

Marie-julie BOURGEOIS
French Digital Artist

<http://mariejuliebourgeois.fr/>

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Driving licence	in progress	PhD Aesthetic Sciences Art & Technology (Paris 8)
Engaged 2 children	2011	Master 2 Research Contemporary Art & New Media (Paris 8)
Born in Paris in 1981	2009- 12	Art & Design Research laboratory (ENSAD)
Work in Cachan FRANCE	2008	Post-graduate Master New Media (ENSCI) - with honors
	2004	BTS Designer level II Mixmedia Intuit Lab School
	1999	High School diploma Scientific equivalent to A level

Education

Publication / Press

- Publication, International Conference AVANCA Cinema Jul 2016, Portugal
- Conference, *Tribune Lumière et Savoirs Les rencards de l'Acétylène* Oct 2015 Maison de l'architecture Paris
- Conference & Performance, *Quand les intuitions se rencontrent ; du laboratoire à la performance dans l'espace d'exposition* Maison Populaire 2015
- Publication, Scientific international Conference, Experiencing light, Eindhoven, Pays Bas 2014
- Book *Art et Numérique en résonance*, Dominique Moulon, Maison Populaire et les nouvelles éditions Scala, 2015
- Interview Telebiellique TV Switzerland April 2015
- Article published in *Magazine des Cultures Digitales* hors série 11 Siana 10 ans 2015
- Article published in *Figaro Madame* n° 21857 Nov. 2014
- Luxe connecté Digital Visionnaire : 7 artistes aux frontières du réel
- Book *Art contemporain nouveaux médias*, Dominique Moulon, 2011
- Article written by Dominique Moulon for *Images Magazine*, July 2009 éditions Scala, Avril 2011
- Article published in *Libération*, le 4 Octobre 2008

Residency

Evry, France 2018 *SIANA Nos météores* curators Mj Bourgeois B. Antoine-Loeff
Biel-Bienne Switzerland 2015 *Short Cuts* Curator Daniel Sciboz
Evry, France 2015 *SIANA biennale* curator Nicolas Rosette
Marseilles France 2013 *Augmented window* curator Thierry Fournier
Amedabad, India 2011 5 Azimuth curator Nathalie Junod-Ponsard

Collective exhibitions

- «Nos météores», SIANA Evry France (91) Feb 2018
- “La belle vie numérique” EDF Fondation paris 6, Nov 2017-2018
- “Short Cuts”, Centre PasquArt, Biel-Bienne, Switzerland Apr 2015
- “Horizons Matriciels” Biennale SIANA Evry France (91) Apr 2015
- “Art souterrain”, Montréal, Canada, 25 Feb 2015
- “Convergence” Maison Populaire, Montreuil France (93) 14 Jan 2015
- “Variation ShowOff” Espace des blancs manteaux Paris 21-26 Oct 2014
- “Les invisibles” Espace Pierre Gilles de Gennes, Paris, Mar 2014
- “Soleils numériques” Festival Accès(s) Pau, France 16-23 Nov 2013
- “Fenêtre Augmentée” Friche belle de mai, Marseille, France may 2013
- “Croisements numériques” Gal. Franciscains St Nazaire France Mar 2013
- “Leurs Lumières” Abbaye de St Riquier, France Oct à Dec 2012
- “LIFT expérience” Palais du pharo, Marseilles, France Jul 2011
- “Fenêtre Augmentée”, Beaubourg, Paris 4, Jun 2011
- “Light”, NID Ahmedabad, India, Mar 2011
- “Ososphère”, Môle Seegmuller, Strasbourg, France Feb 2011
- “PIKSEL” Galery 3’14, Bergen, Norvège Nov 2009 à Jan 2010
- “Soirée Lagardère” Beaubourg, Paris 4, Dec 2009
- “SIANA” Oi Futuro, Belo Horizonte, Brazil, Jul 2009
- “Futur en Seine” Pavillon de l’Arsenal, Paris 4, May 2009
- “Bouillants #1” Le volume, Vern/seiche, France Apr 2009
- “SIANA” “Festival NÉMO” Evry, France Mar 2009
- “La ville Européenne des Sciences” Grand Palais Paris Nov 2008
- “Nuit Blanche Paris” Piscine Montparnasse, Paris Oct 2008

Awards / Grant

Culture and Communication Ministry Grant (2013)
Research Grant ENSAD Lab (2010, 2011, 2012)
Digital Art Award, Fondation JL Lagardère (2009)
Mixmedia Creation Grant, Arcadi (2008 and 2011)

