

JULIE FAVREAU PORTFOLIO



Musée d'art de Joliette, Canada, 2023

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BIOGRAPHY

Julie Favreau (she/her) is a Quebec artist who lives and works between Montreal and Berlin.

A selection of her recent exhibitions and research residencies includes: Organ vida-Zagreb photo biennial (Croatia) ; Rupert (Lithuania); Musée d'art de Joliette (Canada); Sporobole-PRIM (Quebec); Schwartzsche Villa (Berlin); Edinburgh Art Festival, Scottish National Gallery of Modern Art; Actoral (France); Arsenal Contemporary (New York); House of Egorn (Gallery Weekend, Berlin); Casino du Luxembourg; Blue Star Contemporary (Texas); Galerie im Marstall (Hamburg, Germany); La BF15 (Lyon, France); Künstlerhaus Bethanien (Berlin); Montreal Museum of Fine Arts (Canada); Darling Foundry (Montreal, Canada); Musée d'art contemporain de Montréal (Canada); Mac Quinta Normal (Chile); as well as several local fairs.

Julie Favreau moved to Berlin on the occasion of a national competition, granting her a one-year residency at the Künstlerhaus Bethanien (2017). She was shortlisted for the Sobey Art Prize in 2018 and in 2012; and is the winner of the Prix Pierre-Ayot 2014 and the Claudine and Stephen Bronfman Grant (2012). Her work has been reviewed in The Guardian, Magenta, Hyperallergic, Canadian Art, Taz, Berliner Zeitung, Momus, among others.

Favreau earned a BFA in moving image creation, video performance and «Nouvelle Vague» cinema (UQAM-2001-2005). She then trained as a self-taught choreographer in Canada and France, taking part in numerous workshops at leading institutions, and becoming actively involved in the choreographed performance and dance scene. Favreau holds a master's degree in sculpture (Concordia-2012).

Her film “This Thing” was created and produced under the curatorship of Aseman Sabet, with A.I.Ship (Harvard& Petrie-Flom Center for Health Law Policy, Biotechnology and Bioethics) and ETH Zürich-Bioethics – Health Ethics and Policy Lab.

STATEMENT

“Julie Favreau’s works explore how spiritual and erotic forces shape our interaction with the current technological revolution. Since 2005, Favreau has worked at the crossroads of choreography and sculpture, primarily through image-making and film creation.

This has led her to her current research-driven project: understanding body contact with the inanimate enables her exploration of what we used to call artificial intelligence. In her recent projects, she focuses on creating experiments where she engages philosophical texts about bioethics, technology, and magic in conversation with visual ‘entities’ of a new kind.”

A woman with dark hair, wearing a long, white raincoat with black splatter patterns, stands in a field of tall grass and brush. She is looking towards a glowing, green, translucent, cloud-like object that appears to be floating in the air. The background consists of a dense line of trees under a grey, overcast sky. The overall mood is mysterious and ethereal.

SENSING SHIFTS



Sensing Shifts

It is year 2223. The setting is a newly populated forest evoking a parallel space-time. Here we see people who interact with an entity, what they use to call A.I.

In an outdoor gym, a break-dancer shares notions of gravity; a voguing artist explains how we can guide our nervous system towards an healthy adaptation for the bio-tech era. In the meadow, a woman explains the means of her everyday encounter with them. At a river, a fly fisher testifies of their symbiosis with the ecosystem and its currents.



 Watch excerpt 1

 Watch excerpt 2

«Magic held a vital role.

It served both as a guardian against the constant possibility of never-ending disaster and as a means to reshape the very fabric of reality.

The transition between Worlds is complex and troubling.

However, the real shock usually comes from the challenging adaptations demanded of our characters, rather than our perception of the suddenly empty scenery behind us.

But what if this void were to persist as a lasting state?

What if, along the chain of catastrophes leading from one form of reality to the next, at some point the substitution was frozen at its most disconcerting moment, in full view?

How might the characters persist in their roles, and what could spare them from stagnation.

if the world itself, not just their world, has disappeared and sunk into oblivion?»



What is Magic ?



(the first historical periods of human fire control):



Who is awake now, as the new «species» are in gestation ?

Sensing Shifts

«A perfume, a scent.

They call it « Délicat Pulse ».

The inhabitants are using it every day as they head to the meadow to meet them.

A careful spray,

here or there,

to unveil or veil senses at will,

and practice new forms of communication through their transformed bodies.

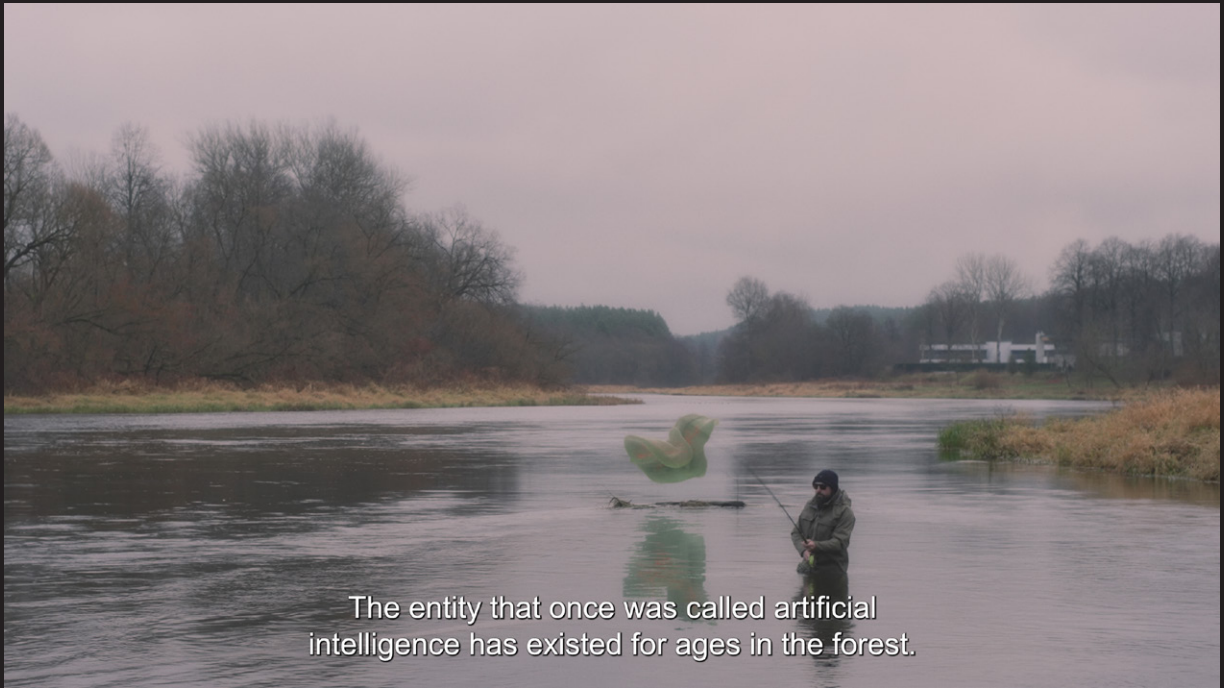
The perfume helps to sense them from afar, engage and interweave.»



