

Intertwined anthropomorphic patterns, defined by sober lines, spray painting, chalk drawings that materialize the line and evoke the action of its path - drips, crumbings - figures that work with the volume of natural or architectural spaces: my work is intrinsically linked to the notion of space.

Sites, design objects, (such as a vase developed by Rückl, CZ in a collaboration with Wallpaper* Magazine), where flat supports, so many normed spaces, elaborated, thought by others, whose dimensions impose themselves on me. In front of them, I engage a process of self-appropriation.

If the creation of autonomous parts can be slowed by economic or spatial constraints (size of a workshop), investing an existing space by the inscription of images doesn't know these limits.

The scale of the elaborate patterns, developed *in-situ*, always on my own scale (limit or excess), is dictated only by the vision of space I have.

With my drawings / paintings, I can stretch the dimensions, break or accentuate angles. The perception of space is redefined according to my vision: the emptiness generated by a plot representing a pattern becomes a full, as the banality of a space is invalidated by the presence of a mural, a mark of a singular attention.

Through this process, I develop from myself and through a performative and situated practice of painting / drawing, of surface, space, and feature. These practices make body to become object.

The patterns that I develop are Beings, which are also limitless, not compartmentalized in their body, but in full consciousness and possession of these, which I conceive in the image of the libertarian use they make of it. I draw my patterns from the institutional classical culture and I emancipate them by my line, drawing and drawing again them until reaching an obviousness in their contours and dimensions. It is then possible for me to move them on a large scale, quickly and with confidence. My mastery of patterns generates the mastery of space, of the whole and of the creation of a space-object, of an image in materiality, all that it is possible to experience physically.



Marine Julié

English speaking and writing

After studying at the National School of Architecture and Landscape in Bordeaux, Marine Julié began a degree in Fine Arts, graduating Master in 2010. From drawing, she turned to sculpture. She pursued a Master's degree at ECAL (2014).

Currently she lives and works between Lausanne, Como and London. Her work is enriched by this geographical triangulation as well as its materialization in various fields - fine arts, design, publishing - space being crucial in her performative practice of painting. With a simple, airy line, are born imposing figures that are incarnated on / in objects or places, real spaces of projection. If they confer materiality on anthropomorphic motifs, the artist's painted intervention reveals the volume, the singularity of the spaces invested and gives them a mystical dimension.

Her work was published in a number of publications, and shown in a number of exhibitions.

STUDIES

- École Nationale Supérieure d'Architecture et de Paysage de Bordeaux, Bachelor 2005
- École des Beaux-Arts de Bordeaux, Master 2010
- ECAL , Master arts-visuels 2014

EXHIBITIONS

SOLO SHOW

2014

- Safran-Bâtard, in collaboration with Fabrice Gygi, La SAS, Lausanne

2017

- You, Telluric Thing, Celine Gallery, Glasgow
- We are Mythology, Wunderkammer, Lausanne
- Primitive Contemporary, Bikini Art Residency, Como Lake, Italy

2018

- From the Depths of Venus, Galerie Silicone, Bordeaux, France

GROUP SHOW

2012

- Art et Paysage, les rencontres d'Artigues-près-Bordeaux, commissariat Jean-François Dumont

2013

- Practicalities, Stéphanie Moisdon, Basis Frankfurt, DE
- Biennale d'art contemporain d'Anglet
- Une partie de campagne, Galerie Jean-François Dumont

2014

- Invited by Fabrice Gygi, Triennale d'art contemporain du Valais, Manoir de Martigny

2015

- L'Archipel du Rêve, Le Lieu Commun, Toulouse

2017

- La forêt d'art contemporain, Parc régional des Landes, commissariat Jean-François Dumont

2018

- Anniversaire de l'art, collective show, Neuchatel, CH
- Les Poussières du Ciel, Lapin-Canard Edition Paris,
- Téléphone Arabe, Visarte Vaud, Lausanne

2019

- Wallpaper* Handmade at Salone, Salone del Mobile, Milano

PUBLISHING

2018

- How do We make a We, collective publication, Fondazione Ratti, Como / Motto Books, Berlin
- Super Paper, Porfolio, artistic direction Mirko Borsche, Munich

2019

- Novembre Magazine, artistic direction Jeanne-Salomé Rochat, Florence Tétier, Paris
- upcoming, Wallpaper* Magazine, London

DESIGN

2019

- Wallpaper* Handmade at Salone, Salone del Mobile, Milano / in collaboration with Rückl Glasswork Company, Prague

RESIDENCY

2017

- Fondazione Ratti, curated by Lorenzo Benedetti, curator of Kunsthalle Sankt-Gallen and Fondation d'Entreprise Ricard, Paris / Gregorio Magnani, London / Annie Ratti, artist, London / Karl Holmqvist, artist, Berlin / Hannah Black, artist, New-York / Como Italy
- Bikini Art Residency, Como Italy

COLLECTION

- Après, collection FRAC Aquitaine, Fond Régional d'Art Contemporain,
- Safran-Batard, collection MUDAC, Musée du Design et d'Arts appliqués, Collection de l'art verrier, Lausanne

The work that Marine Julié does is simple: she paints.

There is no question with her of questioning painting; painting is for her a necessity, or rather: the most obvious way of a necessity, that of painting, of feeling, of speaking.

White building paint, neon sprays, walls, rocks, tarpaulins, within the limits that allow her body and never more. It voluntarily reduces the ways of its expression to an extreme economy: lines stretched with the brush to make more, bigger, faster, harder, more numerous, more explicit, more violent, and always more necessary.