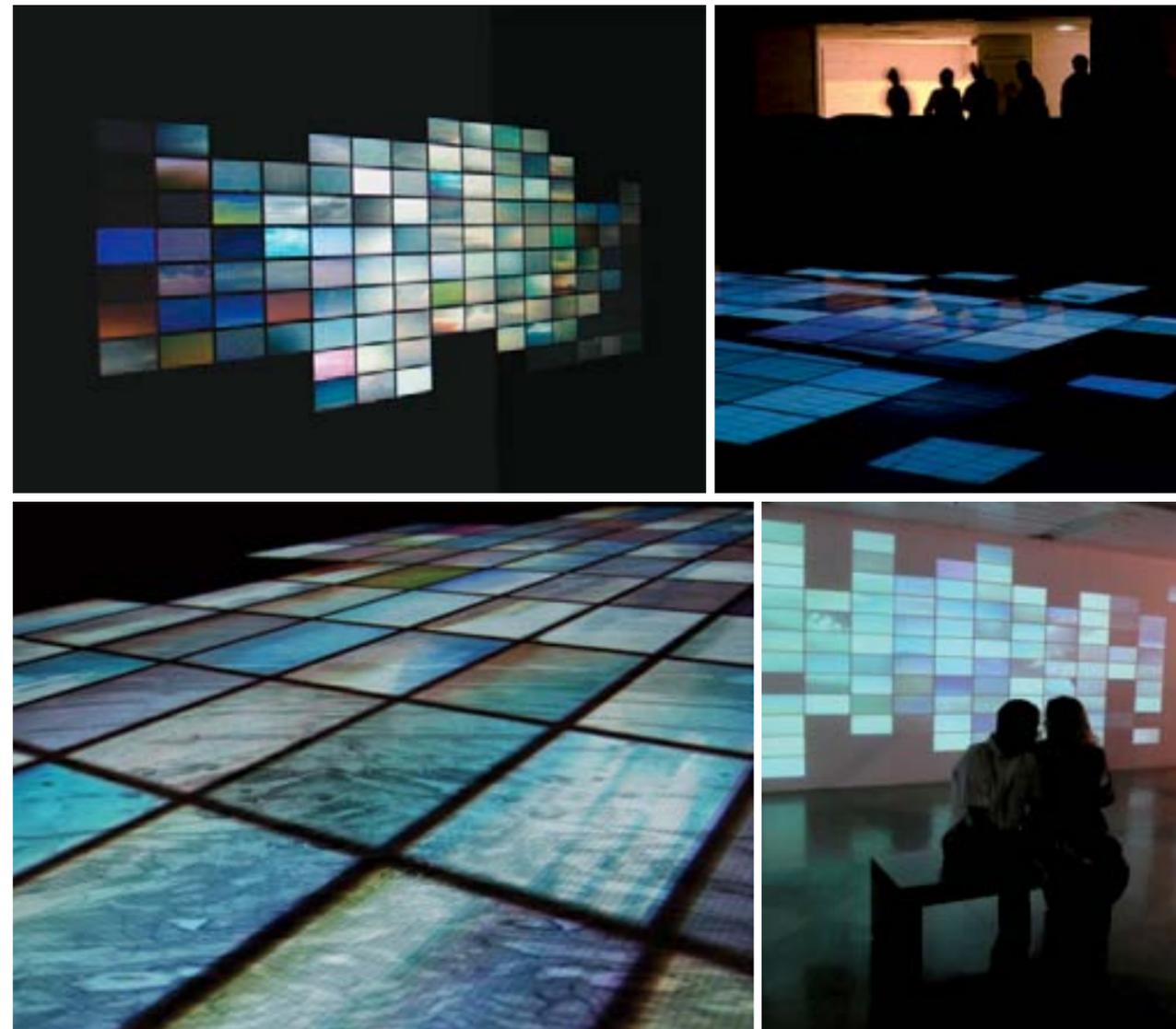
Work experience

- University Evry (91) : Teaching “Digital Art & Culture” Lectures and Workshops (from 2013) - Autograf School, Paris (from 2014)
- ENSCI : Design researcher on ANR Research project Designing Sound
- Fjords Society : executive assistant, administrative management, costumer relations, office design, dockyard (from 2009)
- Art Direction : digital art, motion design, film-maker (from 2005)
- NGO : Non-formal scientific & Artistic animation, Volunteering (Albania 1999, Ecuador 2000, Egypt 2009)

TEMPO

Nuit blanche Montparnasse Paris / SIANA Brazil / EDF Fondation Paris

2008



The “Tempo” video installation is a real-time device which operates via a network of webcams located all around the world. It displays a sky map as seen from the Earth reversing the traditional vision of the world as seen from above. Here “Tempo” proposes an inverted vision to the human eye and recombines a cartography of natural and artificial light on our Earth. The tempo of the whole composition is the rhythm of the Earth around the Sun. Our mother-star becomes an indicator and its position at the zenith determines the center of the installation, the noon location. So the refreshing of the images transmitted by the web cameras gives the workpiece its life. A specific sound programme is synchronized with the flux of the refreshed images from the web cameras and reinforces the strange experience of ubiquity we sense through this installation. Therefore, Tempo seems to make reference to some sort of environmental watch, in which the spectator becomes a keeper of the sky.

Co-making : Luiza Jacobsen
Programming : Rémi Bréval,
Sound composition : Julien Bréval
Partners : ARCADI / Mairie de Paris (DJS)

