

Julie Morel
<http://julie.incident.net>
julie@incident.net

Portfolio

Textual works

Digital / Post-Internet works

Installations

In Situ / Field works

A.F.K. - Crawling Through the Night Softly (My Burden) 2012

Postcard, 1000 copies.

Production: Ultra Éditions (Brest, France).

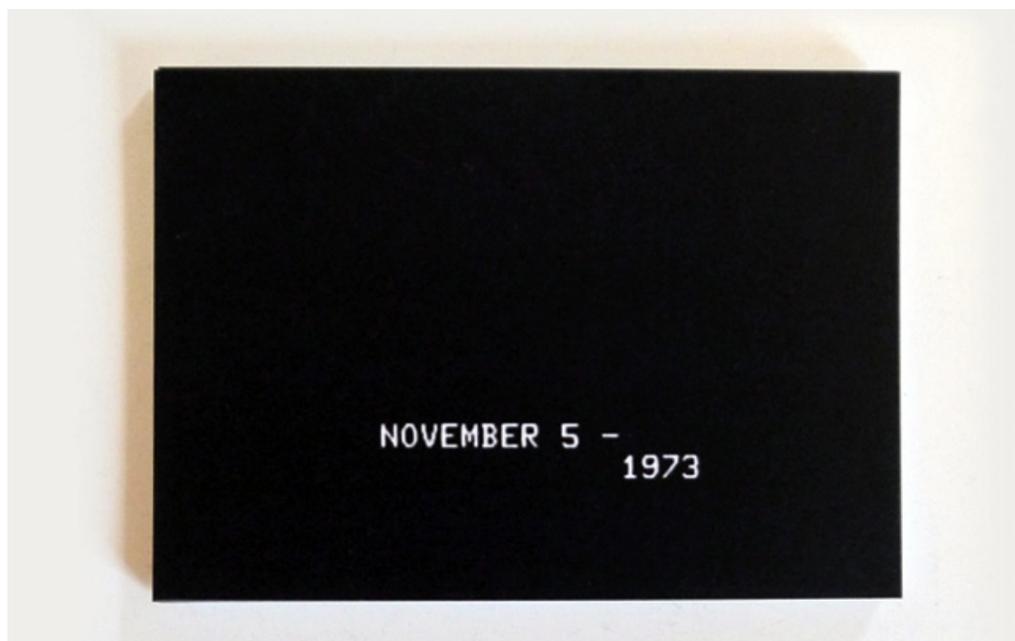
In 1973, Chris Burden produced a performance *Through the Night Softly*, where he crawled on a road glittering with glass fragments. This performance was filmed, becoming a video piece.

On the evening of November 5, 1973, the video was broadcast during an advertising break on Channel 9 - Los Angeles, under the name *TV Ad*. It then became a dispositive work.

On Nov. 24, 2008, *gaston2511*, a YouTube user, posted a version of *TV Ad* with a voice-over commentary by Chris Burden himself, a copy which belonged to the Pompidou Centre collection.

On November 5, 2013, a postcard, ordered by Ultra Publishing house for a collection called *Save the Date*, contributes to the circulation of the first image of *gaston2511*'s YouTube video.

I produced this postcard. I was born on the evening of November 5, 1973, a few minutes after the broadcasting of *TV Ad*.



A.F.K. (Away from Keyboard) - Exhibition 2013- 2014

Two year project with installations, online proposals, publications, public talks.

- Production year #2: Quartier Art Center and National Center for Cinema.

Views of the installation and works at the Quartier Art Center (Quimper, France).

- Production year #1: Document d'Artistes Aquitaine.

Views of installation and works at Triangle Gallery (Bordeaux, France).

An acronym for "Away From Keyboard," *A.F.K.* refers to an online gaming practice and to the moments when participants move away from the interface that connects them to others. It is a textual message that is left to signify an absence.

In this context, *A.F.K.* is used and understood as an analogy between this textual message – a message left to signify its absence to Internet users – and a new condition of the objects produced within the framework of an artistic practice developed after the emergence of the Internet.

This condition results from the fact that today an object is, in most cases, produced and viewed through a computer, and consequently generates several versions with different materials and media.

A.F.K. is used as the title for a series of visual propositions developed in various places (galleries, the Internet, workshops) and formats (electronic, print, drawing, dispositive, installation), as well as various dialogues and translations, all envisioned as artistic forms.

Choosing this title envisions the production of perceptive work under the modality of versions versus series, flow versus unique and auratic work (and instances referring to it), and absence versus materiality.

Each fragment of *A.F.K.* exists in relation to one or many other fragments. As a result, it might appear obscure, or difficult to penetrate, inasmuch as it produces multiple occurrences and versions.

It plays with a matrix (a wig made out of human hair found while surfing the Dark Net), from which it develops many versions. Each work erases – or on the contrary extends – the previous one, becoming in its own time a new matrix.



In 2015, the project focused on a series of investigations conducted on the Darknet: human trafficking, online artwork, black market site connection data, secure exchanges, and the representation of the Darknet in the medias.

This investigation was presented at the Quartier Art Center, before returning to a non-formalized state.

The exhibition presented formal games and variations from a human hair wig, a central element of the first *A.F.K.* exhibition a year before.

The exhibition objects at the Quartier Art Center (drawings, artifacts, prints, publications, and furniture) entered into conversation with each other. A projection of the video *Empty your Mind* was activated at different times, changing the dynamics of space.

Finally, a public conversation with the artist Karine Lebrun activated certain elements on display, raising critical questions.

The next pages document the works produced during the last three years of *A.F.K.*



A.F.K. (Away from Keyboard) - Exhibition 2013- 2014

Installation, 11 tables, human hair high and 14 publishing projects, black ink on white or black paper.

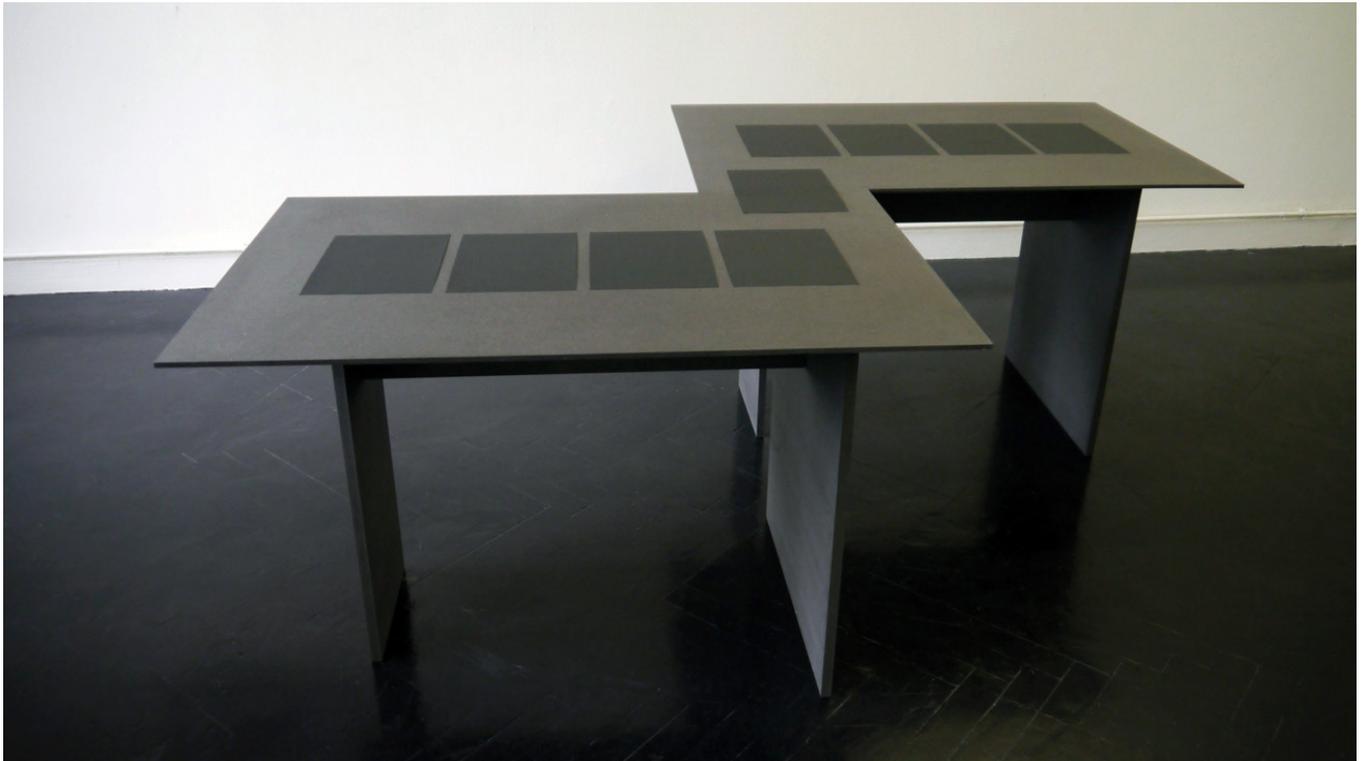
Production: Document d'Artistes Aquitaine.

Views of the installation at Triangle Gallery, Bordeaux (France).

These editions – postcards, booklets, ephemera and posters – bear the titles *Ghost #1, #2, #3*.

Either alone or collected, the editions are left for viewing on the tables of the large gallery.

Copies for visitors are placed on the table in the second room of the gallery. Each publication has the address of an Internet page to be accessed later.





A.F.K. - Blackmarket 2014- 2015

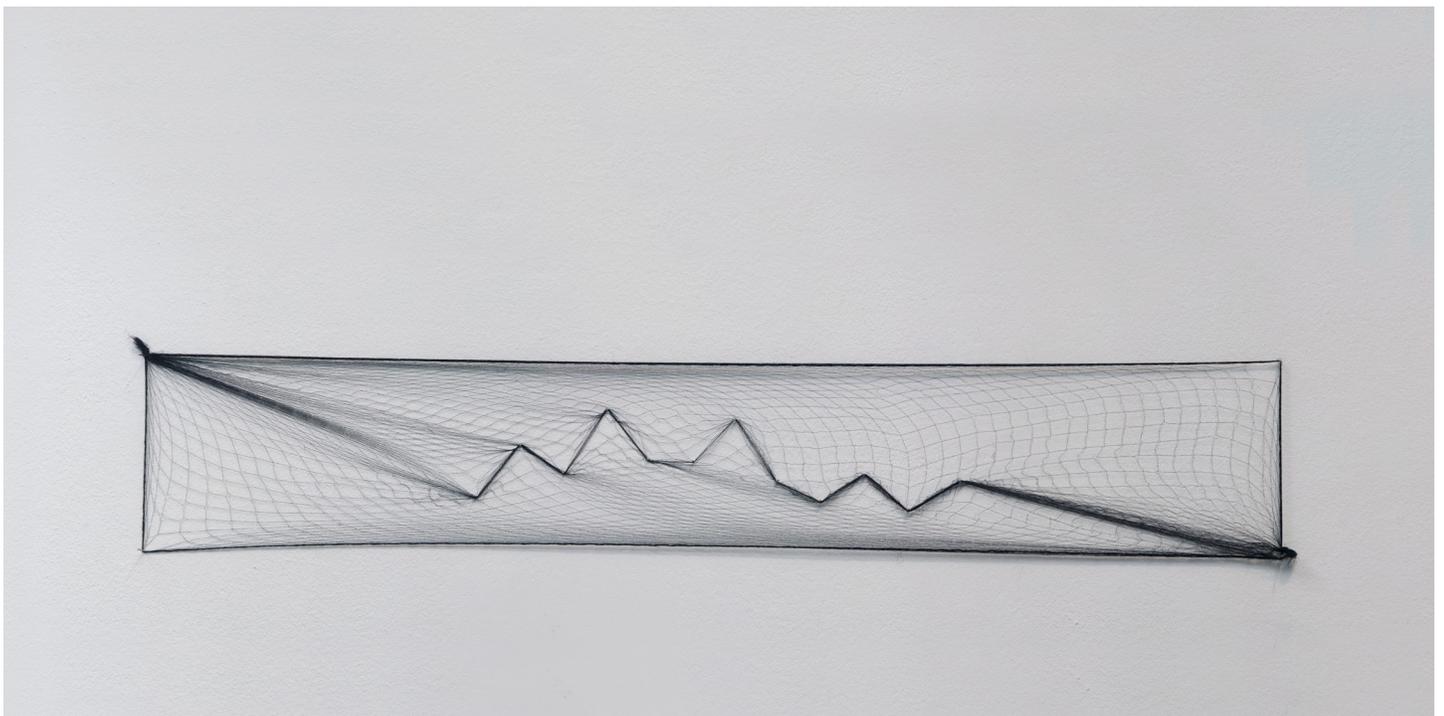
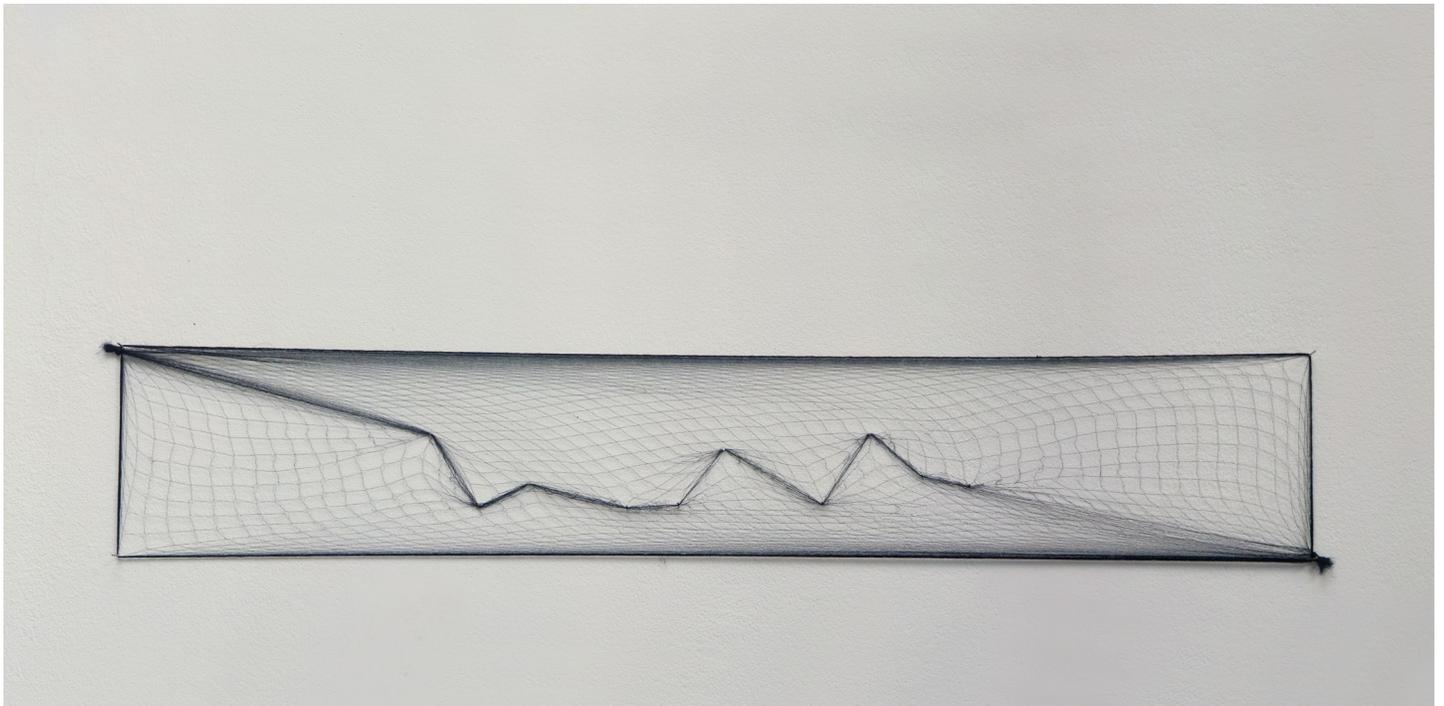
5 Hairnets, nails. Format: 70 x 10 cm.