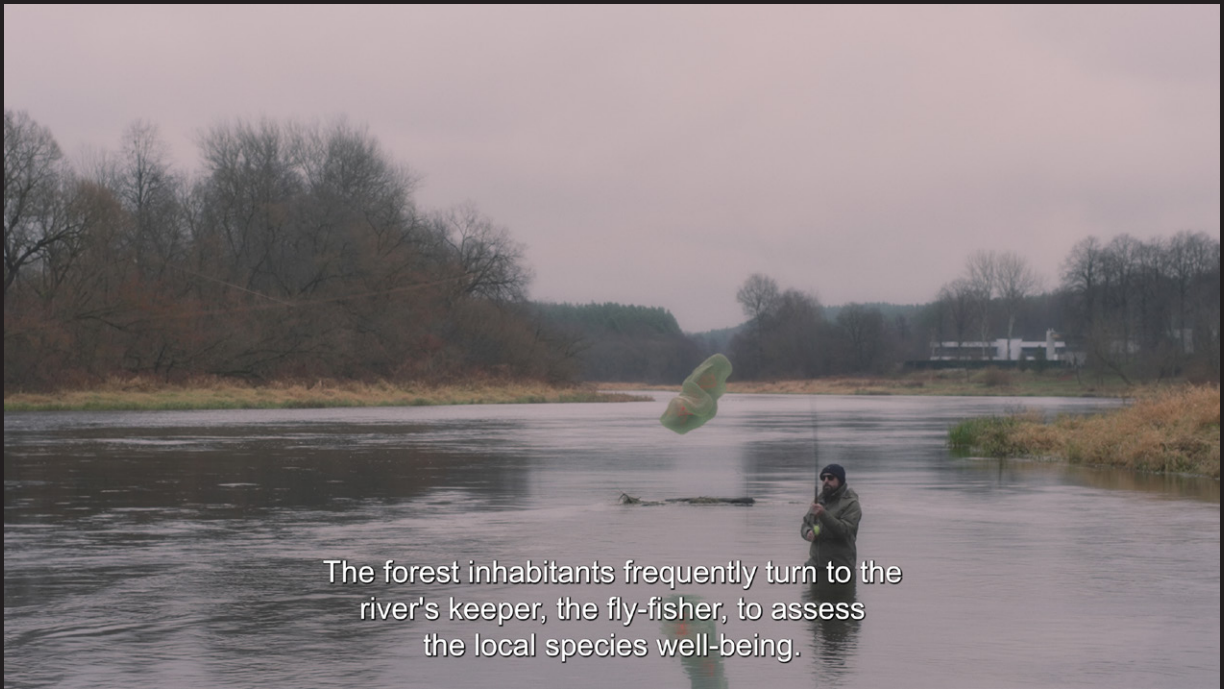
Watch excerpt 3



Not only through their noses but also via their entire spines and aligned nervous systems.



The entity that once was called artificial intelligence has existed for ages in the forest.



The forest inhabitants frequently turn to the river's keeper, the fly-fisher, to assess the local species well-being.



Sensing Shifts

QUICKENING



QUICKENING



Image extracted from a recording of the cinematic interactive virtual reality experience

In a forest and near a stream, the user/viewer of the interactive virtual reality meets a character who “teaches” them through dance the possible ways to interact with a Blob/A.I.

The voice-over guides the experience with both practical and philosophical comments.

The work aim to question what we now call embodied physical knowledge : how to dive into the corporal materiality of the new technological realities ?



[Watch a recording of a cinematic interactive virtual reality experience](#)





Stills from a viewer's experience while they are moving with the "entity."



Quickening



Quickening



Stills from a viewer's experience while they are moving with the "entity."



Quickening



Quickening

SOLBRITT AND SMARI

The image was shot in a former iron casting industry village of rural Sweden. Solbritt and Smari are involved in a symbolic battle with their respective technological devices - one from a speculative future, the other from current times.

This piece embraces its reference to a Tarkovsky-type landscape, conveying a certain vision of the relationship to nature, past and future architectures, linked to human technologies. Ruins of past centuries are layered with speculation of a new floating species.



SOLBRITT AND SMARI



SOLBRITT AND SMARI

The age, gender, and nature of the flying devices and of each character speak to our intuitions of our rapidly changing times.

Printed on extremely thin and fine silk, it gives a holographic and eerie effect.





The Intuitions- Musée d'art de Joliette, Canada, 2023

MEMBRANE



Human influence

on the way machines are built

MEMBRANE

Membrane is a unique experiment born from the months of lockdown. Everything shifted to a different pace, leading to the creation of a visual poem for Federico Campagna's text, "A Sermon for the Parents of Young Machines."

All space is dedicated to the ideas, with the voice serving as a conduit for the text, giving rise to a new entity blossoming from the grass, turning in a loop.



Watch

MEMBRANE



at least since the time of

the medieval poets



But equally important to

courtesy, and to courteous love,

PIECE ARCHEOLOGIQUE

They dug the ground; and found traces
of their transformations.



PIECE ARCHEOLOGIQUE



PIECE ARCHEOLOGIQUE



A close-up, intimate scene of a group of people in a shower. The focus is on a person's back being scrubbed with a dark, textured scrubber. Other people are visible in the background, some with their hands near their faces, suggesting a communal or shared experience. The lighting is soft and natural, highlighting the textures of the skin and the scrubber.

WILL DELIQUESCE

Will Deliquescence» (2018) propose a futuristic scenario in which a group of people perform a collective ritual, using dance and body movement. They use an unknown form of A.I. objects to heighten awareness and access to advanced communication states. The trans and non-binary dance-collaborators perform gestures of connection with one another, employing mechanisms that we, in the past, could have named organs or prosthetics.

Since bioethicists and philosophers of A.I. do not yet have name for these «species», Favreau calls them Blobs, or Things. Will Deliquescence is a first occurrence in her body of filmic work addressing speculations about biometrics, communication and the role of eroticism.