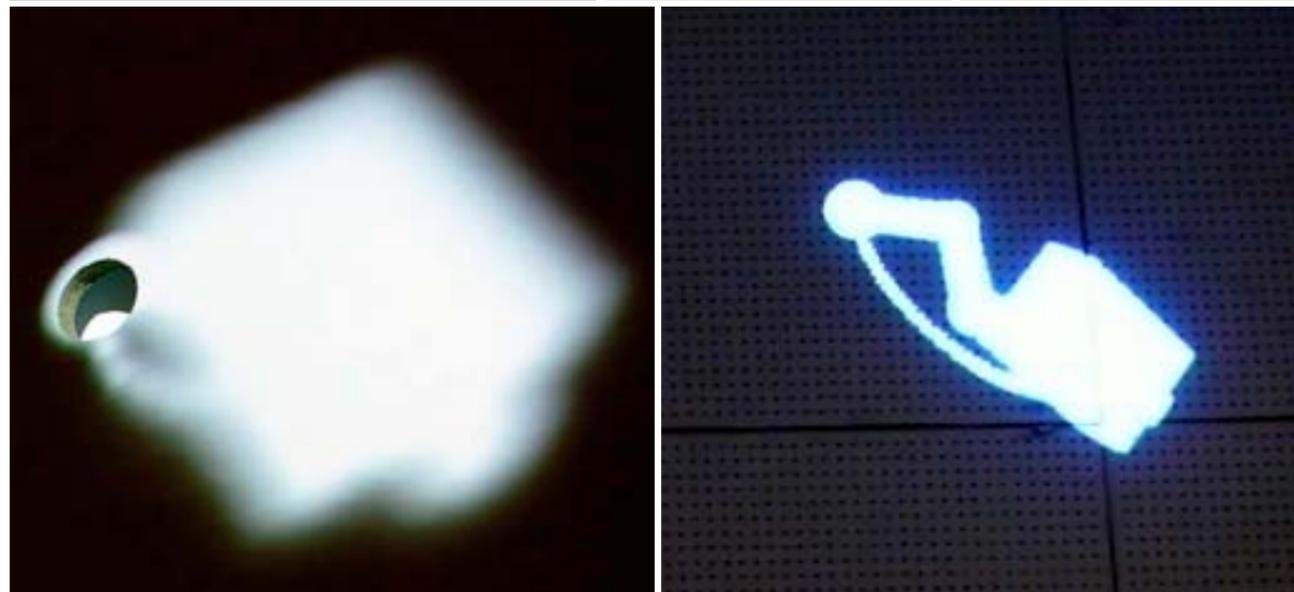
<http://mariejuliebourgeois.fr/tempo>

VOID EXTENSION

Strasbourg, Paris, Marseille France / Bergen Norway / Montréal Canada

2008

CCTV cameras (closed-circuit television) are proliferating, watching us from above, whether hidden or in plain view, fake or real, waiting to capture our presence. "VOID EXTENSION" is a personal view on this contemporary phenomenon. Those numerous devices are as many extensions of our own vision and allow us to see anywhere, anytime. The aim is to make the visitor feel observed by a CCTV video camera which is actually not physically present. As if the function of the object was more important than the object itself. The camera shadow is the only evidence of its presence. It follows the visitor's movements. A white shape is projected on a wall close to an empty hole, where the video camera should have been. Its outlines remain blurry; we feel it more than identify it. The white light represents the dematerialized aura of the object. Its human-like behaviour amplifies its autonomous, semi-mechanical, semi-animal nature.



Programming : Matthieu Nancel

Programming : Mathieu Nancel (LRI)

Partner : ENSCI

Thanks to Armand Béhard & Nicolas Ledoux

<http://mariejuliebourgeois.fr/extension-du-vide>

VANISHING POINTS

Augmented window Friche la belle de mai, Marseille

2013



Caméra à Marseille

Marseille/Tallinn 2227 Km

Marseille/Oslo 1883 Km

Marseille/Copenhagen 1469 Km



Marseille/Stockholm 1982 Km

Marseille/Berlin 1186 Km

Marseille/Zürich 515 Km

Marseille/Helsinki 2293 Km

Vanishing points is a series of 9 connected installations

The horizon is the physical limit of our eyes. Beyond this point, we cannot discern the landscape that follows the curve of the Earth, since light and weather conditions make the perception of this line. « Vanishing points » replaces the horizon of Marseilles with the image of live webcams that are placed in nine cities situated in the field outlined by the camera: Amsterdam, Berlin, Copenhagen, Helsinki, Luxembourg, Oslo, Stockholm, Tallinn and Zurich. Their landscape substitutes the ones of the northern districts of Marseilles. Two distant realities come together in real time: The vanishing point of our own horizon extends to infinity, beyond the limits of our bodies.

Production : Zinc

3rd Augmented window

Collective exhibition from Thierry Fournier

Programming : Mathieu Chamagne

<http://mariejuliebourgeois.fr/points-de-fuites>

PARALLELS

Leur lumière, CCR Abbaye de Saint Riquier

2012

The course of the sun is the inspiration of the interactive environment of *Parallels*. The rotation of a giant marble enables the spectator to move back and forth through time. The speed and dexterity of the manipulation dictate the visual and auditory ambiance of the installation. The distortion of time is made manifest by the course of the sun as it could be perceived within an enclosed space. Beams of parallel light correspond to the position of the sun at a given instant in time. The rays correspond to the movement of the trackball, they traverse the space of the white room and play upon the bodies of the spectators. The principle is to simulate a disturbance in the equilibrium of our planet by acting upon its speed of rotation. The spectator not only embarks upon a journey in time, but they are also witnesses to the consequences of the virtual disruption of this cycle. Thus, they find themselves in the heart of a special effect inspired by a natural phenomenon which they both actively control and passively experience.