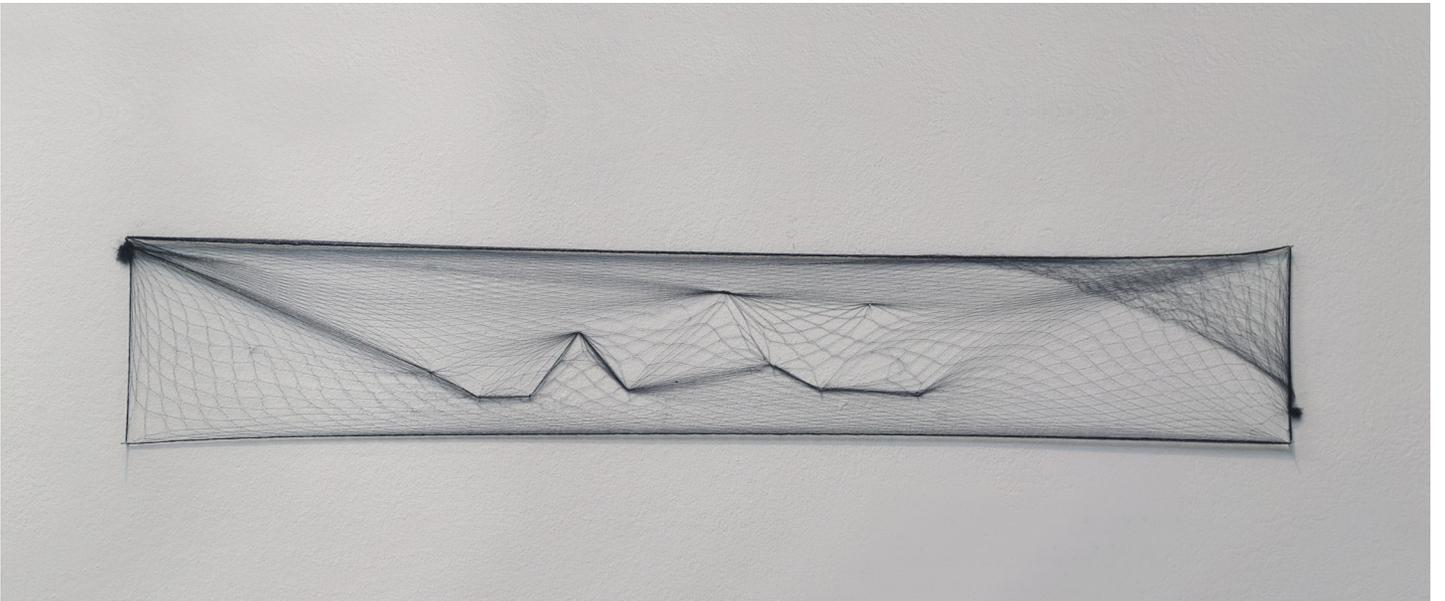
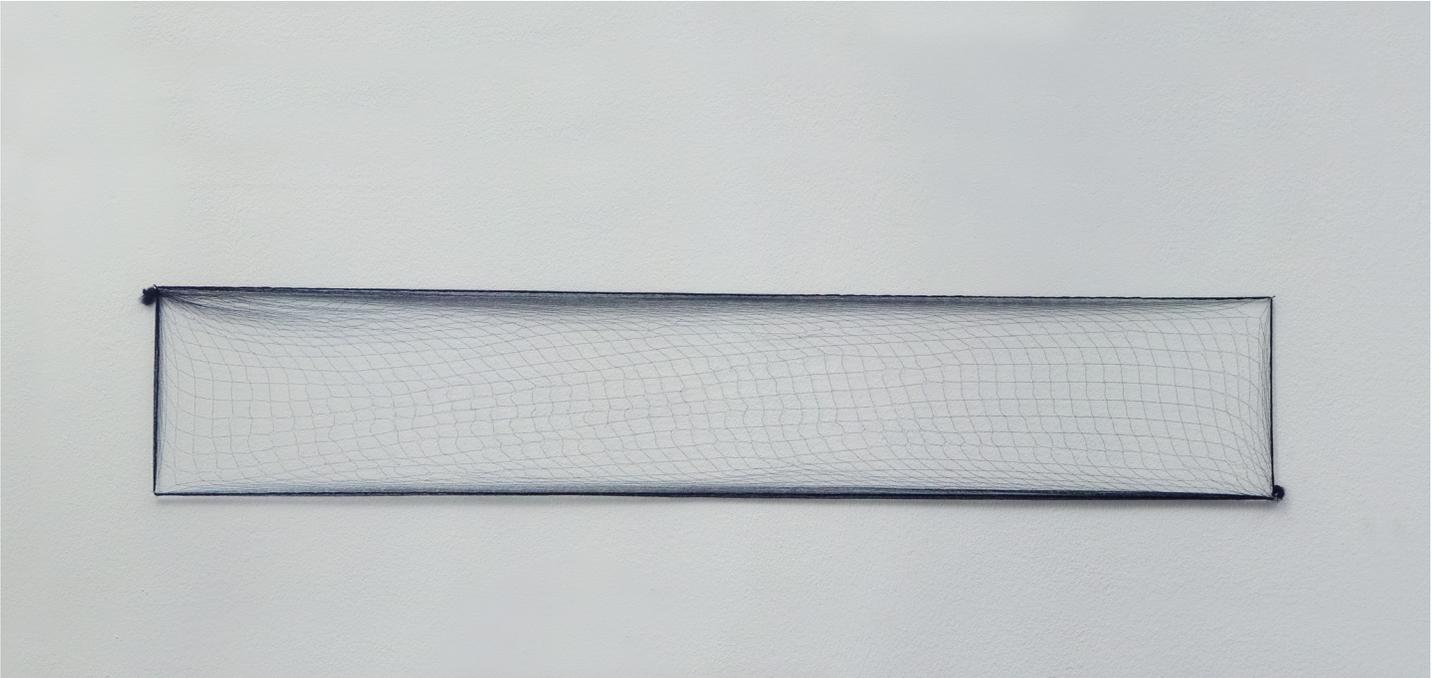
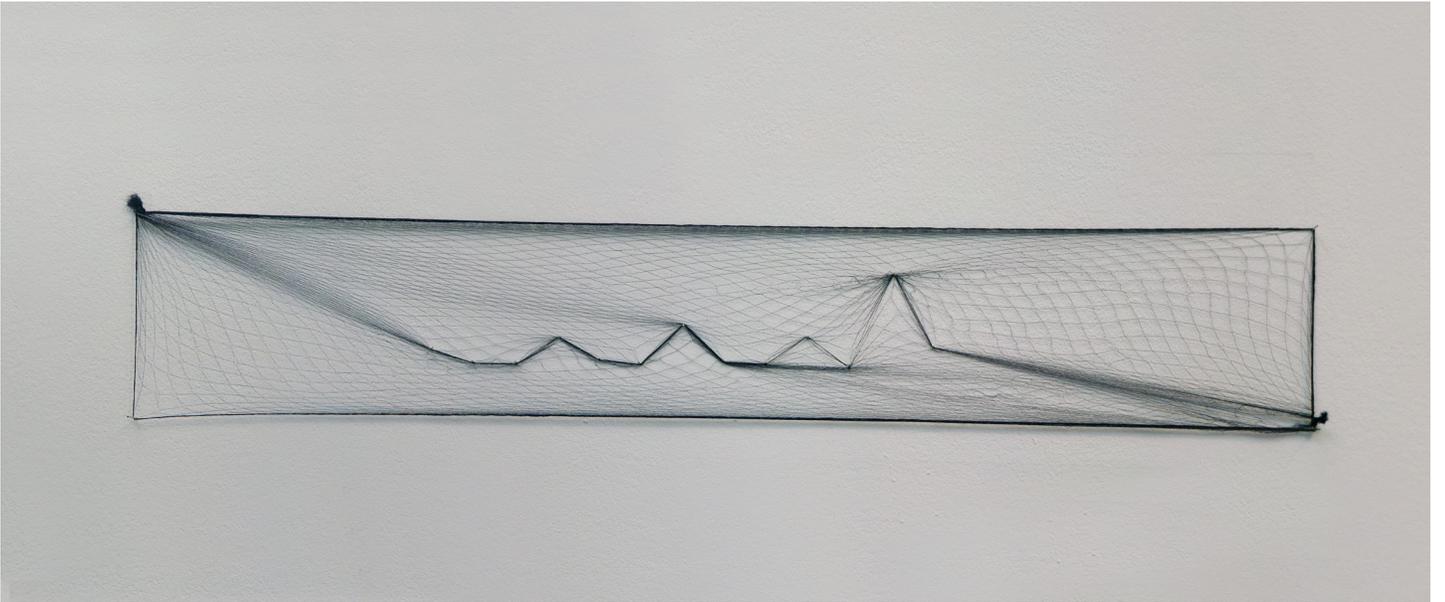
Production: Quartier Art Center and National Center for Cinema.

Views of the work at the Quartier Art Center (Quimper, France).

AlfaBay, BlackBank, Evolution, Majestic, Middle Earth.

Visualizations of the amount of people surfing on the Darknet's five biggest black market, on January 1, 2014.





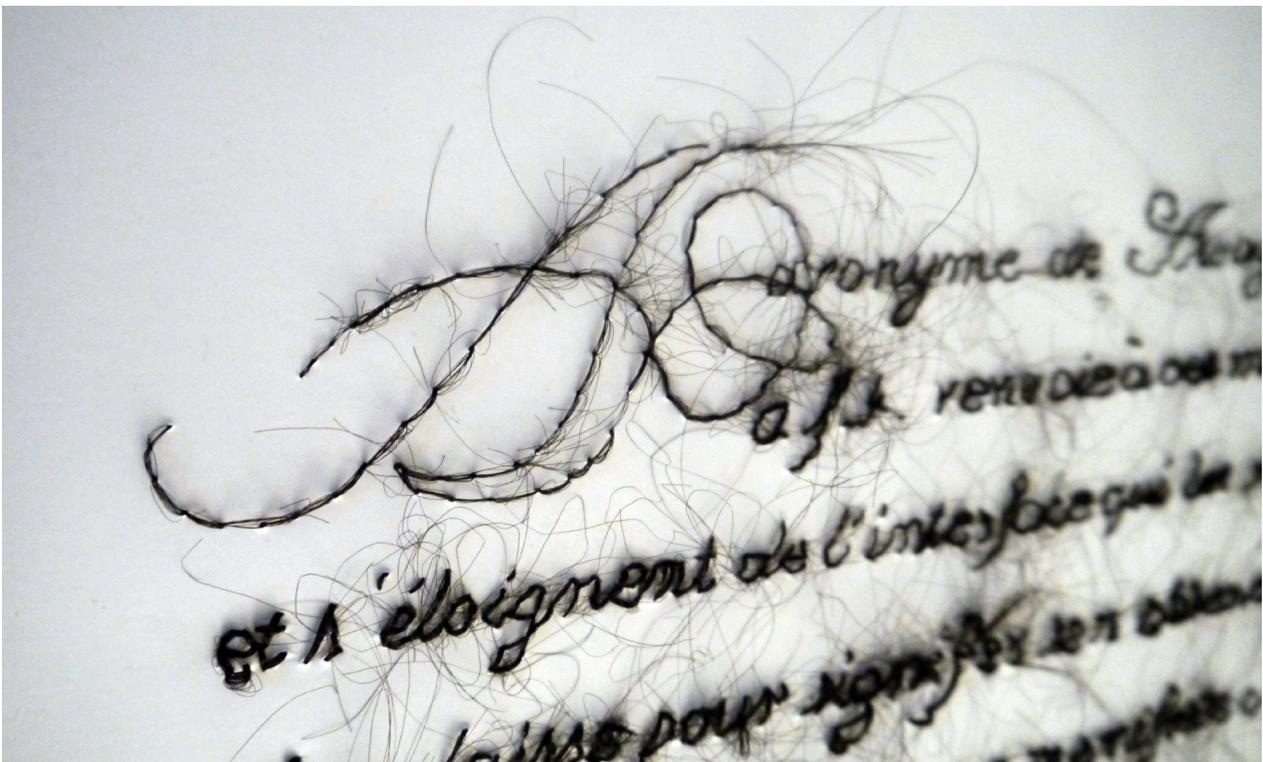
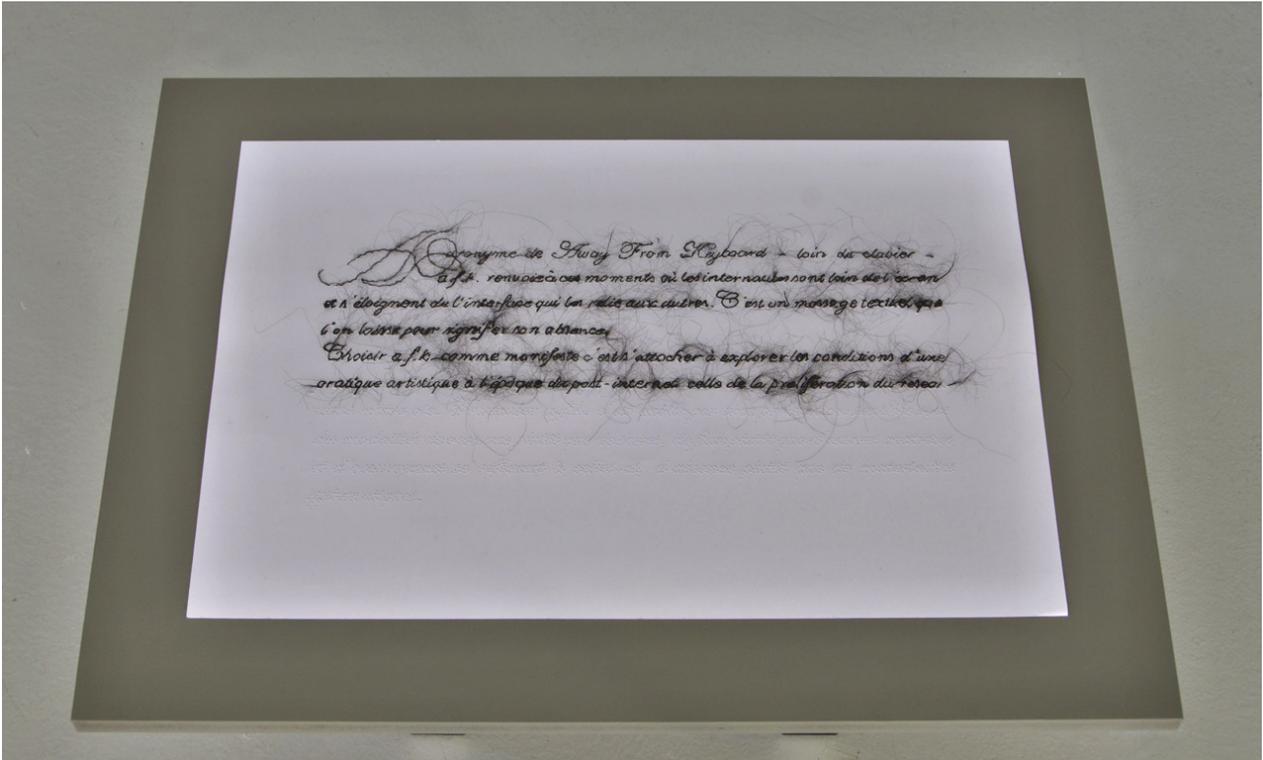
A.F.K. - Manifesto 2014

Human hair embroidered on White Bristol paper. Format: 55 x 75 cm.