Large formats, bestiary of characters intertwined with each other, farandole bisexual beings interpenetrating by hand, mouth, tongue, fingers, sex, by foot, belly, head and in quantities of other indeterminate members.

Marine Julié says she is animated by an «almost libidinous desire,» meaning «desire» as a movement towards, moved by a deep aspiration of the soul, the heart or the spirit. A movement towards the object of a lack, the object of a frustration.

By confining herself to simple tools Marine Julié performs her catharsis: inspired by both cosmology and mythology, her paintings are celestial maps where all the elements (all the actors) enter peace and communion.

In this heaven the norm is abolished, only reigns the appetite, sexual, spiritual, loving and devouring the other.

In sibyl making the oracle, Marine Julié offers us a symbolic, orgiastic and libertarian Eucharist.

It highlights our greatest desire, legendary and mystical: transverberation, fusion, freedom, the other.





I was born in a little Southern french town.

There, I found the vibrating traces of Rome: ruins, mosaic tiles, small curious objects that I could find by scratching here and there, intertwined by tree roots. War relics hidden under graffitis.

Facial tattoos on Kabyle women.
Vietnamese grannies casting spells on people.
Gypsies lecturing on how to freeze a grapefruit with bare hands, how to fight with sugar cubes held tight in our fists to scar rival girls and giving out pious medals to keep us away from the devil

A fusion since the colonial empire until its fall.
(A stance without any theory nor political plot.)
We are crossbred like everyone and we don't care.

We are those bastards sprouting from provincial lands
Like nettle bad grass

One day we'll have to leave, to settle where we'll never be at home
I spend time looking for clues, somewhere, anywhere, to understand the quantum of existence between stellar conjunctions, spatial constellations and planetary dysfunctions.

Amongst chaos, harmonics resound.

We were not born to be yoked
Our mind belongs to ourselves

We'll keep seeking in the vast abyss of our spirits.
Atlantis
Limitless
Harmless

Art takes a place on the grounds of freedom



PANTING ROCKS #3 / 21 x 29,7 cm / chalk drawing / Fondazione Ratti, Italy, 2017

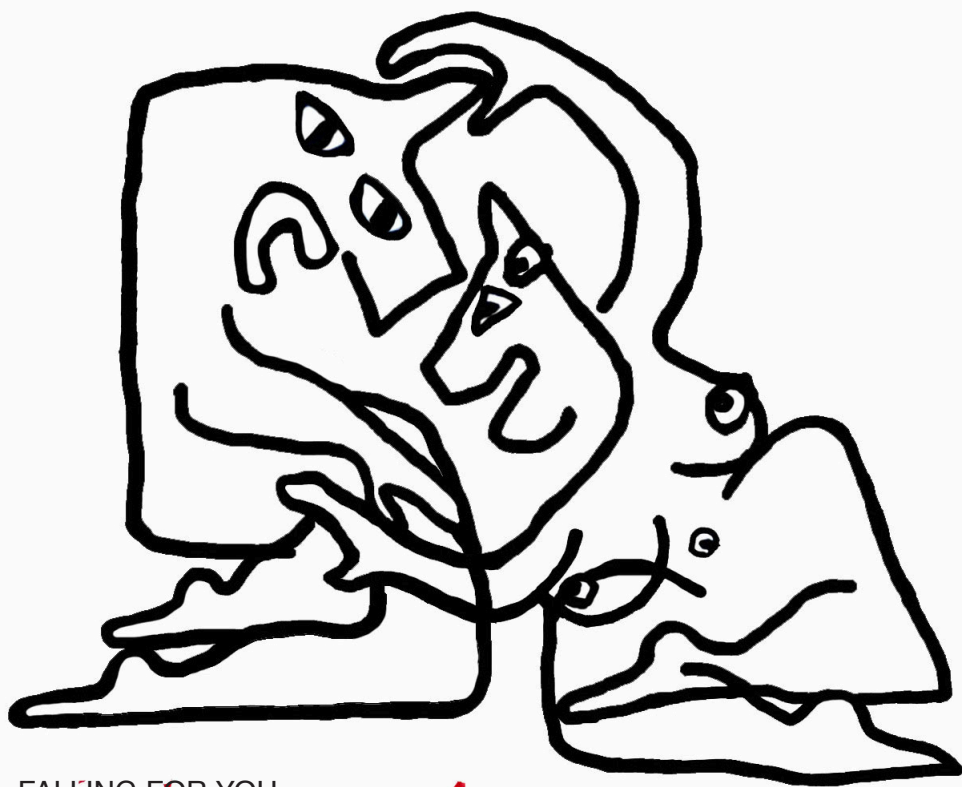


ANIMUS ANIMA
20 x 30 x 15 cm, plaster, marker
You, Telluric Thing, Celine Gallery
Glasgow, UK, 2017



I LOVED YOU / 8 x 10 cm / Dessin marker, 2018

WE ARE MYTHOLOGY
1000 x 1000 x 250 cm, détail, peinture
Wunderkammer, Lausanne, 2018