Programming : Nicolas Montgermont

Sound composition : Julien Bréval

light : Annie Leuridan

Technical supervision : A. Saunier, C. Henry

Mechatronic : La ménagerie technologique

Architecture : Alain Cieutat, Henri Barthélemy

Physique et optique : Georges-Albert Kisfaludi

Production : Foundation Lagardère,

EnsadLab and with the participation of the Fresnoy

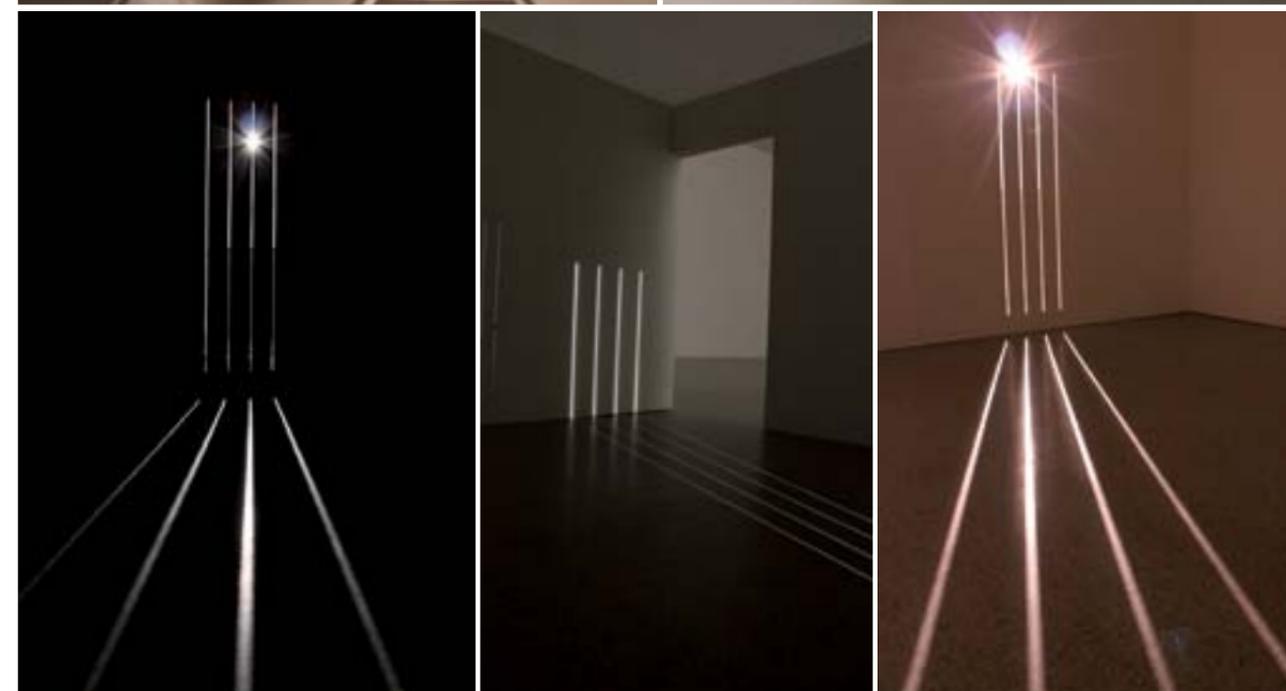
<http://mariejuliebourgeois.fr/distorsion-parallele>



PARALLELS II

Short cut Centre PasquArt Biel-Bienne, Suisse

2015



Parallels II is an automatic light architecture, the second version of *Parallels*, where the spectator is the observer of this living architecture. In this version there is no more interactivity, the “white cube” is autonomous. Various scenarii were written and are played when a presence is detected : slow, turn-around, zenith, night, random, forward & backward...

Programming : Nicolas Montgermont

Sound composition : Julien Bréval

light : Annie Leuridan

Technical supervision : A. Saunier, C. Henry

Mechatronic : La ménagerie technologique

Architecture : Alain Cieutat, Henri Barthélemy

Physique et optique : Georges-Albert Kisfaludi

Production : Foundation Lagardère,

EnsadLab, Centre PasquArt.

<http://mariejuliebourgeois.fr/parallelesii>

PLURAL SUNS

Croisements numériques Galerie des Franciscains, St Nazaire

2013

Plural suns is an *in situ* light installation by creating a space where several Suns coexist. Projected lights move on the floor at the foot of an arch simulating 3 suns through this obscured window. Several sun-lights are co-present and full night is rare. The natural phenomena of passage of light through a window vary according to latitude, solstices, orientation and climate. The disruption of climatic ecosystems gives rise to physical and perceptual experiments that question our presence in the environment. These computer simulations, once transposed into the *in situ* architecture, testify to a reality generated, artificially recreated. The simulation and the material confront in a plastic tension. The multiplication and superposition of these fragments of space and time suggest the co-presence of a plurality of points of view at the same time.