Production: Quartier Art Center.

Views of the work and details at the Quartier Art Center (Quimper, France).

Hair was removed from the wig used during the previous exhibition to embroider a manifesto that presents the stakes of the A.F.K. project.



A.F.K. - Untitled (Electrical Drawings) 2013-2014

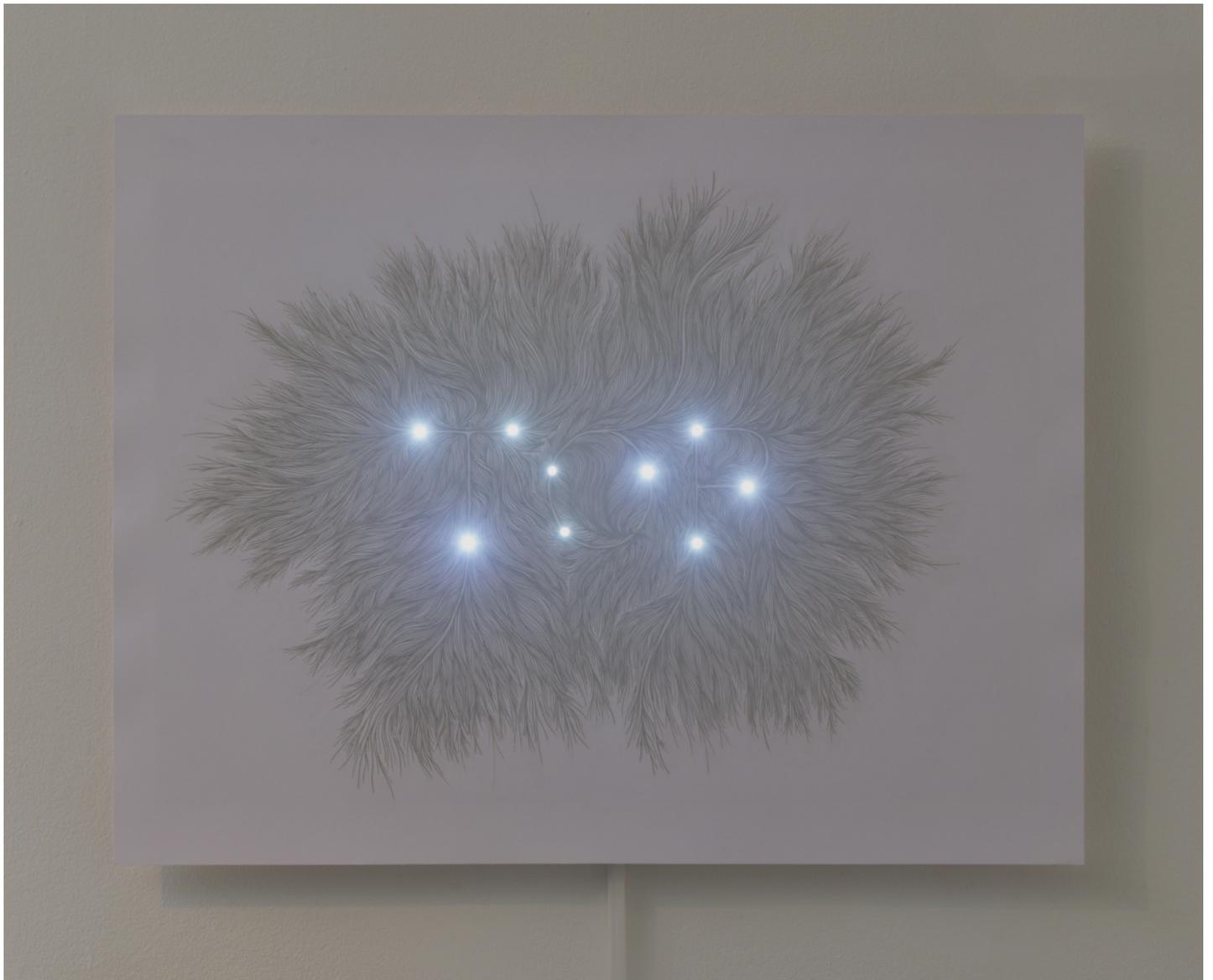
Conductive ink, LEDs, electric circuit. Format: 65 x 45 cm.

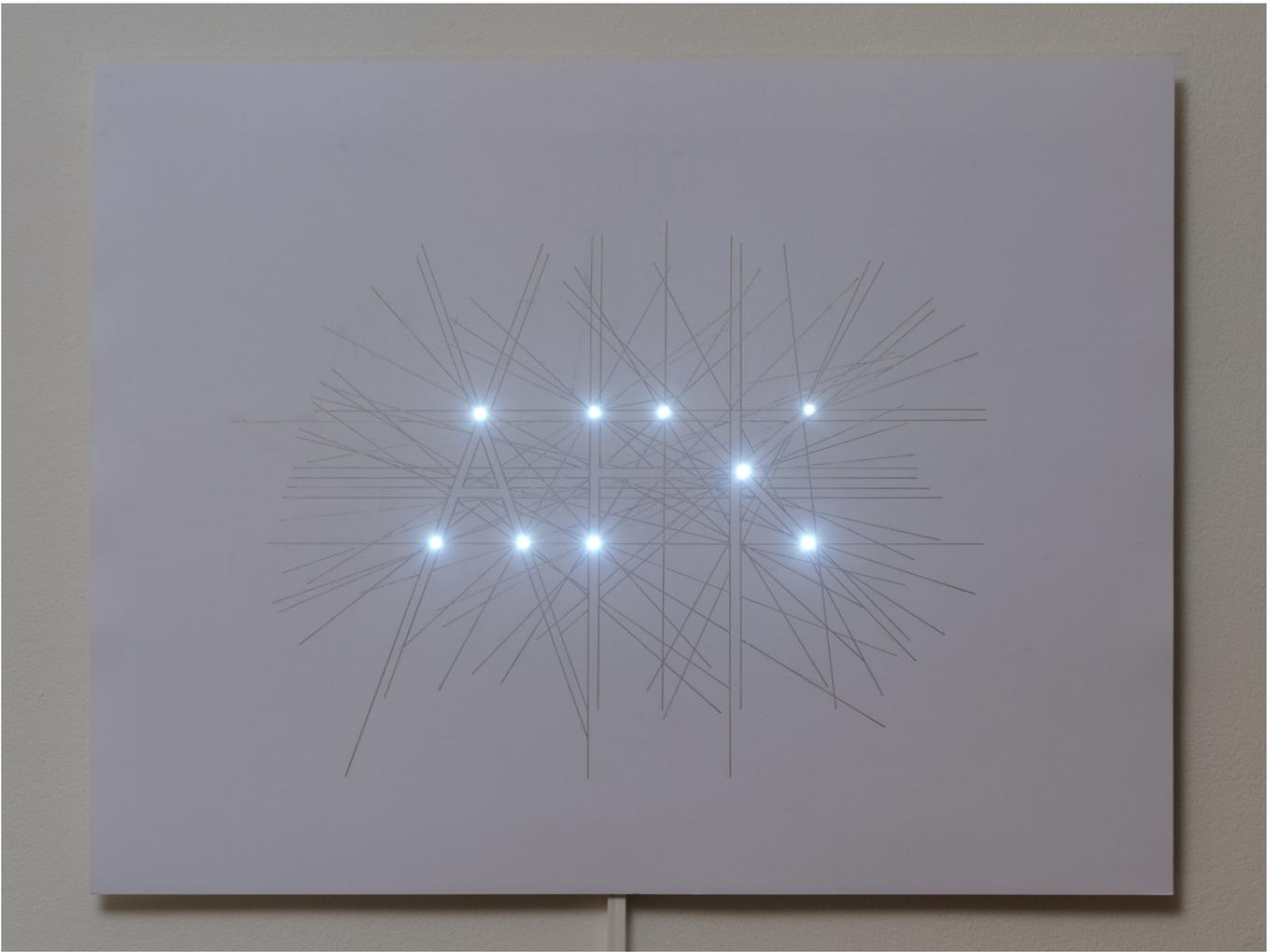
Production: National Center for Cinema.

Views of the work and detail of *T.O.R.* at the Quartier Art Center (Quimper, France).

A.F.K., I.R.L., TOR.

Three acronyms related to the DarkNet are drawn with conductive ink, usually used to create computer circuits. Here, the material is used both to drive electricity and for its potentialities as a drawing tool. The two images thus created (the constellations of light and the drawing itself) are superimposed, according to the distance at which the drawing is viewed.





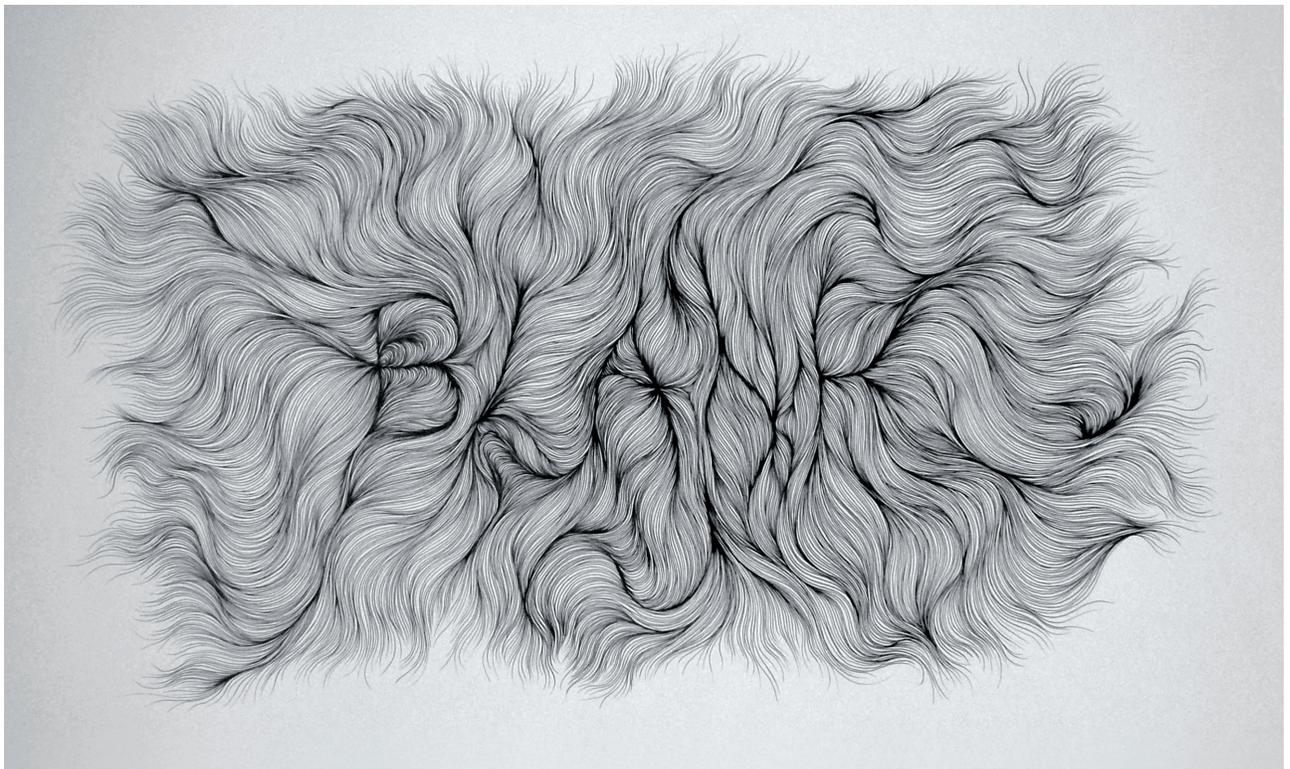
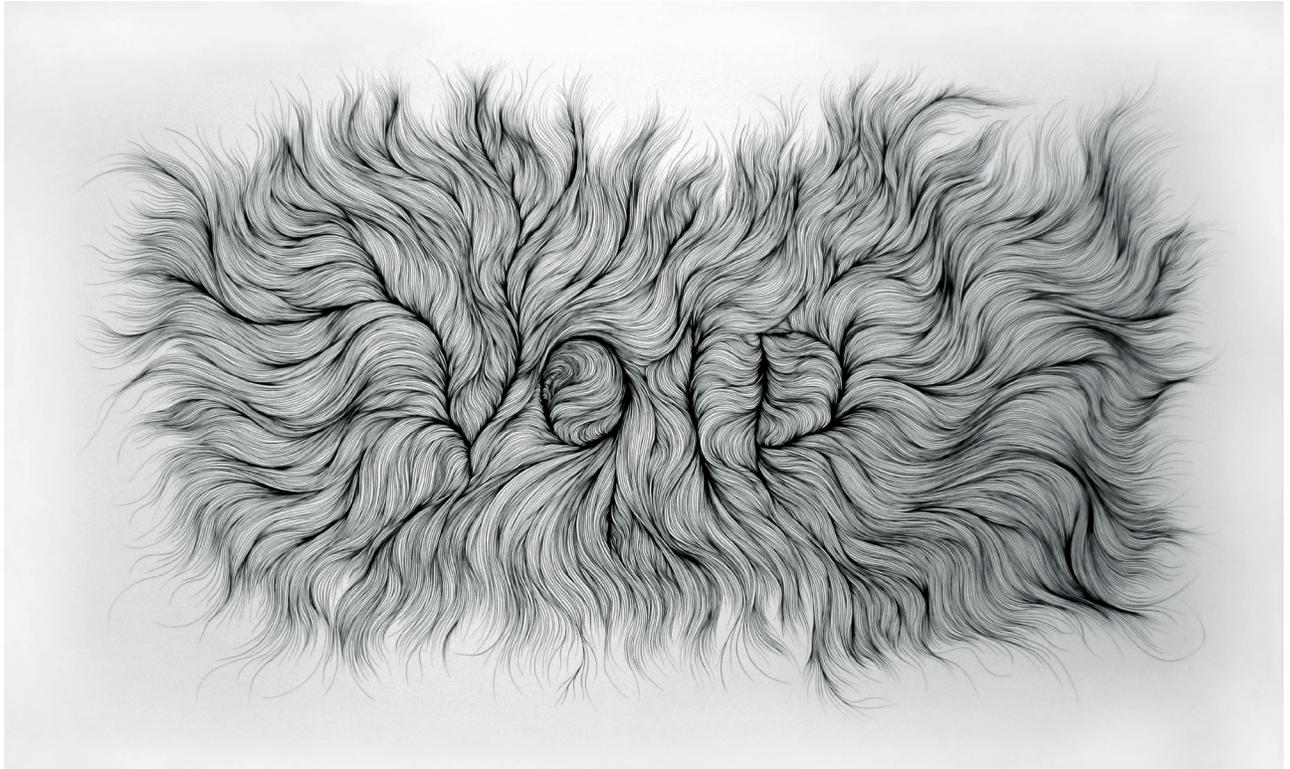
Organs 2008-2011