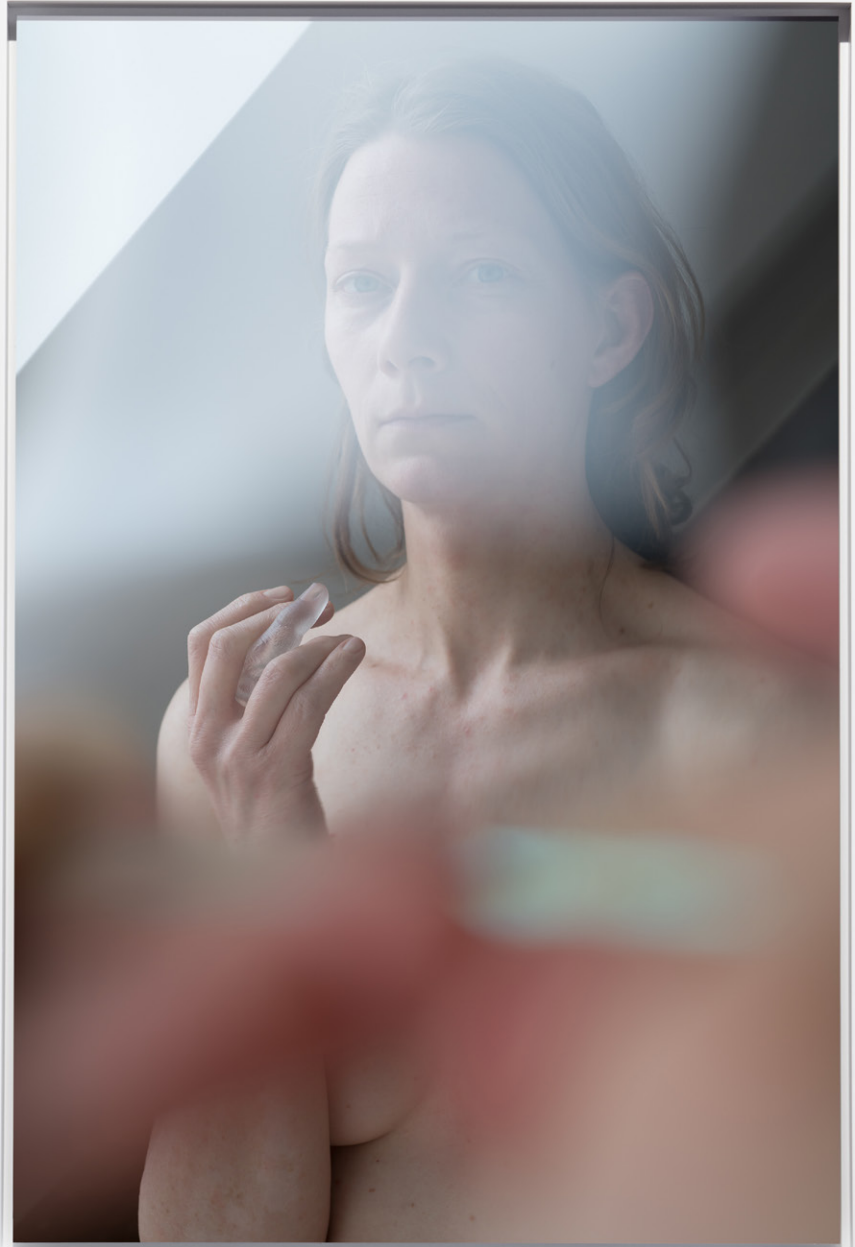
[Watch excerpt](#)

