

PERSONAL WORKS 2018-2024

Julie Monot

Julie Monot holds a Bachelor's degree in Visual Arts from HEAD in Geneva (2017) and a Master's degree in Visual Arts from ECAL in Lausanne (2019). Her artistic practice spans various mediums, such as installation, sculpture, performance, and video. Her research has, among other things, focused on the boundary zones of bodily exteriority and their modes of representation. The notion of the figure is among her specific interests because this notion is polysemic and shifting, but especially because it allows for a figural space, a critique of our social constructions. The accessories of transformation, the costume, the prosthesis, the body "furniture," and its objects in connection with a praxis are part of her daily reflections.

PRICES AND RESIDENCES

2024 Prize Arts Visuels Vaud from the Fondation AVV.
2023 Residency programm at the centre for contemporary scenic art, Arsenic de Lausanne.
2022 Residency at Fructose in Dunkerque with the Swiss Cultural Centre in Paris .
2021 Residency at The Residency (Lefebvre & Fils) in Versailles, Paris.
2021 Short listed with Alpina Huus for the Swiss Performance Award.
2019 Research residency at the centre for contemporary scenic art, Arsenic de Lausanne.
2018 Encouragement prize of the City of Renens.

FORMATION

2017-2019 Master of Visual Arts, ECAL, Lausanne
2014-2017 Bachelor of Visual Arts, HEAD, Geneva
1997-1998 BTEC Make up Design certificate, London

EXHIBITIONS

UPCOMING EXHIBITIONS

- Commission for a work for the Mon Repos Villa by the city of Lausanne's cultural department, June 2024.
 - An group exhibition with SpielAct in the Commun in Geneva, Switzerland, June 2024.
 - An exhibition in the Klöntal Triennale in Glaris, Switzerland, curated by Séverine Fromaigeat, September 2024.
 - Participation in the exhibition «Jardin d'Hiver» in MCBA, Lausanne, 2025.
 - Project in Milan with Valentina Kastlunger in Zona K.
- 2024
- A collective exhibition in the WhiteSpaceBlackBox in Neuchâtel, Switzerland, curated by Friederike Schmid, April 2024.
 - «Killing Time» a new piece presented at Programme Commun in Arsenic, in March 2024.
- 2023
- Participation in the performance festival organized by UP-ON, an invitation from Pro Helvetia in China, Chengdu, October 2023.
 - Exhibition and performance in the MAH in Geneva, curated by Anissa Touati and Marc-Olivier Wahler, October 2023.
 - A group show with the artist-run space Interiors and the collectors in Arles, September 2023.
 - A mini festival of performance organised by the Swiss Cultural Center in Paris, september 2023.
 - A sculptural intervention at the MAH in Geneva, curated by Anissa Touati, November 2023.
 - «Another Map to Nevada» a performative experience visible from a boat ride curated by the performance Agency and Krone Couronne from Neuchâtel to Biel, July 2023.
 - «It's so Quiet» a performance at Parcours Art Basel the 17th of June, an invitation of Samuel Leuenberger.
 - «Puzzle Me» at the Fondation Suisse in Paris with the Swiss Cultural Center in Paris, October 2023
 - «Toast» a collective exhibition at the gallery A.Romy in Zurich, March 2023.
 - «Room for Doubts » a performance of 3 hours at Arsenic Lausanne, the 17th and the 18th of February 2023.
 - Solo show «Room for Doubts» at Halle Nord in Geneva, November 2022.
 - A performative show at Le LAAC and the FRAC Grand-Large of Dunkerque, an invitation of the Swiss Cultural Center, November 2022.
 - «The Fairest 01», a group show curated by Eleonora Sutter & Georgina Pope in Berlin, September 2022
 - «Materia», a group show at Ferme des Tilleuls in Renens, September 2022.
 - «Squeeze me Forever», a show at Maison Gaudard, an invitation of standard/deluxe in Lausanne, September
 - «Prison Break» a group show curated by Bene Andrist in Winterthur in August 2022.
 - «Dennis», a performative proposition curated by Agathe Naito
- 2022
- and Rosalie Vasey at Espace Mercerie VU.CH in Lausanne, July 2022.
 - «Theodora or the Progress», a collective work with Alpina Huus at Cabaret Voltaire in Zurich, May 2022.
 - «Play Dead» solo show at gallery A.Romy in Zurich, May 2022.
 - «The Fairest 04» a group show in Venice, April 2022.
 - «Sosie» group performance with students of the HEAD-Genève at Arsenic Lausanne, March 2022.
 - «Last days» an invitation to perform by the Delgado Fuchs collective at the Swiss Cultural Centre in Paris, March 2022
 - «Studiolo Lounge #2» group show curated by Antonio Di Mino at Cabinet Studiolo in Milan, February 2022.
 - «Baitball(02)» group show curated by A.Romy at Palazzo San Giuseppe, January 2022.
 - «Reality is not» group show curated by Donia Jornod at UNI in Zurich, December 2021.
 - «Palazzina #12» group show at Palazzina in Basel, December 2021.
 - «Walgreens project» group exhibition curated by A.Romy and Leilani Lynch at Bass Miami, November 2021.
 - «Dennis» performance in the program «Die Raum», curated by Kadiatou Diallo and Madeleine Amsler in Basel, October 2021.
 - «Theodora or the Progress» a movie at the Arsenic Lausanne in collaboration with Alpina Huus, October 2021.
 - «Possibly Maybe», solo show of ceramics at the Galerie Lefebvre et Fils in Paris, September 2021.
 - «The Sowers» group exhibition curated by Anissa Touati and Nathalie Guiot at the Fondation Thalie in Brussels, September 2021.
 - «Hang out» a performance at the Swiss Cultural Center in Paris, September 2021.
 - «Modern Nature part 3» group exhibition around the work of Derek Jarman curated by Elise Lammer and Luc Meier in the garden of La Becque at the Tour de Peilz, September 2021.
 - Selection for the Swiss Performance Award with the collective Alpina Huus «Thodora or progress». August 2021.
 - «Stitches: scènes, corps, décors» group exhibition curated by Collectif Détente and Camille Regli at Le Commun in Geneva, June 2021.
 - «Becoming Dog» an invitation to perform from the artist Hugo Canoilas form his personal exhibition «On the extremes of good and evil» at the MUMOK in Wien, June, 2021.
 - Capsule N°1.69, «Firefly» at Halle Nord, Geneva, March 2021.
 - «1000 SPACES» online videos proposed by the Swiss Institute of Art in Rome, December 2020.
 - Participation at Artissima art fair, unplugged with the gallery A.Romy, November 2020.
 - «La Nuit Remue » a performative proposition from the festival of the Bâtie, a proposition of the Collectif Détente, in Geneva, September 2020.
 - «Modern Nature part 2» group exhibition around the work of Derek Jarman curated by Elise Lammer and Luc Meier in the garden of La Becque at the Tour de Peilz, September 2020.
 - «Sein à Dessein » group exhibition at the Espace Arlaud in Lausanne, October 2020.
 - «Cosmique Cosmétique » exhibition in duet with the artist Gil Pellaton at La Ferme de La Chapelle in Lancy, August 2020.
 - «22 Lames» solo exhibition at the A.Romy gallery in Geneva, January 2020.
 - «Becoming a Dog» performance in the process of «Theodora or The progress» with Elise Lammer and Lucien Monot in the gallery Quadro Azul in Lisbon, April 2020.
 - «Usefulness» collective exhibition curated by Clément Delpine and Mélanie Matranga at the Crêvecoeur gallery in Paris, November 2019.
 - «ECAL Diplômes 2019» a selection of the 2019 diplomas in the building, October 2019.
 - «PLAY DEAD», performance at the Villa Rivet, Paris. as part of Artagon Live in partnership with the Cité internationale des arts, on the invitation of Anna Labouze and Keimis Henni, October 2019.
 - «Modern Nature» group exhibition around the work of Derek Jarman curated by Elise Lammer and Luc Meier in the gardens from La Becque to the Tour de Peilz, September 2019.
 - Collective poster exhibition organized by Le Confort Moderne and Lapin-Canard in Poitier, France, September 2019.
 - «Overdressed» solo exhibition in the SEEING space of the gallery A L'Abordage, September 2019.
 - «Body Splits» group exhibition at the SALTs gallery in Basel, curated by Samuel Leuenberger and Elise Lammer, June 2019.
 - Performative intervention for the show «INVENTUR» by Katharina Hohmann curated by Julia Draganovic at the Kunsthalle in Osnabruck, Germany, April 2019.
 - «Shadow» duo exhibition with Quentin Coulombier for the Prix de la ville de Renens at Espace CJS, March 2019.
 - Lapin-Canard #35 for Artgenève, collective poster exhibition at the Cave in Geneva, February 2019.
 - «Green Room » solo exhibition at the Arsenic, Centre d'art scénique contemporain de Lausanne, proposal presented by Elise Lammer/Alpina Huus and Arsenic, January 2019.
 - «My Parents Got Divorced On A Christmas Night » group show at Le Bourg , a proposal from L.A.G x Salopard, 2018.
 - «Ich, Ich Sehe Dich » collective exhibition curated by Samuel Gross at the Swiss Institute of Art in Rome, October 2018.
 - Group exhibition for the Artagon I.V. prize at the Magasins Généraux in Paris, October 2018.
 - Performative intervention for the closure of the residencies at the Swiss Institute in Rome «Vedo Non Vedo» at the invitation

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RICTUS

For this project, as part of the MAH residency programme and upon the invitation of Anissa Touati, artist Julie Monot delved into the reserves of the MAH collection in search of a sculpture portraying a female face capable of conveying a very specific sense of insolence and insubordination. After thorough exploration, she settled on a plaster medallion by Jean-Charles Töpffer (Geneva, 1832 - Paris, 1905), depicting the head of a Woman (Oriental) from the second half of the 19th century.

Further investigation led the artist to conclude that this portrayal actually depicted a Gypsy woman. It was in 1876 that Jean-Charles Töpffer crafted a bust in the likeness of the same woman, titled Zingarella. To capture this expression, Monot opted for the molding technique, capturing the pout and infusing it into her new piece titled Rictus. Much like her previous works, this reimagined sculptural embodiment carries a dual potential. On one hand, it embodies a traditional static artwork, encapsulating a provocative essence. On the other hand, it transforms into an accessory, a costume installation that can be activated and worn during performances.

Photographic image of the «RICTUS» work installed for a month at the MAH in Geneva, November 2023.



Photographic images of the work «RICTUS», November 2023.

ROOM FOR DOUBTS

First occurrence of a performative and evolutive exhibition conceived by the visual artist Julie Monot, Room for Doubts invites to critical uncertainty, to playful astonishment and to worried wonder. Continuing in a second phase at the Arsenic, Lausanne, the project is part of a fruitful reflection on the possible shifts between the living arts and the visual arts, the scenic and artistic space. At Halle Nord, Julie Monot presents a series of works whose status is uncertain. From sculpture to theatrical props, from the body to the set or from the intimate to the public, the works created for the occasion constitute a transitory and moving ecosystem, a landscape invested with presences as physical as they are ghostly. Activated by six performers at the opening, then regularly reconfigured throughout the exhibition, Room for Doubts is conceived as an inhabited territory where the systematic transformation of the place generates a narrative dimension and a fictional game whose script escapes us. When the body is present, it “realizes” the work, performs its multiple functions and puts its potential for metamorphosis under tension. Absent, it continues to occupy the space through these strange protagonists become anthropomorphic sculptures, costumes in waiting or phantasmagorical receptacles of our interpretations and projections.