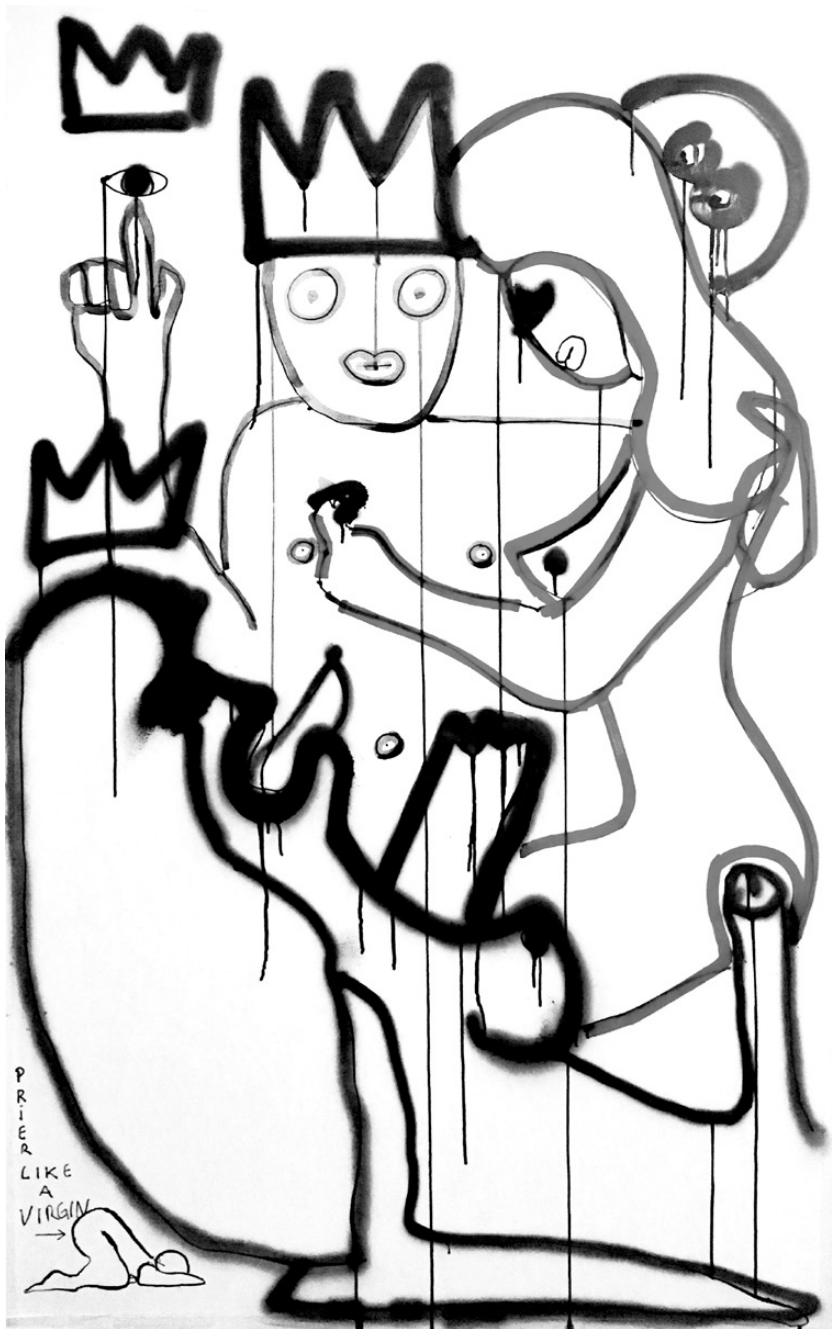


FALLING FOR YOU
15 x 20 cm / Dessin marker 2018

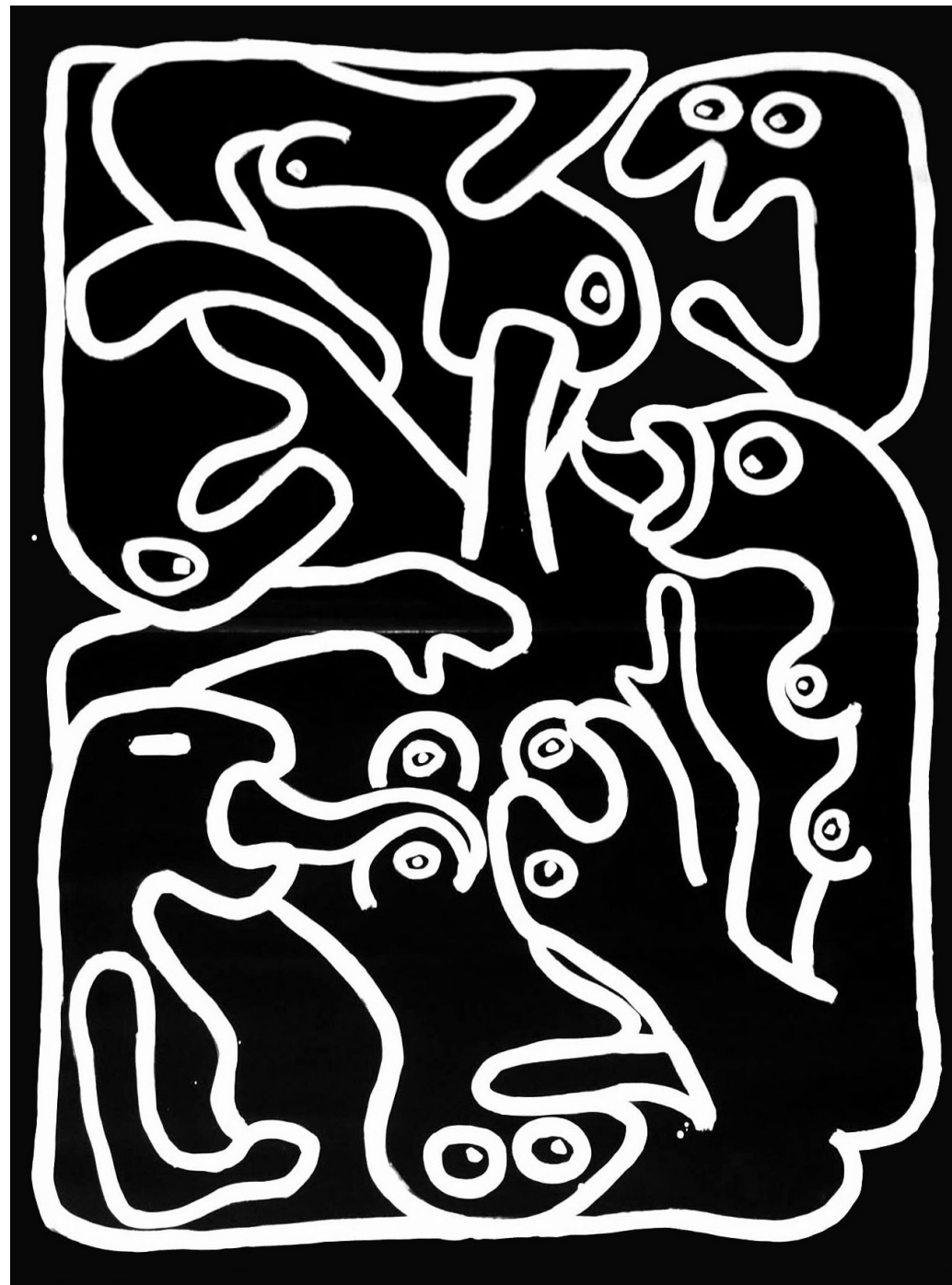




WE ARE MYTHOLOGY / 1000 x 1000 x 250 cm / Peinture / Wunderkammer, Lausanne, 2018



PRIER, LIKE A VIRGIN / 150 x 180 cm / ink, spray, 2018



DEPTHS OF VENUS / 200 x 300 cm / Painting on rubber tarpaulin, 2018