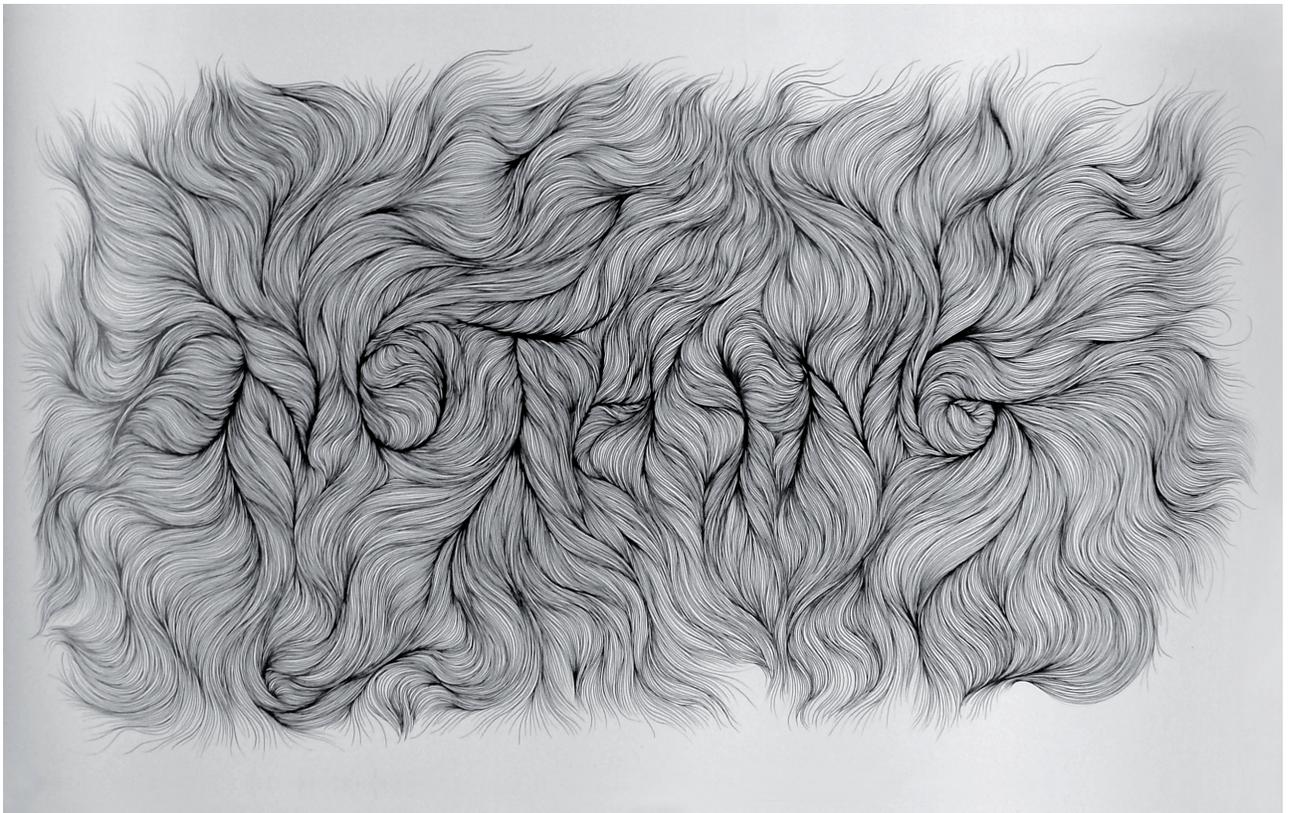
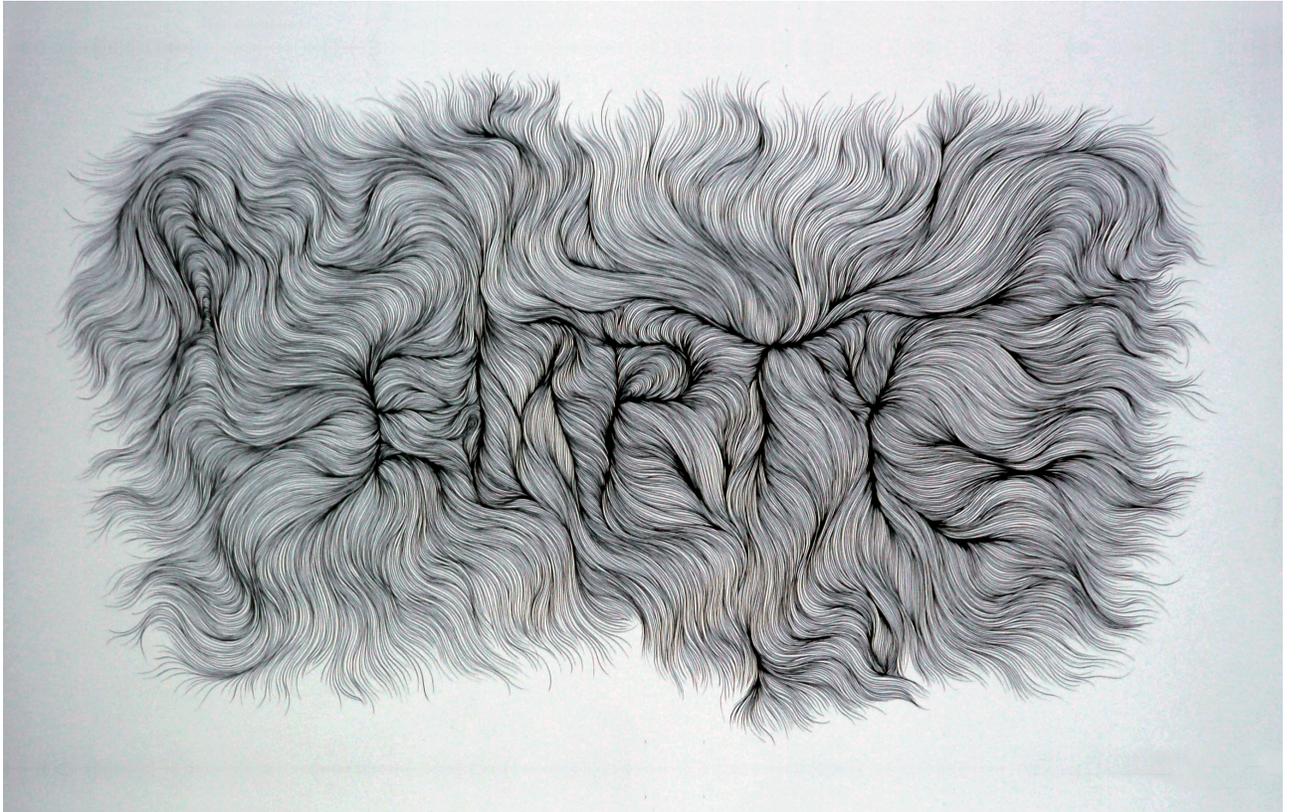
Black ink on Bristol paper. Format: 82 x 45 cm.

Production: Documents d'artistes Aquitaine (France).

At the center of a drawing of an organic shape, the word VOID emerges.

The drawing is constructed from each letter of the word. Once a letter has been drawn, the stroke is allowed to drift as far as possible so that the organic pattern propagates and spreads over the sheet, a reference to the “active line” of Klee which, followed by the eyes, reveals the path of the hand that traced it.





Untitled (locks, A.F.K.) 2016

> Work in Progress

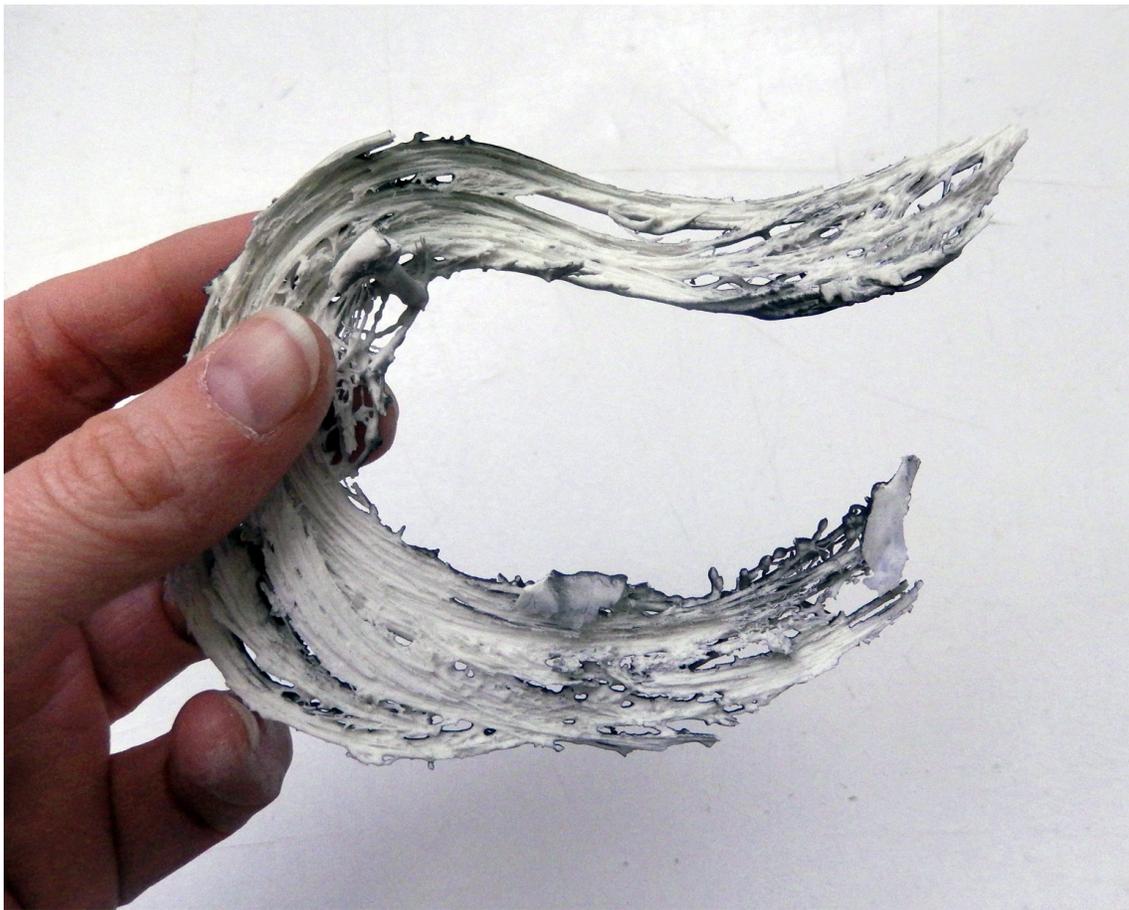
Porcelain sprayed onto real hair, black enamel. Variable dimensions (20 x 30 cm max).

Production: The French Institute (Villa Médicis Hors les murs Grant) and EESAB Art School (Brittany, France).

Technical expertise: Odile Landry.

For this proposal, I tried to transpose Photoshop filters into a three-dimensional object.

Photoshop filters are the archetype of flatness, photography at its worst. The filters – “anti-aliasing,” “Solarization,” “light outlines,” the misuse of the magic wand – often result in immediately recognizable images.





Partition 2010

Installation, 11 neon tubes and 11 soundtracks. Video 10 min.

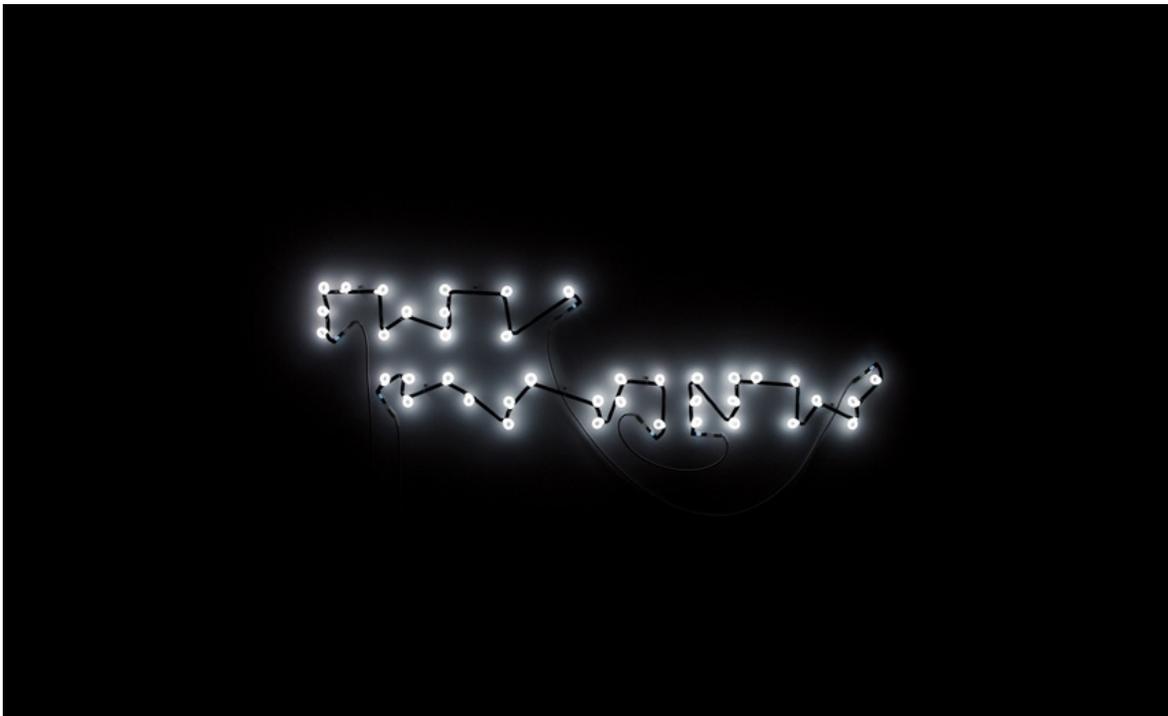
Production: Art en Dordogne Residencies and French Regional Ministry of Culture in Aquitaine.