Gabrielle Boder



Photographic image of the performance «Room for Doubts» at Halle Nord, in Geneva, November 2022.



Photographic images of the performance «Room for Doubts» at Halle Nord, in Geneva, November 2022.

PLAY DEAD

With "Play dead", Julie Monot proposes to penetrate a chemical and synthetic environment, a biotope of simulacrum and trickery. A variegated space-time frozen in an unstable and ephemeral expectation. The kinetic potential of the pieces is located in the tension of an imperceptible performativity. That of an inanimate "on the alert", a latency of movement. Co-constructed in a fight against and with the matter; the pieces of the exhibition - simultaneously landscapes and characters - populate and compose a world of wild and playful artificiality



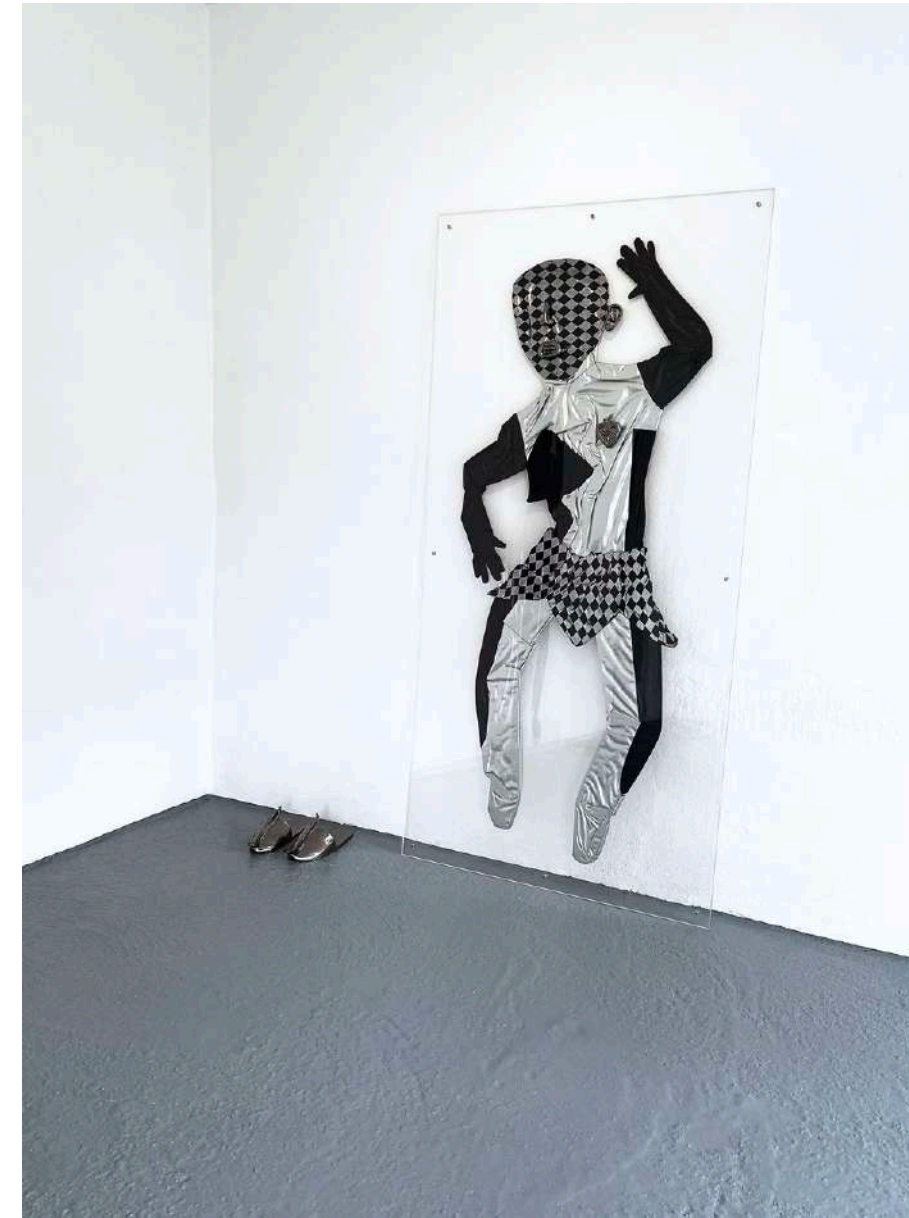
Photographic image of the exhibition «PLAY DEAD»,
at the gallery A.Romy in Zurich, July 2022.



Photographic images of the exhibition «PLAY DEAD»,
at the gallery A.Romy in Zurich, July 2022.

SQUEEZE ME FOREVER

Photographic image of the the exhibition «Squeeze me Forever» , at Maison Gaudard in Lausanne, March 2022.
Photo credit : Jullie Monot



Photographics images of the the exhibition «Squeeze me Forever» , at Maison Gaudard in Lausanne, March 2022.
Photo credit : Jullie Monot

SOSIE

Workshop proposed by the artist Julie Monot to the students of the BA Visual Arts, Construction Option.
Students : Simon Hamman, Luna Bayard, Alex Sobral, Jeanne Levesque, Tim Casari, Kevin Banto Eckert, Yaëlle Valenzuala, Marie Lucas

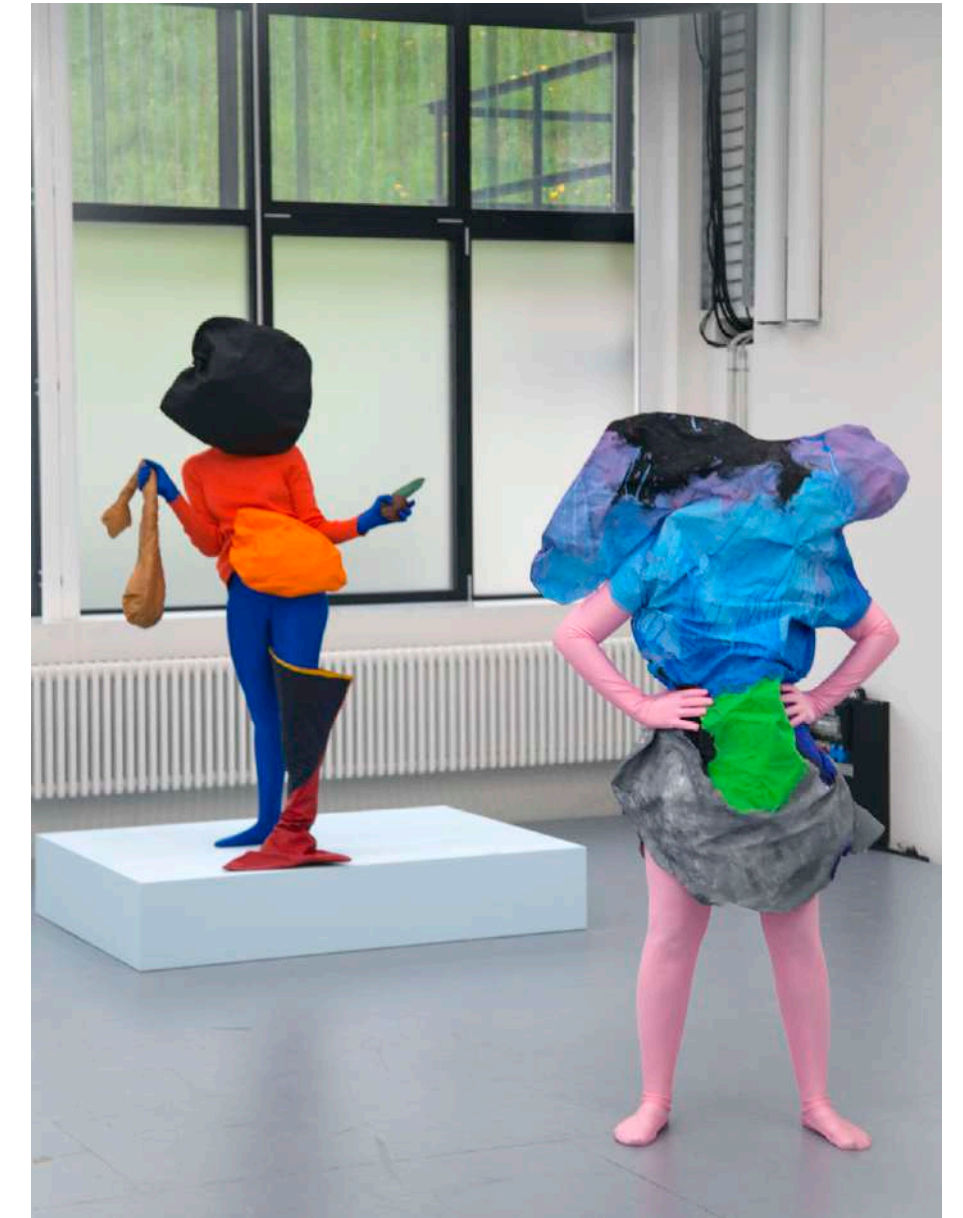
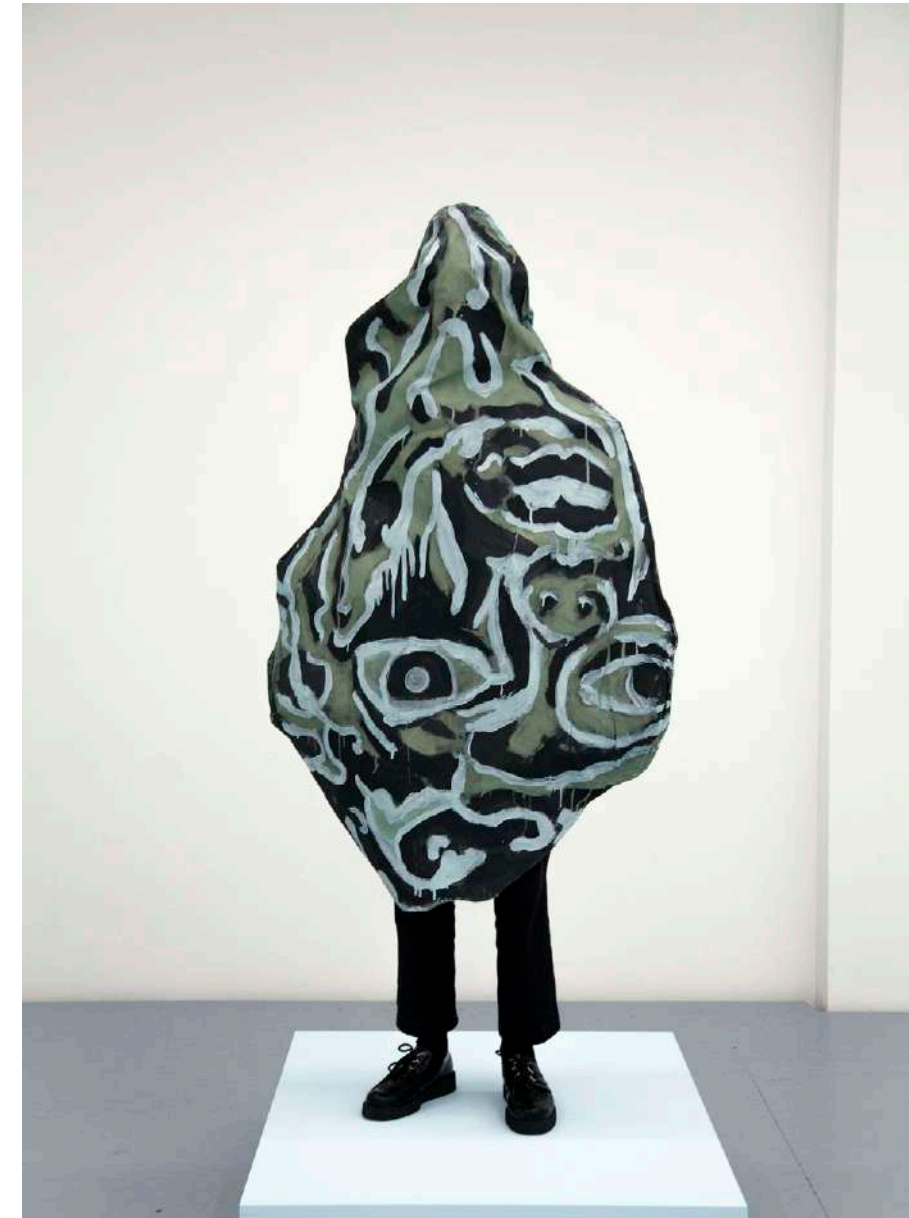
The term “ sosie “ in French was originally a first name for a slave in the play Amphytrion written by the Latin playwright Plautus around 187 BC. Then it became a famous character in one of Molière’s comic plays. From a first name, the term moves over time, to become more clearly a common word charged with the idea of imposture, double, shadow.

