JULIEN VINET portfolio

ABOUT

Julien Vinet depicts his obsession of senseful contrasts in our daily life as much as his need to renege on the alienating idea of "truth" in society or nature. Challenging the viewer's imagination and the ideas of beauty is at the core of his work. His chiefly monochromatic body of work conveys a kinetic depth, a constantly changing and layered representation of subject through fragmented and reconstructed lines and compositions. The reading of his work is not to be one but multiple, each stroke and each texture encouraging the spectator to consider the idea of truth as a personnal chimera, an individual perception of an objective support. Vinet works with reused objects slighly altered to transform their original archetype and also realises original monoprints on glass/ceramics/metal to be printed on paper, canvas or glue. The works Julien Vinet creates are mere philosophical extractions, vehicles for a diverse acceptation of the world

CV

1980 b. in Paris, France. Lives and works in Malta.

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1998 - 2002 BFA Visual Arts Sorbonne Paris N. University

1999 - 2002

B.Design Visual communications design Jean Trubert Design Academy, Paris PRESS

2022 Malta Today

2022 ISSUU

2019 Times of Malta

2019 Art Paper

2016 Malta Today

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EXHIBITIONS

2024 Ink, WE+艺术 Gallery, Shanghai, CHN

2024 Image Imagination, NY20+, Chengdu. CHN

2023 Hover-Still, MSA with Lily Agius Gallery, MLT

2023 Outside/in, The Gut, Valletta MLT

2023 Homo Ludens, Berlin Art Week, Heizung Aus HUB, Berlin, GER

2022 Error code 8003, R Gallery, Sliema, MLT

2022 The Angel's share, Brazza Art Residency, Cognac, FR

2021 Ruinenlust, Green Shutters x Lily Agius Gallery, MLT

2020 Direkte aktion, Jeschke Van Vliet, Berlin, GER

2020 Anatomical Terminology, Lily Agius Gallery, MLT

2019 TRUE ROMANCE, Selected Artists Gallery, Kulhaus, Berlin, GER

2018 #413, Kollektiv Alef Contempory Art Haus, Mitte, Berlin, GER

2018 Sssortie, Lily Agius Gallery, Sliema, MLT

2018 Transnational Tokyo, The Building, Valletta, MLT

2017 Malta Art Fair, Ta Qali, MLT

2016 FIAC, La Semaine de l'Art Contemporain, MISIA Gallery. Paris. FR

2016 PaperWork, Gallery Jin – Ex Chamber Museum, 3331 Art Chiyoda, Tokyo, JPN

2016 The entity of truth, Lily Agius Gallery, Sliema, MLT

2015 Guerrilla. House gallery, Sliema, MLT

2015 That's all they did tomorrow but you finished yesterday, Teatro Pjazza Rjal, Valletta, MLT

2014 Tigne Collective, Tigne Point, MLT

2014 Flats, Chris Briffa Architecture, Valletta, MLT

2013 Art in Marseille, Friche de la belle de mai, Marseille, FR

2013 Science in Art, Lily Agius Gallery, Sliema, MLT

2013 Two Colours, Casa Rocca Piccola x Lily Agius Gallery, Valletta, MLT

2012 A.R.T., WU Gallery, Valletta, MLT

2011 Mu, on the graphic representation of emptiness ,WU Gallery, Valletta, MLT

2010 Julien Vinet X Gaga, Gaga, Tokyo, JPN

2008 Contrast, APOC gallery, Tokyo JPN

www.julienvinetstudio.com

Impression of a multiple is the result of a sum of first impressions of China, of its numerous residential towers all of similar height, of its neighborhoods razed to make way for renewal and also that of my Chinese studio with its vitrified brick walls. Capturing the essence of the bricks with ink, this work is of multiple readings, a repetitive mantra which exposes the surprising and ephemeral temporality in China of materials as solid as brick and paradoxically the durability of elements as fragile as rice paper or Chinese ink. The result conjures the singularity of an ecological and diverse vision in a world where excess imposes itself on each monad.



Impression of a multiple

986x175 Chinese ink, rice paper 2024





Impression of a multiple

Installation view WE+艺术 Gallery, Shanghai, 2024



"Impression of a Multiple II" is the materialization of the volatility of solid materials, such as brick, in the face of the will of an entity powerful enough to determine their relative durability. "Impression of a Multiple II" marks the beginning of a monumental installation that will be presented in Chengdu in the spring of 2025 during an exhibition with internationally renowned Chinese artist Cang Xin. The installation will stand 7 meters tall and will materialize a house made entirely of different layers of fabric, on which Julien Vinet will paint bricks, symbolizing the essence of Chinese architecture.

Impression of a multiple II

100 x 250 x 70 cm Synthetic fabric, ink, glue, brick dust, metal poles 2024









Flatten House. South, West, North, East

Video installation 4x 5' 2024 Four videos of the sheets of Impression of a Multiple II are placed in a building in Shanghai that appears abandoned but is, in fact, inhabited. The fabric, painted with impressions of Chinese bricks, flutters with the air currents, much like the ebb and flow of economic trends, within a seemingly lifeless space that still harbors life. Life in its human form but also in its natural and vegetal form, to represent this ecological need that the artist confronts with economic variables.





