

JULIE GOERGEN

DOCUMENTATION MATERIAL

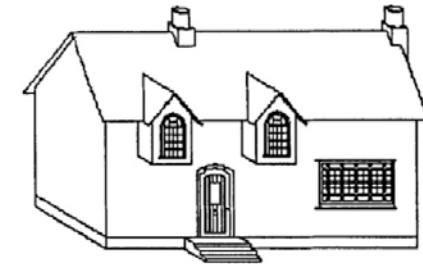


FIG. 5. Door, large window, small window exemplars and a sample stimulus house used in Experiment 3.

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ARTISTIC PRACTICE:

Born in 1986 in Luxembourg, Julie Goergen lives and works between Brussels, Luxembourg and Geneva.

Julie Goergen's artistic approach mainly focuses on the relationship between the body and architecture. She generally works from documents gleaned on the Internet, transposed in a wide-ranging practice that wavers between performance, sculpture and video. Her favourite themes are pop culture icons, monuments and tourism. Humor is often a driving force in her research. At the moment she is working on the figure of the contemporary artist, as represented in American TV series.

LISTE D'IMAGES / DOCUMENTATION

- *Fictional Artists in American TV Shows*, 2013, video 39: 04 min
- *They all shot Andy Warhol*, 2012, Video collection
- *Dear Friends*, 2012, Installation : 48x 34mm, 140 steel medallions
- *Making of (édition spéciale) Mariage Princier*, 20 octobre 2012
- *White B.I.B, Tribute to B.O.D*, 2012
- *Stars' Façades*, 2010, Images collections
- *Stars' Homes*, 2010, Installation / Performance
- *Network Theatrical Trailer*, 2010, Video 7: 43 min
- *Bill Gates House Tour*, 2009, Performance/sculpture
- Micro-touristic events 2007
- Stitched Monuments 2007
- Zeitgeist Postcards, 2007, 336 images Inkjet print 10 cm x 15 cm
- **Self-presentation as an idiot**, 2006, Video 2:00 min

FICTIONAL ARTISTS IN AMERICAN TV SHOWS, 2013

Video (39 :04)

Book (micro-edition)

In her video work «Fictional Artists in American TV shows» (2013), Julie Goergen presents a succession of different artist characters, appearing in famous American TV shows. Even though the existing artist stereotypes on mainstream television are somewhat exasperating, the chosen scenes are too hilarious to not be entertained. In addition to the video Goergen has produced artist portfolios for each fictional artist, trying to get as close as possible to the constructed artist's lives. During the opening a special video with selection of opening scenes only will be presented. Here we can follow the wonderfully true clichés of exhibition receptions.

Gilles Neiens,
Exhibition Episode 3: cézanne beats pollock, 2013
at insitu-berlin



Luc Laurent 's Pasadena Studio, 2010
Character from « Brothers & sisters»

***THEY ALL SHOT ANDY WARHOL*, 2012**

video collection

Collection of film clips with fake Andy Warhol played by actors. Andy, himself played a lot with his image, he also hired lookalikes. I included myself in the video collection and try to embody Andy.

The series was presented at the exhibition *Making of* (13.12. to 16.12.2012). Each extract was presented in a loop on an iPad.



They all shot Andy Warhol, 2012
Finissage Making of



CRISPIN GLOVER
The Doors (1991)



BOB SWAIN
Death Becomes Her (1992)



JARRED HARRIS
I Shot Andy Warhol (1996)



DAVID BOWIE
Basquiat (1996)



MARK BRINGELSON
Austin Powers (1997)



SEAN SULLIVAN
Studio 54 (1998)



HANK AZARIA
The Simpsons (1999)



SERGIO DE BEUKELAER
Any Way the Wind Blows (2003)



LANDALL GOOLSBY
American Dreams (2004)



ERNESTO SEVILLA
Muchachada Nui (2010)



DAVID HERMAN
Futurama (2011)



AKOS ARMONT
Andy X (2012)



GUY PEARCE
Factory Girl (2006)



THE ANDY WARHOL ROBOT
YouTube (2008)



GREG TRAVIS
Watchmen (2009)



TOM MEETEN
Noel Fielding's Luxury Comedy (2012)



BILL HADER
Men In Black 3 (2012)



JULIE GOERGEN
They all shot Andy Warhol (2012)

DEAR FRIENDS, 2012

Installation : 48x 34mm, 140 steel medallions

Diaporama - video (4 :42)

Collection of my Facebook friends' profile photos. Each image is presented in an oval pendant, a jewel in which we usually keep trace of a loved one (often deceased).