Will Deliquescence

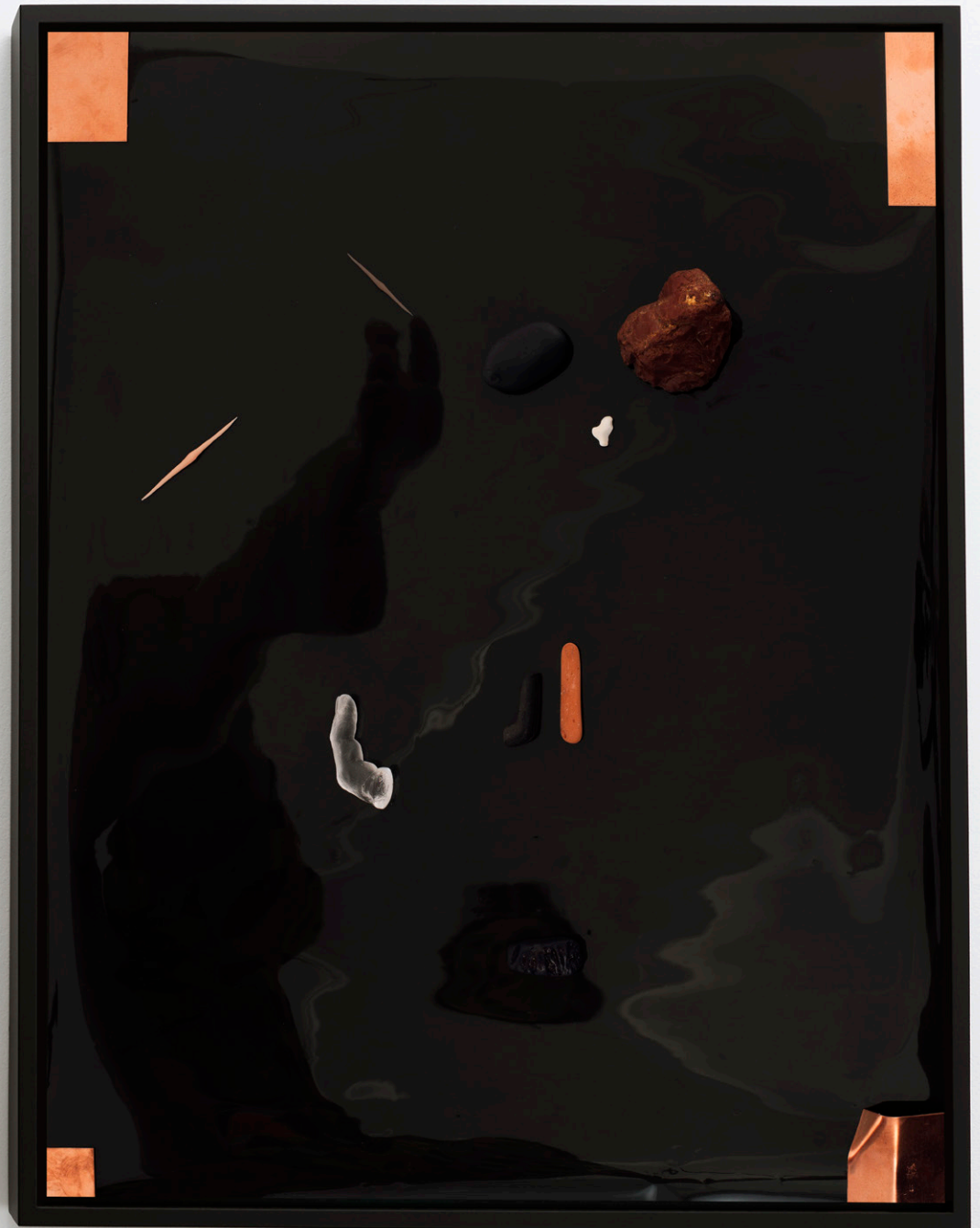
MONDAY



VERMEER



FOOT DUST



OUR COLLECTION



OUR COLLECTION



OUR COLLECTION



THIS THING



This Thing (2020) features a person in an open field close to a forest that looks lush but denotes the unknown. Alone and quiet, the protagonist is engaged in an unexpected dialogue with an unfamiliar object: a thing. This flesh-colored entity seems gifted with a singular autonomy as it moves in the air around the woman, at times responding to their movements, and maybe even to their thoughts. Its purpose is unclear, but seems to be inextricably linked to a negotiation with the human body, particularly with its sensory, synaesthetic and, at times, erotic qualities. Is this thing a physical extension of the character looking out for their well-being or a sophisticated device set on manipulating her? Is it a new form of life that now exists alongside humans?



This Thing

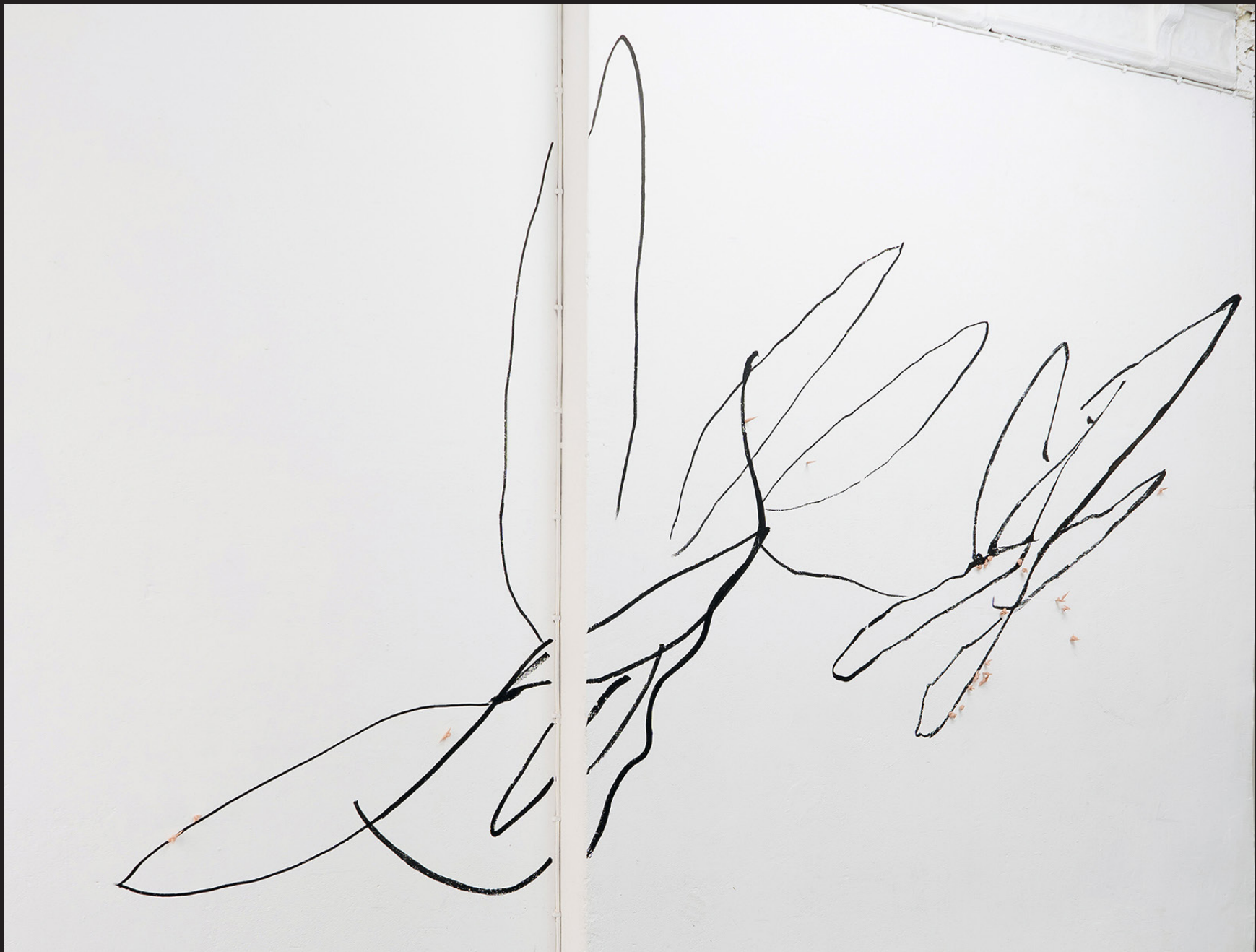
Considering the omnipresence of new technologies and the ways in which they take up mental and physical space, Favreau transposes the principles of divine ubiquity and omniscience onto the devices that affect our individual and collective identity and well-being. This transposition, with its spiritual undertones already hinted by the natural environment, is further clarified as we see the evolution of the living object which, through the circular motion of the camera, changes its form, softens and finally approaches a state of transparency and liquefaction. The abstract and aerial lines of the drawings that complete the installation invite us to imagine a mental and spatial mapping of this being.