At present, it can be defined as: A person who bears a striking resemblance to another.

It is thus a question of form and analogy, but it is also a question of sensitivity and fear, being struck is not nothing.

For this workshop, which is part of the “SIMILI” theme, started last January, within the Construction option, I would like to offer students the possibility of embodying a well-known sculpture (celebrity object) of their choice. To be able, as if by animist magic, to give it life and replay so that it can potentially become an actress and character in a new narrative. I imagine that the set of personified quotes will draw a dissonant collection of “look-alike/work”.

Photographic image of the the performance «SOSIE» ,
at Arsenic Lausanne in March 2022.
Photo credit : Liam Monot.



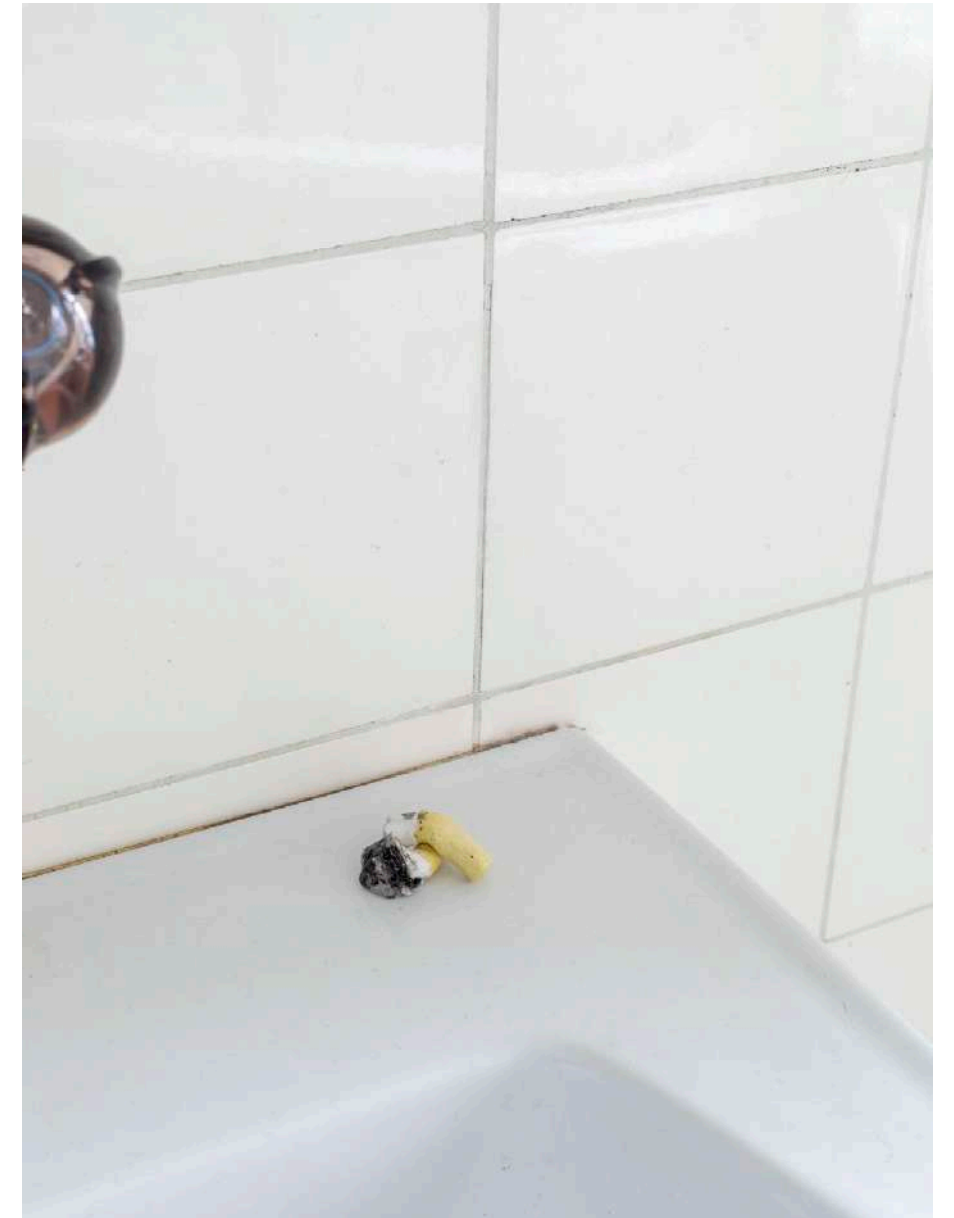
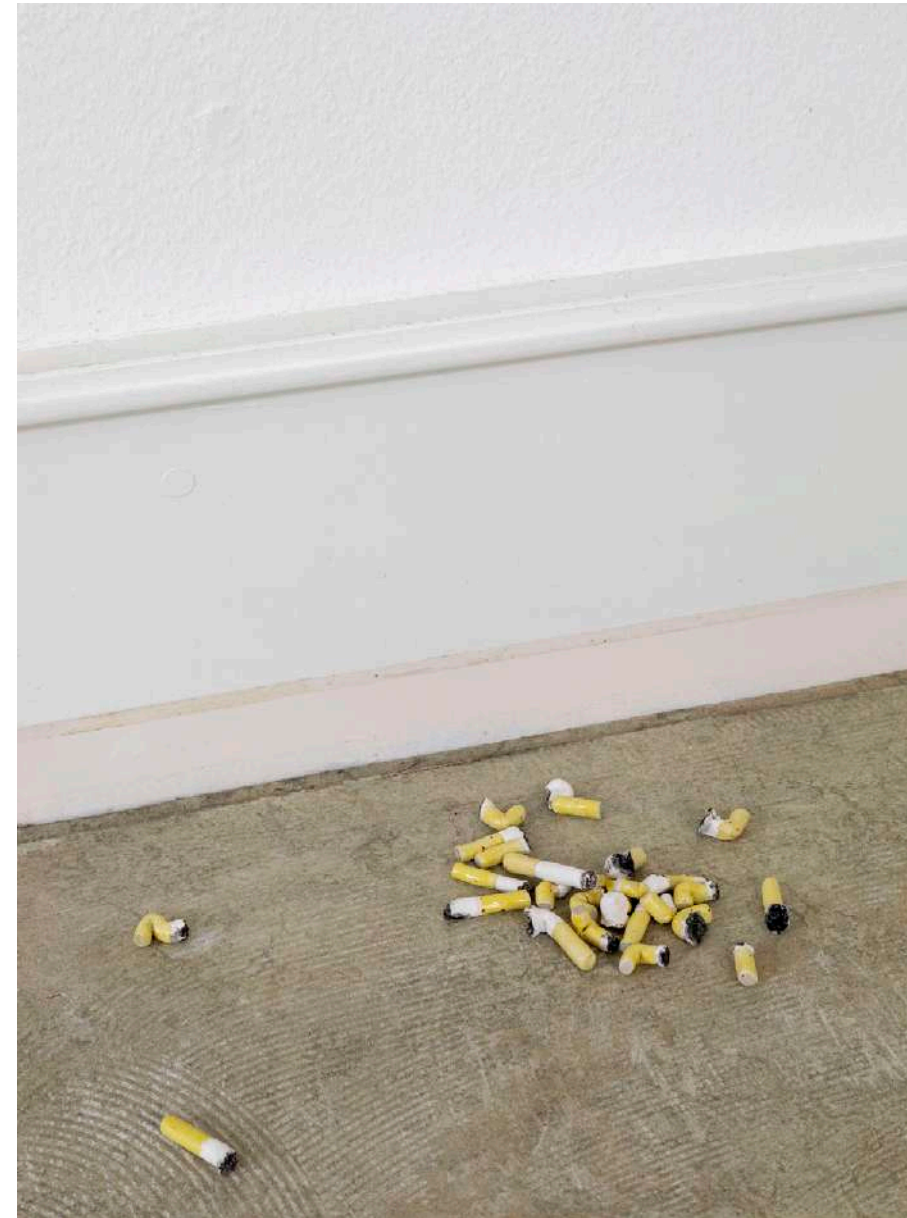
Photographic images of the the performance
«SOSIE» , at Arsenic Lausanne in March 2022.
Photo credit : Liam Monot.

RAVEN A

For this exhibition No. 12 at Palazzina, I started from the idea that the exhibition area could not be separated from the living and shared space of the Palazzina collective for which this work was produced. It is a dark and scowling cat, an irreverent roommate. Smoker, he invades the exhibition space with a hundred cigarette butts, which are also made out of ceramic.



Photographic image of RAVEN A «Palazzina #12»
curated by Collectif Palazzina, December 2021.
Photo credit : Guadalupe Ruiz



Photographic images of the cigarette butts «Palazzina
#12» curated by Collectif Palazzina, December 2021.
Photo credit : Guadalupe Ruiz

POSSIBLY MAYBE

“Possibly Maybe” evokes a song, a journey through the hazards of love: from the excitement of the beginning of the adventure to its crushing disappointment. “Possibly, Maybe” is above all an open formula that maintains a space of uncertainty where the artist, Julie Monot, considers the idea of doubt as a recurring question. Doubt becomes the mental space of possibilities, within which the mixture of History with a capital H and narratives implies the idea of fiction, tales, myths and symbols.

At the Louis Lefebvre Gallery, Monot gradually transports us into a reverie, a strange drift into a troubled universe where our sensibility would be different. An affectivity that would allow us to face our fear of death and transformation.

Julie Monot has a fascination for the fabulous animals, fruits of an unconscious mixture of desires and anguish: “the figure of the monster speaks about the world, about the regard that I have on this world where all must be beautiful and pleasant... But, we are not in a place which is only pleasant. This is what makes it beautiful, sensitive, nuanced, striking. I am attracted by the space between the fear and the dream. I look for figures of the rough edges.”