Dear Friends highlights the absurdity of social networks where superficial friendships are forged. Far from being a simple mode of communication, Facebook is primarily a tool for the cult of personality. Indeed, each creates his self-portrait through his profile picture.

Dear Friends is a work in progress. If friends leave the social network, they will be banned from the collection, however the new friendships will expand it.



Dear Friend - Alexandra Masako Goossens



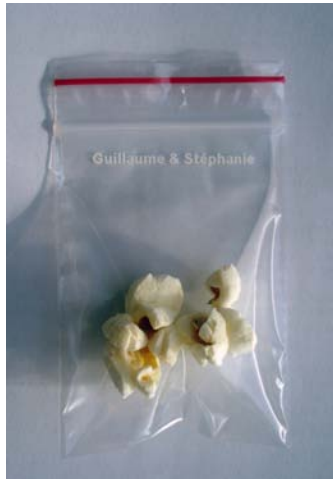
Dear Friends, 2012

MAKING OF (ÉDITION SPÉCIALE) MARIAGE PRINCIER,
20 OCTOBRE 2012

During the weekend of the royal wedding of Guillaume & Stephanie, I made a series of small interventions related to this highly popular event in Luxembourg. For the occasion, I wanted to play the obsolete role of a «Jester» or Court Artist.

So I made a toothpaste drawing (Fig. 2) in the Casino Luxembourg's window, during the religious ceremony. I took the Grand Ducal arms, replacing the lions' heads by the faces of Guillaume and Stephanie. Toothpaste symbolizes the ideal of whiteness, the smile of stars. Another action was to cover all Museum's TVs (Fig. 3), that broadcasted artists interviews by masks of William and Stephanie. I also made some limited edition Popcorns (Fig. 1), for our two national stars.

Nice surprise: a month later, the Grand Duke, the Grand Duchess, Guillaume and Stephanie came to visit us in our studios at the museum. (Fig. 4).



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3



4 Photo: Guy Jallay, 2012

WHITE CUBI, 2012

WHITE B.I.B (BAG IN BOX), TRIBUTE TO B.O.D (BRIAN O'DOHERTY)

Nuit des musées, Casino – Luxembourg, 13.10.2012

Installation de 10 White Cubi, une télévision diffusant des vernissages fictifs de Sitcoms américains en boucle et une Performance. Les *White Cubi* (ou White B.I.B), sont des sculptures à volume variable, simples cubitainers de vin, comme on en trouve souvent lors de vernissages dans les galeries un peu « cheap ».

Les *White Cubi* sont ici présentés à la manière de sculptures modernistes et monochromes, (ill. 1). Lors de la performance rituelle (distribution de gobelets) le public est invité à activer les œuvres. Créant ainsi un mouvement chorégraphique, (ill. 2 - 5) : déambulations, dégustations de vin, mondanités, typiques de la situation de vernissage.

Les *White Cubi*, symbolisent l'espace de la galerie tel qu'il est décrit par Brian O'Doherty : « Cet espace sans ombre, blanc, propre et dédié à la technologie de l'esthétique ». Le célèbre White Cube est ici miniaturisé, entre readymade (Fontaine interactive) et maquette.



1 Photo: Phillippe Nathan, 2012

Cette Installation/ Performance, a eu lieu lors de la Nuit des Musées, expérience annuelle, haut lieu du spectacle et du divertissement. La nuit 2012 était justement placée sous le thème de l'architecture muséale. Mon travail faisait écho à la visite guidée programmée : « L'architecture des white cubes » par les architectes Gilbert Ballini & Urs Rausmüller.