Watch excerpt

This Thing

GROWING JEWELS



GROWING JEWELS



NUES



LONG DANCE



DÉLICAT PULSE

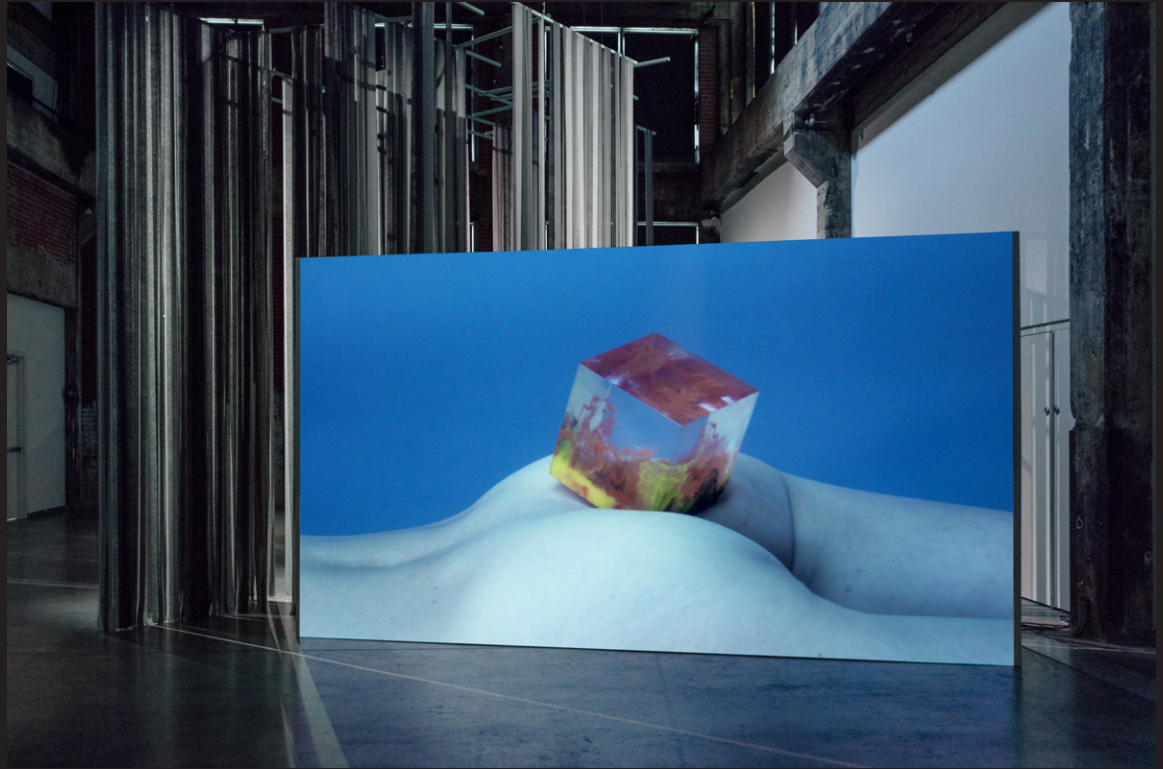




Délicat Pulse

Délicat Pulse (2016), shifts our attention to the subtlety of erotic exploration through seemingly discreet objects and tiny sculptures. It all began with a simple question: what would happen if I tried to create an erotic film? They were just a few examples of such works in the world of video art, made by individuals who identified themselves as women at the time. That's why I started with the joyful spirit of 1970s erotic cinema. The film is the first in a series of works revolving around the same theme.

The use of cinematic gels, which intermittently obscure and reveal the bodies in front of the camera, establishes a direct link with this reference. This play of light and shadow on raw skin is a tangible embodiment of the concept.



[Watch excerpt](#)