Photographic images of the solo show
«Possibly MAYBE» curated by Anissa Touati at
Lefebvre et Fils in Paris, September 2021.
Photo credit : Benoit Fougeirol



ARMOR AMOR

“Armor Amor” is a work that draws its strength from an indeterminate animality, between the hairy savage and the shiny feather. His shaggy tubular hair coat functions as a protective envelope that also tells us a story of petrochemistry and industrialization. Like cats, it bristles its hair as a defense strategy in order to appear less fragile and it is the ceramic face that gives the scale of the body that we imagine to be fluid and delicate. The other aspect of this proposal lies in its relationship to the puppet, the piece “Armor Amor” was designed to be able to change position during its exhibition time, it can be seen lying down, sitting, in a stationary position or activated by a body as if it was a costume.

Photographic image of the work entitled «ARMOR AMOR» for the group exhibition «Stitches: scènes, corps, décors» curated by Collectif Détente and Camille Regli at Le Commun in Geneva, June 2021.
Photo credit : Nicolas Delaroche.



FIREFLY

This silvery character entitled “Firefly” is a direct reference to Pietro Pasolini’s article “The Disappearance of Fireflies” as well as Didi-Hubermann’s later work “The survival of Fireflies”. In this context, the paradigm of the fireflies functions as a metaphor for the contemporary, it is about erratic glimmers in the darkness, pessimism in the presence of the dominant power and of course a sparkle of hope in the resistance. This piece composed of a lycra costume and ceramic legs embodies, for me, a figure of obsolete antagonist, frozen in its dramatic arc. He seems to wait in his window, the passerby of the small alley of the Halle Nord in Geneva.

Photographic image of the work entitled «Firefly» at Halle Nord/capsule in Geneva, March 2021.
Photo credit : Julie Monot.

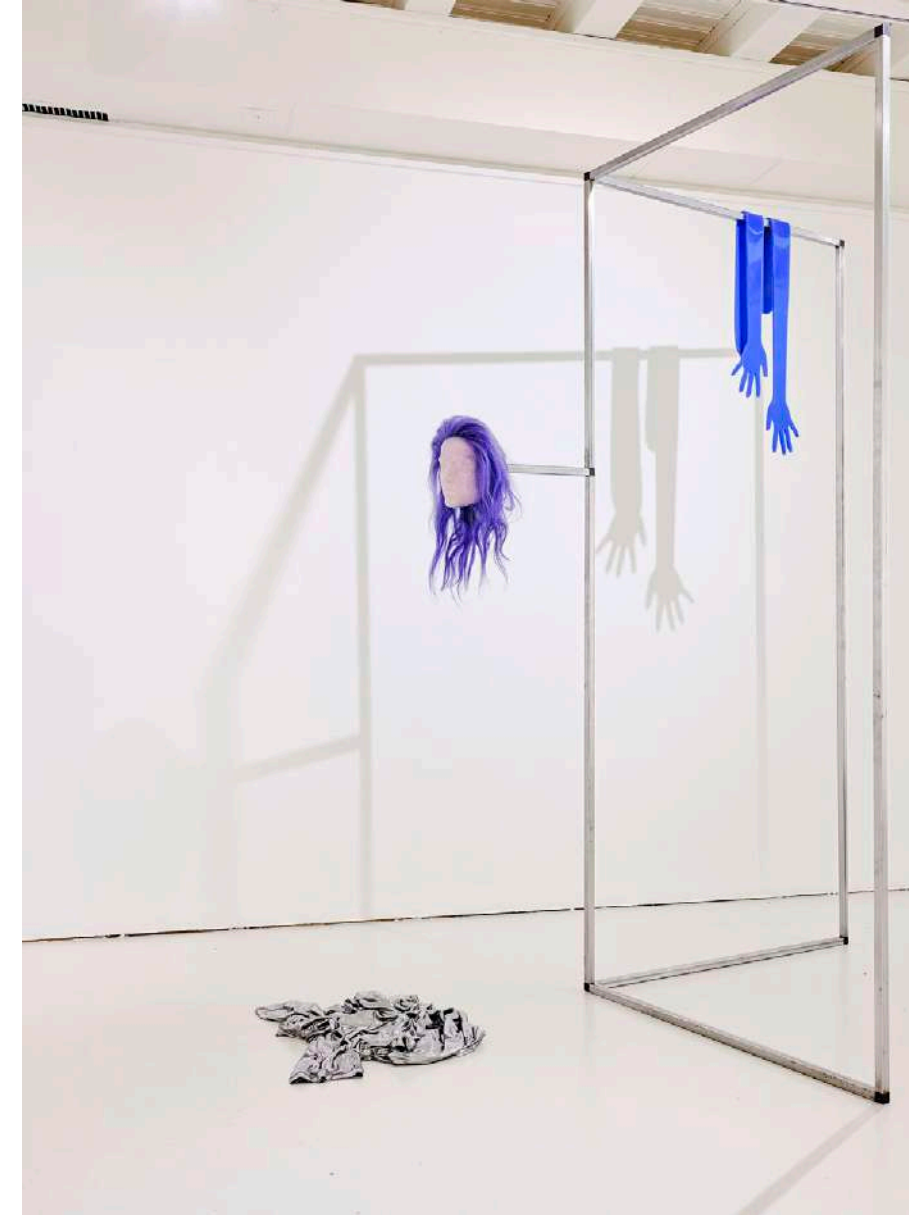


COSMIQUE COSMETIQUE

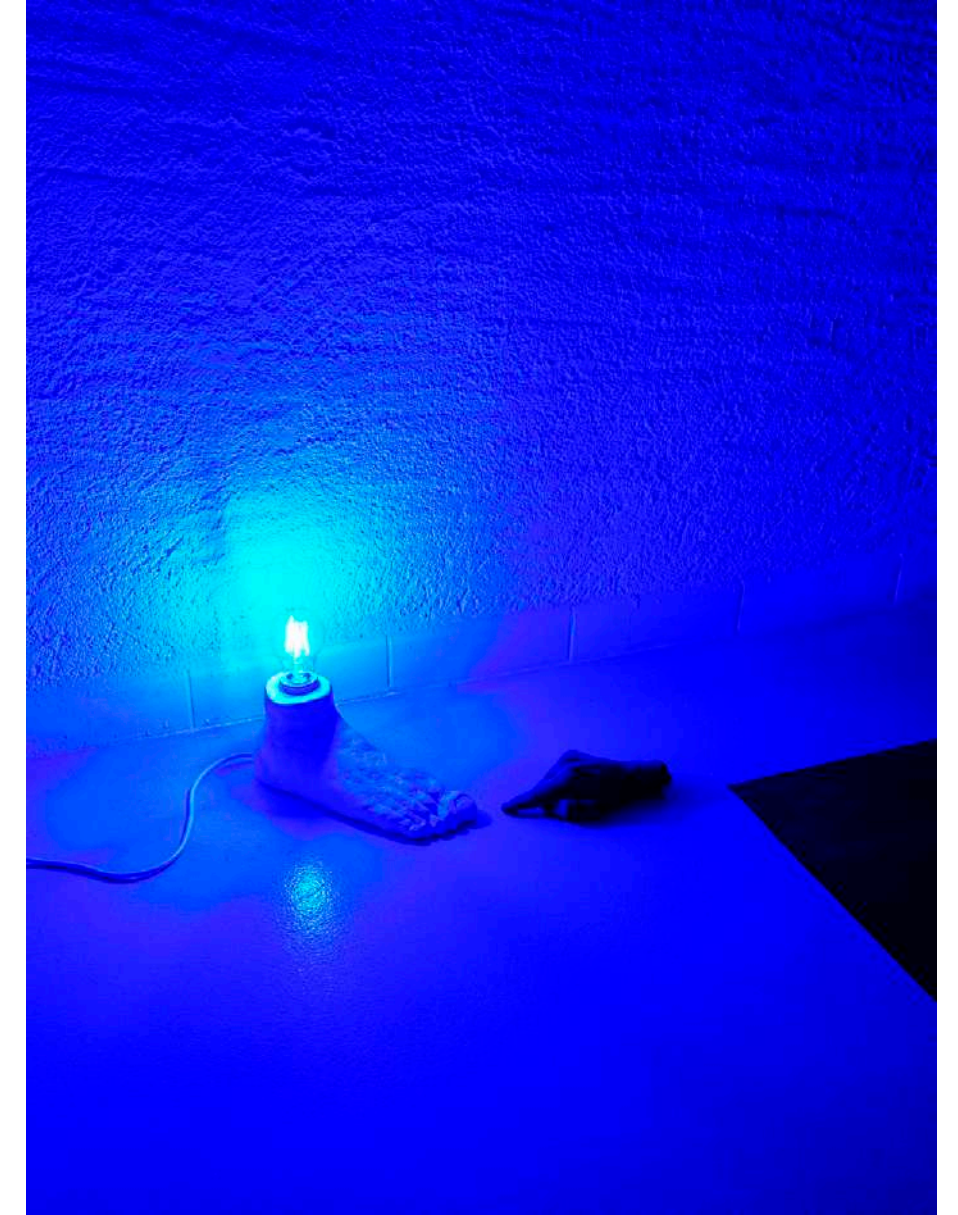
For this exhibition, Julie Monot's works inhabit space as so many indices of a fabulous narrative blending the vocabularies of folk tales, ancestral myths and science fiction. Cosmique cosmétique invites us to think about the hybridization of bodies and materials, the constant transformation of a world that we are constantly trying to appropriate, explain and order. This haptic and anthropomorphic relationship appears in a potential of metamorphosis between objects, bodies and decors, her works invent a pop surrealism, a camp theater. For the exhibition, she invites fragmentary characters, in hollows and volumes. Their spectral presences are embodied in the remains of an electrum mine, in the dilation of a fleece sleeper with hydrocarbon skin or the devitalized dressing of a synthetic princess with the features of Grace Kelly, closing her eyes to her own reflection. Counter-forms, her postiches suggest inhabiting and dressing her as so many phantasmagorical patterns of self-representations.



Photographic image of the work entitled
«Hamac I and Hamac II» at La Ferme de la Chapelle
in October 2020.
Photo credit : Nicolas Delaroche.



Photographic image of the work entitled «IC443»
and «Fetish for a blue sky» at La Ferme de la
Chapelle in October 2020.
Photo credit : Nicolas Delaroche.



SEE DOUBLE

Julie Monot is interested in the body, and her works invoke it as a subject as much as they do as a medium. In her practice, she approaches the physical being as the place where social constructions are played out, where the tensions between a lived identity and that perceived by others are exercised. It is for this reason that she constantly tests the notion of the figure - the versatile envelope of this identity - and tests its limits, both physical and metaphorical. The result is objects that flourish in the voluntary indeterminacy between plastic artwork, clothing and accessories with performative potential. This potential is realized in the occasional activation of these objects by bodies, which then momentarily become works of art. The piece presented in this exhibition is a carpet that has migrated from the ground to verticality. It was made using tufting, a technique that consists of embroidering by projecting wool threads through the stretched canvas with the help of a kind of gun. The motif evokes a ceremonial mask, like an apotropaic object whose function would be to ward off the evil eye. The eyes, precisely, suggested here by two holes at the height of the public's face: an empty gaze that can be filled by two bodies, whose heads would simultaneously slip through their sockets - two identities united for a few moments by the same ornament. But the abstraction of drawing multiplies the keys to reading. Another glance at the wool shades close to the skin tone might then recognize a motif characteristic of medical imaging: the vertical section of a breast seen on a scanner, discreetly reminding us of the exhibition's theme.