Lors de la Performance, je distribuais des gobelets au public, qui pouvait ainsi se servir librement. Il devait cependant avoir accepté, au préalable de rester dans l'espace de la salle le temps de la dégustation. Et comme en « Boîte de nuit » (autre cube) il se faisait estampiller le bras d'un tampon au logo « White Cubi » (ill. 6).

Dans l'espace il y avait également une télévision sur laquelle tournait en boucle des situations fictives de vernissage dans les séries américaines. En tout, se succédaient 10 vernissages différents. Chaque White Cubi était associé à un des vernissages fictifs de Sitcom (à l'aide de cartels).



2



3



4



5



6

STAR'S FAÇADES, 2010

Images collections, 60 photographs, 10 cm x 8 cm

Stars' Façades is a collection of film stars' faces from the Golden Age of Hollywood cinema (1929 - 1945) along with their houses. The work consists of a selection of actors under contract with the major studios (i.e. 1. MGM (Metro-Golwyn-Mayer), 2. Paramount, 3. Warner Bros, 4. Twentieth Century-Fox, 5. RKO (Radio-Keith-Orpheum), 6. Universal, 7. Columbia, 8. United Artists, 9. Republic Picture). I found photos of their properties and juxtaposed the façades of their houses with pictures of their respective faces. The stars' faces were originally photographed by the studios for the fans. I reframed them to the size of a passport photo. This work is a reflection on the pose, «to strike a pose»: Every aspect of these stars' image was under control: it was a Face Factory, with an expert at every step of the production line: the hair stylist, make-up artist, photographer, retouching of the picture.... The properties also «strike a pose». In a sense, they are photographed from their best angle to portray them as «dream houses».

Indeed, the famous make-up artist from the golden age, Wally Westmoore used to say that pretty ladies wanting to become movie stars, before turning to him should first go to see an architect to learn about the golden rule of symmetry.

In my opinion Hollywood is the perfect territory for developing my research into body / architecture relationships. I find that the star system offers endless possibilities of interlocking space. It functions like Russian nesting doll («Matryoshka dolls»): Studios owns Stars and can even lend them to other Studios. The star owns a house. The houses of the stars are very often decorated by the very same set designers from the studios that employ them-The studios are unfolding «Pasteboard Architectures» (even the sky is retractable).



STARS' HOMES, 2010

Installation / Performance

70 houses, 40cm x 30cm x 40cm

Cardboard, glue, wire, masking tape,

10 round mirrors

Netwerk, Alost centre d'art contemporain (2010)

Carré Rotondes, Luxembourg (2013)

From photographs, I made three-dimensional reproductions of the homes of stars of the Golden Age of Hollywood. In a sense, they are a kind of «blind architecture» with no openings, neither doors nor windows... The houses are attached to the ceiling, thus entering into fusion with the exhibition space. The installation gives the space the look of a monochrome Renaissance palace.

Visitors can avail of mirrors to contemplate the ceiling (ill. 1), (The mirror as a widespread tourist instrument, for observing, for example, the frescoes of the Sistine Chapel, without getting a crick in your neck.) The experience of distancing, of spatial reversal that enters into play in the installation is reminiscent of the views available on «Google Earth». There is also a performance, namely, a guided visit of the stars' homes. I use a laser pointer to designate their architectural features.