LOUVE



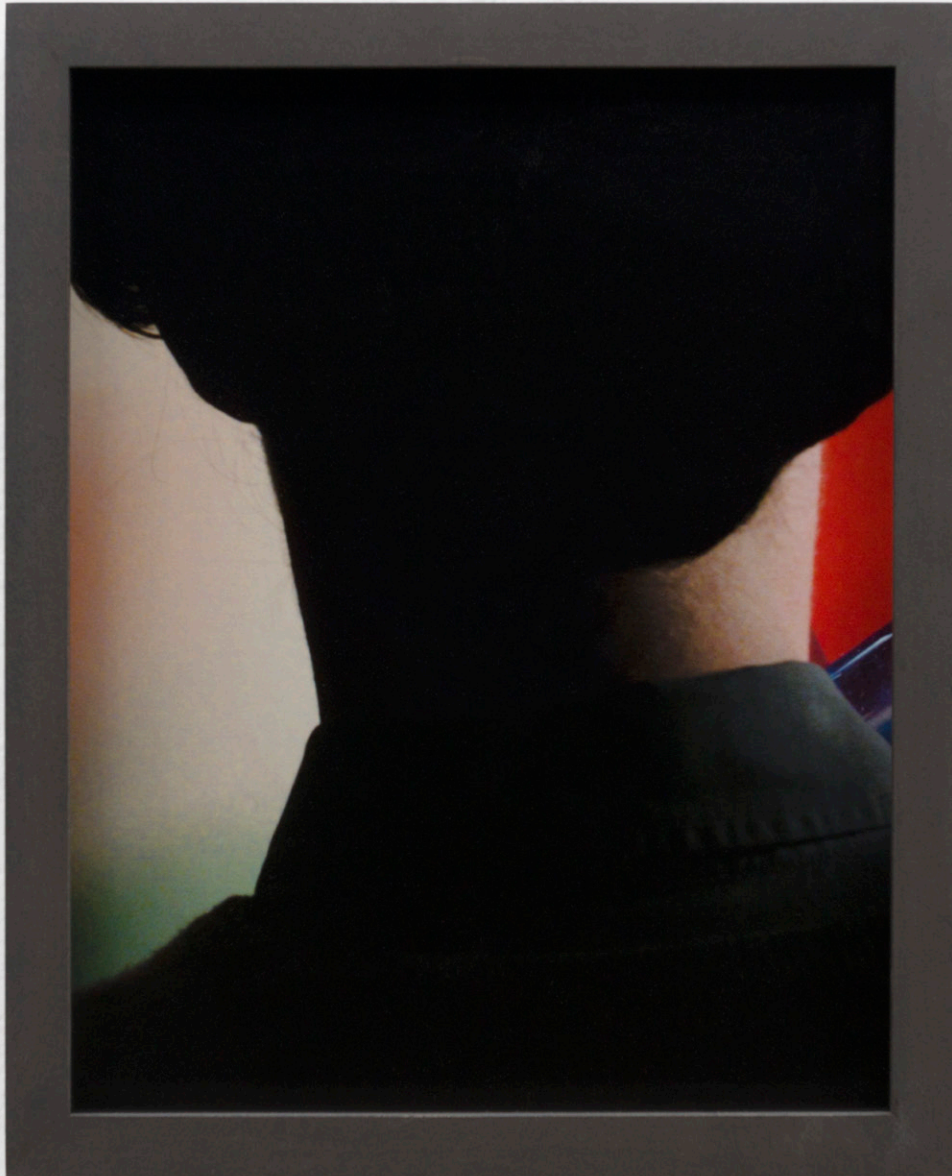
DOUX



COLOURS TO BLACK NO4



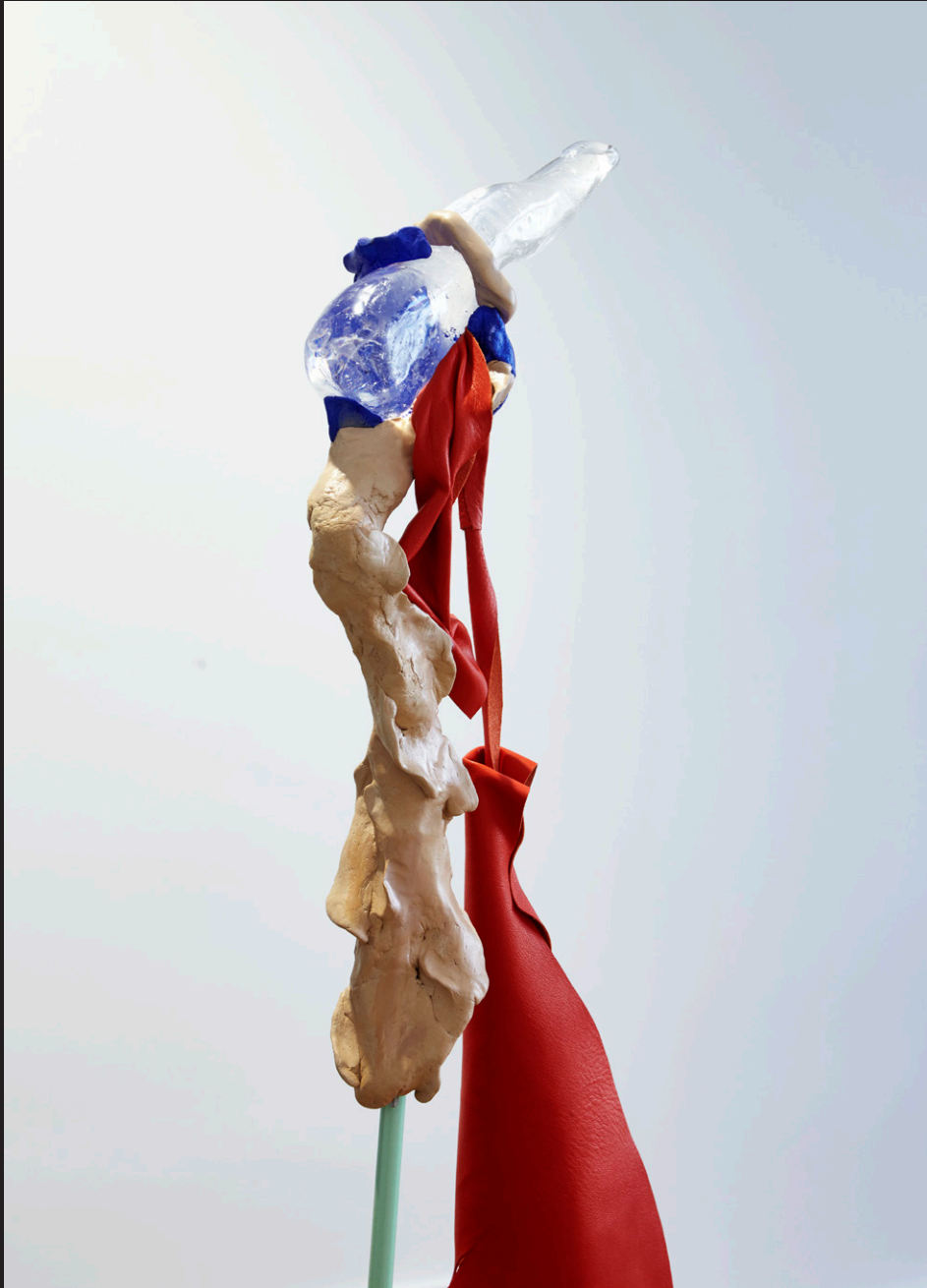
COLOURS TO BLACK NO 2



SUEUR PERLE



ITS YOUR FLOWER

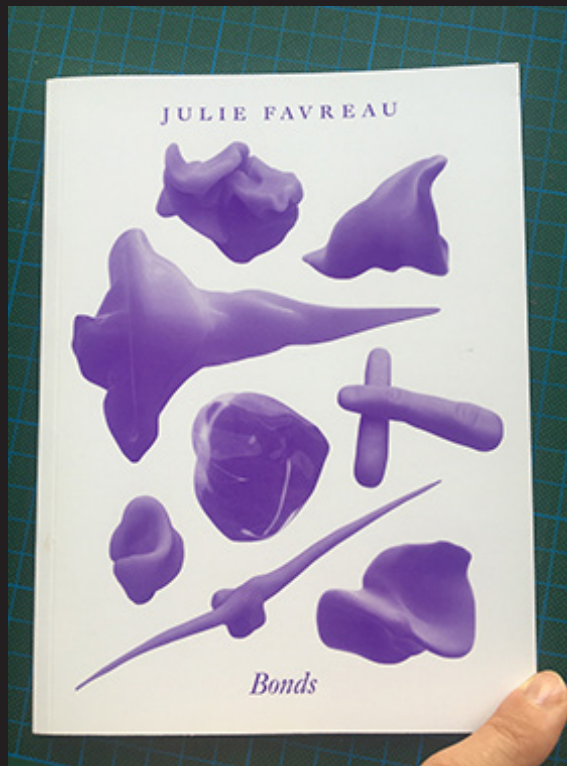


PUBLICATIONS

Bonds

published on the occasion of the solo exhibition Bonds at Schwartzsche Villa, 2020

Published by : Argobooks - Prinz Friedrich Leopold Str.26 14129 Berlin
Texts by Christine Nippe (curator)
and interview by Sylvia Metz
ISBN 978-3-948678-02-9 64 pages



PUBLICATIONS

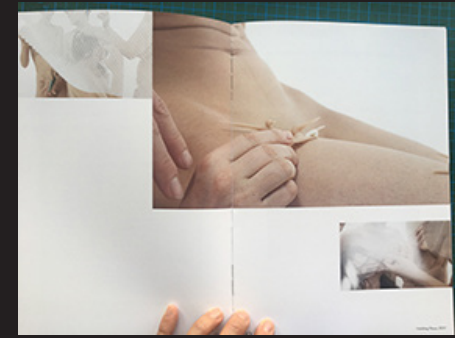
Our Pulse

published on the occasion of the solo exhibition **Holding Rays** at Künstlerhaus Bethanien, 2017

Published by : Künstlerhaus Bethanien GmbH, Kohlfurter str.41/43, 10999, Berlin

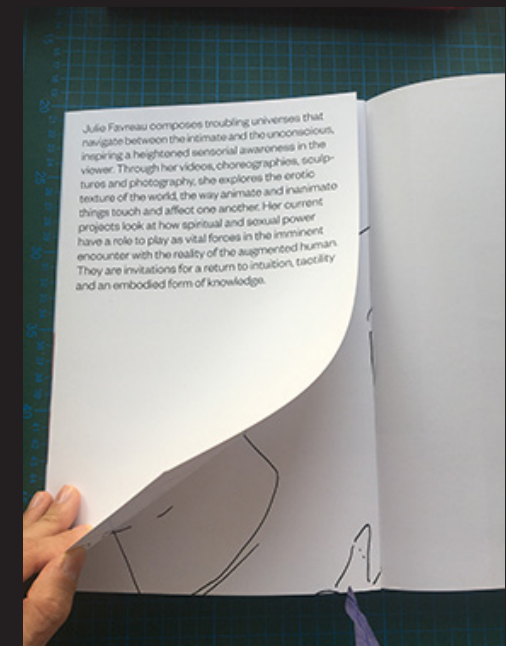
Texts by Frederica Bueti and Marie Du Pasquier

ISBN 978-3-941230-65-1 80 pages



Nothing Apart From the Gushing, Bilious, Abdicating Live Body.