FROM THE DEPTHS OF VENUS / 300 x 600 cm / Painting on rubber tarpaulin / Galerie Silicone, Bordeaux, France 2018



FROM THE DEPTHS OF VENUS
 exhibition view
 Galerie Silicone, Bordeaux, France 2018



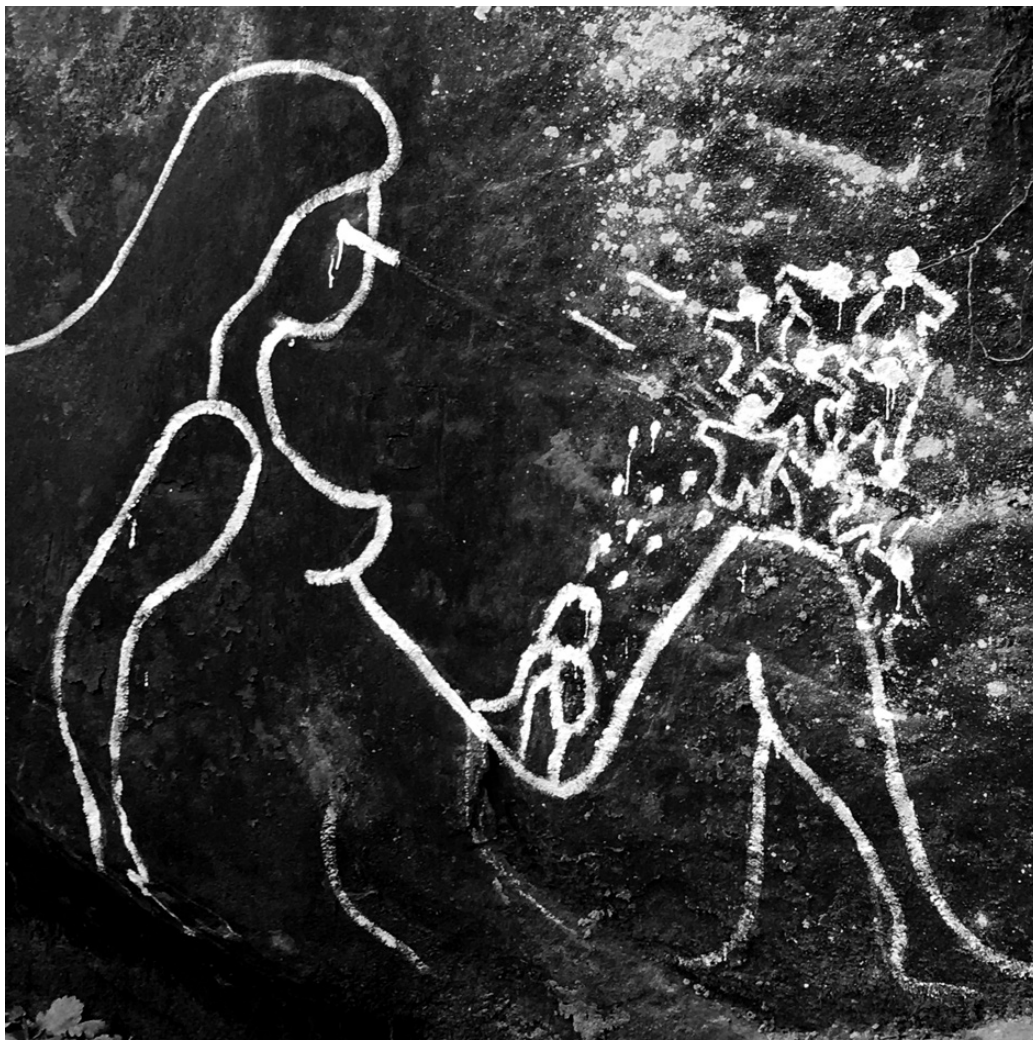
SERPENT OPHIUCHUS
 100 x 120 cm / Painting on rubber tarpaulin,
 Galerie Silicone, Bordeaux, France, 2018