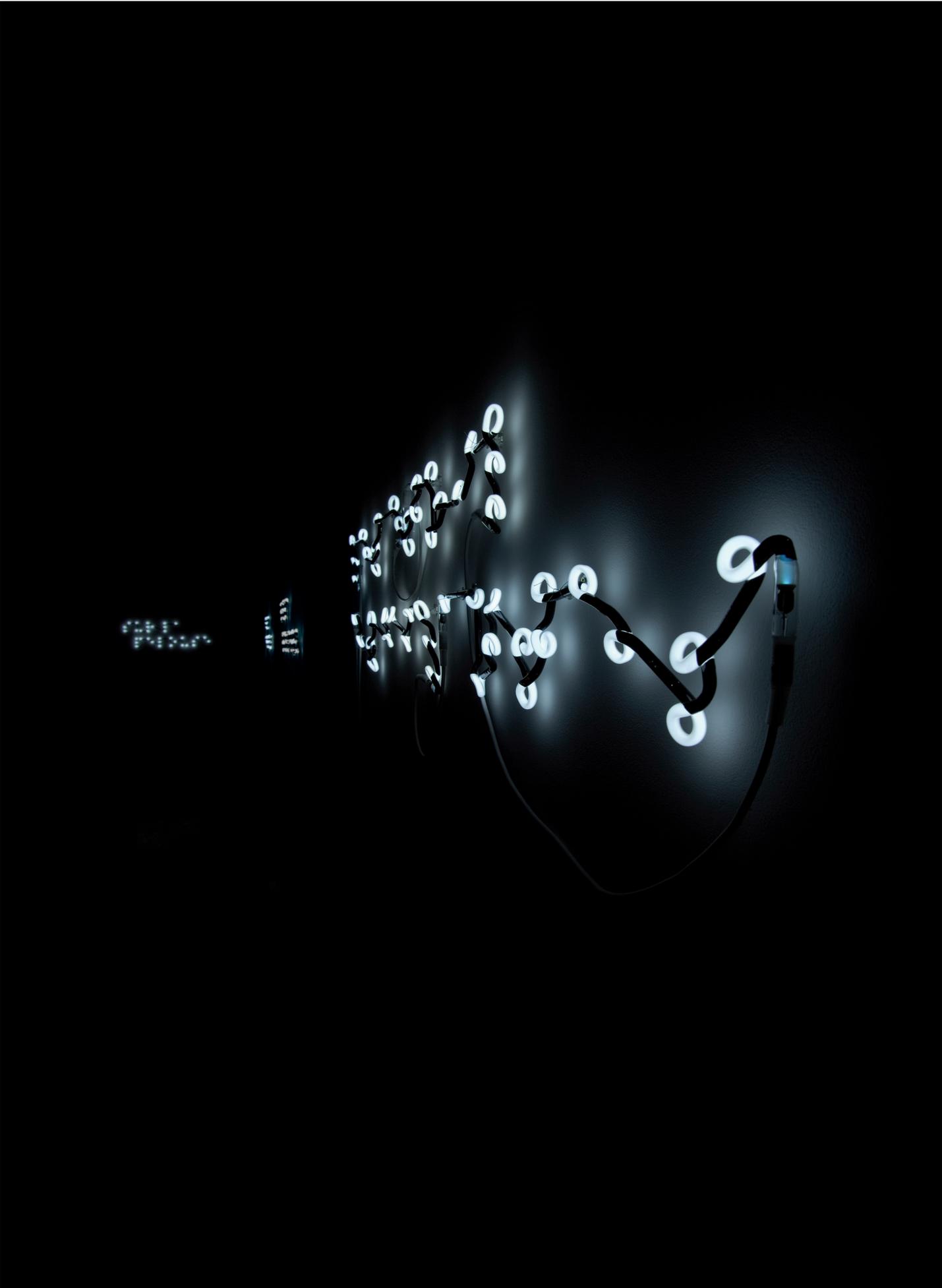
Views of installation at the Archives départementales de la Dordogne (France).

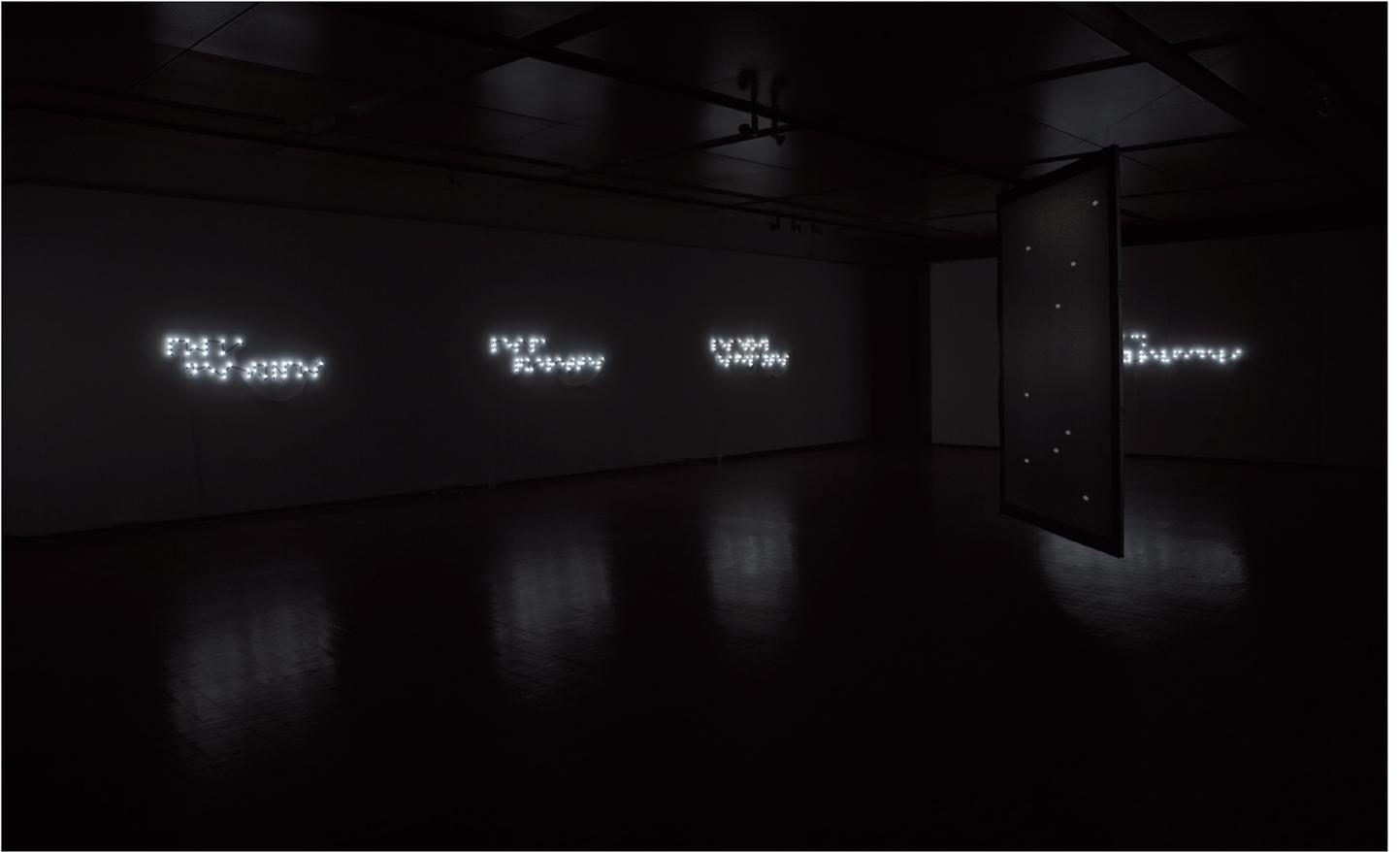
Partition is a project that reactivates a stock of popular music scores from the 19th and 20th centuries which are stored at the regional Archives in Dordogne (France).

The series includes an interactive visual and music installation, a CD with a poetry booklet, and a video, all of which explore the music of love at the time when the phonograph was invented. This era marks a “mechanical turn of sensibility,” when a technical object (the phonograph) disqualifies a way of doing (the amateur practice of playing and listening to live popular music).

Using a computer, a contemporary technical object, I generated a new version for 11 musical scores. The installation questions the “lost” scores and celebrates the pleasure or frustration associated with their deciphering.







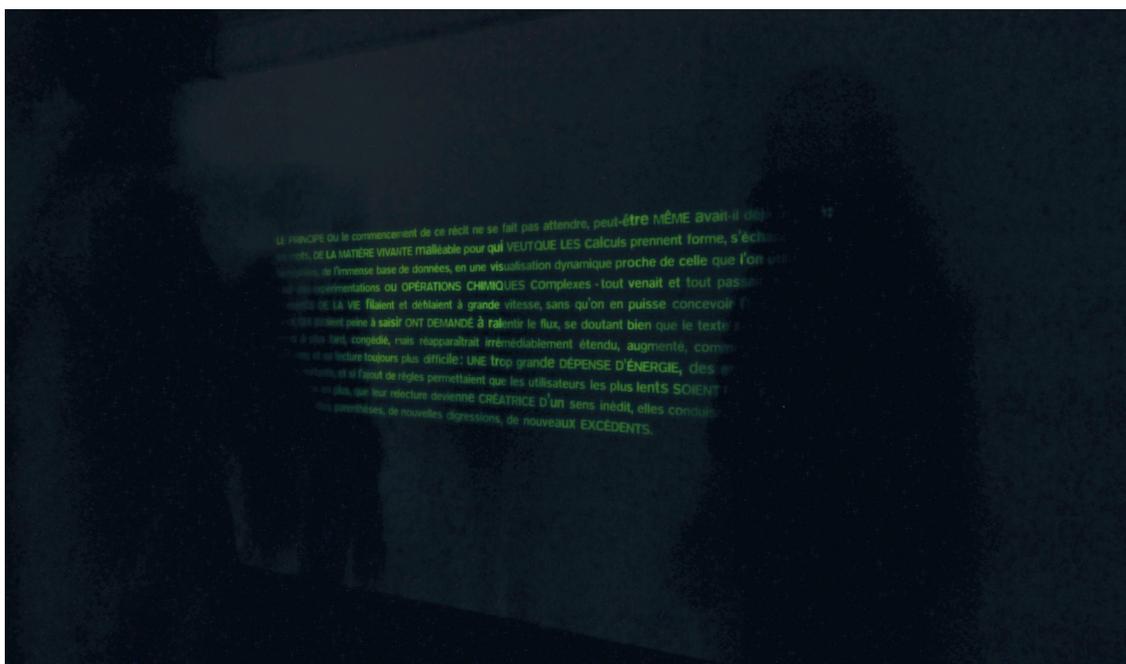
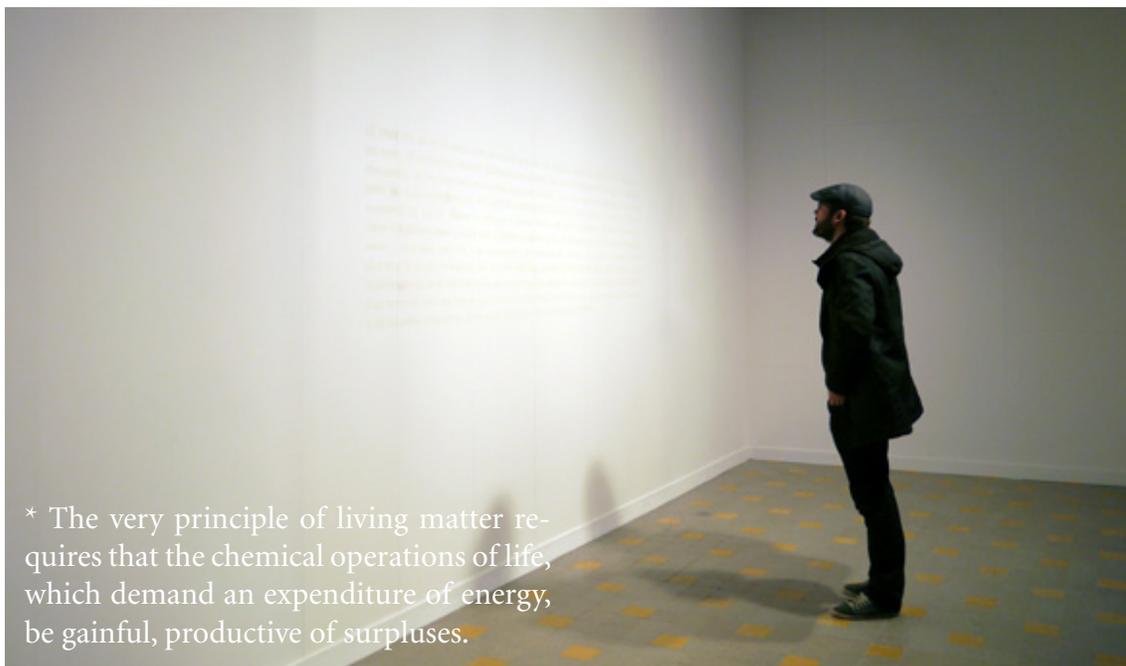
Light my Fire 2011

Phosphorescent silk screened wall paper, timer and lights.

Production: Maison Populaire Art Center; General Council of Seine Saint-Denis, French Ministry of Culture.
Views of the installation at Abbaye de Saint-Riquier Cultural Center (France).

Light my Fire Light is an installation that can be seen intermittently in the light and in darkness. On a wall in an empty room, the audience can see a text written in phosphorescent characters. Almost invisible and unreadable in full light, the text is revealed when the light goes out, then slowly disappears.

