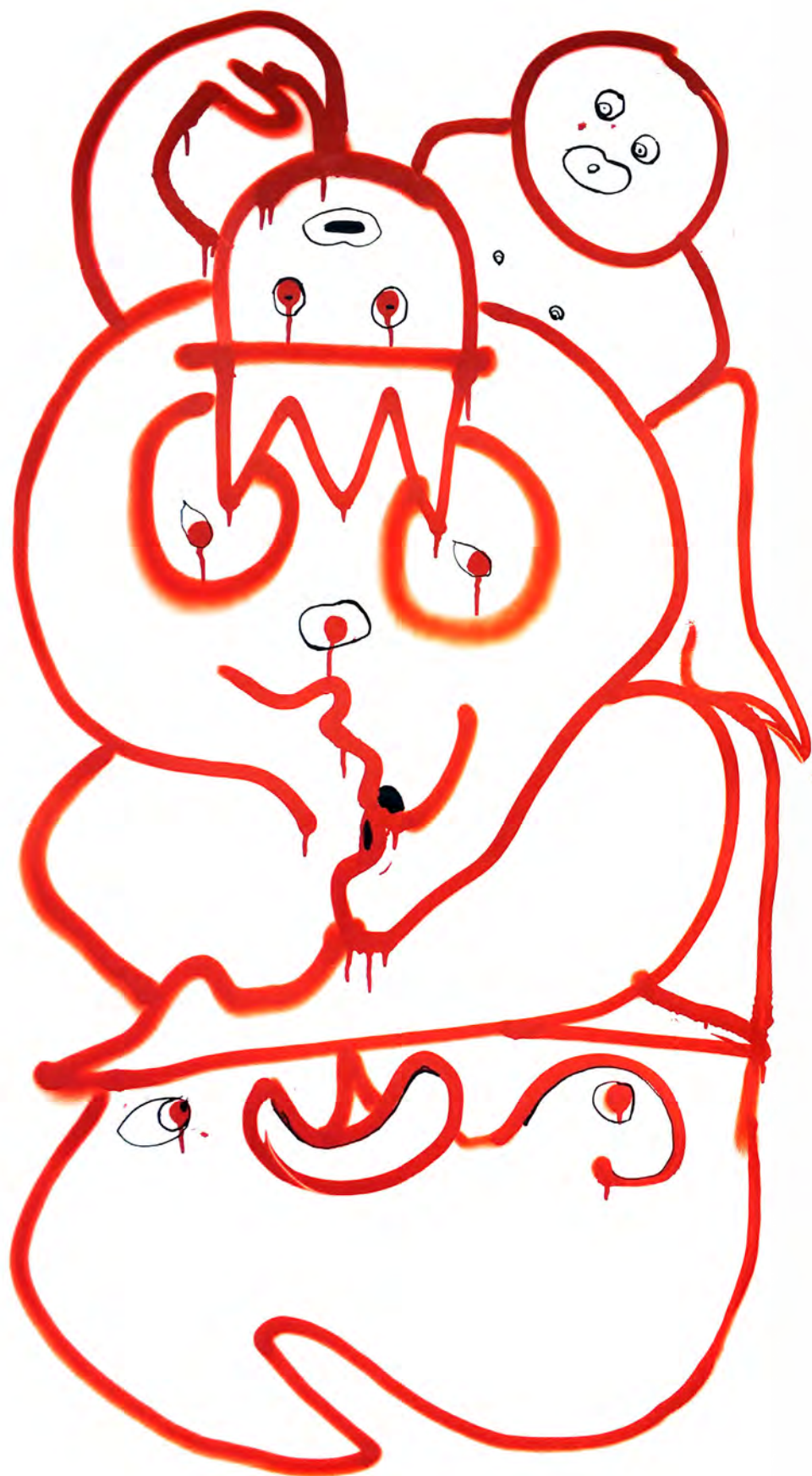




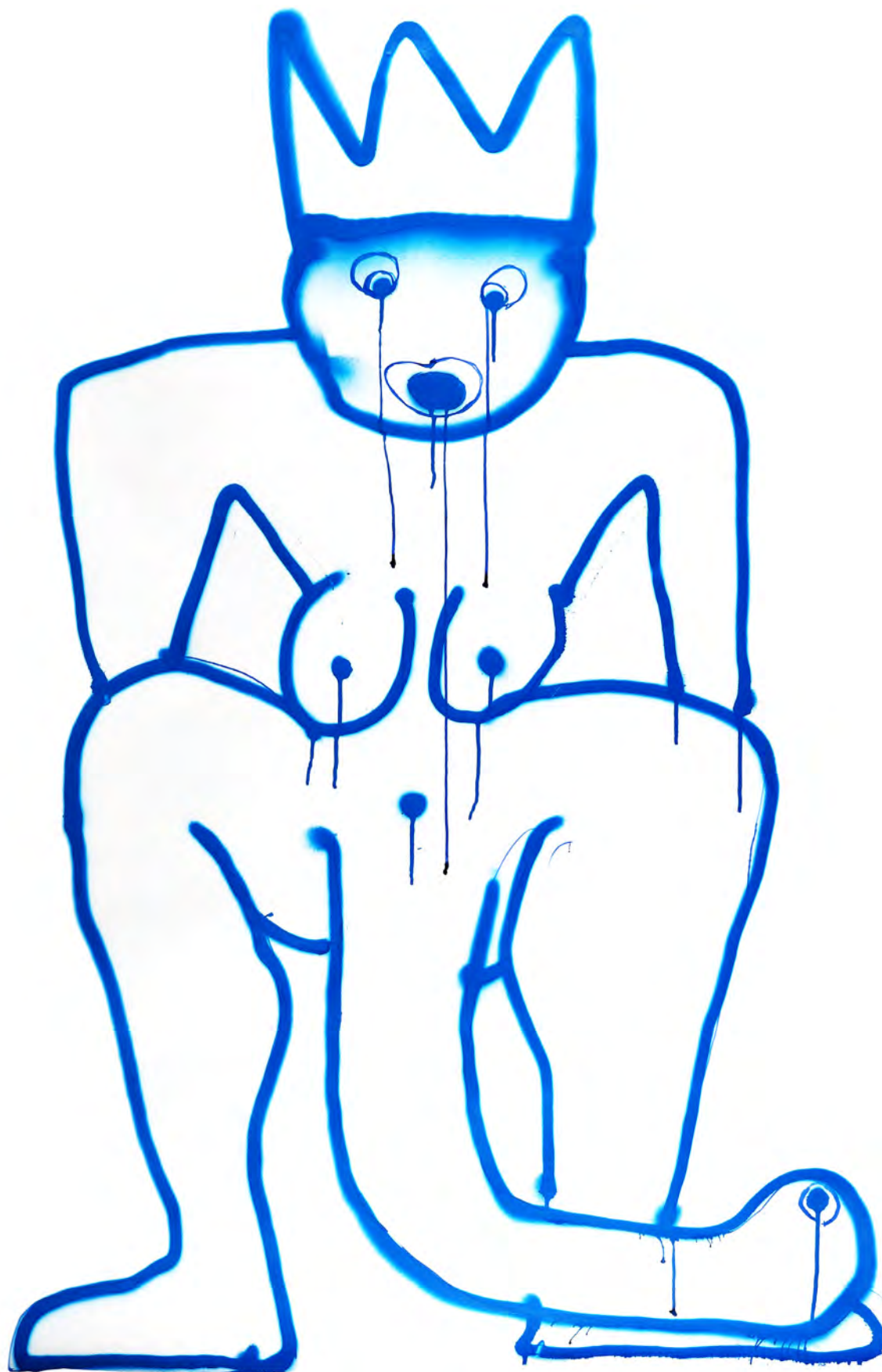
Untitled
(March series)
2022



Untitled
(March series)
2022



Regicide
(King's murder)
2018