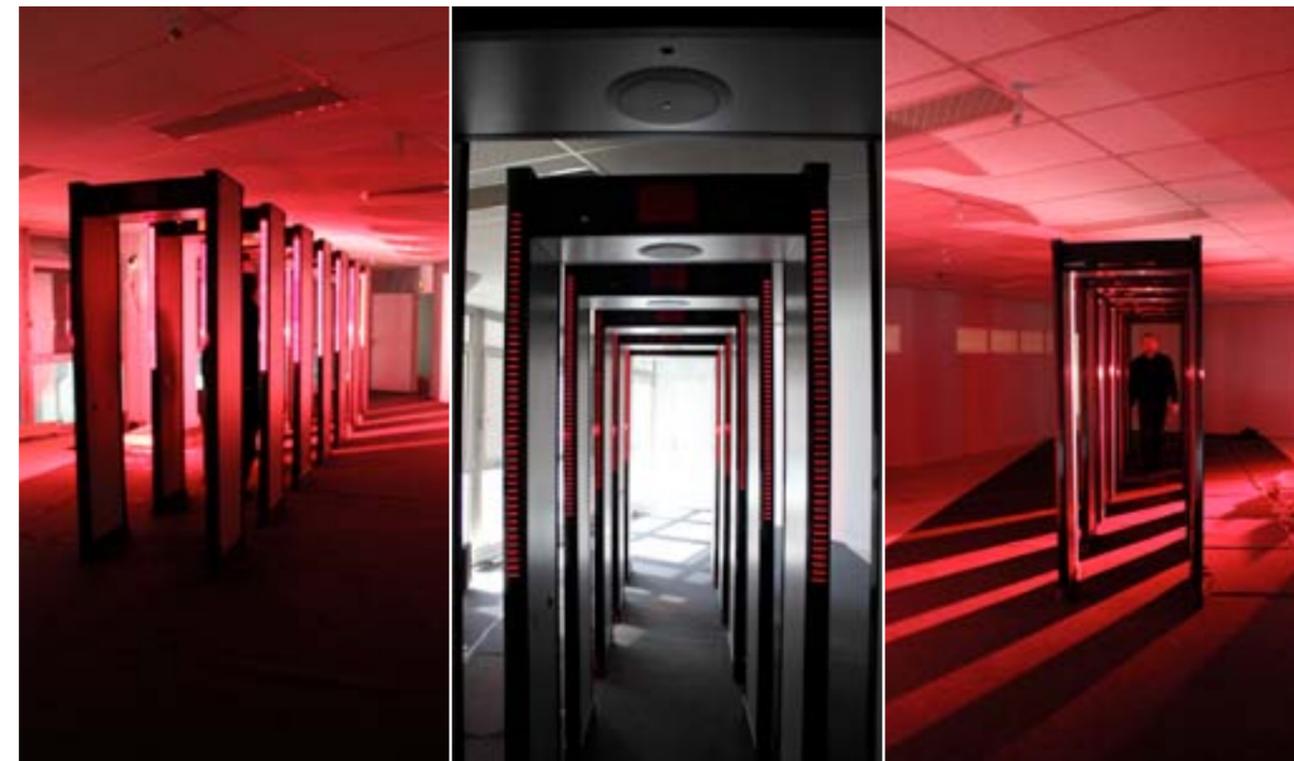
Thanks to Pascal RAGUIDEAU, Chantal BERNARD, Georges-Albert KISFALUDI, Philippe-André BENA, Blandine BRIERE, la Ville de Saint-Nazaire, l'École Municipale d'Arts Plastiques de St Nazaire et l'École des Beaux-Arts de Nantes métropole pour leur aide et leur soutien.

<http://mariejuliebourgeois.fr/soleils-pluriels>

TORII

Horizons matriciels SIANA BIENNALE EVRY, France (91)

2015



Torii is an interactive sculpture

A torii is a traditional Japanese gate most commonly found at the entrance of Shinto shrine, it symbolically marks the transition from the profane to the sacred. The function of a torii is to mark the entrance to a sacred space. For this reason, the road leading to a Shinto shrine is almost always straddled by one or more torii, which are therefore the easiest way to distinguish a shrine from a Buddhist temple. Some torii can be juxtaposed like a tunnel. The Walkthrough metal detectors used in the airports are hijacked from their purpose and arranged in the continuation to form a workable space crossing by the public. These "doors" symbolize the crossing towards to a foreign country, the cross over "x" borders. Each person activate the walk through detector, the passage becomes sound, spatial and spiritual.

Roland CAHEN (Sound composition)
Alexandre SAUNIER (electronic engineering)
Cyrille Henry (Technical advices)
Credit : Marion Pouliquen
Partners : Arcadi, VISIOM, EnsadLab/DiiP, SIANA,
with the help of the CENTQUATRE-PARIS