Photographic image of the work entitled «SEE DOUBLE» at the Arlaud Museum in October 2020.



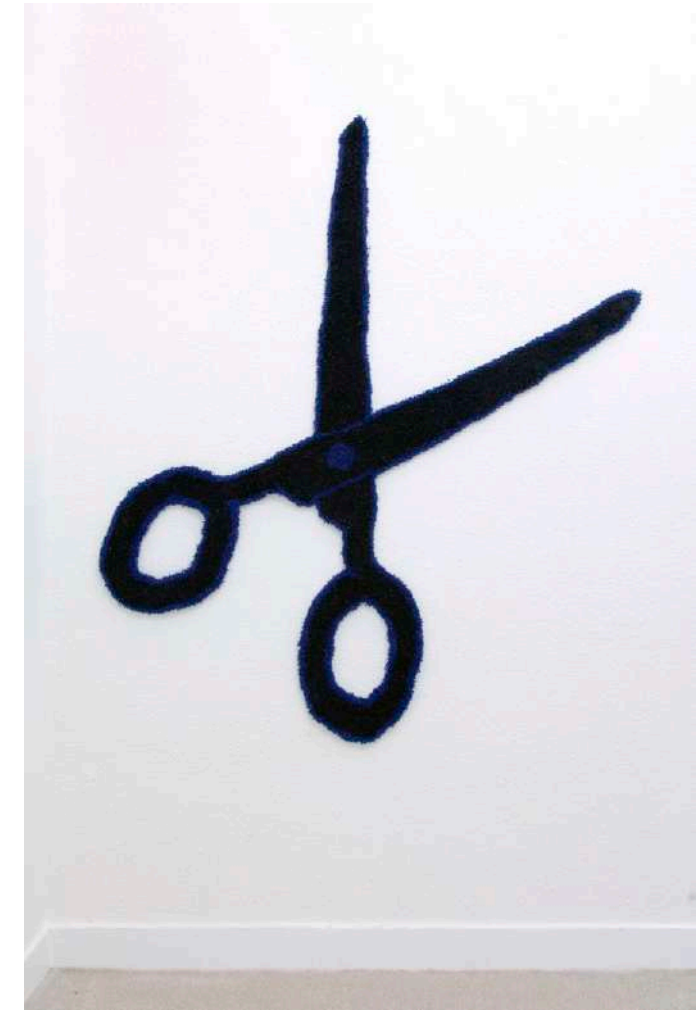
Photographic image of the performance entitled «SEE DOUBLE» at the Arlaud Museum in October 2020.

22 LAMES

22 LAMES presents artist Julie Monot's dive into more allegorical work, navigating between carpet sculptures of mythical women and tarot cards. The sculptures and tarot are a simultaneous genesis of one another; a photograph of her daughter becomes a tarot card and the tarot card then became a wool sculpture. Julie Monot stays true to her common theme of movement and transformation, her tarot cards are used less to predict the future, but instead as a key to reveal a truth about one-self. This exhibition is a circle that closes on itself as each aspect of the exhibition is linked to another.

Each carpet is made using a mix of wool, cotton, and synthetic latex. Each piece is an exploration of the various roles women were in, or in most cases in Mythology, were forced to take. From Medusa and her hundred origin stories of total oppression and the colonisation of her body not only by the Gods but by the mortal men surrounding her. To harpies and the violent life they were cursed to lead, on one hand seen as beautiful women but then on the other feared and hated because of the power they held in their physical forms. To mermaids and their enchanting calls, again, with their beautiful upper bodies but terrifying power that killed hundreds of sailors. The theme in this is not hard to grasp, the barely visible line between being desired and hated is a conflict women are still forced to undergo to this day.

Farah Mirzayeva



Photographic images from the exhibition «22 lames»,
in the A.Romy gallery in Geneva.
Proposal around textile works and Tarot cards made
in acetate engraving.
Date: January 2020

INVOKE TO EVOKE MODERN NATURE//

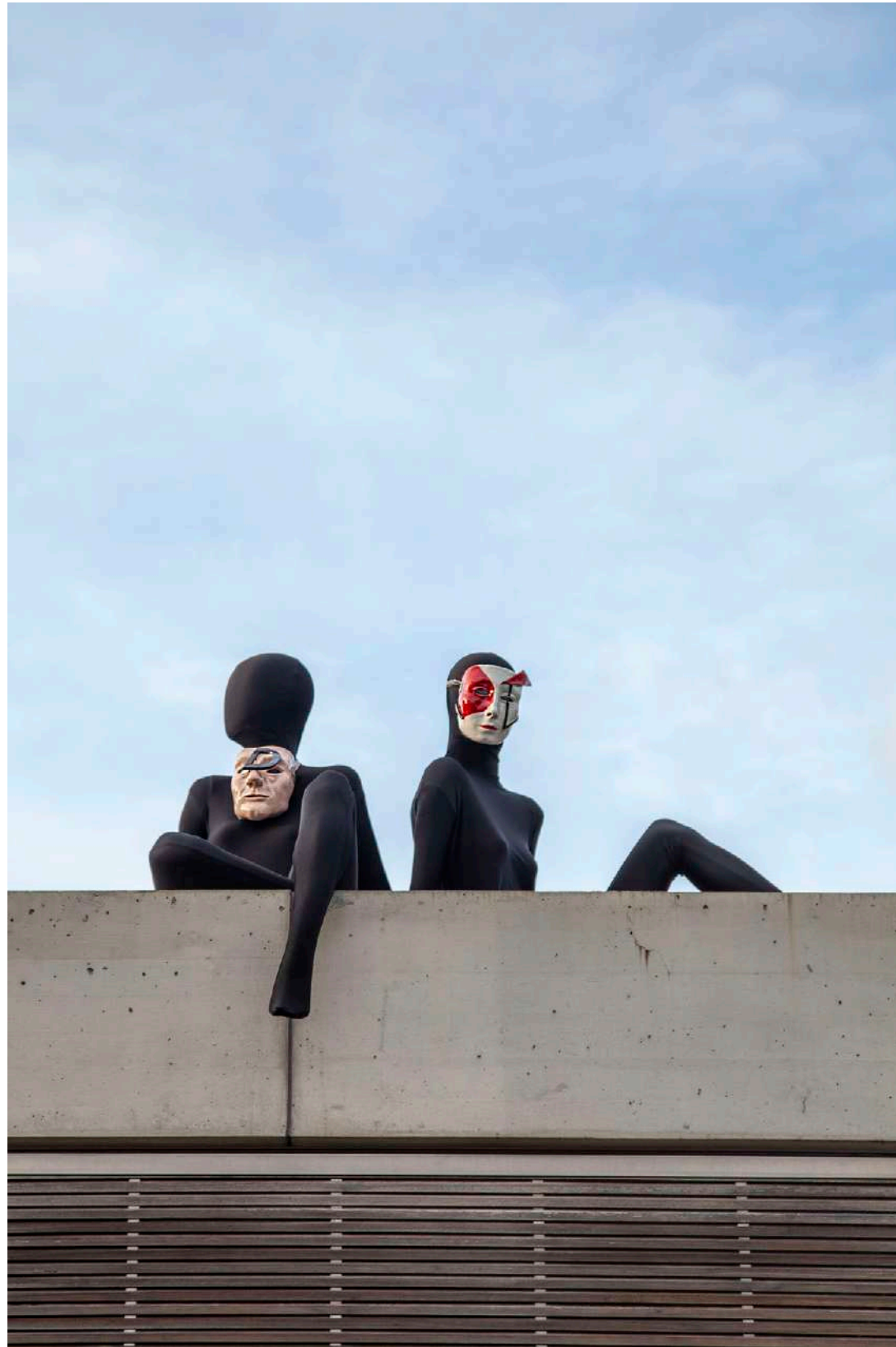
Among other interventions during the weekend, Julie Monot will present a new series of performative sculptures that she developed specifically for Modern Nature. For her contribution to Modern Nature Monot researched Derek Jarman's filmography and the many allegorical personas he created, focussing on historical figures who, according to the artist, value or highlight queerness, or those challenging social, political and sexual norms. Making reference to Judith Butler's "gender performativity" a notion demonstrating that gender is constructed through the repetitive impersonation of an ideal that is ultimately fictional, Monot realised a series of glazed ceramic masks that are incarnated during unannounced performances, appearing and disappearing over the course of the opening festival. Additionally she scattered among the stones and plants of the garden a series of ceramic objects that are directly inspired on Jarman's vocabulary; a large yellow comb that Tilda Swinton was wearing in Wittgenstein (1993), Derek Jarman's pointy hat from The Garden (1990), the trident seen during the epic version of the song "Rule Britannia" in Jubilee (1978), etc.



Photographic images of the activation of ceramic masks
for the exhibition «MODERN NATURE», a tribute to
Derek Jarman, curated by Élise Lammer and Luc Meier
in La Becque.
Date: September 2019