When the text has disappeared, the light turns itself on again. The text is a patchwork of two sources: an excerpt of Georges Bataille's *The Accursed Share: An Essay on General Economy* (1949): the original phrase* written in capital letters (which can be read in order) and its "augmentation" written in lower cases, which proposes the tautological description of a sentence in the process of being written. The result takes on the character of a performative statement and highlights the difficulty of its reading and the efforts and energy necessary to grasp it.





LE PRINCIPE OU le commencement de ce récit ne se fait pas attendre, peut-être MÊME avait-il déjà débuté : les mots, DE LA MATIÈRE VIVANTE malléable pour qui VEUT QUE LES Calculs prennent forme, s'échappaient, hémophiles, de l'immense base de données, en une visualisation dynamique proche de celle que l'on utiliserait pour des expérimentations OU OPÉRATIONS CHIMIQUES Complexes - tout venait et tout passait, tous les moments DE LA VIE filaient et défilaient à grande vitesse, sans qu'on en puisse concevoir l'importance - ceux qui avaient peine à saisir ONT DEMANDÉ à ralentir le flux, se doutant bien que le texte serait ajourné, remis à plus tard, congédié, mais réapparaîtrait irrémédiablement étendu, augmenté, commenté, toujours plus long et sa lecture toujours plus difficile : UNE trop grande DÉPENSE D'ÉNERGIE, des efforts à fournir trop importants, et si l'ajout de règles permettaient que les utilisateurs les plus lents SOIENT BÉNÉFICIAIRES d'un temps en plus, que leur relecture devienne CRÉATRICE D'un sens inédit, elles conduisaient la narration à de nouvelles parenthèses, de nouvelles digressions, de nouveaux EXCÉDENTS.

Sweet Dream 2007

Interactive installation in two different locations.

Production: BBB Art Center, Center for Contemporary Images.

Views of installation at Duplex Gallery (Toulouse, France) & Center for Contemporary Images (Switzerland).

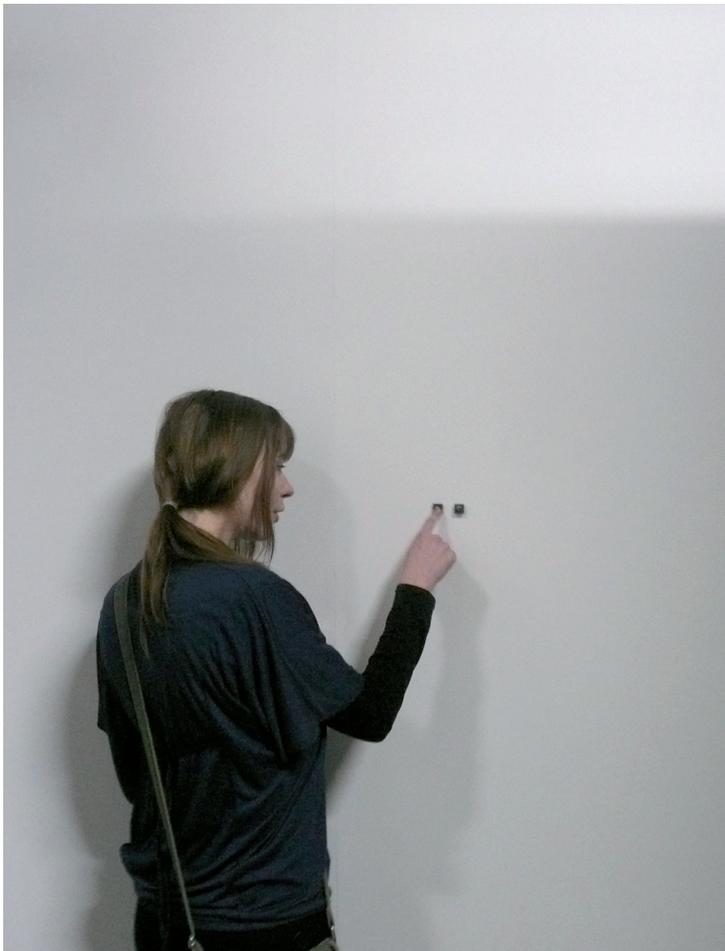
Attached to one of the walls of an empty exhibition space are two keys from a computer keyboard, *Sleep* and *Wake up*, which function to put the computer to sleep and wake it up.

The keys are within the reach of spectators so that they may spontaneously press them. When someone presses the buttons, nothing happens in the exhibition space.

But 600 miles away, in my Paris apartment, my bedside lamp is turned on and off.

A bit further on the wall, a caption explains the two distinct geographical locations in which the installation is happening. It also enumerates all the hidden components and devices on which the installation relies: keyboard keys, cables, Internet connection, Arduino micro-computer, and a bedside lamp.

During the exhibition, visitors have the opportunity to control the lamp, day and night.





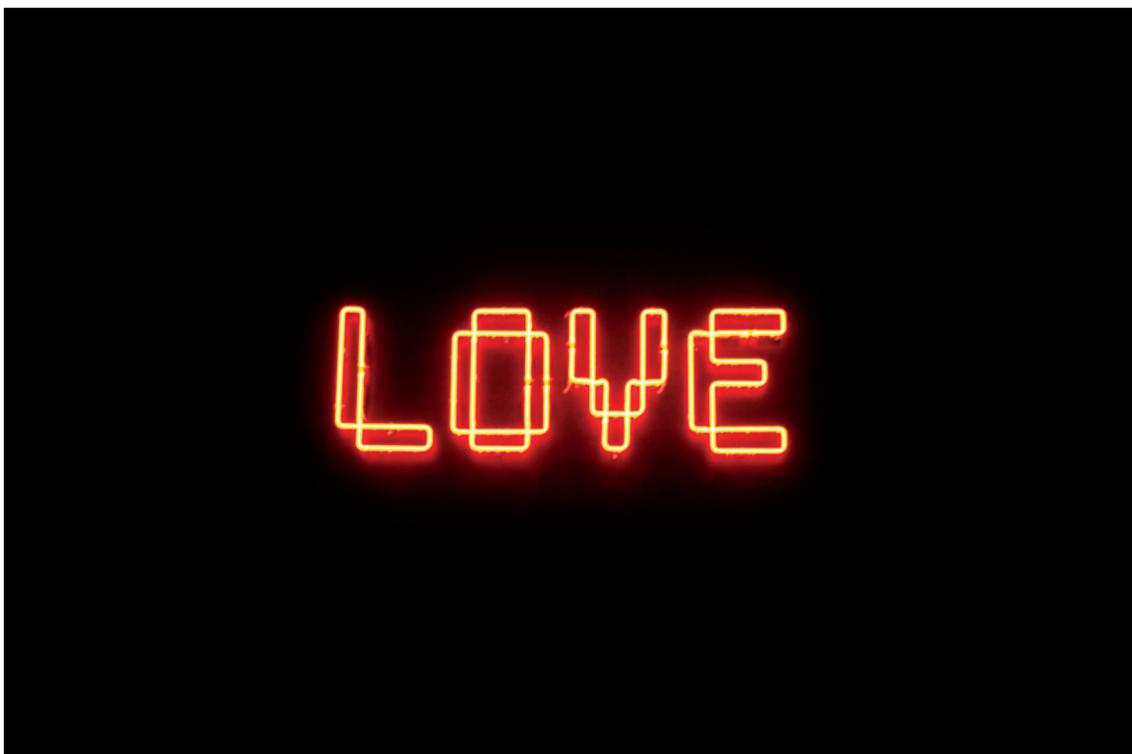
Le virus s'appelait / Love You - Public Commission 2010

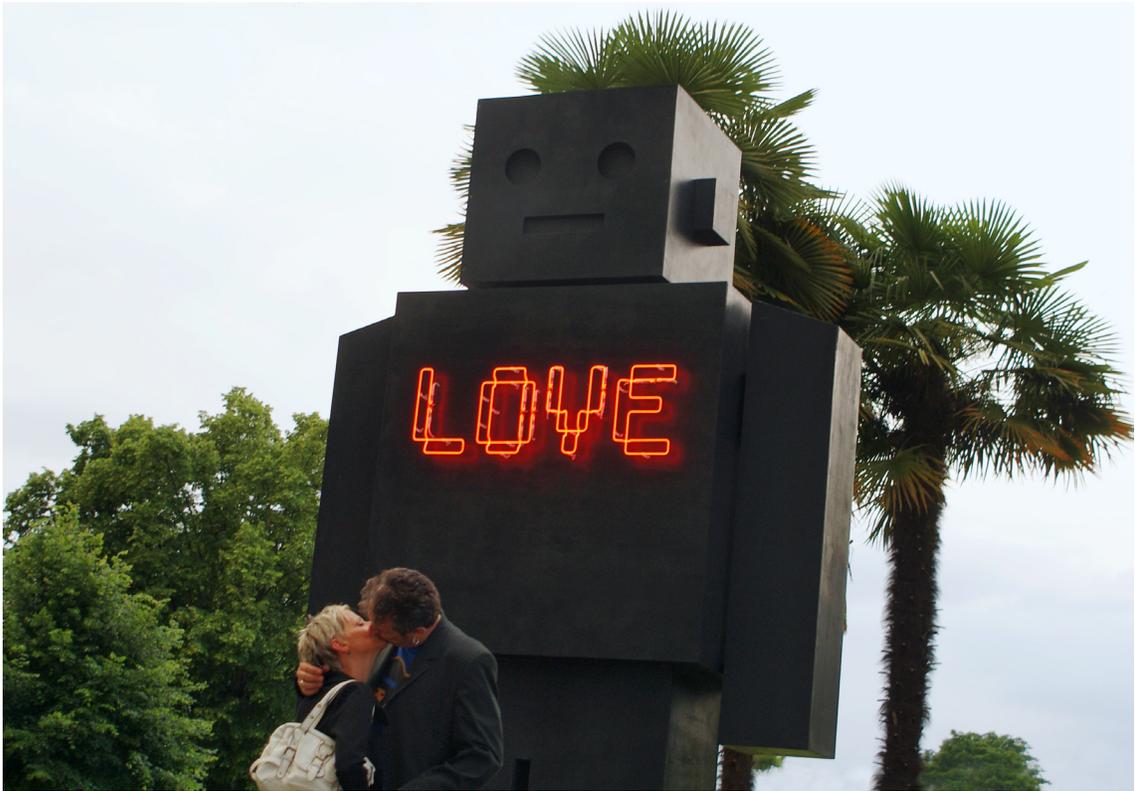
Installation and postcard (2000 copies), neon tubes 30 x 70 cm.

Production: Les Abattoirs, Contemporary Art Space (Pau, France).

Views of installation: Idron's park and view of neon at the Pompidou Centre during the exhibition *Love*.

“I love you” is the name of a computer worm that first appeared on May 4, 2000, and spread over four days to more than 3.1 million computers. This virus is what is called in computer language a “bot” (contraction of Robot). A bot is an automatic or semi-automatic software agent that automates tasks and reproduces quickly. The public art piece plays with these elements and materializes them in an anachronistic physical space (the park of Idron's castle), which multiplies the possible interpretations and blurs the narrative. The robot appears as a strange element in the park: it is a Trojan horse, a term also used in the jargon of computer viruses, whose function is to introduce data illicitly into a given space.





Le Œ dans l'autre 2008

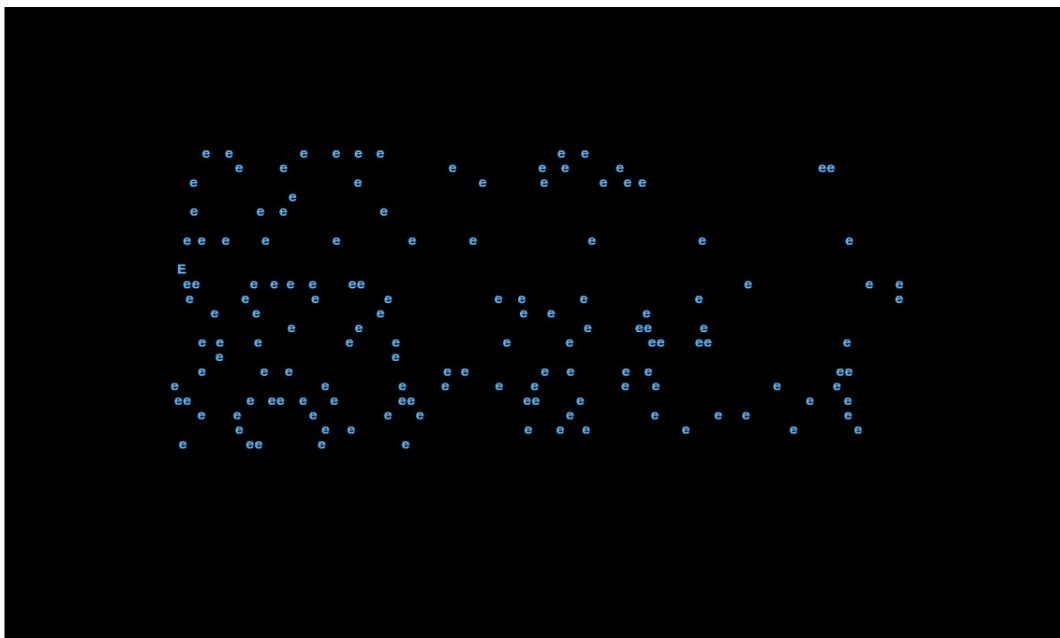
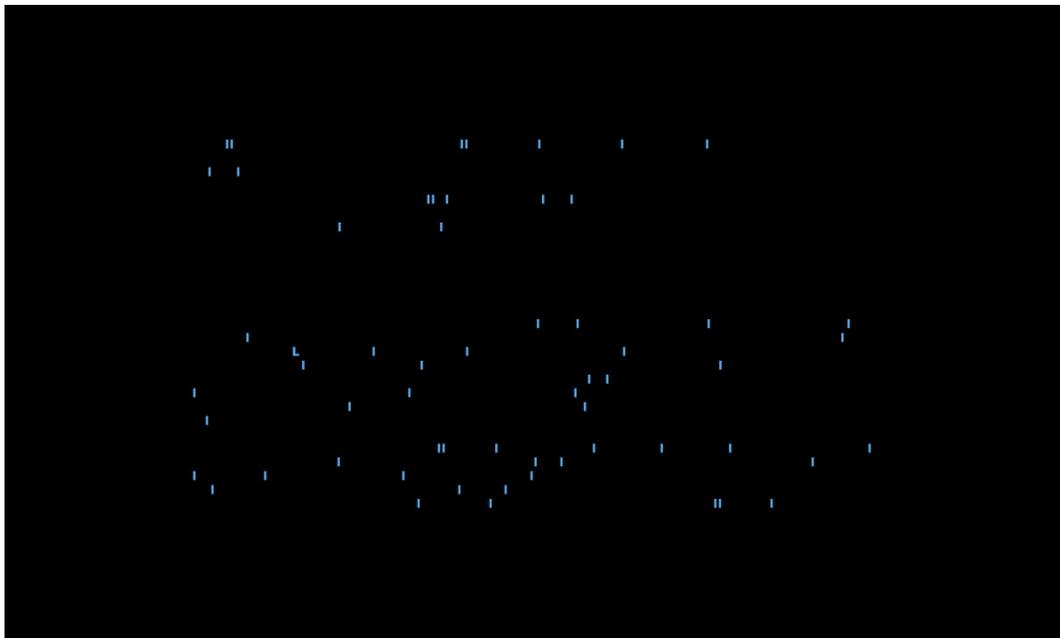
Online video: http://julie.incident.net/jj/video/video_edanslautre.htm