<http://mariejuliebourgeois.fr/torii>

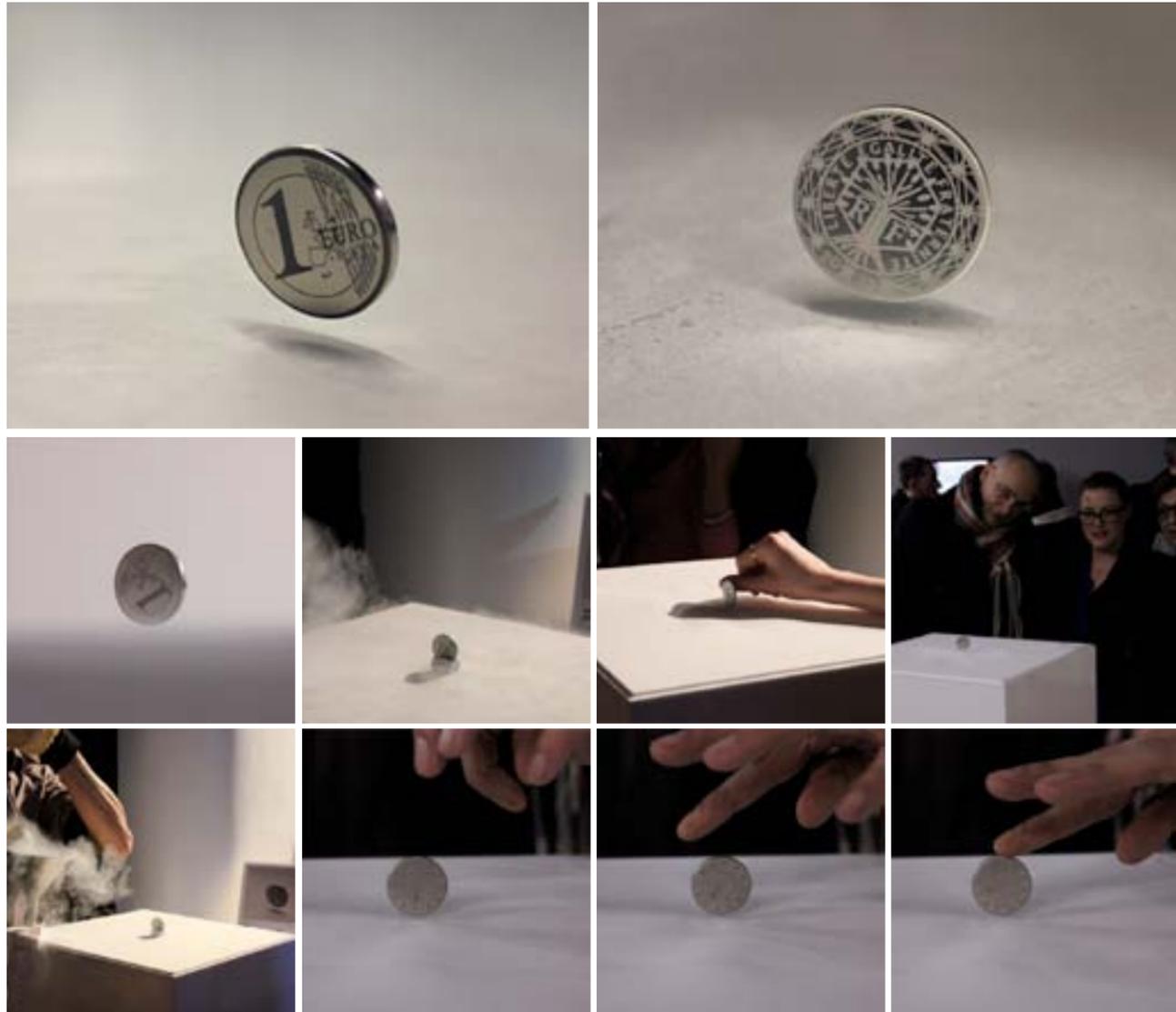
EITHER

Convergence : le numérique en résonance Maison Populaire Montreuil France (93) / *Les invisibles* ESPCI Paris

2014

Either is a levitating installation

A coin is floating in the air, ready to fall ; tails side : Europe, heads side : the tree of liberty. The coin gently oscillates showing alternately one face then the other. The « Either » project underscores this perilous moment of imbalance in which we find ourselves perpetually involved. The coin will keep on levitating as long as the conditions of this experiment are stable, the warming process will make it gently fall over on one of its faces. For a few seconds before the coin falls, while time seems in suspension, frozen, the levitating object allows us to watch this precious moment of hesitation, while the coin is suspended in this moment of uncertainty. The game will solve the dilemma as in a toss-up game showing its “heads » or « tails” face.



Programing : Cyrille Henry,

Manipulations : Omar Benyebka.

Partners : EnsadLab Reflective interaction,

Laboratoire de Physique des Solides - CNRS,

Espace Pierre Gilles de Gennes (ESPCI), Traces.

Mix media : supraconductivity, azote liquide, elec-

tromagnetisme, électronique, programing

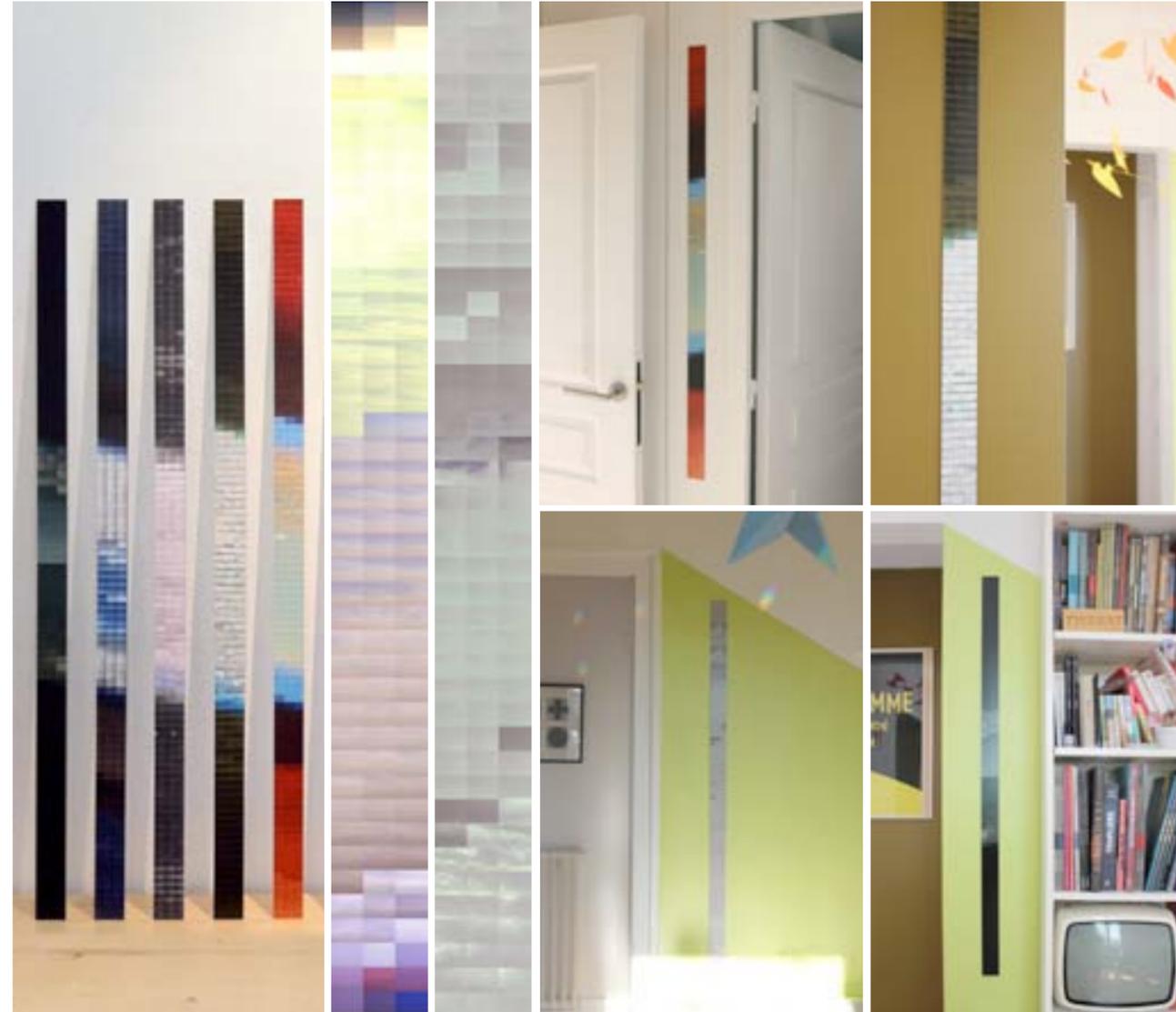
Thanks to CNRS/LPS, Brigitte Leridon (ESPCI)