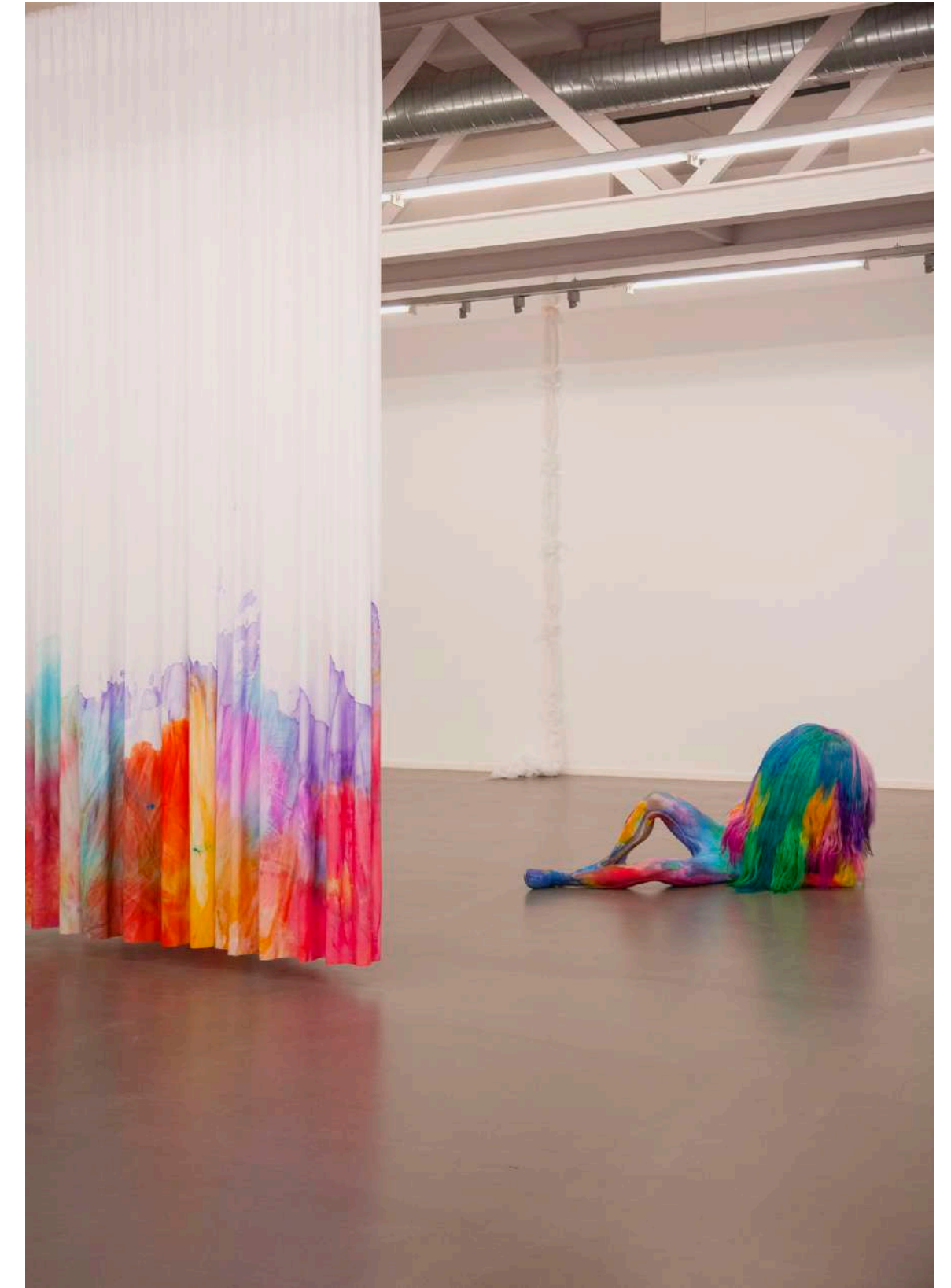
INVOKE TO EVOKE MODERN NATURE/2

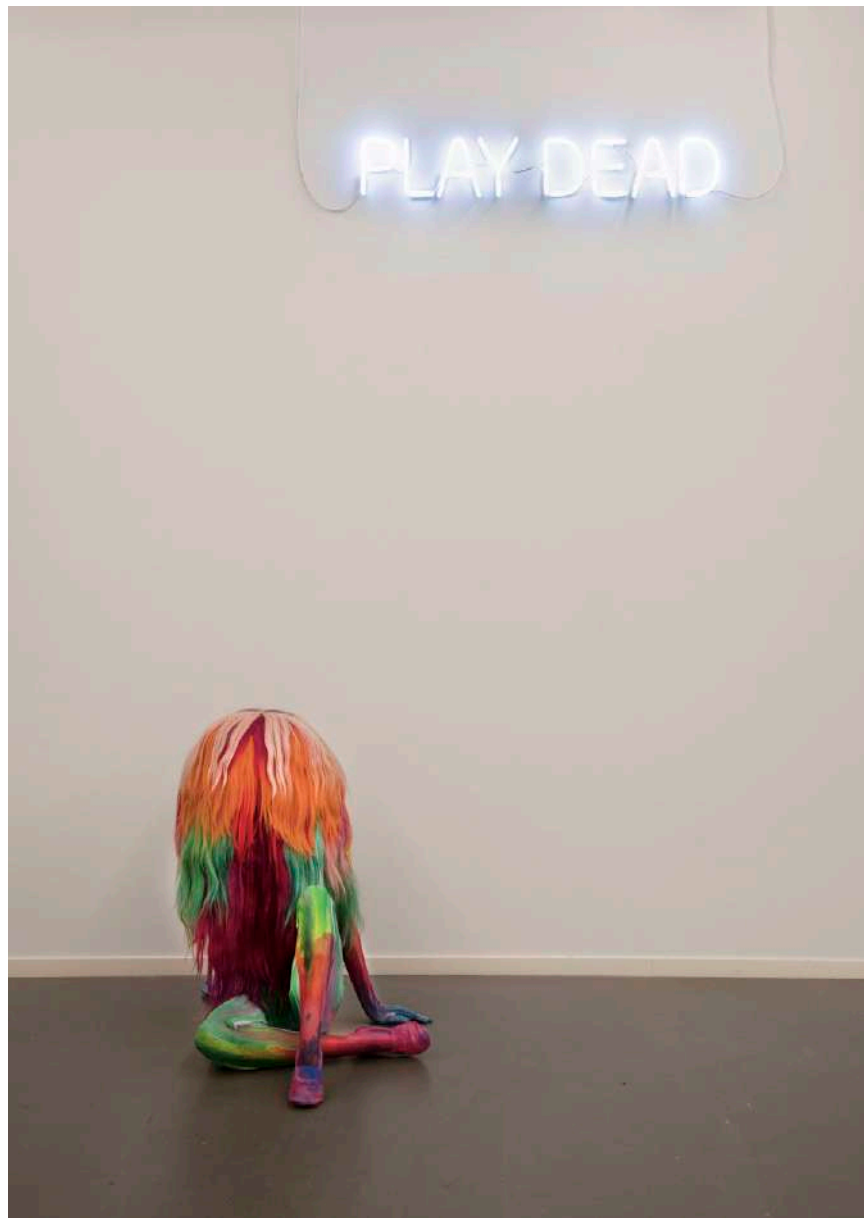
Photographic image of a more sculptural version,
ceramic masks for group exhibition
«MODERN NATURE/2» a tribute to Derek Jarman,
curated by Élise Lammer and Luc Meier in La Becque.
Date: September 2020



PLAY DEAD

“SEE WHAT” and “SEE WHAT” are two colourful and shaggy characters who have been imagined as the wild inhabitants of this exhibition. Their sculptural and performative potential can be activated at different moments to put their plural status under tension. This proposal is also composed of a lycra curtain entitled “INDICIA”, it is shaped and painted as if our two protagonists had left a trace of themselves. In order to extend this proposal, this project is also composed of a neon called “PLAY DEAD”. This idiom refers directly to the animal strategy of pretending to die for the attack or its survival.





BEFORE IT WAS WATER

Julie Monot is interested in the ritualistic potential of sculpture and its relationship to performance and theater. She often draws inspiration from popular myths and figures, without chronological hierarchy, in order to let emerge what could be understood as a universal narrative. When she was young Monot was told that the carpet she liked to lie on was actually a breeding ground for microscopic creatures of all kinds. Like many kids, this arguably was her first encounter with the idea of invisible life. This memory led her to look into single celled organisms, and she became interested in how the evolution of unicellular life marked a crucial turn in the evolution of life on Earth. "Before it was Water" is a hand tufted kimono with motifs inspired on various types of single cell organisms. Folded on a metal bar hanging from the ceiling, the work is worn during the opening reception of the exhibition by a performer. This short incarnation, like in many other of Monot's works, bridges her work with sculpture to a more performative and time-based practice. Kimonos are interesting garments for the artist insofar as they provide vast surfaces whose shape remains unchanged, regardless of the body shape, the age and the gender of the person who is wearing it.



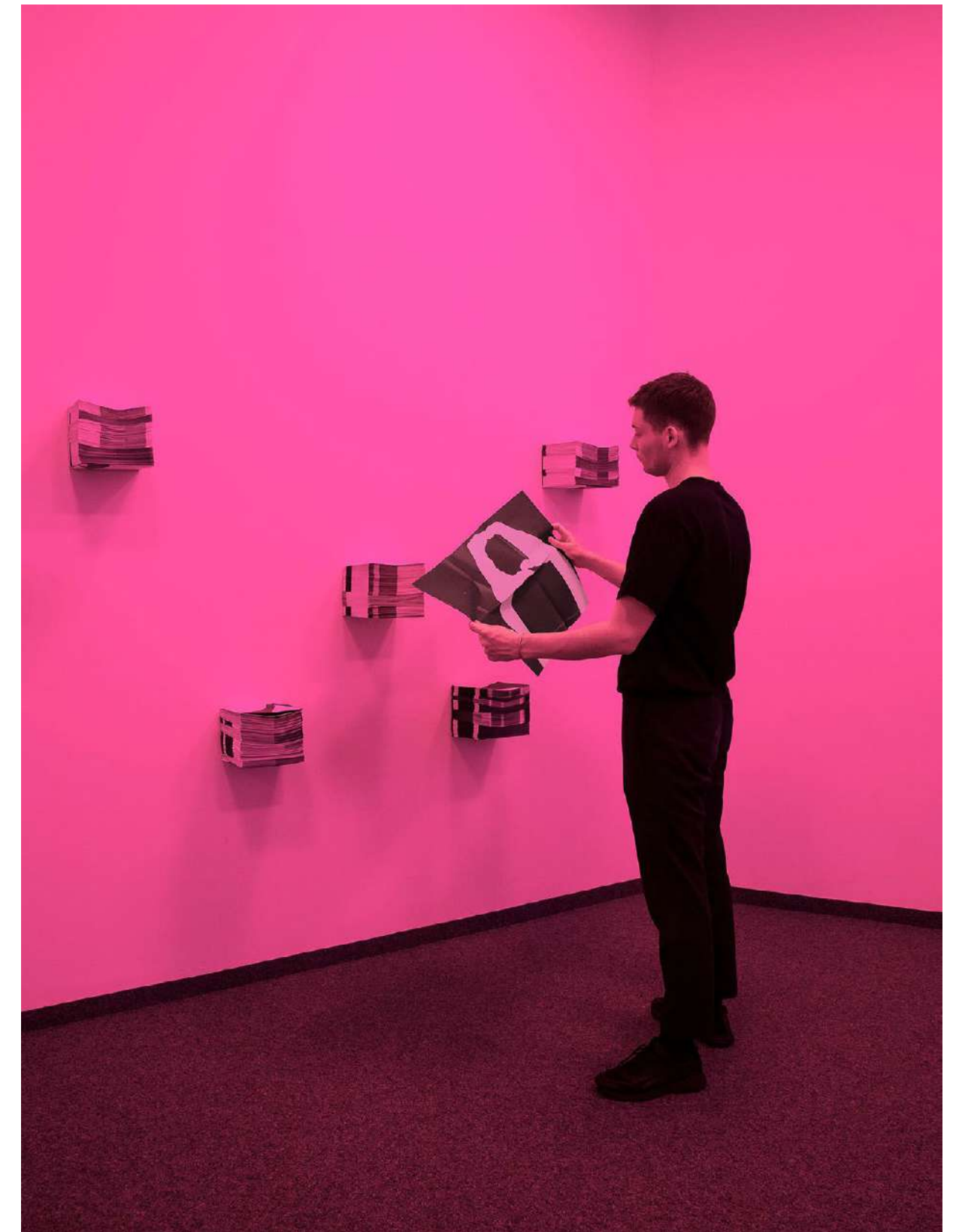
Photographic images of the installation during my Master juries at ECAL, Lausanne.
Date: June 2019