KISS ME WHERE IT COUNTS / 75 x 100 cm / spray paint, paper / Super Paper issue 107, 2018



CHATOUILLER LE SEIGNEUR / environ 600 x 1500 cm / painting on rock / Primitive Contemporary, Como Lake, Italy, 2018



SPITTING CYCLOPE
 environ 300 x 150 cm / Painting on a rock
 2017



PANTING ROCKS #3
 21 x 29,7 cm / chalk drawing on paper on rock
 Fondazione Ratti, Italy / How do We make a
 We, Motto Books, 2017



PANTING ROCKS #1

21 x 29,7 cm / chalk drawing on paper on rock / Fondazione Ratti, Italy / How do We make a We, Motto Books, 2017

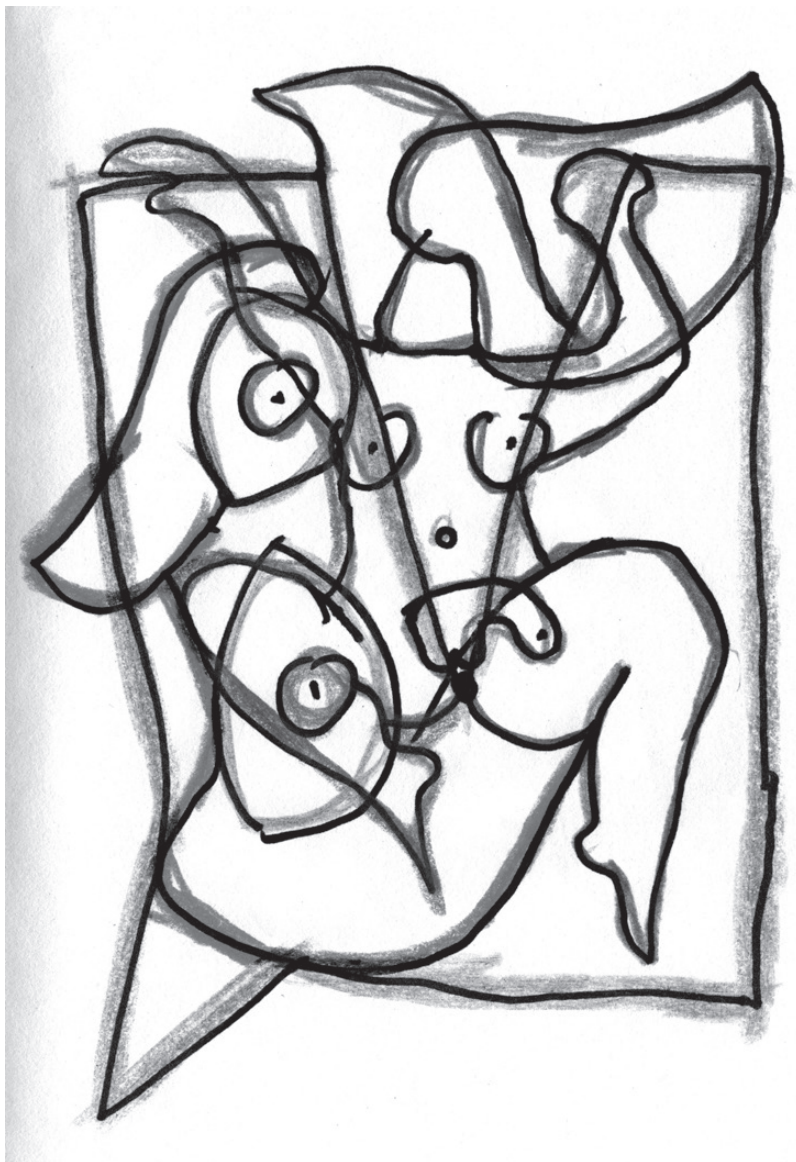


AMOUR CALLING

environ 150 x 220 cm / Painting on rock , 2016

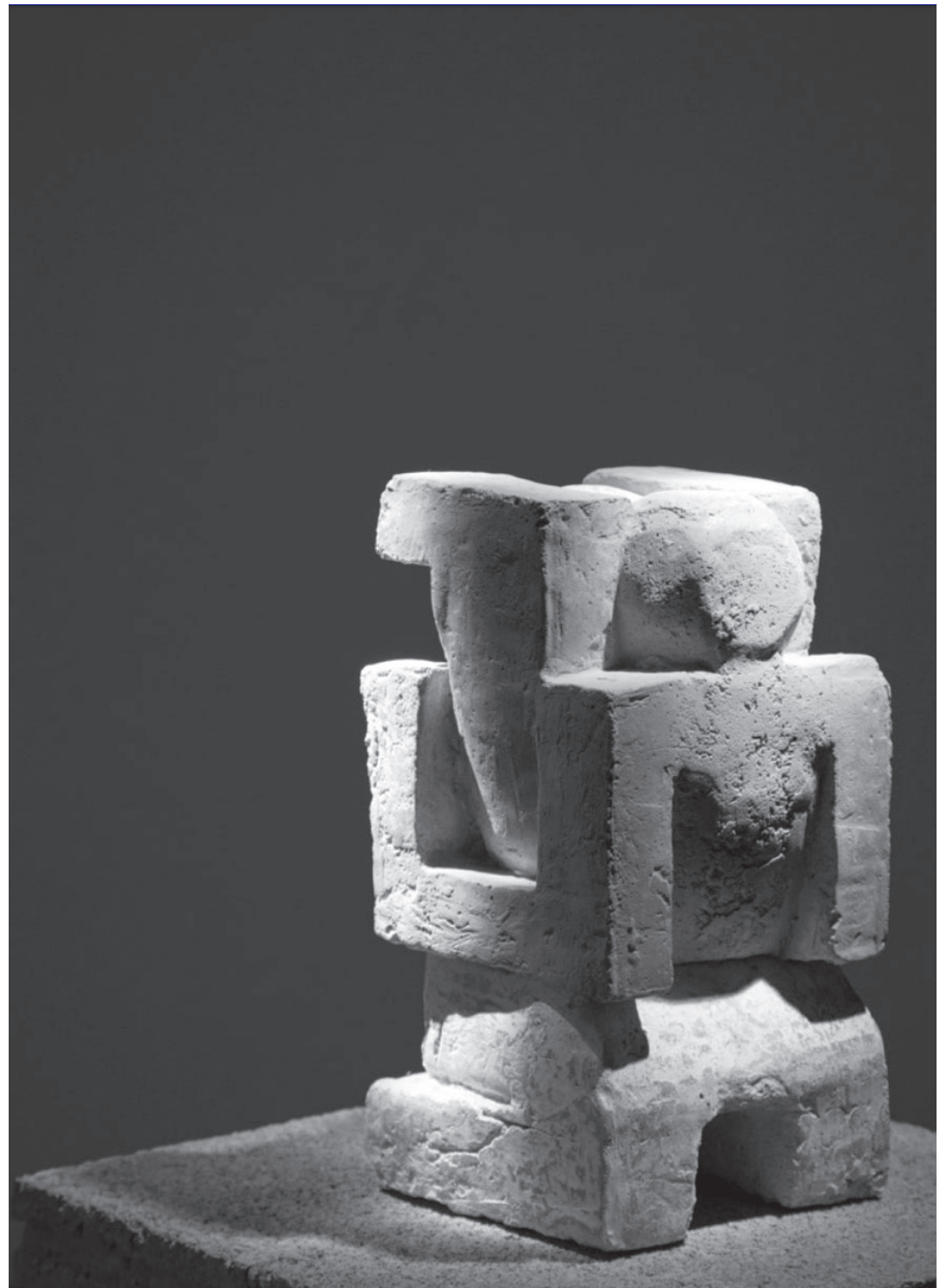


YOU, TELLURIC THING détail 500 x 250 cm / chalk drawing / You, Telluric Thing, Celine Gallery, Glasgow, UK, 2017



INSIDE YOU LIPS
13,5 x 21,5 cm / Drawing, 2018

G-WHIZ
15 x 15 x 35 cm / concrete, 2017





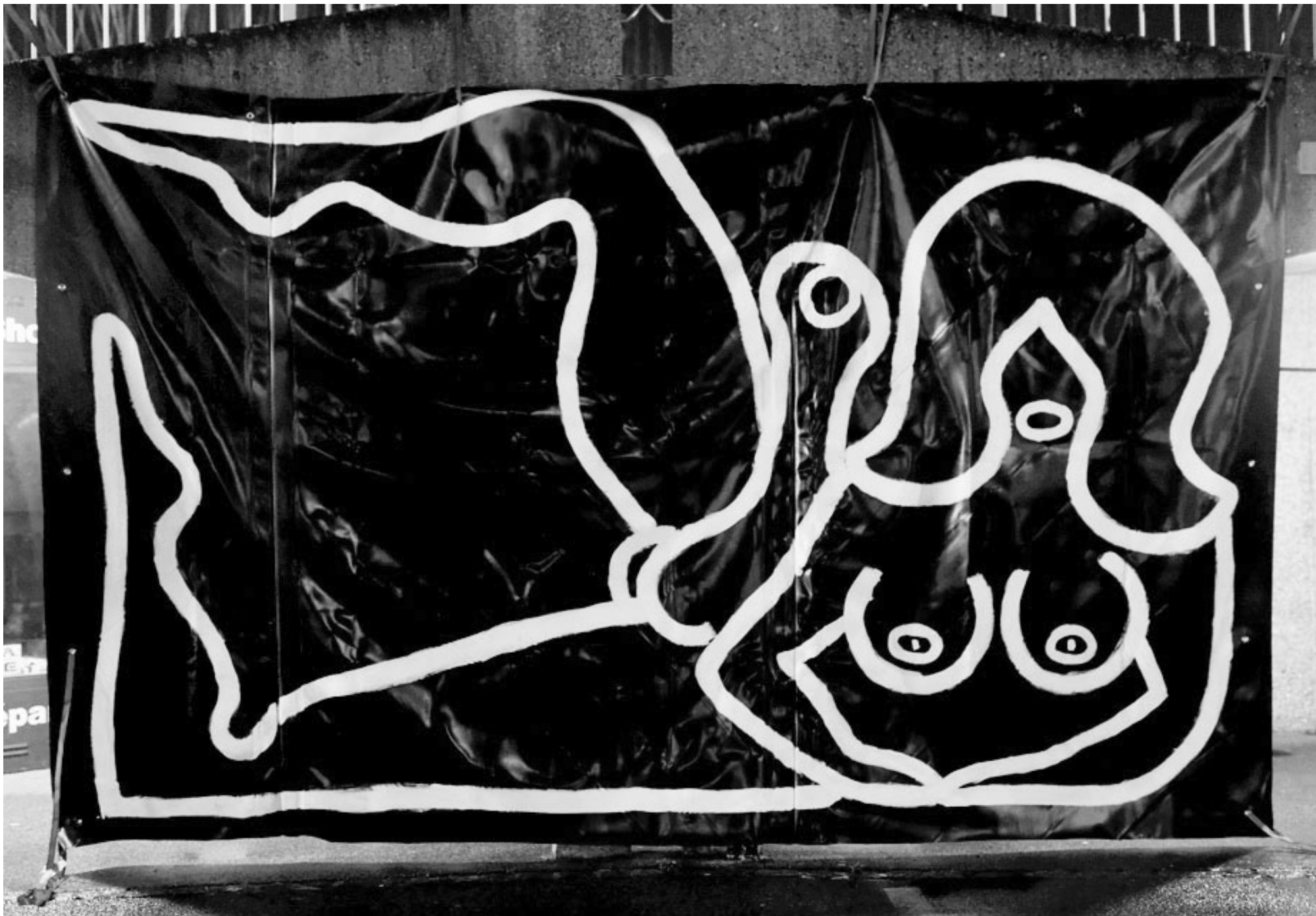
FACE OFF, 69, G-WHIZ / 15 x 15 x 35 cm / concrete / Primitive Contemporary, Bikini Art Residency, Como Lake, Italy, 2017