<http://mariejuliebourgeois.fr/ou>

2012 12 21

Variation show off Espace des blancs manteaux, Paris 4e

2014



The 20121221 series is the result of the observation of the sky the day of the last supposed “end of the world” at the winter solstice 2012. This catalog is the posthumous testimony of our end that did not happend. This fragments of images comes from a collection of timelapse recorded from webcams, as many points of view taken from several countries in direction of the sky. The day is split into 280 images taken every 5 minutes, organized on 3 columns in rows of 15 minutes, the whole is presented in a headband in vertical format. This collection of timelapse testifies to the need to monitor our environments, the indirect light of the sun is captured through the telecommunication networks. The quality of the images of the webcam composes a digital aesthetic resulting from the techniques of compression and transfer of the data, the arrangement of these low def images reveals patterns, repetitions, discontinuities, parasites and all kinds of visual artefacts.

Print on dibond 3mm, 120cm x 5cm

Archiving program : Rémi Bréal

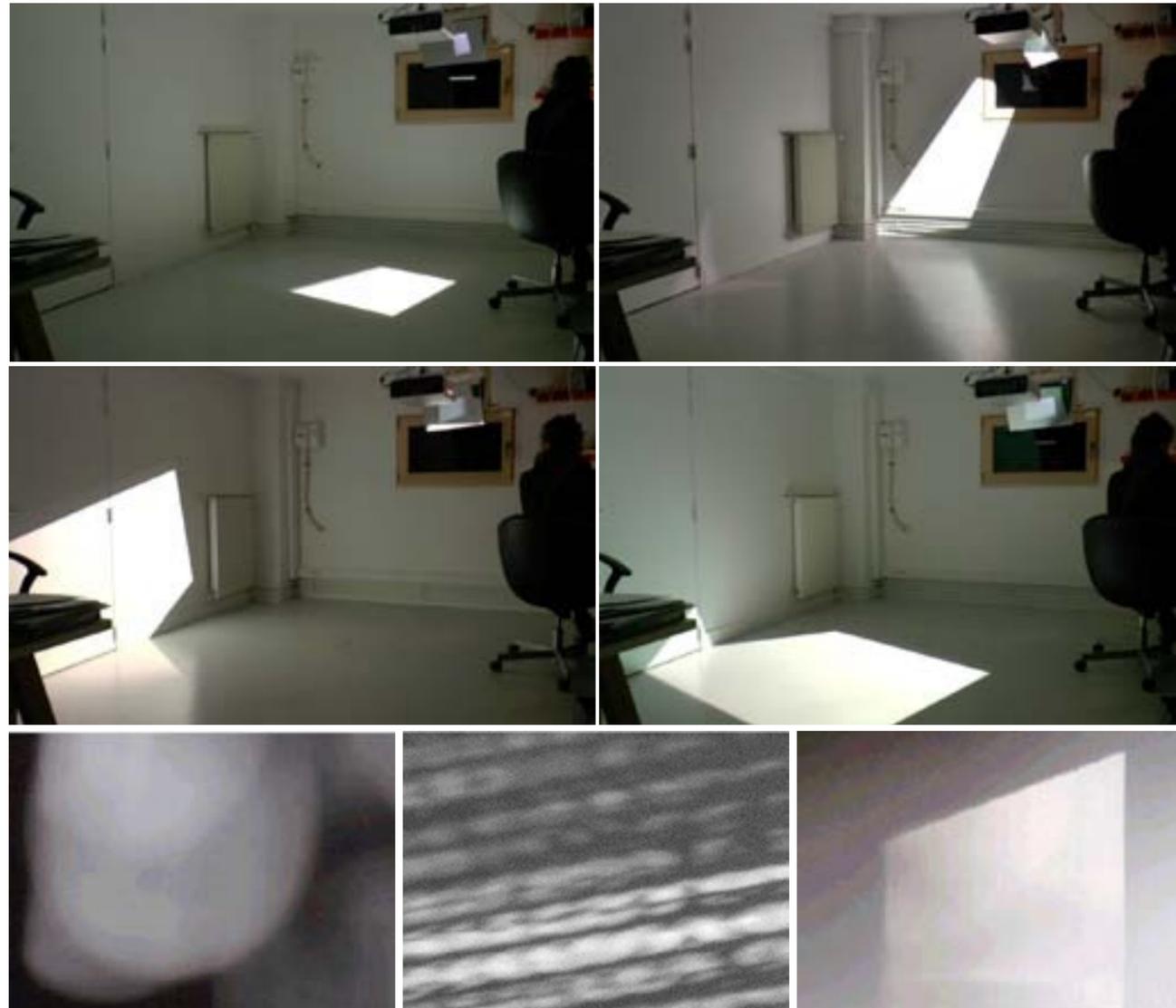
<http://mariejuliebourgeois.fr/20121221-2>

LOW SUN

Nos météores SIANA EVRY, France (91)

work in progress exhibition February 2018

Lowsun is a solar fiction simulating the behavior of sunlight according to different scenarios; appearance, lifting, transition, disturbances of the electromagnetic field, lying, disappearing ... An articulated mirror projects a rectangle of light that describes the movement of the Sun's path. The rectangle of light moves to the ground and along the walls, encounters the surfaces like the light of the sun filtered by the open architecture. Those artificial suns prolongs the duration of the day.