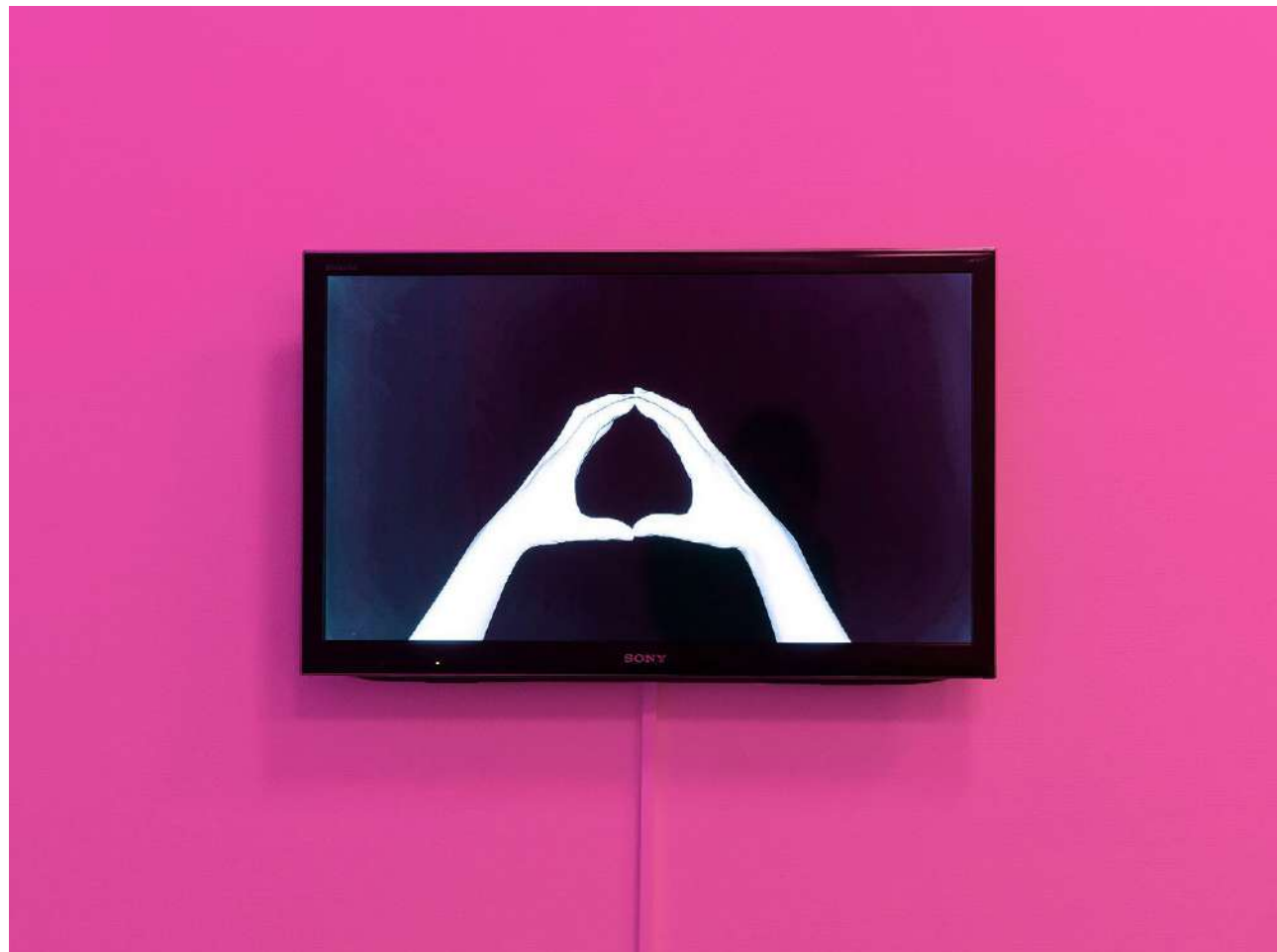


Photographic images of the installation and performance at the exhibition group curated by Samuel Leuenberger and Élise Lammer, entitled «BODY SPLITS» in Salts in Basel. Date: June 2019

SHADOW

This exhibition is part of the Encouragement Prize of the City of Renens. The two students of the ECAL/Ecole cantonale d'art de Lausanne, Quentin Coulombier (typography) and Julie Monot (visual arts), have brought together their practices around the notion of shadow. Shadow is a subject immanent to art, where a confrontation between reality and projection is established. The 6 letters composing the word SHADOW are deployed and give birth to 6 other words that reveal it, despite its desire for eviction and mystery. This decomposition of the word will give birth to a series of 6 folded posters that can be taken away by visitors.





Photographic images of the installation during the exhibition «SHADOW», as part of the City of Renens Awards Date: April 2019

GREEN ROOM

It's hard to trace the origins of a Green Room, a term defined in traditional Anglo-Saxon theatre as a dressing room for artists; a place to wait before entering the stage. The versatile aspect of a green room, which sits between the private and public realms, and the transitional quality of the colour is precisely what artist Julie Monot explores in GREEN ROOM, her first institutional exhibition in Switzerland. Transition sits in every element of the project, for which she produced over 15 anthropomorphic sculptures, as well as a series of scenographic devices. For Monot, transition is often a synonym of transformation, a topic she's been exploring through numerous installations, videos and performances since 2015. In GREEN ROOM, transformation starts on the opening night, with a 4-hour performance during which each artwork is brought to life by performers, and by means of a sequence of lights and smoke effects. The artist has developed a light pattern that evolves from white fluorescent light, typical of a contemporary exhibition space, to a more dramatic, cinematic green over the course of a 20 minute cycle. As a result, the green light dramatically affects the perception of colours, visually transforming all the elements and characters of the exhibition. From a psychological perspective, it's been observed that green light can enhance concentration and tends to create a state of alertness. On the other hand, an over exposure to white florescent light the most common light source within corporate environments can induce stress and paranoia. At the end of the 4 hour performance, everything is back into place, and yet each sculpture carries the invisible traces of its recent activation, giving its final form to the exhibition.

Photographic image of the installation during the personal exhibition «GREEN ROOM» at the Arsenic Lausanne. Curated by Élise Lammer for Alpina HUUS Date: June 2019.





Photographic images of the inventory of the 16 activated characters during the 4-hour performance/ exhibition.



Photographic images of the performance

SEE WHAT

The title of this exhibition curated by Samuel Gross refers directly to a work by Remy Zaugg entitled "ICH/ICHE SEHE/DICH" from 1998. This postulate has therefore been taken up by 8 Swiss artists who compose this exhibition. For Julie Monot, it has been the pretext to resume and prolong her interest in the figure of the savage but this time it will be more clearly inscribed in its time. It is a work made of dyed hair that will animate the exhibition rooms of the Swiss Institute on the day of the opening. In a second phase, during the exhibition, the work will be visible but in its inanimate form.

Photographic image of the performance at the group exhibition «ICH,ICH SEHE DICH» at the Swiss Institute in Rome, curated by Samuel Gross.
Date: October 2018



Photographic image of the inactivated room at the group exhibition «ICH,ICH SEHE DICH» at the Swiss Institute in Rome, curated by Samuel Gross.
Date: October 2018

SLEEPING BEAUTY

Sleeping beauty is an anthropomorphic sculptural work made of lycra that measures more than 10 meters long. It is a female figure composed of different parts that can be arranged in the order of the possible narrations desired.

Photographic image of the play "SLEEPING BEAUTY"
Date: October 2018



PIERROT

"PIERROT" is a carpet, a textile work in wool, it was hand-made using the knotted stitch technique. Its point of departure is an image of a grim face, which has found its way between carnival make-up, a David Bowie tune and a strong chromatic relationship with the character of Ferdinand in Godard's film. His installation on the wall rather than on the floor refers directly to his pop pictuality.

Photographic image of the "PIERROT" mural carpet.
at the Magasins Généraux in Paris for the exhibition
organized by Artagon.
Images: Julie Monot
Date: October 2018

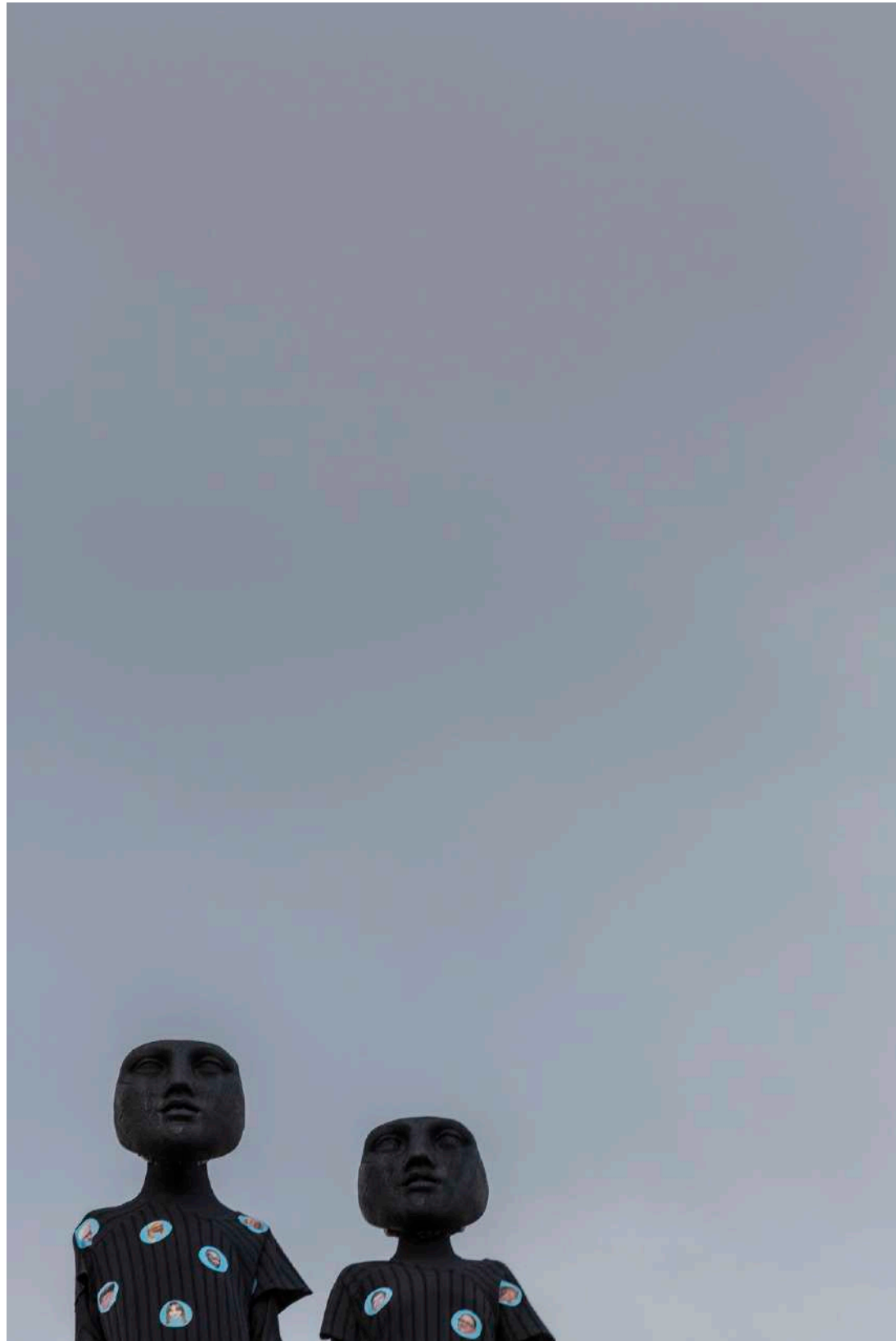


DENNIS

The performance entitled "DENNIS" is part of the "VEDO NON VEDO" event organized by the Swiss Institute in Rome.