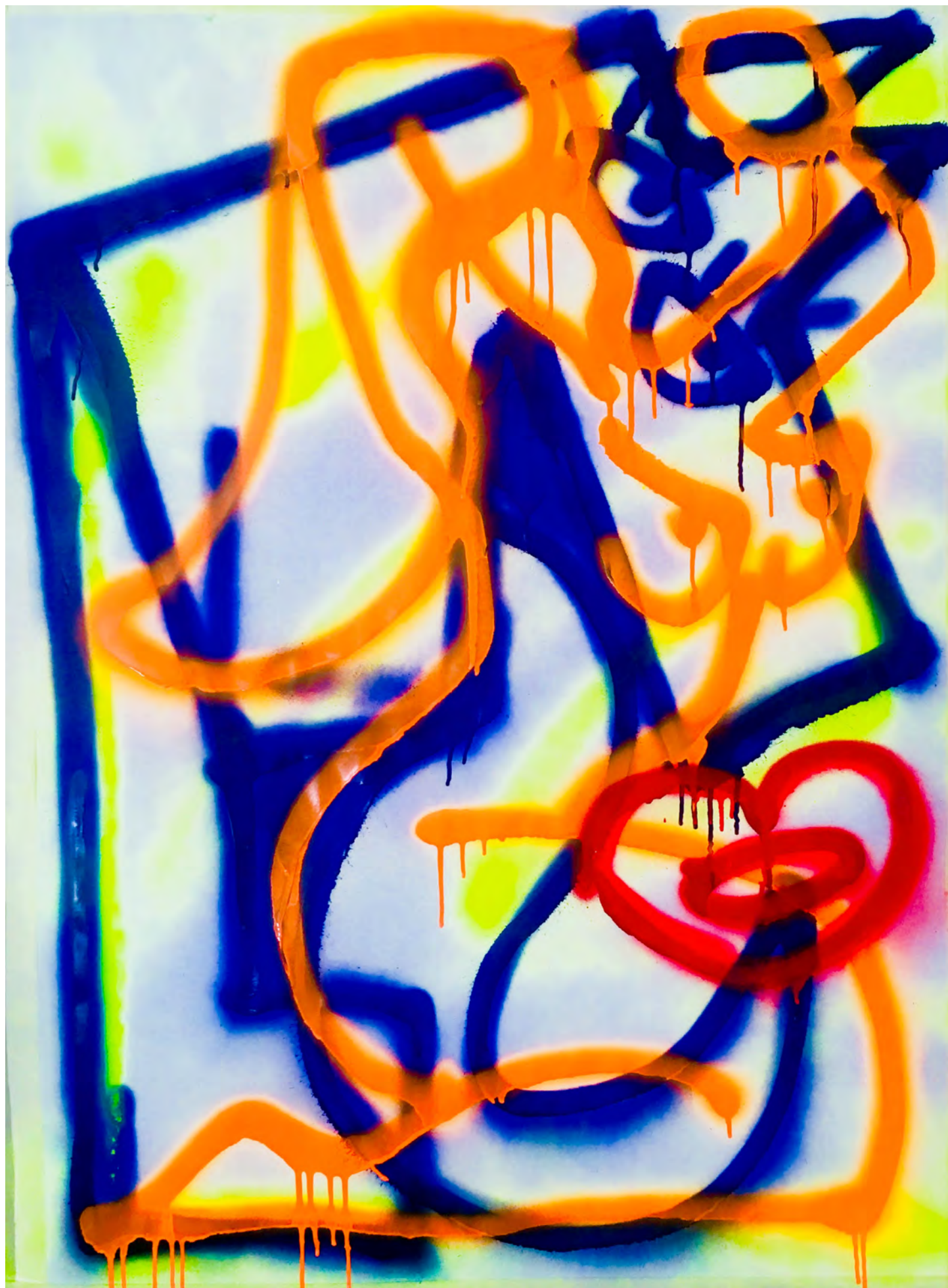
Roi n'est pas Dieu
(King is not God)
2018

Me, my animal, my heart and my legs
(Me, fire, and guilt)
2018

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Overleaf:

Kiss me where it counts
(Me, fire, and guilt)
2018







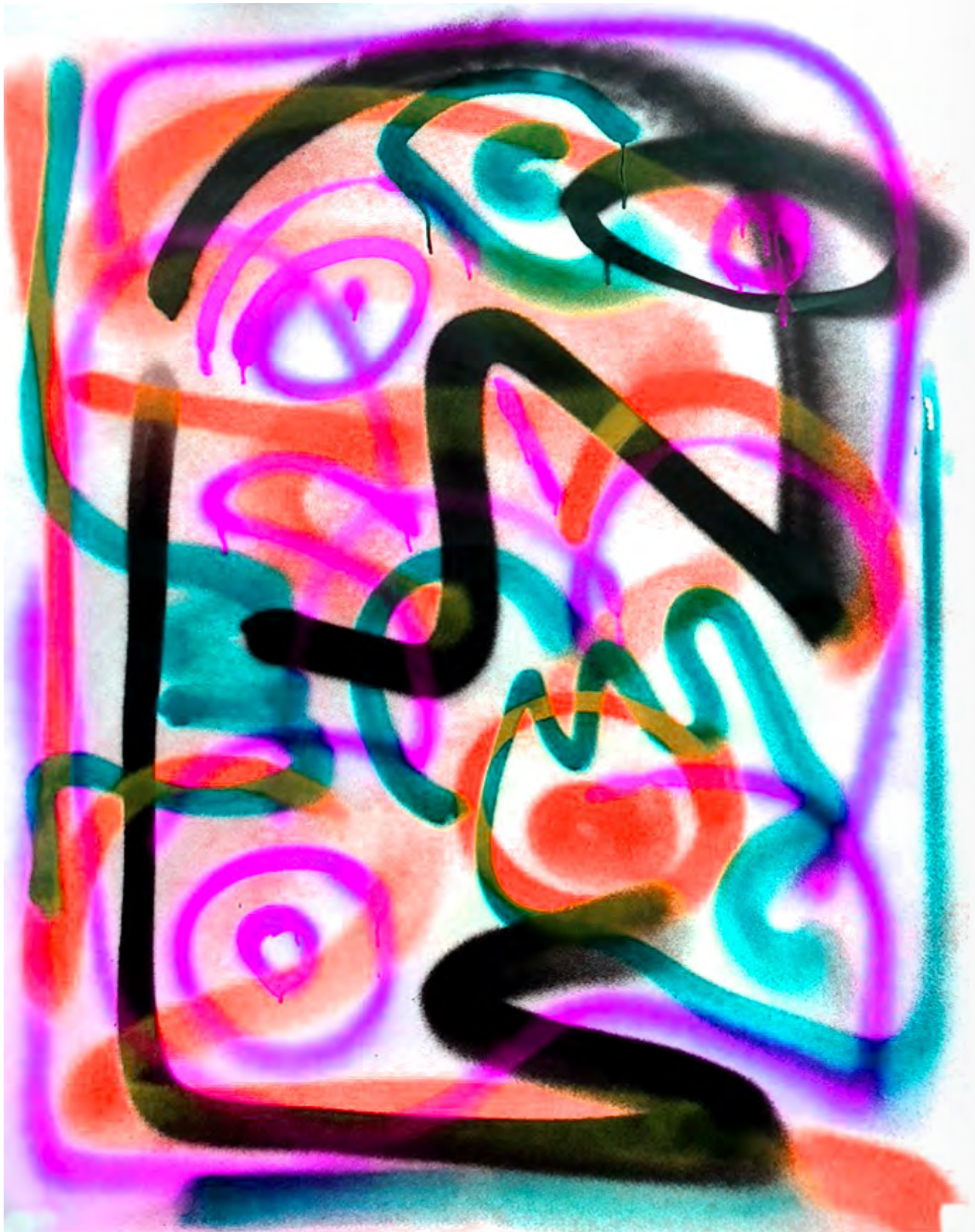




Untitled
(The forest and Anaconda)
2018



Untitled
(The forest and Anaconda)
2018



Untitled
(Gargoyles)