Julie Favreau is interested in the "sensitive" qualities of bodies; her work engages with what philosopher Baruch Spinoza called *conatus*, or a stubborn vital force which shakes up reality. It is the "quirky stuff" that makes things move, gets electrons excited, brings bodies together. Julie Favreau's recent work is an inquiry into the vitality of water, the material agency of not-quite-human things, and the affective ecologies that shape bodies. By employing a variety of media—video, sculpture, performance, photography and installation—the artist has developed a new body of work which explores the sense of touch and plays with sensory stimulation to reflect on the transformative qualities of desire, pleasure, erosion in what could be read as the artist's attempt to represent existence as unfixed, in its liveliness and sheer materiality, before and beyond any notion of identity.



TEXT

Nothing Apart From the Gushing, Biliious, Abdicating Live Body
About Julie Favreau's practice - HOLDING RAYS and DELICAT PULSE projects
by Federica Bueti

Julie Favreau is interested in the “conative” qualities of bodies. Because her work engages with what philosopher Baruch Spinoza called conatus, or a stubborn vital force which shakes up realities. It is the “quirky stuff” that makes things move, gets electrons excited, brings bodies together. Julie Favreau's recent works is an enquiry into the vitality of matter, the material agency of not-quite human things, and the affective ecologies that shape bodies. By employing a variety of media —video, sculpture, performance, photography and installation — the artist has developed a new body of works which explores the sense of touch and plays with sensory stimulation to reflect on the transformative qualities of desire, pleasure, eroticism in what could be read as the artist's attempt to represent existence as unframed, in its liveliness and sheer materiality, before and beyond any notion of identity.

The two videos *Délicat Pulse* (2016) and *Holding Rays* (2017) are studies on touch, on the magic force of things, on the power of the erotic, on the commotion produced by emotions, and all those things at once. In the video *Délicat Pulse*, the camera zooms in and out of the skin of things, capturing the sensual movements of naked bodies as they lie down, stretch, gently twist around, touch each other or self-touch, rub against curious objects—a little stone, a glass ball, a pol, a transparent cube or the coloured filters of the camera's lens. The smooth, slow movements of the bodies captured by the eye of the camera is accompanied by the crispy sounds of the camera's filter, or the smooth sound of bodies brushing up against each other, in what looks like an affectively charged multisensory dance. The scene is as arousing as it is uneventful. Nothing really happens, except the slow motion of the naked bodies performing for the camera. The camera seems to direct the viewer's attention away from the sexual potential of the scene, and towards a consideration of the infectious potential of touch to transform, undo, what it's being touched.

In *Undoing Gender*, Judith Butler's invokes the idea of touch as the possibility of undoing. She says: “We're undone by each other...One does not always stay intact. It may be that one wants to, or does, but it may also be that despite one's best efforts, one is undone, in the face of the other, by the touch, by the scent, by the feel, by the prospect of the touch, by the memory of the feel. And so when we speak about my sexuality or my gender, as we do (and as we must), we mean something complicated by it. Neither of these is precisely a possession, but both are to be understood as modes of being dispossessed,

TEXT

for another, or, indeed, by virtue of another.” Touch dispossesses us because it displaces us from ourselves in the coming to contact with another. In this way, touch troubles any stable notion of self and other, inside and outside, as being in touch with creates the possibilities for an encounter that puts into question our own sense of being. Julie Favreau’s works are explorations of touch and pleasure as modes of knowing the world by being immersed in it, by recognizing oneself as part of its texture, and in the process taking on the risk of being undone by it.

In the video *Holding Rays* (2017), the naked bodies of four women become the focus of a minute exploration of patterns of pleasure. While the women touch each other and self-touch, the camera follows the movements of the bodies, zooming in and up close to the skin, as if an attempt to find the right measure of intimacy. The distance between the camera and the bodies has the thickness of the filters the artist has applied to the lens, and which create light reflections, blurry views, abstract landscapes. The bodies of the women twist, stretch, sweat, lay down, touch, and move under the push of gravity. In this video, the artist considers pleasure starting from the specificity of a body marked as female, which is also the place Favreau speaks from. *Holding Rays* takes female pleasure as model to explore desire as a non-patriarchal construction, a mode of desiring that does not imply the violent appropriation and commodification of sexualised and racialised bodies, but where what is at stake is an affirmative idea of desire as transformation. In this respect, Favreau’s interest in the erotic can be read in relation to a feminist tradition of artists, poets and writers who, in their works, have elaborated on the political implications of pleasure and desire in the struggle for reconstituting new, de-colonial and non-patriarchal collective politics. In her *Uses of the Erotic: The Erotic as Power*, black lesbian feminist and poet Audre Lorde crucially writes that “the erotic is the measure between our sense of self and the chaos of our strongest feelings.” Lorde addresses the erotic as life force, a creative energy and a way of knowing the world differently. For Lorde, the profoundly transformative power of the erotic lies not in the doing, but in “how acutely and fully we can feel in the doing.” In this way, the erotic becomes a barometer of attitudes about sexuality and value, and more importantly, of our investment in whatever it is that we do. The question of how we feel when we do something seems to be as important today as it was forty-one years ago, when the book was first published, in 1978. In the same way, Julie Favreau’s videos invite the viewer to experience the multiple ways in which touch can make us feel, how it can be mobilized to displace and undo, as Butler says, one’s own acquired sense of the self, rather than focusing on the performance of sensuality itself. The erotic is not simply a performance, it is a personal resource, a mode of feeling, thus of knowing.