"Dennis" are two masked protagonists who wandered around the institute for a day. Their identity clearly referred to an ancient sculptural representation of young and androgynous Dionysos, which can be admired in the Capitole Museum in Rome. This ambiguous representation, by the way, migrated by mistake in the history of art to become Ariadne, and so changed gender over time.

Photographic images of the itinerant performance
at the "VEDO NON VEDO" event.
at the Swiss Institute in Rome.
Date of creation: June 2018
Performers: Lucien Monot and Julie Monot

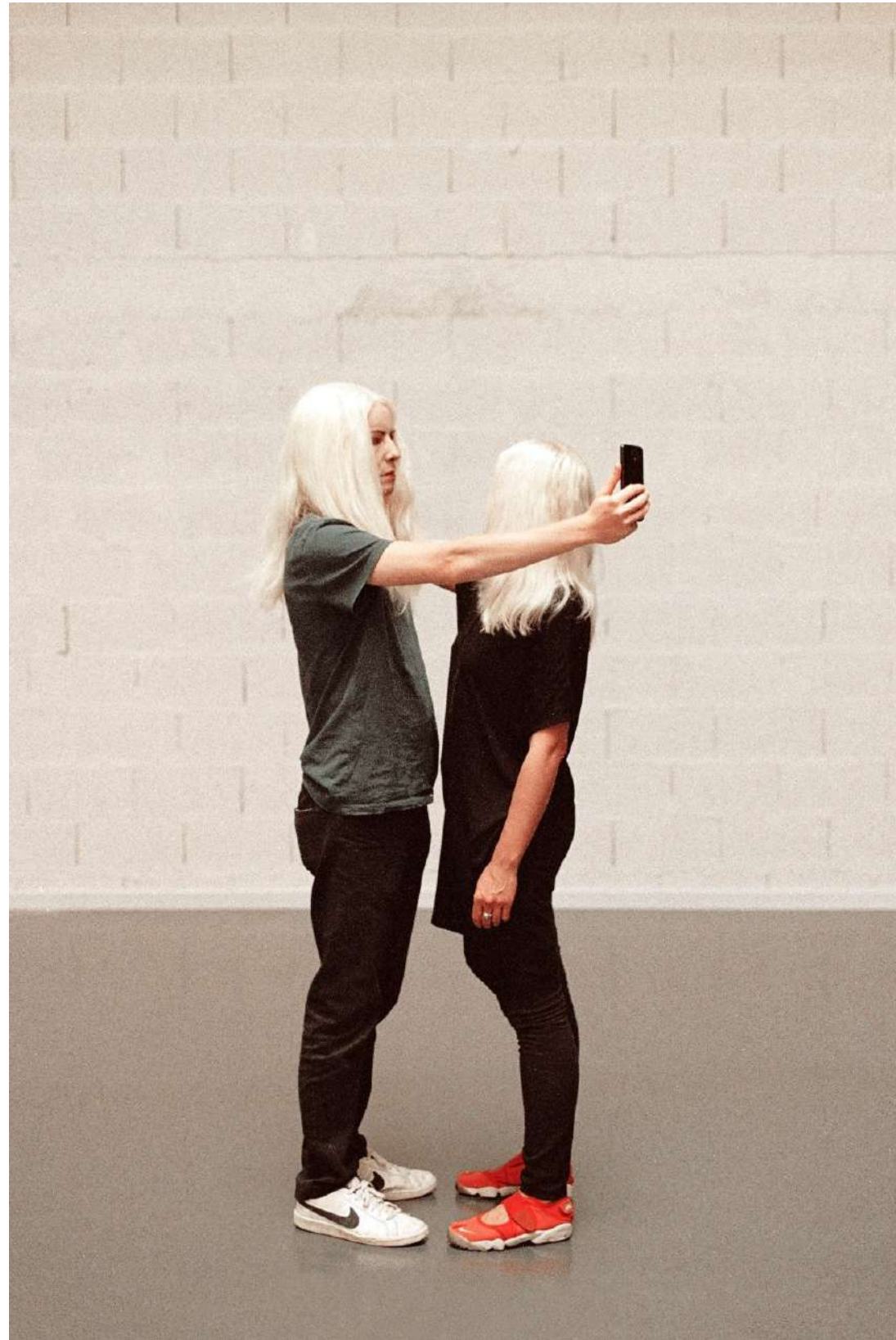


Photographic images of the touring performance
at the «VEDO NON VEDO» event.
at the Swiss Institute in Rome.
Date of creation: June 2018
Performers: Lucien Monot and Julie Monot

DOUBLE TROUBLE

The “DOUBLE TROUBLE” project is part of a research around the figure of the contemporary artist, who happens to be in a very fluid social and political position. For this work, I decided to focus specifically on the face, because it can be perceived as a technical object, a prosthesis, but also as a memory support. So I made silicone masks by taking impressions. The current corpus is composed of three photographic images printed on aluminium, on these images, one can see the face of an artist playing with the possible manipulations and forms he can assume. The second part is composed of a silicone mask of myself and a blonde wig. Both of these more sculptural objects will be activated in short performances during the vernissage.

Photographic images of the installation and the performance during my intermediate juries at ECAL
Date: June 2018
Performers: Alessandro Polo and Julie Monot

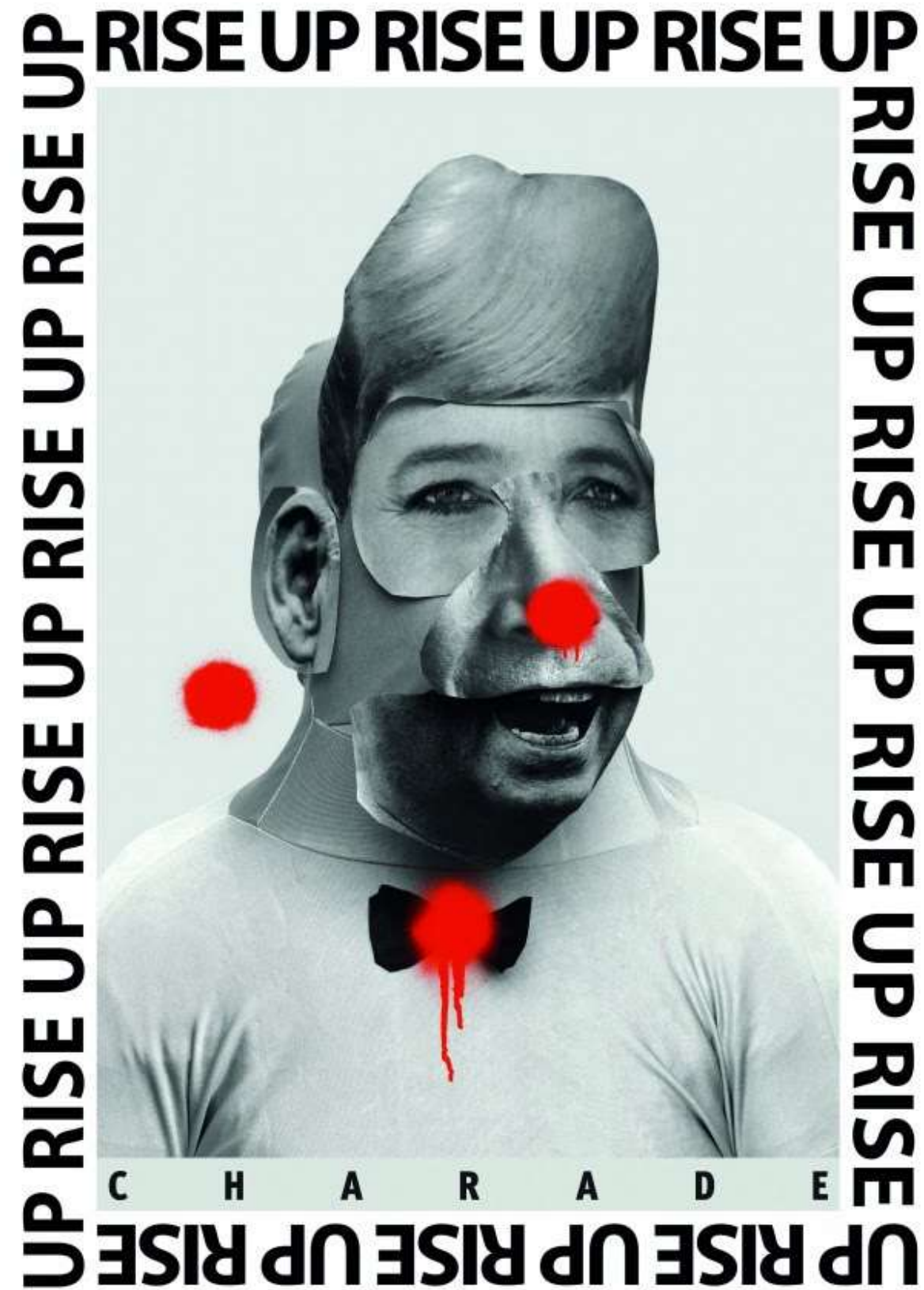


ENDING EXPLAINED 2

Artist and professor Will Benedict submitted a set of rules to the students of the Master of Visual Arts asking each of them to produce a poster imitating and commenting on the Internet culture of the meme for the initial exhibition presented at DOC! in Paris. The installation proposed at Galerie l'elac uses the same device with a series of sculptures created by the students facing the corpus of posters displayed on the wall of the space.

"Unlike designers, artists have a more ambiguous relationship with efficiency. In the field of design, the primary condition of production is the client. But for whom and for what purpose does the artist work? For the collector? The public? Humans? The market is struggling with the practical and emotional realities of this classic division. The market is struggling to do a lot of things for that matter. Fifty or a hundred years ago, artists, designers, performers, writers and poets tried to break down the arbitrary distinctions that constitute the legitimacy of a genre. Today, in the age of Brexit and Trump, we are clinging to them. Angela Merkel is our heroine, and the French have chosen to take neoliberalism to the next level. Mr. Gorbachev, tear down this wall!" Will Benedict

Poster used for communication at the exhibition
"ENDING EXPLAINED 2" at the gallery L'ELAC in
RENENS
Creation: May 2018



Photographic image of the performance at the
exhibition "ENDING EXPLAINED 2" at the gallery
L'ELAC in RENENS
Date: May 2018

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Photographic image of the performance and installation. “ENDING EXPLAINED” at the DOC space in Paris

Title: ENDING EXPLAINED

Duration: 2 hours

Creation date: April 2018

Performer: Julie Monot



Photographic images of the performance and installation at the exhibition “ENDING EXPLAINED 2” at the DOC space in Paris
Date: May 2018

WODWO

“Wodwo” is a character in one of Ted Hughes’ poems from 1967. He is the wild man who questions himself and the nature of freedom.

This character who awakens to himself and his conscience is part of an order of the world inspired by an egotistical masculinity, which is why Julie Monot was interested in the figure of the wild woman and her possible incarnation, hairy, anonymous and vindictive. For this proposal, which brings together reflections on the domestic space, the notion of nature is underlying and complex, and this inhabitant of the exhibition has been conceived in order to put in tension our social constructions.



Photographic images of the performance and the installation at the exhibition “ALPINA HUUS” in the space Le Commun in Geneva
Image: Snow Sanchez/ALPINA HUUS
Creation date: December 2017
Performers: Magdalena Froger and Julie Monot