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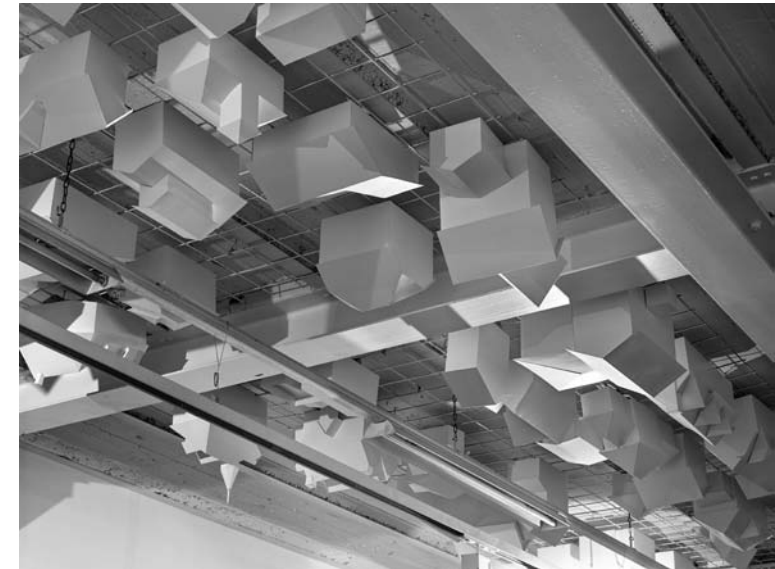
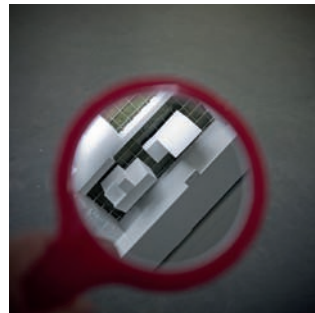


Photo: Romain Girtgen, 2013
Exhibition *You / Landscape*
Carré Rotondes, Luxembourg

NETWERK THEATRICAL TRAILER, 2010

Video 7: 43 min

Netwerk trailer is a video that I made for the exhibition Preview at «Etablissement d'en face» in Brussels. The concept of this collective exhibition was to be a trailer that would announce our summer exhibition at «Netwerk Centrum» (Aalst). Therefore, I did a pastiche of Alfred Hitchcock's *Psycho* theatrical trailer, where he escorts the viewer on a tour of the location of his motion picture. Hitchcock guides us through the empty motel and Old house, almost like a real estate agent, describing the rooms and giving information about the characters and action of his movie. His commentary is very witty and full of suspense, because he always stops and moves to the next place, just when he is about to give a crucial information or clue about the crime. I was fascinated by this trailer because it met my artistic preoccupation about the relationship between architecture-body and language/discourse. Also Hitchcock's charisma inspired me. Therefore, overwhelmed by this trailer, I decided to re-enact his performance. I only changed the context: the mimicry took place at "Netwerk Centrum" (the hosting place for our next exhibition).

In my video, I wanted to show the museum empty space as «scene of the crime». More importantly this game of «détournement»/ displacement in time and space was a pretext to question the Institutional space/ Museum architecture.

The Museum architecture is disassembled into several sequence shot. The usual Hierarchy of the institutional space is abolished. The contemporary art centre is reduced to an inventory of staircases, windows, opening and closing doors. Even the «behind-of the scenes quarters» of the institution, (like conference room, offices, corridors) are presented in the same way than the actual exhibitions rooms. One of the reasons why, I am Adopting Hitchcock's «real estate» discourses, is to avoid the institutional art talk but still be able to raise questions that are relevant for me in my work about space and body articulation.



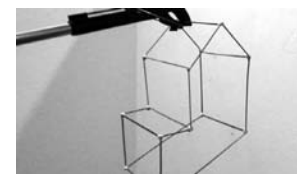
BILL GATES HOUSE TOUR, 2009

Performance / sculpture

Wood sticks, 170 cm x 60 cm x 40 cm

This work consists of a guided tour of Bill Gates House. I reproduced the High-Tech mansion of the world famous tycoon: the foundations, his plot of land and all the 12 components of the house (Pool building, Grand stair case, Gates house, Reception hall...). The sculpture is a simple structure, 170 cm long and 60 cm large, made of thin wood sticks. The Residence is reduced to an architectural skeleton that decomposes itself little by little as the performance goes on. I use a trash tongs to pick the different parts of the house in order to present them to the audience. The structure is first on the ground, but as the elements get picked up, the geometrical parts are something halfway between drawings and sculptures and reveal themselves as a drawings in space. In fact, during the performance, the dream house is completely demystified in a way. It is a parody but also a tribute to Bill Gates house. I intended to raise the question of the object of art: the house is not really a static sculpture, because it is made to be used in the Performance. A metamorphosis of the object takes place.