2022



Untitled
(Gargoyles)
2022



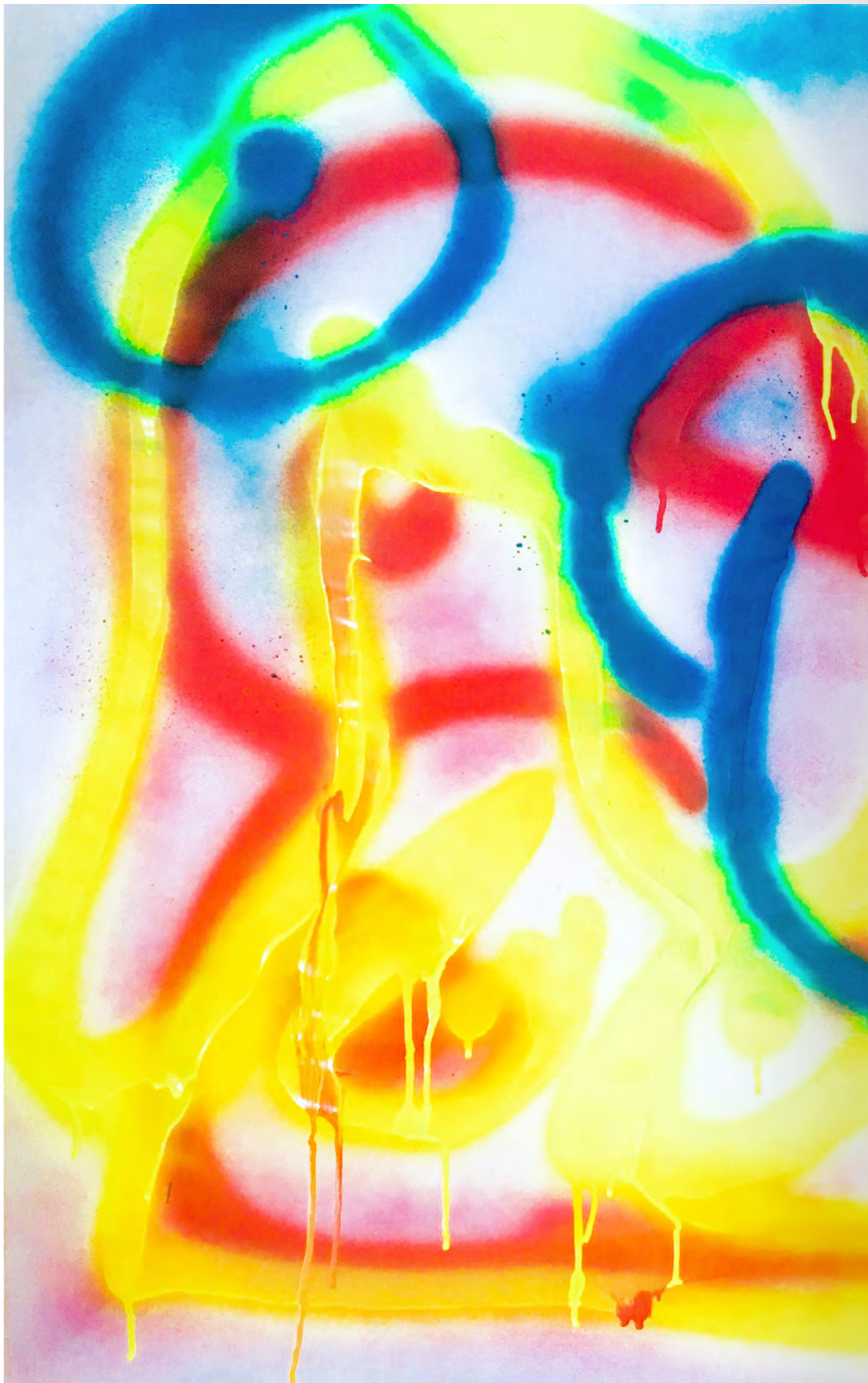
Untitled
(Gargoyles)
2022

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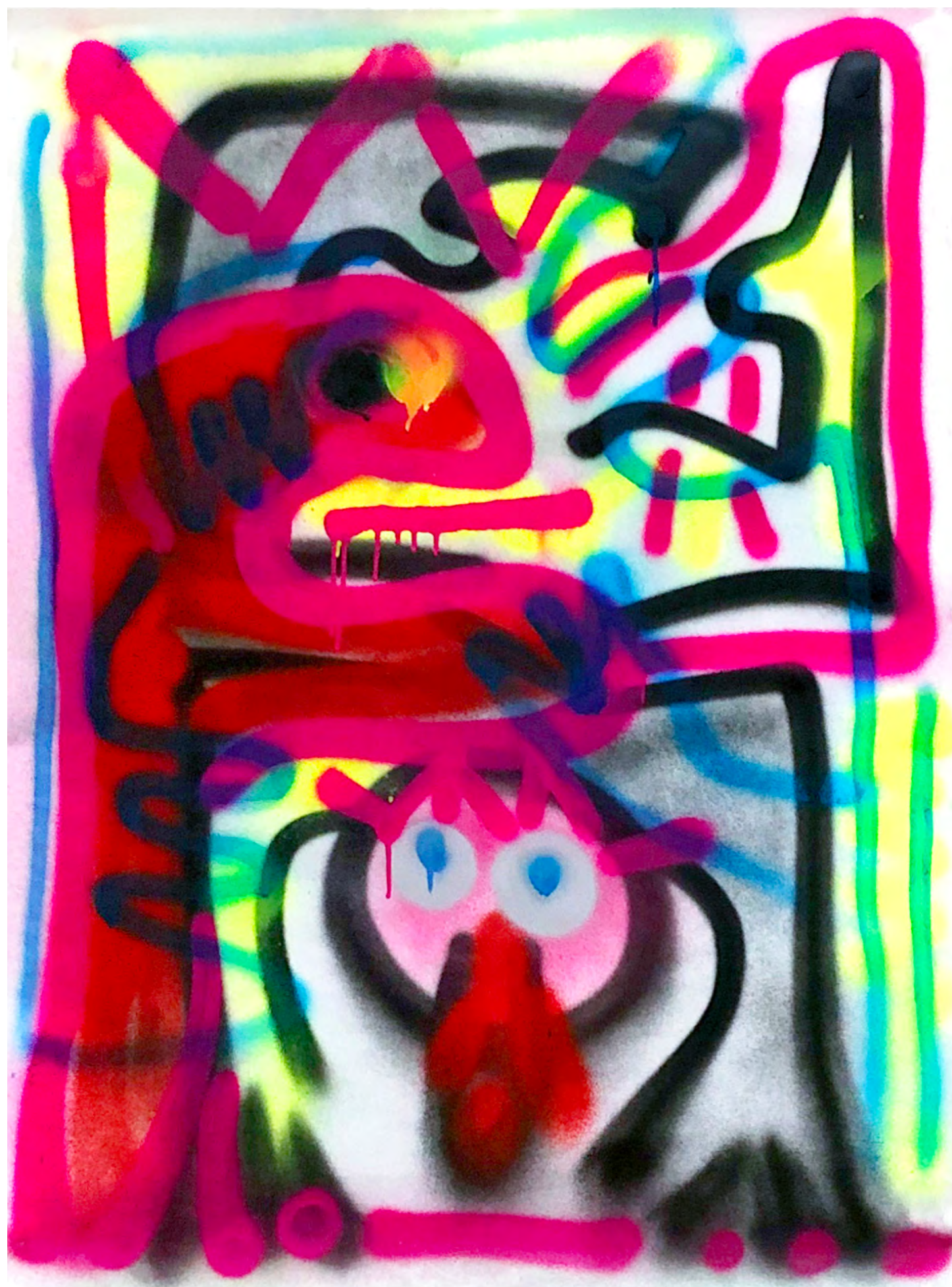
Overleaf:

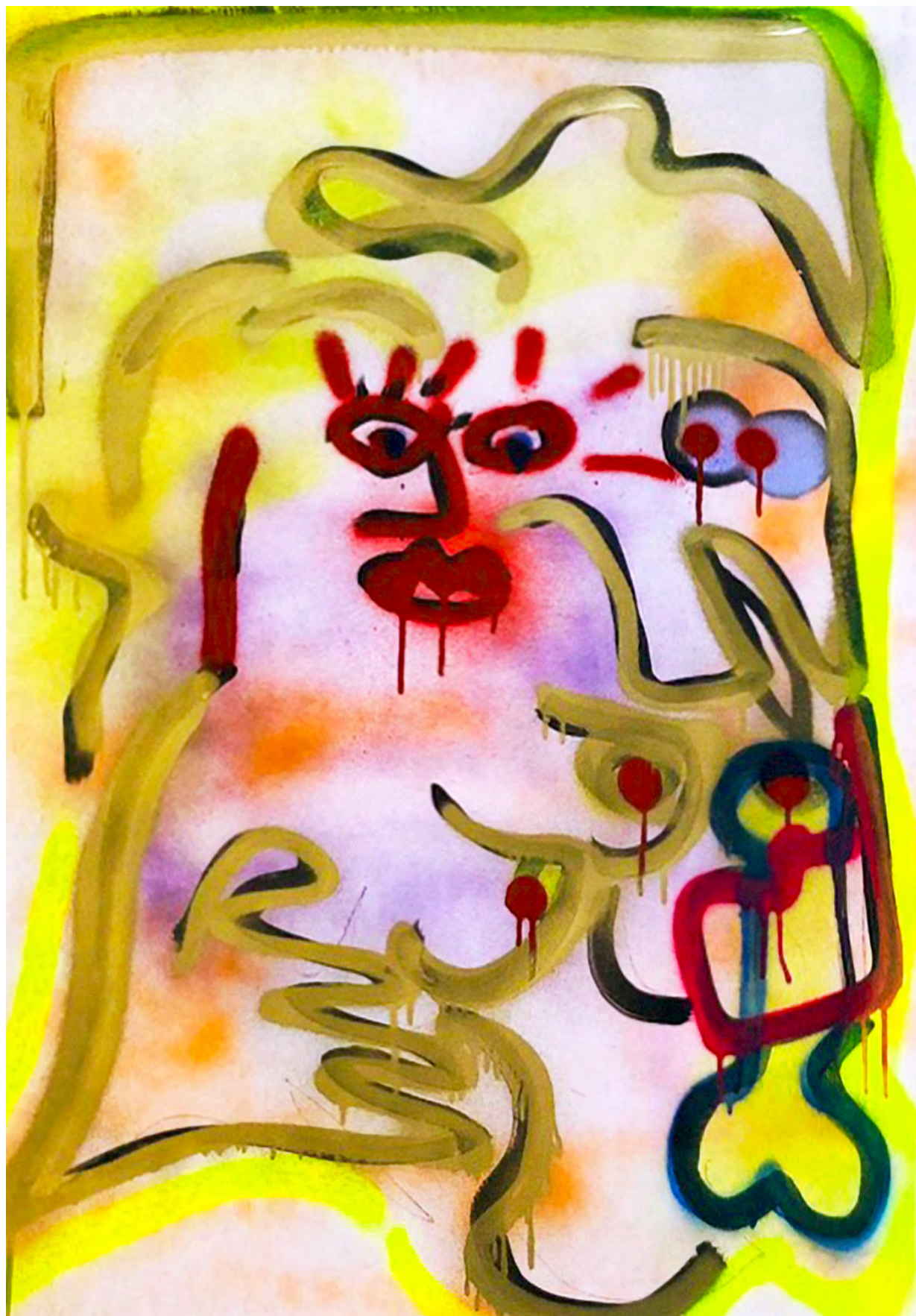
Untitled
(Me, fire, and guilt)
2018











Untitled
(April series)
2022



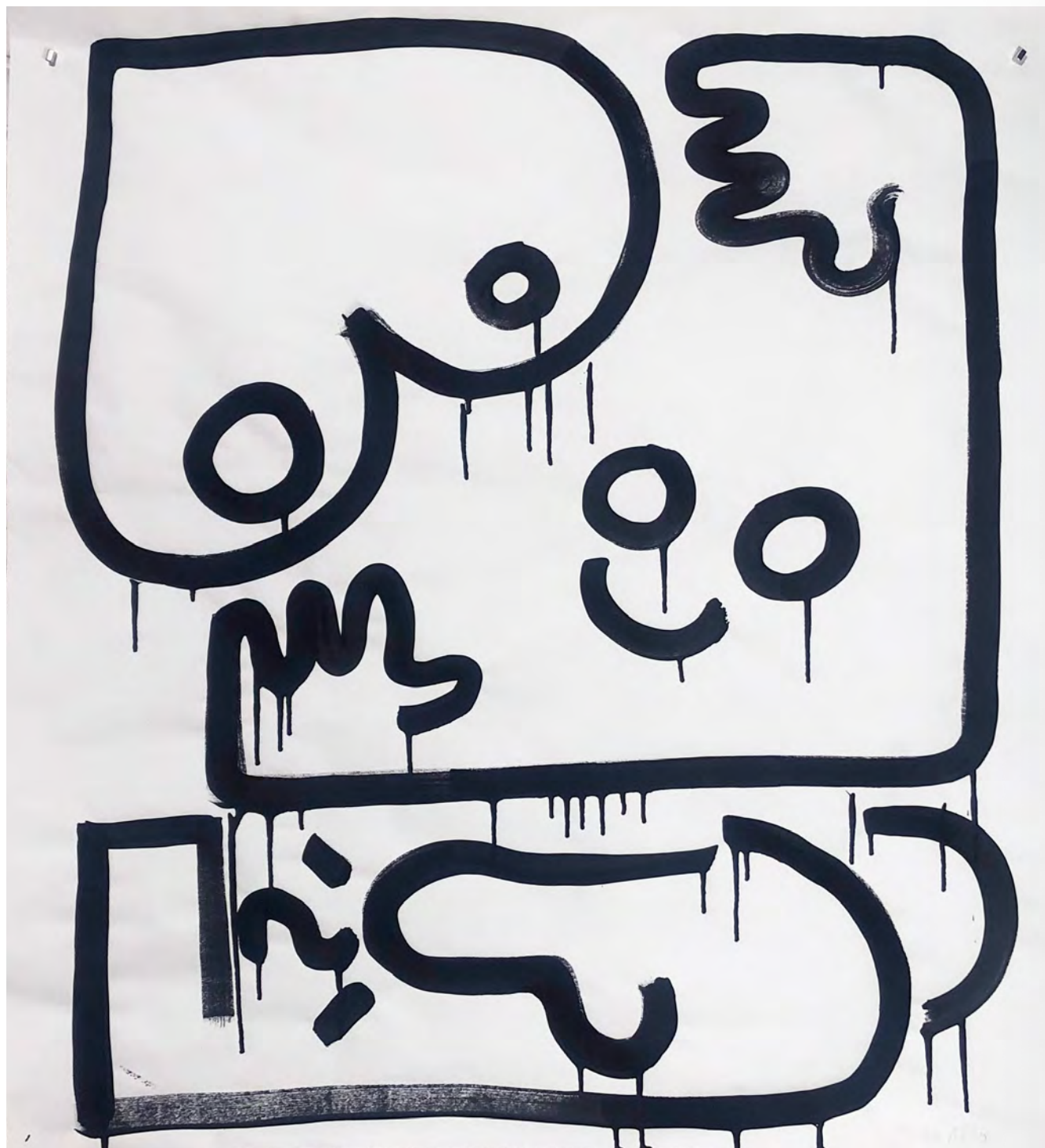
Untitled
(April series)
2022





II—Lines





Coeur
(People from Uranus)
2021



Moonlight
(People from Uranus)
2021



Untitled
(Old egyptian stories)
2022

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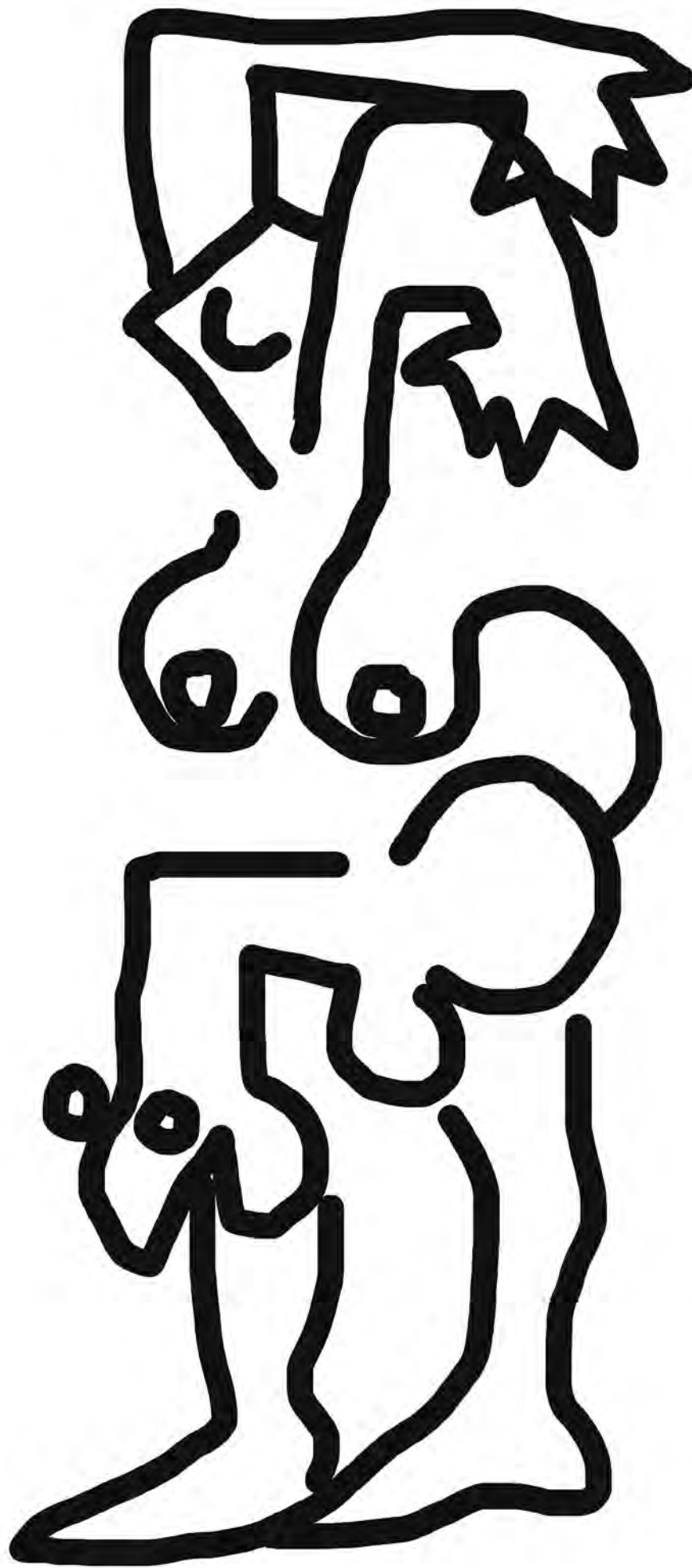
Overleaf:

Untitled
(Old egyptian stories)
2022











Untitled
(By the pool)
2019

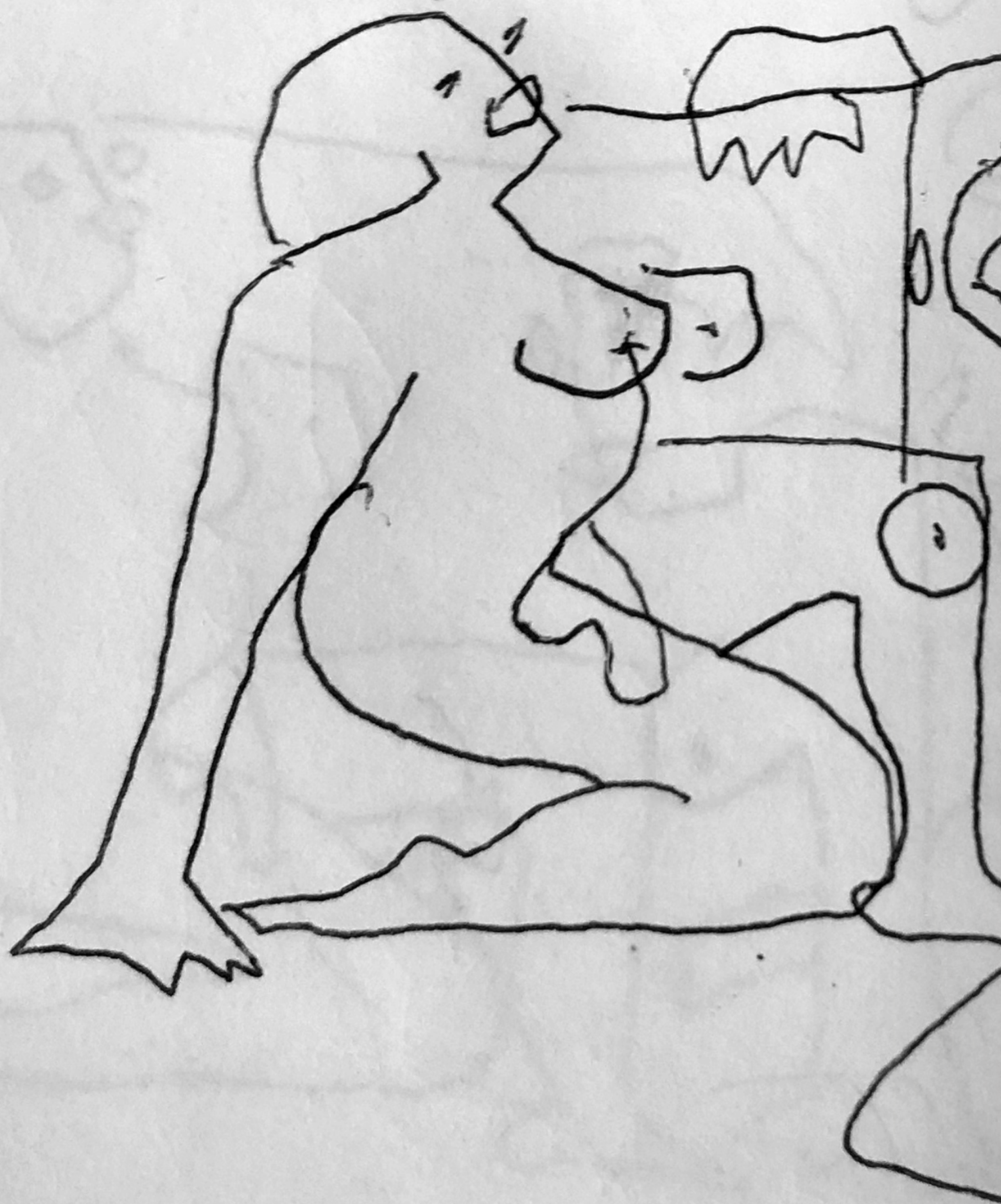
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Overleaf:

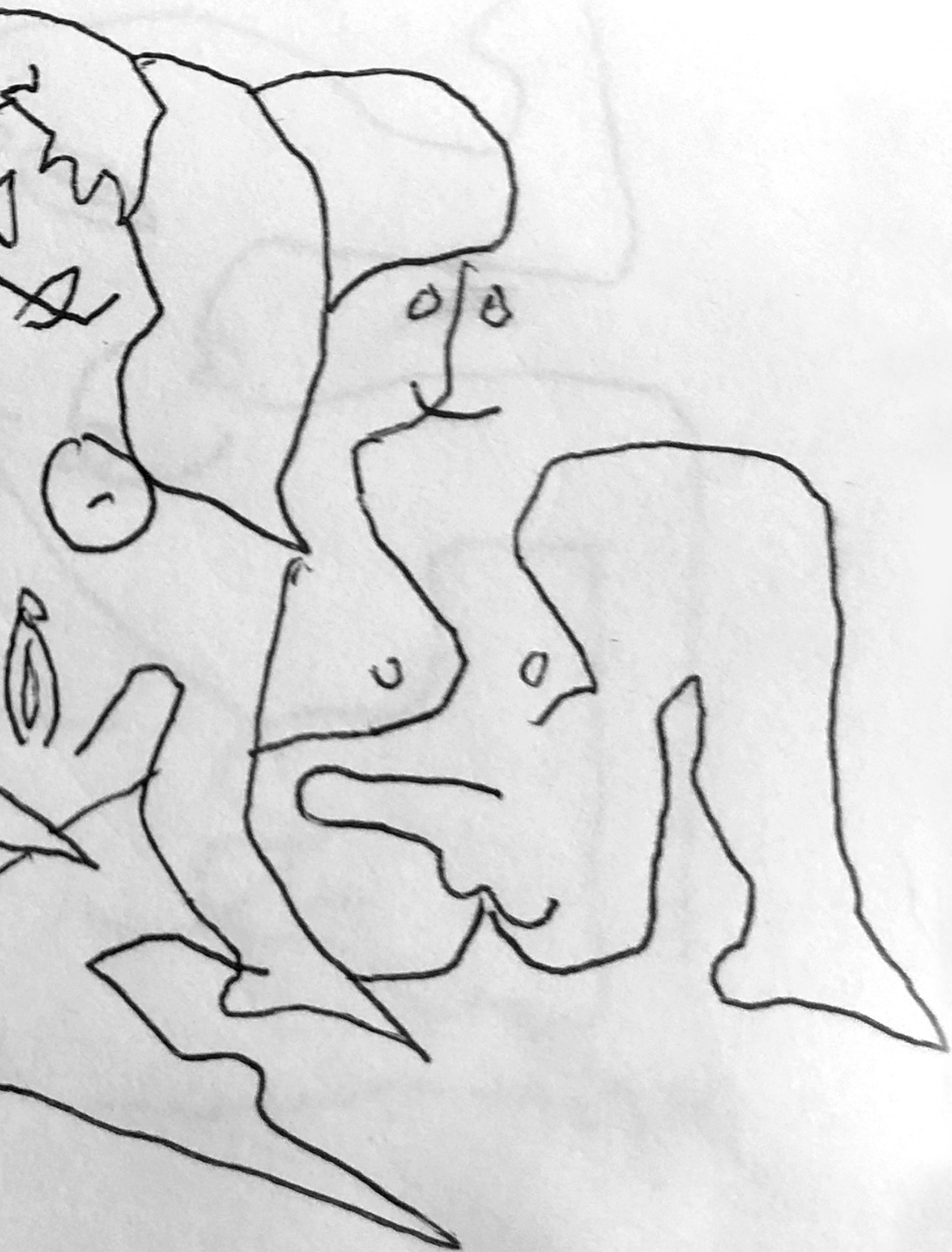
Untitled
(Drawings of the morning)
2019



Untitled
(By the pool)
2019



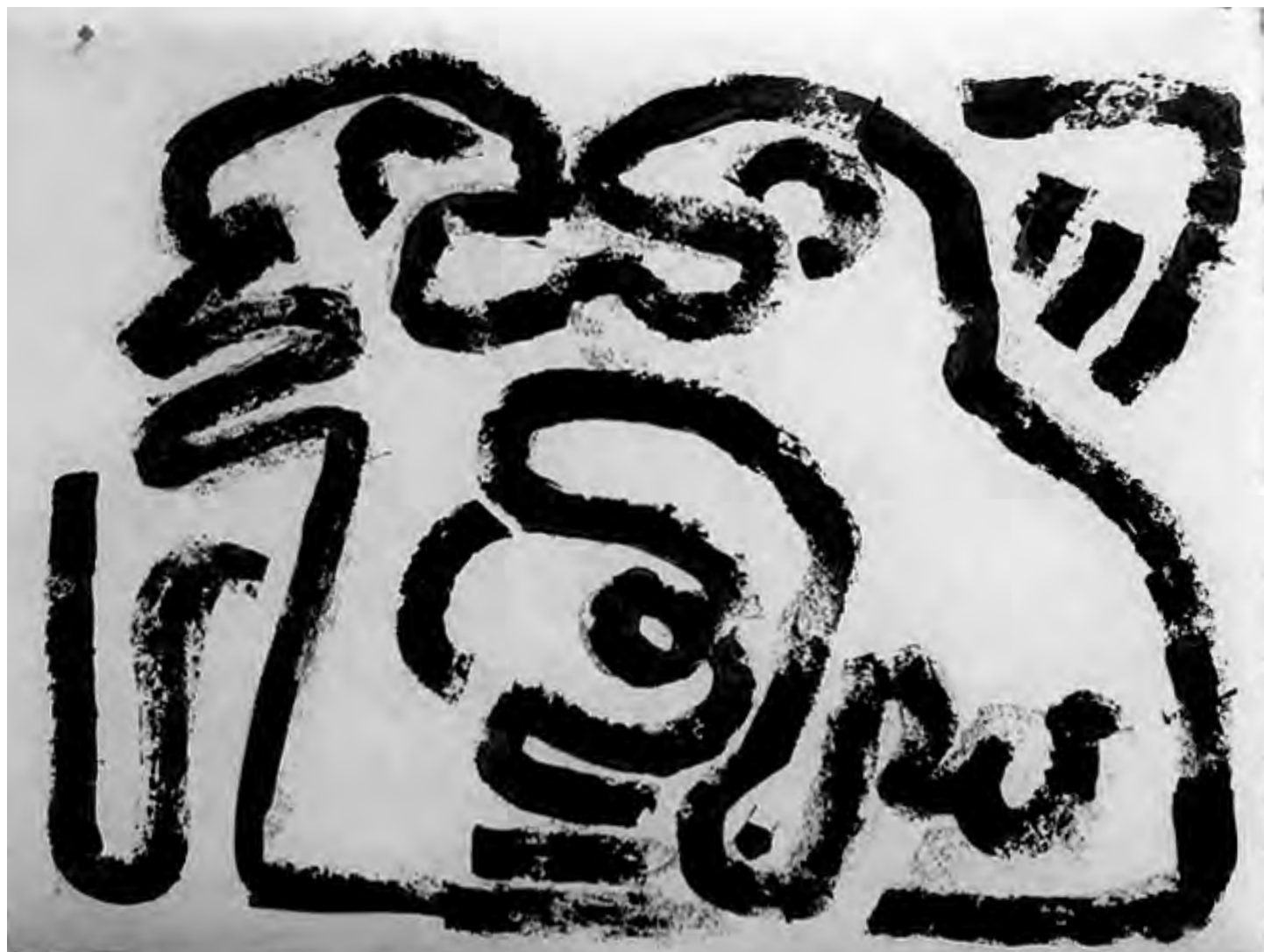
31 NOV 1973 11:00 AM







Untitled
(Division, fusion, a kind of Genesis)
2022



Untitled
(Division, fusion, a kind of Genesis)
2022





Untitled
(Panting rocks)
2018



Untitled
(Panting rocks)
2018





III—Rocks

Untitled
(Debut)
2016

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Overleaf:

Untitled
(Debut)
2016











Moonlight
(By the river)
2018

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Overleaf:

Retrouvailles secrètes
(Reaching the forest again)
2022



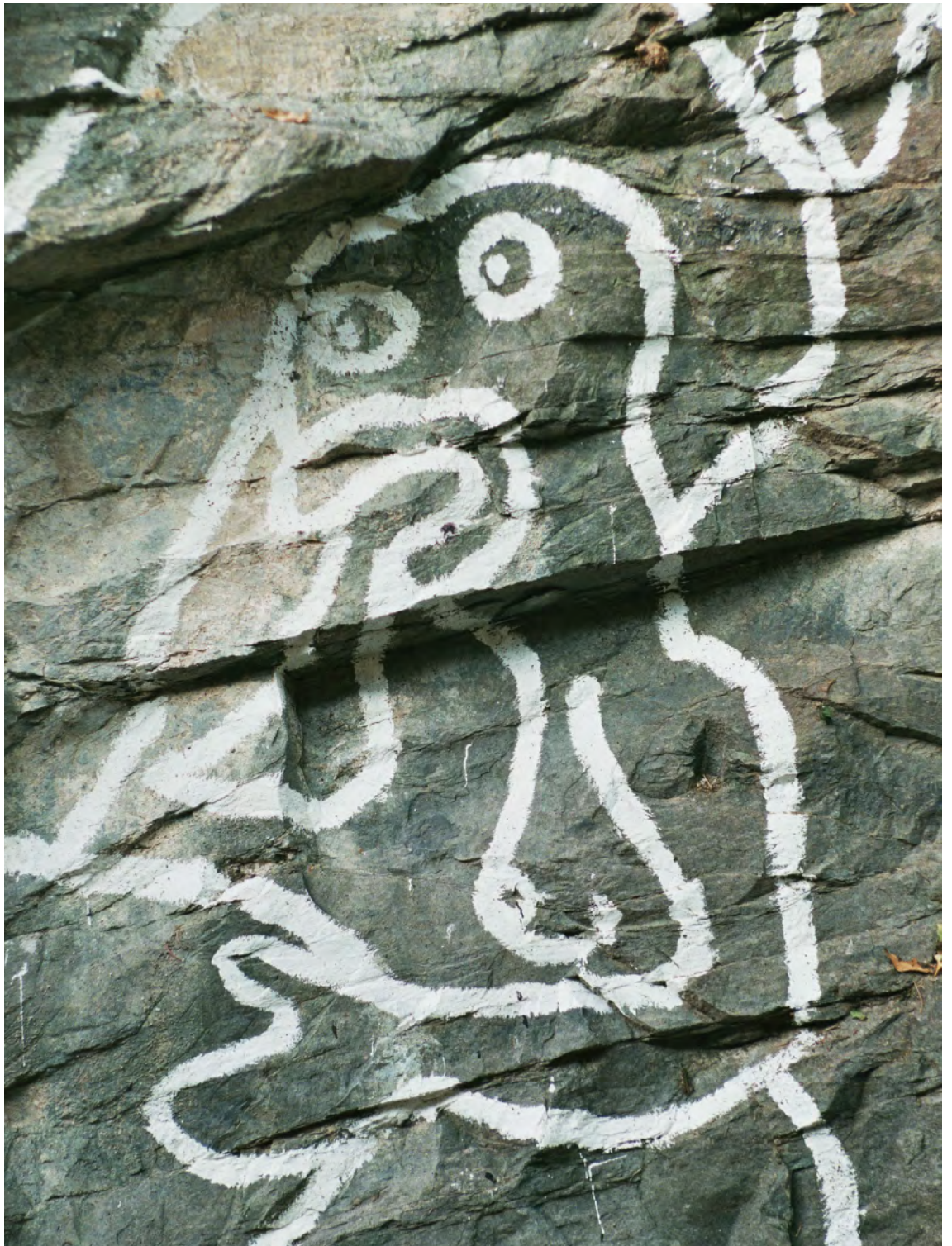








Gemini
(Reaching the mountains again)
2022



Tickling the seven skies
(Primitive contemporary)
2017





Tickling the seven skies
(Primitive contemporary)
2017

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Previous:

Meteor
(Reaching the mountains again)
2022

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Overleaf:

Tickling the seven skies
(Primitive contemporary)
2017









IV—Architecture











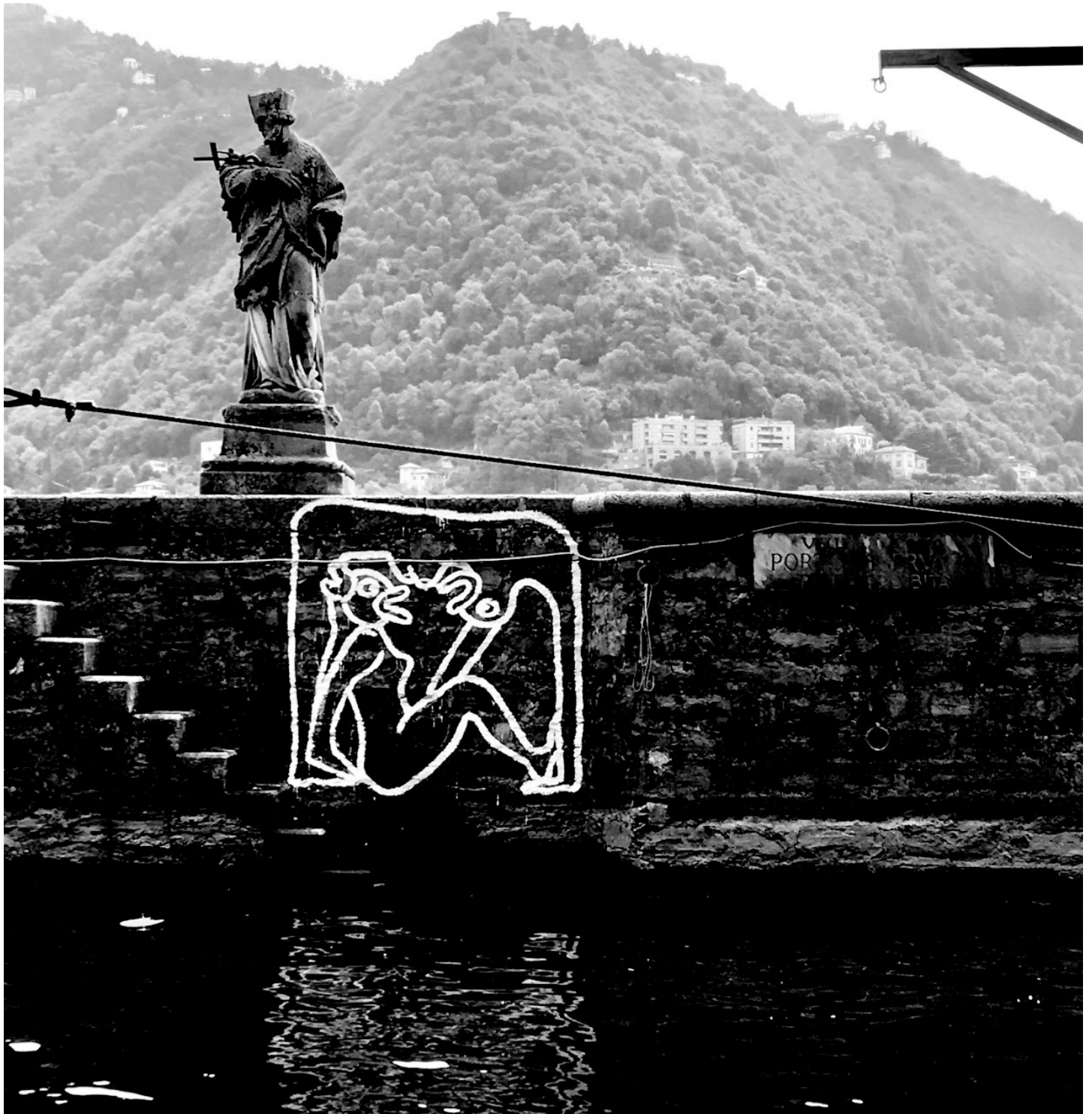
Moi, le feu, et la culpabilité
(Me, fire, and guilt)
2017







Untitled
(Pictograms)
2017









Totems
(Primitive contemporary)
2017















La nuit
La fine ligne, Kunst Halle St Gallen, CH
2020

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Previous:

La nuit
La fine ligne, Kunst Halle St Gallen, CH
2020