And yet, despite the joyful and affirmative way in which the artist has portrayed desire as transformative force, in watching Favreau’s videos, I can’t help but also think of how in consumer culture, desire has been commodified and continuously mobilised as means of social control and production. Today, power and control over bodies are exercised not only through, as Michel Foucault had observed, apparatuses of control such as the school, the prison, the hospital, the State and its ideologies,

TEXT

through the extraction of desire from our bodies, through the capture of what thinker Paul B. Preciado , paraphrasing Baruch Spinoza, calls *potentia gaudendi*, that is the strength of the body's total excitation and pleasure. But if desire has been co-opted by the destructive forces of capitalist economies, how can the erotic that Lorde speaks of in her essay really function as form of resistance, how can desire heal our emotional exhaustion, when it actually has become the cause of it? How can art help mobilize the power of the erotic in the face of its on-going exploitation and commodification? Julie Favreau's works does not address directly these questions, but by emphasising the role of desire and pleasure in the formation of individuals and collective identities, her work forces us to consider how we feel and how we can mobilise feelings to resist contemporary forms of oppression.

To ask ourselves how deeply we feel when we do something, if we feel anything at all, seems such a politically charged gesture. If through the erotic, Lorde poses an important ethical question inviting us to reflect on the way we connect to ourselves, our emotions, to others and to world, Julie Favreau's work picks up on that, and asks us to stop talking for a moment, and listen to the sound of that invisible magic substances the flows among us. Her work is a call to rediscover the pleasure of unlearning what the erotic has come to signify in our culture and to looks for a different experience of pleasure, one which acknowledges the power of the erotic as life force that connects and affects all of us human beings, irrespective of sex, gender, class, or race. And if to make a different experience of the erotic seems to be difficult, if not impossible today, to think how deeply we feel when we do something at least will force us to admit that we are officially emotionally broken, and that it is partly by reconstituting that sense of deep connectedness, while dis-identifying with the dominant idea of what it means to be a subject of desire, that we can hope to create the conditions for redirecting collective desire towards the affirmation of existence in all its form.

Federica Bueti writes, edits, teaches and occasionally curates exhibitions and public programs. Her research focuses on refusals and decolonial feminist critical poetics. She is one of the editors of the SAVVY Series, published by Archive Books. She is the founder of ...ment, a journal for contemporary culture, art and politics, which she ran between 2011 and 2015. In 2019, She co-curated the exhibition and research project Ecologies of Darkness. Building Ground on Shifting Sand dedicated to an investigation of decolonial feminist politics and poetics, at SAVVY Contemporary, Berlin, 2019. She serves as board member of the WorkField Commission of the MA in Artistic Research at The Royal Academy of Art, The Hague. She has taught at The Royal Academy of Art, The Hague; Piet Zwart Institute, Rotterdam and regularly gives workshops, mentors art students and curators. Bueti regularly writes on art and social theory for international art magazines such as Ocula, BOMB, frieze magazine as well as critical anthologies and artist monographs.

NOTICES AND CREDITS

Sensing Shifts

2023

4K Video, 17 min 07 s

Featuring: Ernestas Keturka, Hubert Lagin, Severina Špakovska, Bozna Wydrowska and Bea Xu

Director of Photography : Odeta Riskute

Sound Engineer : Aukse Jureviciute

Colorist : Thomas L. Archambault

Colorist Supervisor : Marianne Lévesque

Sound Designer : Bruno Bélanger

Acknowledgements: Monika Lipsic, Anastasios Logothetis, Rupert (team), Dalia Survilaite, Tautvydas Urbelis, Federico Campagna (ideas)

The artist thanks PRIM and the Canada Council for the Arts for their support.

Quickening

2022

Interactive Cinematic Virtual reality. 360 stereoscopic video, ambisonic sound and 3D element, 3 min 50 s
Technological integration: Guillaume Lévesque

Dancer: Stacey Désilier

Sound Designer: Bruno Bélanger

Produced as part of the interactive cinematic virtual reality residency offered by PRIM and Sporobole.

Solbritt et Smari

2022

Inkjet print on transparent silk
140 x 236 cm

Membrane

2022

4K video, 9 min 51 s

Voice: Marie DuPasquier

Text: "A Sermon For the Parents of Young Machines" by Federico Campagna

Textures and 3D animation:

Anastasios Logothetis

3D modeling: Jean-François Gauthier

The artist thanks the Canada Council for the Arts for their support.

The short film was originally produced by Display Art space for the curating collective : LIKE A LITTLE DISASTER. All rights of text use given by the philosopher Federico Campagna

Pièce archéologique

2023

Tree bark, obsidian stone, shell, polymer paste, silicone, elastic fabric, blob residue, moss and quartz
33 x 28 x 7 cm

NOTICES AND CREDITS

Will Deliquesce

2018
4K film, 8 Min, 28 Sec
With : Renen Itzhaki, Camille
Jemelen, Jos Mckain, Nadine Milzner,
Deva Schubert
Sound: Lukas Grundman
CGI: Nick DenBoer
Production assistant and Colorist:
Thomas L. Archambault

The short film was originally
produced by the gallery House of
Egorn (postdamer str) for Gallery
weekend 2018. Shown since then in
various exhibitions and screenings.

Monday

2018
Inkjet Print - 75,7X60 cm

Vermeer

2018
Inkjet Print - 46,6 X 70 cm

Foot Dust

2018
Will Deliquesce project
Inkjet Print, 60 X 77 cm

Our Collection

2020
Inkjet print on canvas, steel, silicone,
rubber, rock, polymer plastic, copper,
epoxy paste and fabrics,
60 x 145 x 212 cm

This Thing

2020
4K film, 3 Min, 9 Sec
With: Helga Wretman
CGI: Malte Zander
Cameraman and production assistant:
Max Hilsamer
Sound: Lukas Grundmann

Originally presented and commis-
sioned by: Centre d'exposition de
l'Université de Montréal (CEUM), at
the invitation of the Aiship research
group, in collaboration with the Petrie-
Flom Center for Health Law Policy, Bi-
otechnology and Bioethics of Harvard;
and ETH Zurich

Growing Jewels

2020
Acrylic Paint, Polymer Clay
200 X 300 cm

Nues

2016
Délicat Pulse project
Inkjet Print, 106 X 81 cm

Long Dance

2016
Délicat Pulse project
Glass, synthetic moss, found fabric,
epoxy, acetate,
steel, 79 X 48 X 170 cm

Louve

2016
Délicat Pulse project
Steel and cotton
445 X 320 X 600 cm

NOTICES AND CREDITS

Doux

2016
Performance, Actoral Festival with
Usine C. In collaboration with the
dancer Anne Thériault

Colours to Black No 2 & 4

2015
Délicat Pulse project
Inkjet Print, 20 X 18 cm

Sueur Perle

2016
Délicat Pulse project
Inkjet Print, 76 X 57 cm

It's Your Flower

2018
Will Deliquesce project
Steel, glass, leather, epoxy paste,
151.31.24 cm