MOONLIGHT / 40 x 40 cm / publishing , 2018



ÂME SOEUR / about 200 x 200 cm / Painting on rock, 2018



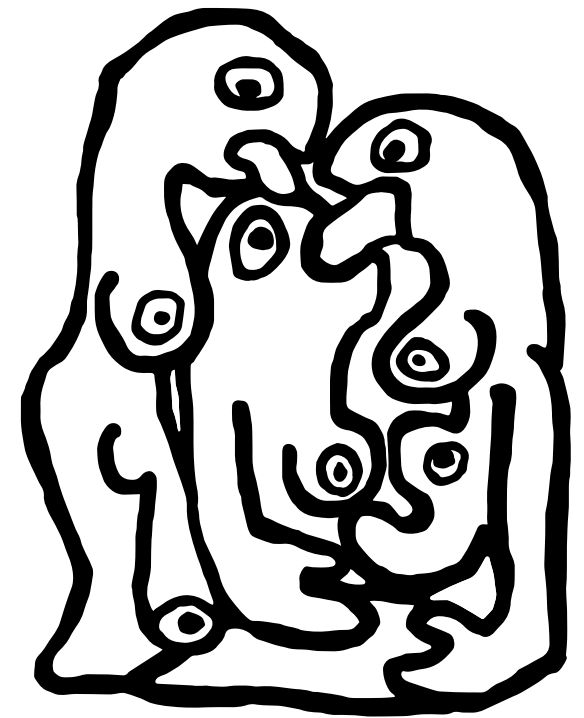
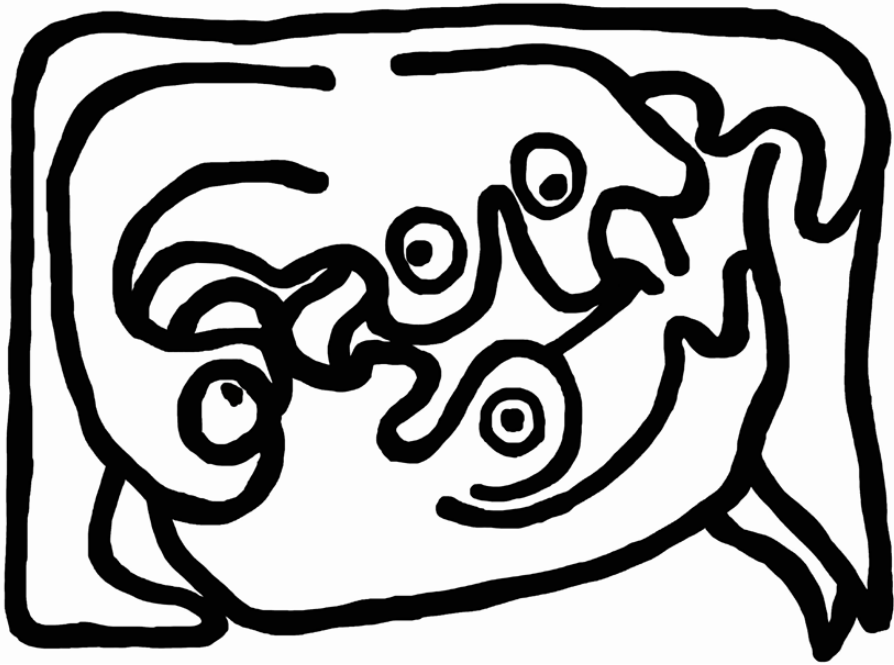
LE CHAT / 300 x 400 cm / Painting, vinyl tarpaulin, 2018