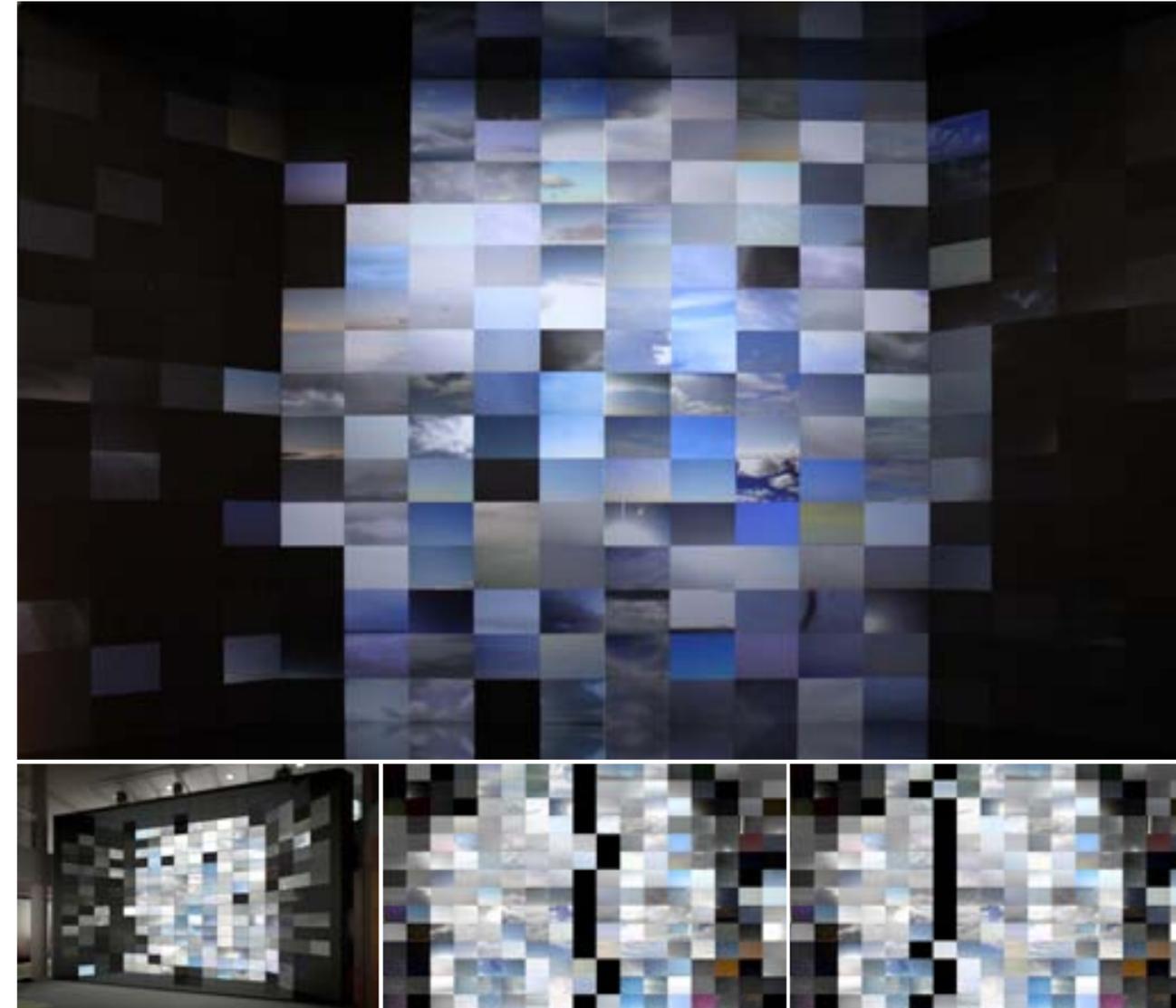
Cyrille Henry (electronic engineering)
Partners : CNC Dicream, SIANA

<http://mariejuliebourgeois.fr/16h18>

TEMPO II

EDF Fondation Paris Nov 2017 - March 2018

2017



270 Fragments of sky from real-time webcams from all over the world.

270 live webcams installed around the digital world retransmit fragments of real-time skies. The installation offers an instant mapping of the skies day and night. The work takes to beat the rhythm of rotation of the Earth and the solar noon is in the center of the installation. The 18 time zones (instead of 24 because some areas are not or only slightly wired) are shifted every 1 h 20 to follow the course of the sun. Synchronized sound corresponds to the update of each sky images, which takes place the rhythm of the Internet, about every 4 minutes. Tempo II allows thanks to digital technology to see the impossible: 270 connected skies, a work that makes the omni-present viewer with multiple eyes, a guardian of all heavens.

Co-making : Luiza Jacobsen
Programming : Rémi Bréval,
Sound composition : Julien Bréval
Partners : ARCADIS / Mairie de Paris (208) EDF Fondation (2017)

<http://mariejuliebourgeois.fr/tempoii>