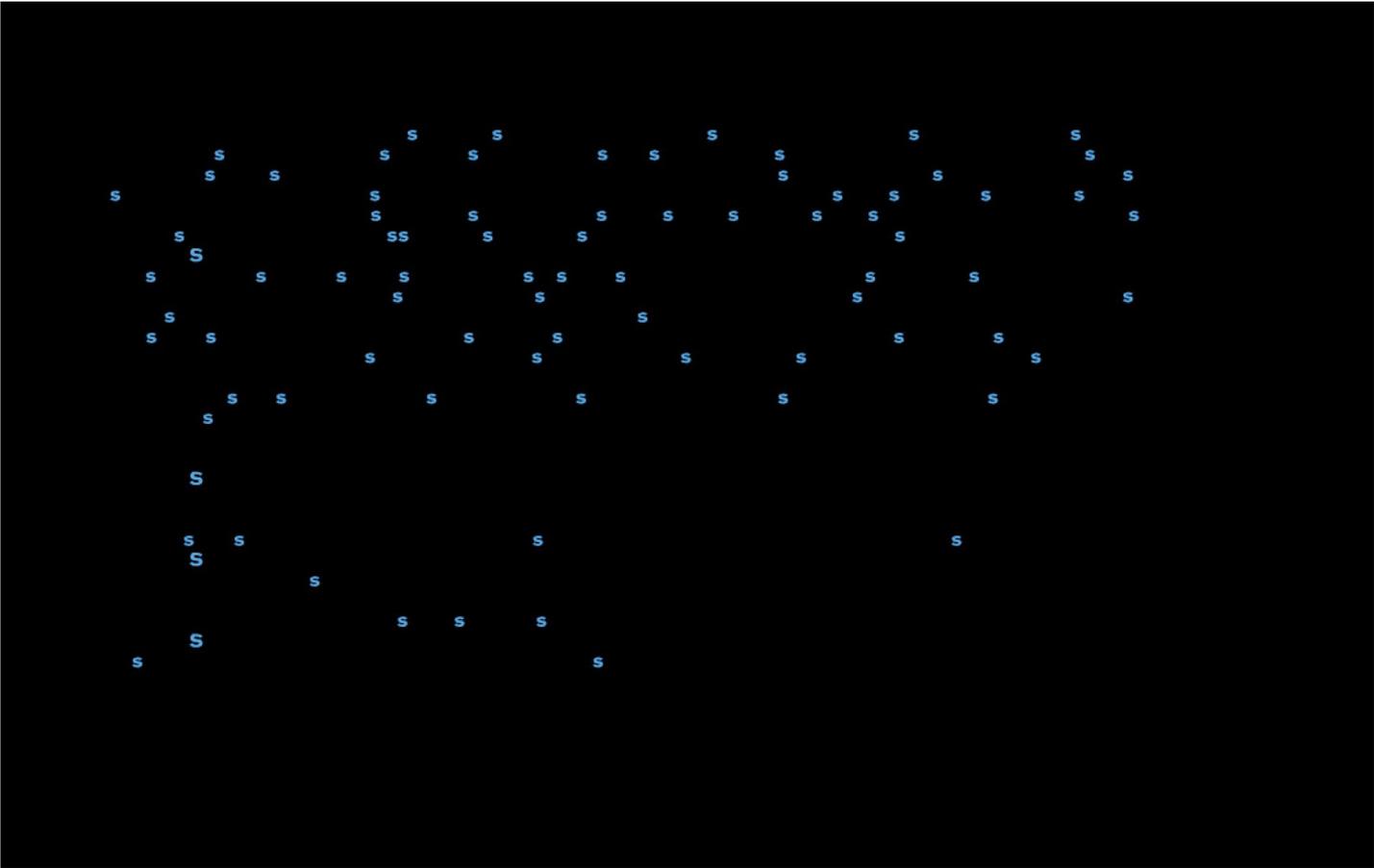
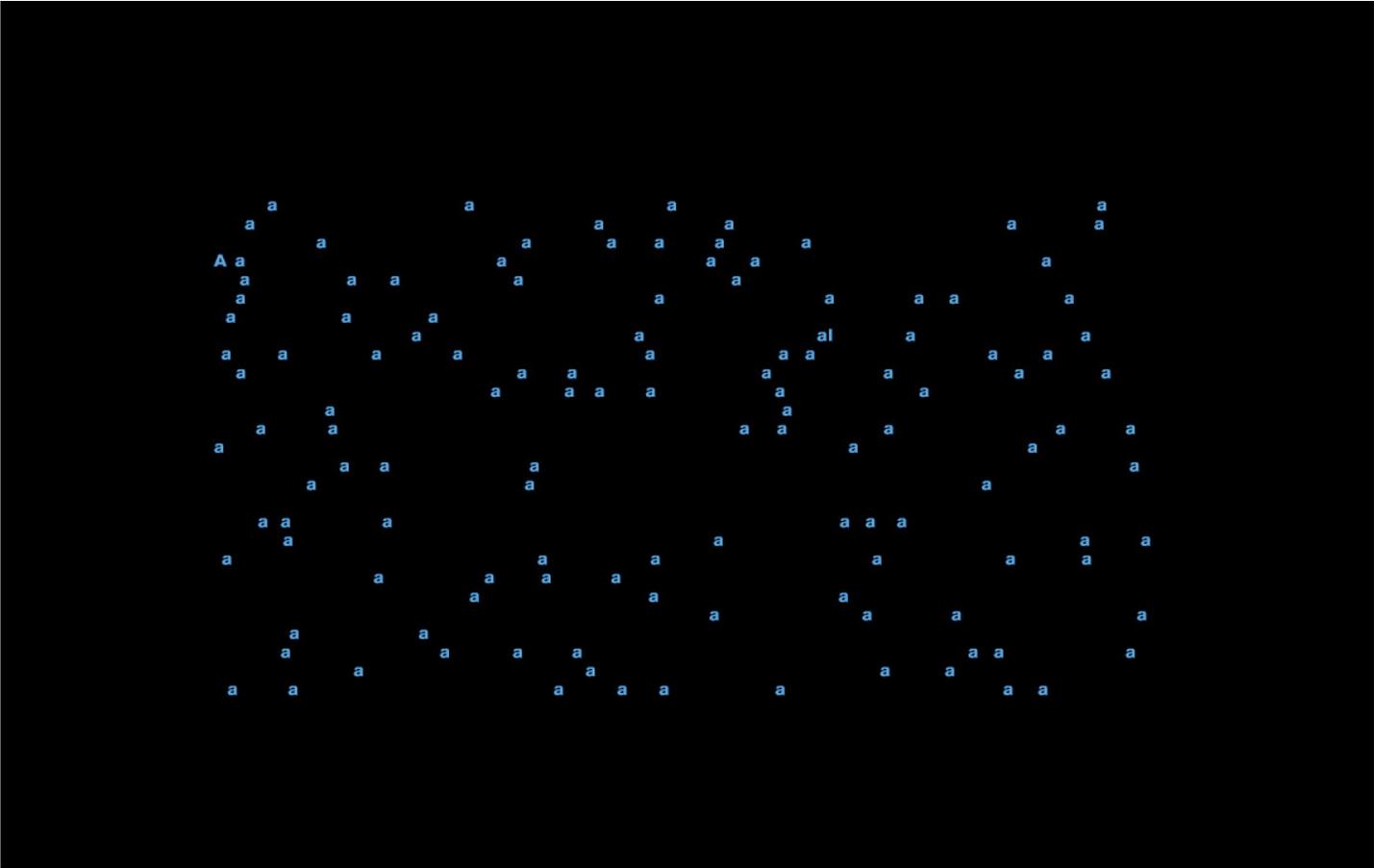
Computer program transferred on video (5 min. loop).

Production: Collectif Kom.post (with the European Culture Fund), Visite ma tente Gallery (Berlin).

This computer program proposes a re-reading of Seneca's *Oedipus* with the aim of creating a new encrypted version. The projection displays a continuous sequence of letters: all the pages of the book scanned by a computer program in linear fashion, one by one, displaying only the letters contained in the phrase "the œ in the other." In cryptography, the sentence to decrypt a text is called a key. "The œ in the other" is this sentence, and this video presents the deciphering partition which allows the original text to be recompiled, thanks to the system of occurrences, recurrences and locations of the letters that compose each language.

Unfortunately, some books have unusual recurrences that distort the situation and make the original text difficult to access. This is precisely the case of the translation of Seneca's *Oedipus*, as the book contains the most instances of "œ" in the French language.





One Thousand Love Songs 2013, 2016

Video, 3min20.

Production: Pompidou Centre (Paris, France) for the exhibition *Love*.

One Thousand Love Songs is a video compiling 1000 song titles, all of which contain the word “Love.” The titles materialize one after the other on the screen. At first the rhythm is slow, and as we read, all the memories attached to each song’s title come back to us.

As the video progresses the texts appear faster and faster, unfolding in a humorous and bittersweet way, revealing the pattern behind the sentimental poetry of these love song titles. At the end of the video, scrapped of all superfluous emotion, one thing remains: love.



love



to love is to bury

can't help falling in love

ain't no love

lovers are bulletproof

A Pyrrhic Victory 2012

Blue, yellow and gray laser cut wool carpets. Variable sized installation, in accordance with the protocol.

Production: BBB Art Center.

Views of the installation at the BBB Art Center during the exhibition “Strategies of spaces” (Toulouse, France).

Carpets and other flat fabrics, which cover the floors and upon which one steps without realizing, only seem to be decorative elements and of little importance.

However, these zones mark a territory and are often symbolic spaces: from abstract representations of the garden in the carpets of Persian culture, to the ceremonial red carpet, to the religious space of a prayer carpet. And, in a sense, the carpet is always a mean of being transported symbolically or literally (e.g. the flying carpet). The floor mat of the installation can be read as a statement: it assumes a point of view and takes a strategic position within the exhibition space. This false symbolic twin of Clipperton Island, which I visited in March 2012 during a scientific expedition, reproduces the aim of territoriality.

Clipperton, a French territory also known as the Island of Passion, is a tiny dot in the Pacific Ocean, and so flat that one can pass by without seeing it. Nevertheless, it is a strategic military and economic space of immense value, which has seen the death of many, devastation, and now, immense pollution.

The title, *A Pyrrhic Victory*, refers to a military expression: a victory which brings a ruinous cost to the winner.





DataIsland Mapping 2012

Drawing In Situ. Variable dimensions.

Production: Glasgow Sculpture Studio (Scotland), Pink Pong Contemporary Art Network (Toulouse, France), and Marseille - European Cultural Capital 2013.

Views of the installation: Hors Les Murs Gallery (Marseille, France).

Halfway between an installation and a drawing, *DataIsland Mapping* addresses a research expedition to Clipperton Island, an isolated French atoll in the Pacific.

Rather than speak about the island itself, the project asks the question: who speaks about the island?

Twenty-one interviews were conducted, and data (language of origin and number of languages spoken, country of origin, disciplinary field, age, sex, territories covered on the island, time to land, GPS coordinates, etc.) was collected and stored.

The data was then used to create several large mind maps, which were drawn directly on the wall of the exhibition space. The maps focus on the researchers who took part in *The Clipperton Project*, and more broadly on the question of subjectivity in collecting data during a scientific project.

Created specifically for the opening of the Marseille Expo 2013, the map depicted here uses the possible metaphor of the coral reef (which is Clipperton Island) and cognitive capitalism.



Rheum Nobile 2012

Posters in public space, two installations and an artist book (250 copies).

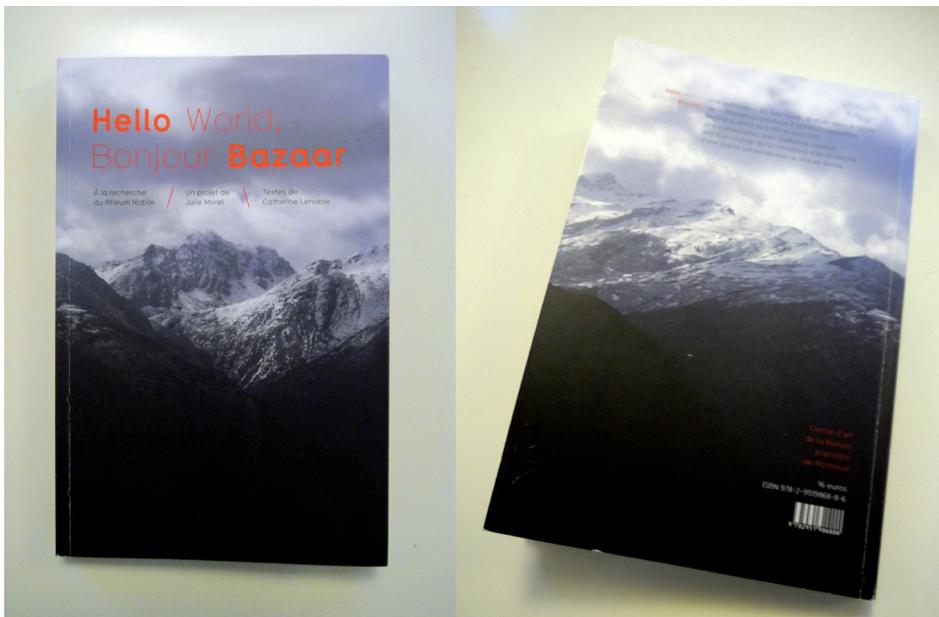
Production: Maison Populaire, Montreuil ; Seine Saint-Denis General Council, Ministry of Culture (DRAC).

Views of posters in Montreuil (France), between the Instants Chavirés and the Maison Populaire Art Center, and of the book *Hello World, hello bazaar*.

Rheum Nobile is the name of a series of works produced during a one-year residency at the Maison Populaire Art Center in the Paris suburbs. The project takes its name from an extraordinary plant that survives above an altitude of 4,000 meters. Phosphorescent, tall and strange looking, it protects and allows other plants to survive beneath it.