GEMINI
environ 200 x 250 cm / Painting on a rock, 2018



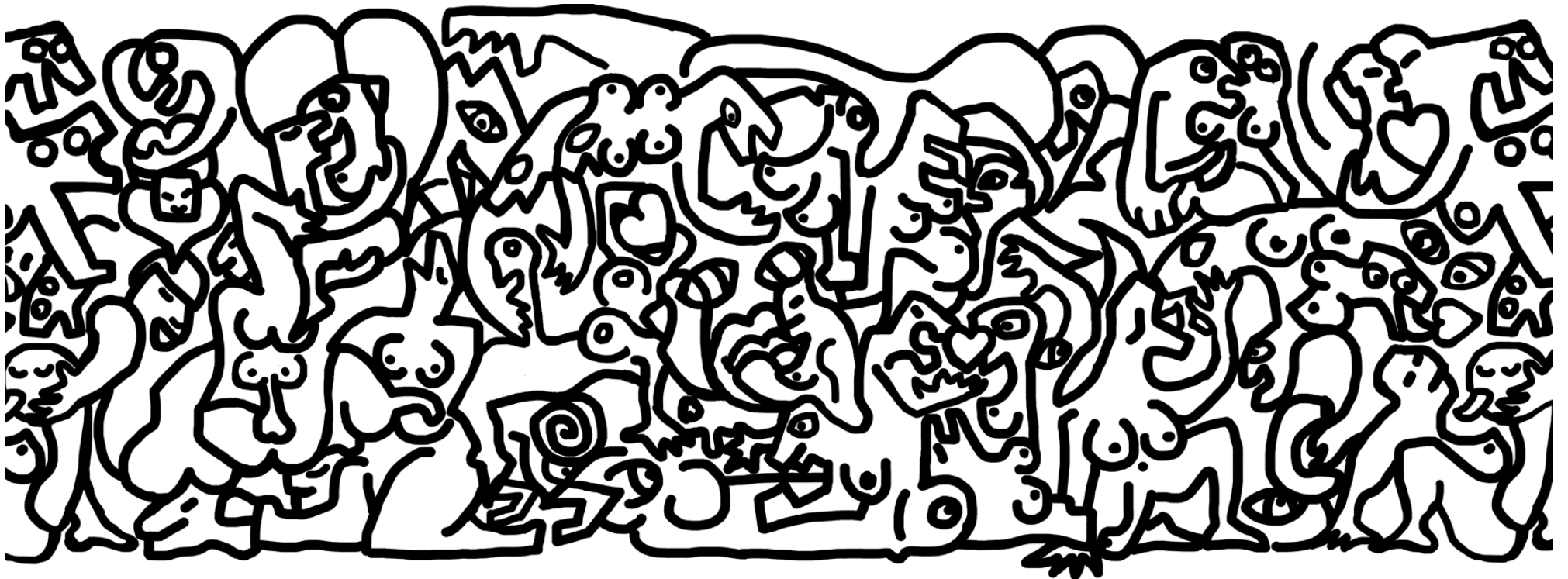
ME MY ANIMAL N MY HEART BETWEEN MY LEGS
75 x 100 cm / Spray painting / Super Paper, issue 107, 2018



PRIMITIVE CONTEMPORARY,
60 x 80 cm / Sérigraphies
Primitive Contemporary,
Bikini Art Residency, Como Lake, Italy, 2017



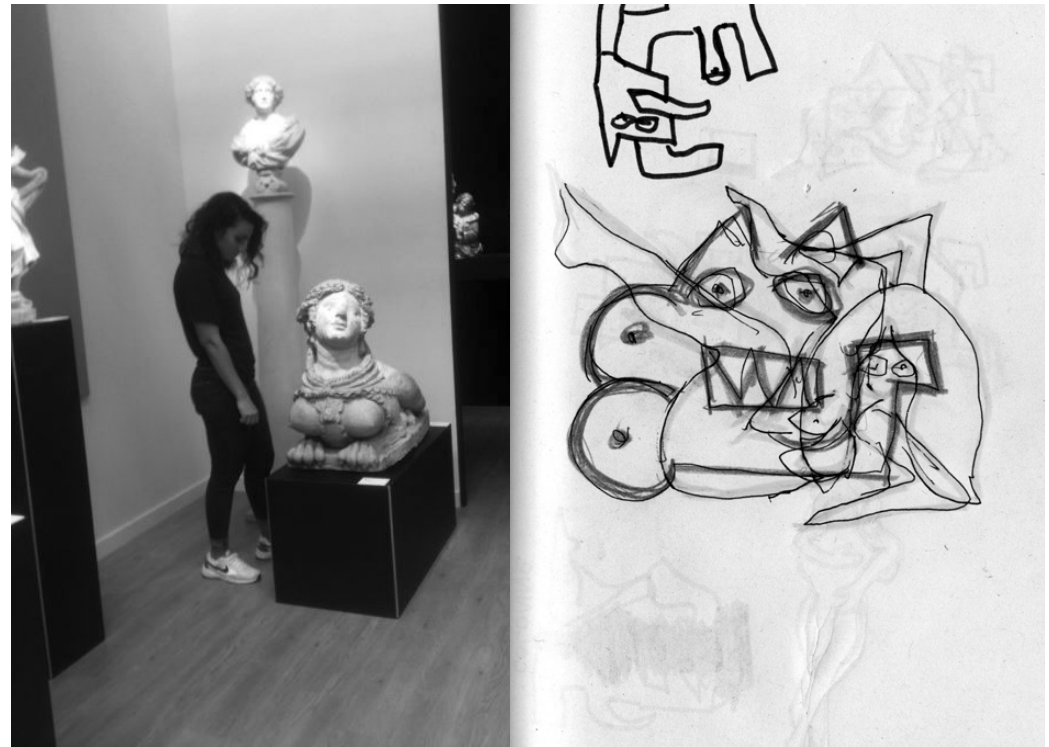
DEPTHS OF VENUS / 200 x 300 cm / Painting, rubber tarpaulin, 2018



CONSTELLATIONS OF US / drawings for two engraved cristal vessels, upcoming project, collaboration with Rückl CZ and Wallpaper* Magazine UK, 2019



VÉRITÉ
25 x 50 cm / Marbre, 2018



salon des antiquaires / croquis ME N MY BOOBS