Bill Gates house tour can be enacted in different place. But the context can change its meaning. For instance if there is a large audience or not, if I use a microphone or if it's more intimate. It's also a reflection on how to sell a performance and since it's a guided tour there ought to be tickets. Therefore I decided to sell tickets to do the performance on house call (home delivery). I think it would be more interesting if it takes place at the customer's home since it is a house tour: I would produce a «mise-en-abyme» effect.



SELF-PRESENTATION AS AN IDIOT, 2006

Video 2:00 min

Self-presentation as an idiot is a performance as well as a self portrait. It is one of my early video which I still like to show. The work consists in making sense by none-sense, questioning the limit of an artistic gesture. What is the artist in today's world? (A clown, a Pinocchio, an absurd or grotesque figure?). It is also an inquiry on how we perceive reality. I tried to explore the authenticity of the meaning of representation through manipulations of scale and place. The video functions as an illusion (perceptual trickery or reality hybrids) The work is context dependant. I took a paper toy of Empire State Building (Which is again the highest building in New York, since the Twin Towers are gone) and tried to recreate the illusion that it belongs to the landscape of another city . Usually Monuments are elements of stability. They are makers, often very helpful for orientation as you walk though a city. Here the monument is animated, it is shifting. You can literally witness the building's erection into the scenery. Furthermore in the video the Empire is made of paper an ephemeral and light material, quite the opposite of the real monument a solid massive and immobile stone construction.

Perhaps I should also mention that my performance is refering to a famous video of Warhol: Empire. In 1964, he made 8 hours footage of the same icon: Empire state Building. So the performance can also be seen as a symbolical theft and a game of «détournement» of this monument of art history which is Warhol's movie.



JULIE GOERGEN

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Lives between Brussels, Luxembourg and Geneva.

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EXHIBITIONS / RESIDENCIES / WORKSHOP

2013

- Episode 3: *Cézanne beats Pollock*, Insitu-Berlin (DE)
- *Alt. Macht. Neu*, Villa Vauban, Musée d'art de la Ville de Luxembourg
- *You I Landscape*, curated by Michèle Walerich (CNA), Carré Rotondes, Luxembourg

2012

- Carte blanche, Atelier Luxembourg - Making of, Casino - Luxembourg) [8.11.2012]
- *Atelier Luxembourg - Making of*, curated by Kevin Muhlen, Casino – Luxembourg
- *3 DU TROIS, TROIS C-L*, Banannefabrik, Luxembourg [3.4.2012]

2011

- Rencontre avec la scène artistique luxembourgeoise, Casino – Luxembourg [3.12.2011]

2010

- Résidence en collaboration avec Michel Assenmaker, l'atelier cinq, Arles (FR)
- *Vues/View*, curated by Joëlle Tuerlinckx, NETWERK centrum, Aalst (BE)
- *Sale copie*, Brigittines, Bruxelles (BE)
- *To help the Wiels*, Erg, Bruxelles (BE) [19.03.2012]
- *Prévues/Preview*, curated by Joëlle Tuerlinckx, Etablissement d'en face, Bruxelles (BE)

2009

- Workshop « Esquisses critiques », avec Guillaumes Désanges, Festival de Performance Trouble, Halles de Scharbeek, Bruxelles (BE)

EDUCATION

- 2011** Diplôme de l'Agrégation (AESS) arts plastiques , Erg- Esa- Saint-Luc Bruxelles
- 2010** Diplôme de Master En arts plastique de type long et de niveau universitaire avec distinction
- 2007** Erasmus, TAIK University Helsinki, Finlande en Art Environnemental
- 2004** Diplôme du Baccalauréat général série Littéraire avec mention Collège en France au Lycée international de Ferney-Voltaire

PUBLICATIONS

Star's Façades, micro-édition (ed.), Bruxelles, 2010
FICTIONAL ARTISTS IN AMERICAN TV SHOWS, Making of, micro-édition, Luxembourg, 2012
TRACES N°3, Ed. Casino Luxembourg - Forum d'art contemporain, 2013
YOU I LANDSCAPE, cat. d'exp., Ed. CarréRotondes Luxembourg et le Centre national de l'audiovisuel (CNA), Dudelange, 2013