The project consists of a set of posters in public space and two installations in two cultural centers: the Maison Populaire and the Instants Chavirés. Twice a week, walks are organized through the exhibition, which is organized at the scale of the city.

The residency's last month was an opportunity to look back at the works produced earlier during an exploratory trip in the Himalayas, where I looked for the Rheum Nobile and recorded the expedition in the book *Hello World, hello bazaar*.





RHEUM NOBILE

JULIE MOREL

JE TE DEMANDE PARDON

RHEUM NOBILE

MONTREUIL POPULAIRE

INS. TARTIS OUV. 1981

MONTREUIL 2012

M

Ile de France

M Montreuil.fr

BAGNOLET

Place de la Fraternité

Cm Medico-Social CROIX ROUGE

BAR

Hyperpropre 2012

Performance In Situ.

Production: Neuchâtel Art Center.

Views of the performance and installation in the harbor of Neuchâtel (Switzerland).

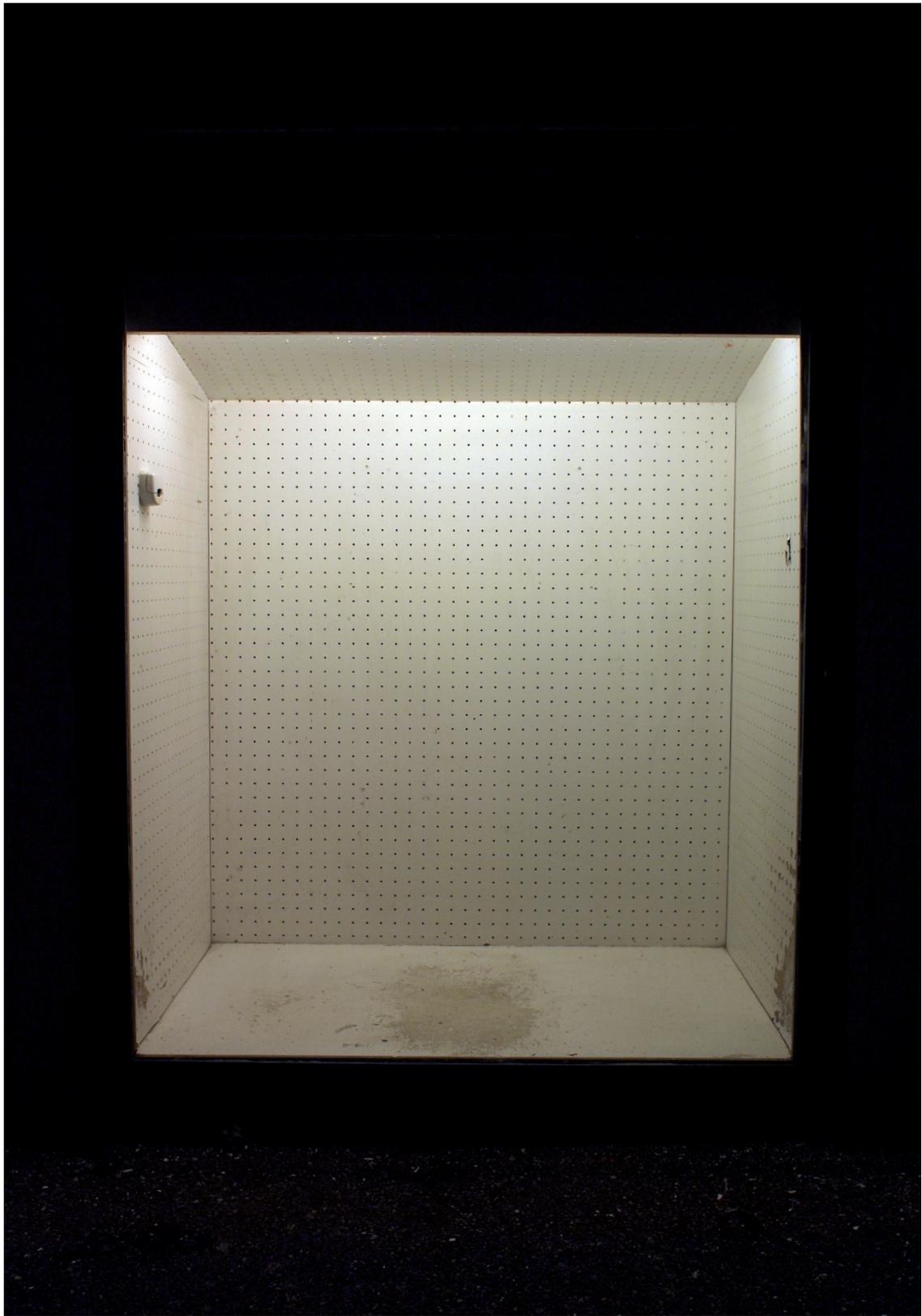
“Sometimes doing something poetic can become political and sometimes doing something political can become poetic” (Francis Alÿs).

Produced during an exhibition at the Art Center in Neuchâtel, *Hyperpropre* (Hyper clean) is a performance and an in situ installation.

During the exhibition, rather than exhibiting inside the art center, I spent my time cleaning up the abandoned display cases of the marina, the only place in the very clean and touristic city center that is abandoned and dirty. The remuneration offered by the art center to the artist is the equivalent to the salary of a janitor.

To the absurdity of the systematic cleaning of this outdoor space is added the noise of an industrial vacuum cleaner, the bystanders and vacationers engage the conversation, returning to see the evolution of the project. Neon tubes are installed in every showcase and lit for the last night of the show. At night, the visual dimension of the material takes over, and the project drifts to a more formal experience.







Neutral ground 2014

Public space project in New Orleans, Mardi gras beads, metal frames. Variable dimensions.

Production: EESAB.

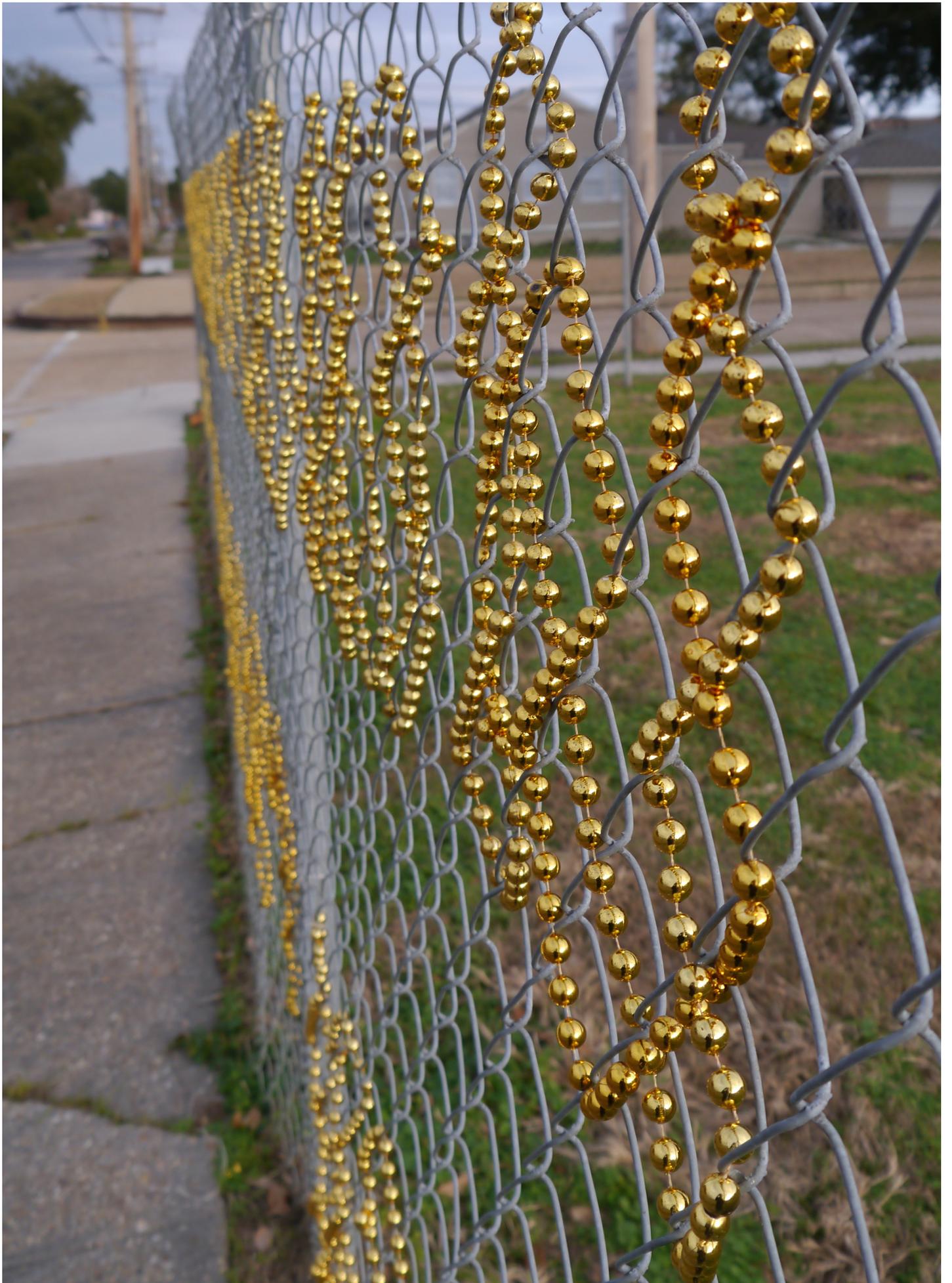
Partners: Louisiana State Museum (Mint), French Consulate.

Views of the installations on the neutral ground, Esplanade Ave/Decatur and St. Roch Ave/Pressburg.

The purpose of this project is to create a series of ephemeral visual artworks on the neutral grounds of New Orleans.

This work interrogates the functions of these communal spaces, as they are known to be strong cultural, social, and racial markers of identity and community, specific both to the past and present history of New Orleans.





Take a Way 2000-2001

10 chocolate cakes, 1 vanilla cake, 11 plinths in MDF.

Views of installation at Paris Project Room Art Space (Paris, France), and photographs (black chamber).

During a three-day performative show from November 5 to 7, 2001, I exhibited 12 birthday cakes. I asked a pastry chef to print twelve photos on edible rice paper and present them on twelve birthday cakes (black). Another cake (white) displayed my birth certificate.

The eleven photos document the last eleven dwellings of people who died on the day I was born, in the city in which I was born.





Still On 2002

<http://incident.net/works/StillOn/>

Online work, 3 inkjet prints on canvas, 20 x 35 cm.

Production: incident.net art collective – National Center for Cinema (France).

Still On, the title of this proposal, is a hybrid sentence combining “I’m still alive” and “On Kawara.” Accessible on the Internet, this small computer program displays each day’s date, in the manner of the *Dates Paintings* of On Kawara. A humorous automation of these paintings, the program is made possible by accessing a coordinated universal time server.



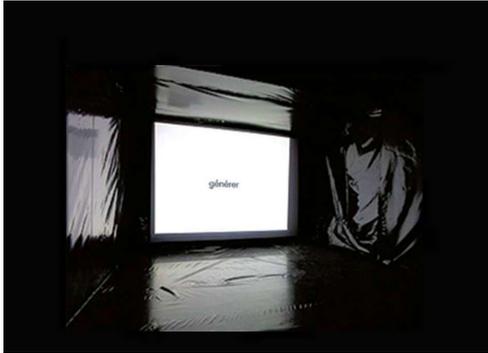
Énumération, Générique, Soumission 2000-2002

<http://incident.net/video/mov/enumeration> / <http://incident.net/video/mov/generique> /

<http://incident.net/video/mov/soumission>

Video triptych, 3min to 5min each.

A video triptych: *Enumeration* arranges the numbers from 0 to 100 in alphanumerical order and from 100 to 0 in alphabetical order. *Generic* combines a computer generation and title sequences. *Submission* uses keyboard shortcuts to relate a love story, from Ctrl + N to Ctrl + Q.



Ctrl + S

inscrire dans la mémoire

My Life Is an Interaction Fiction 2008

Clavier modifié dont les touches affichent “My Life is an Interactive Fiction”.

Production : Galerie Duplex, Toulouse



Note sur le travail de l'artiste

Julie Morel se définit volontiers comme une artiste du net, appréhendé à la fois comme l'espace, l'objet et le média de ses créations. Elle y développe et y ancre le récit de son œuvre, qui se tisse au jour le jour dans les ramifications de ses multiples projets de recherche, de création et de commissariat.

Transversale, sa pratique est alimentée par une volonté d'interroger les relations quotidiennes qu'entretient l'homme avec la technologie, notamment au travers du langage. Ses propositions plastiques et graphiques, souvent liées à l'histoire de l'Art conceptuel, sont dirigées vers la textualité: le texte en tant qu'il est écrit. Elle se penche et explore ainsi diverses formes et champs de l'écriture: la littérature, la traduction, le code informatique, le commentaire et le métalangage, la partition.

En parallèle de sa pratique plastique liée au langage, elle mène des enquêtes "de terrain" qui la conduisent à des collaborations avec d'autres champs disciplinaires (la sociologie, la cartographie, l'architecture, l'édition...) et qui la pousse à éprouver et questionner sa production ainsi que celle de ses collaborateurs.

Pour cela, elle n'hésite pas à s'impliquer dans des missions scientifiques en milieux extrêmes, dans des îles reculées (Clipperton Island - Pacifique, sur la question de l'objectivité/subjectivité en science et de la visualisation de données scientifiques) ou en haute altitude (Lang Tang - Himalaya, où la botanique devient un modèle de réflexions plastiques), dans des communautés de zones urbaines en mutation (Nouvelle-Orléans pour aborder la question de la racialisation des espaces), ou encore lors de longues parenthèses temporelles (site internet relatant l'expérience d'architecture temporaire dans *Le bosquet* de Laurent Tixador lors de la Biennale des Panoramas).

Elle expose régulièrement son travail en France ou à l'étranger, dans des institutions (Centre Pompidou, Glasgow Sculpture Studio, Centre d'art de Neuchâtel...) ou des structures indépendantes (White Space Zürich, Le bon accueil Rennes, Basekamp Gallery Philadelphie...).

Elle est en résidence à la Gaîté Lyrique et au centre d'art de la Maison populaire en 2012-2013. En 2016, elle est lauréate de la Villa Médicis Hors-les-murs.

Enseignante chargée de cours à l'ENSBA de 2001 à 2003, elle enseigne aujourd'hui à l'EESAB et a été invitée en France et à l'étranger (Science Po. Paris, University of South Florida, Columbia University) pour présenter son travail et enseigner. En 2016, elle obtient la bourse Fulbright, *Scholar in Residence* pour enseigner et faire des recherches à l'Université Loyola (Nouvelle-Orléans).

Elle travaille ponctuellement avec Marks Blond Art Space (Berne, Suisse).