Flatten House. South

Flatten House. West

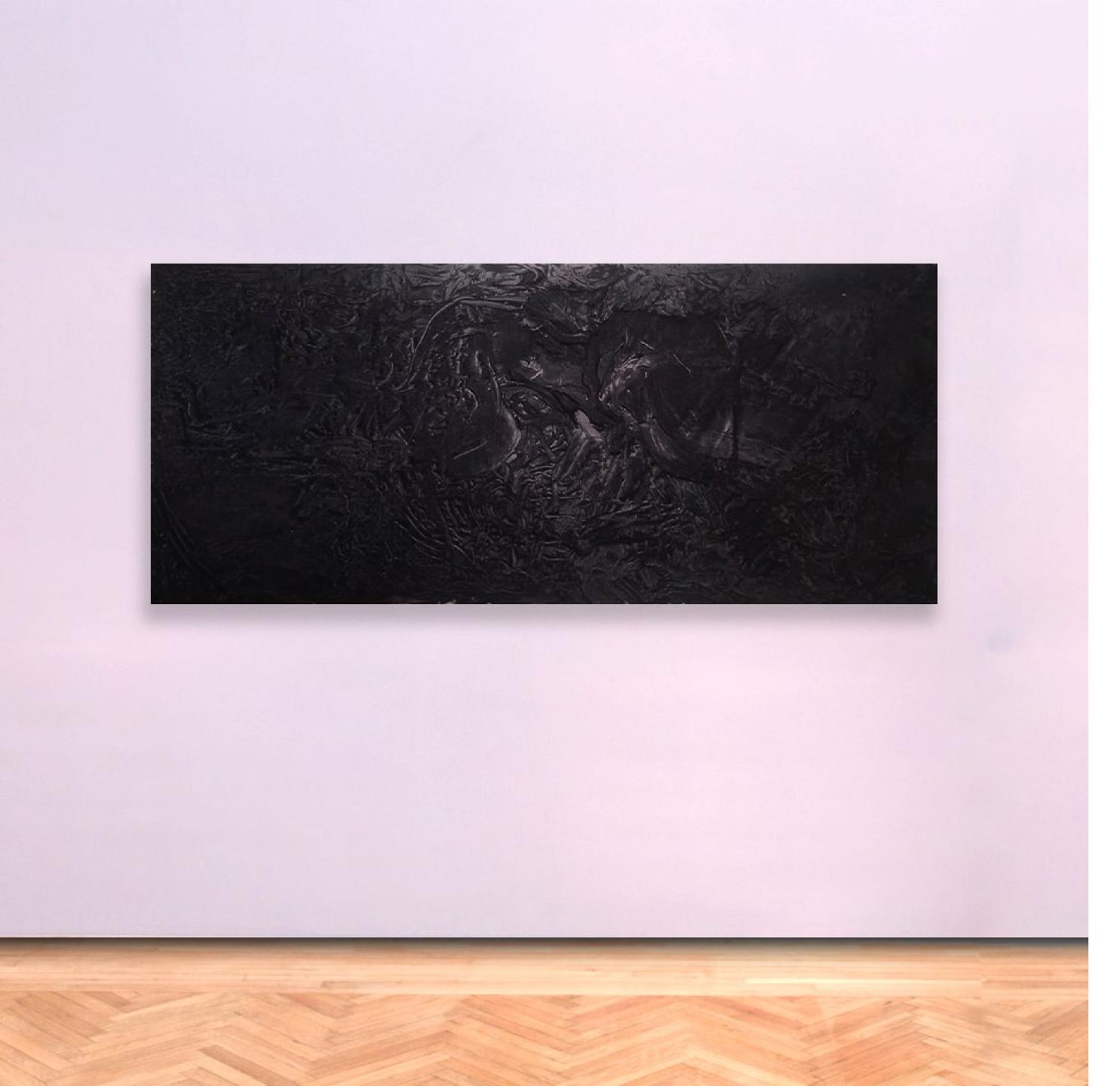
Video installation 5' 2024



Visualization of a multiple

617x230 168 LED screens, 7.37' video 2024

Installation view WE+艺术 Gallery, Shanghai



Black Velvet --- The Black Velvet series is a series of large format works (from 210x90 to 500x400) entirely black, worked with printing ink that is slowly left to dry to form textures transforming the works into bas-reliefs. The cured ink retains the depth of its color and plasticizes its own substance transforming the artwork, catching any light to give life to the almost topographical reliefs that cover the canvas. Doubled with a changing light, the works evolve with its movements to create a different visual at each moment, the textures constantly reflecting the light differently depending on the angle from which the light comes.

Black Velvet 001

Offset Ink on canvas 210x90 2024



Black Velvet 001 Detail



Black Velvet 003

Details
2024

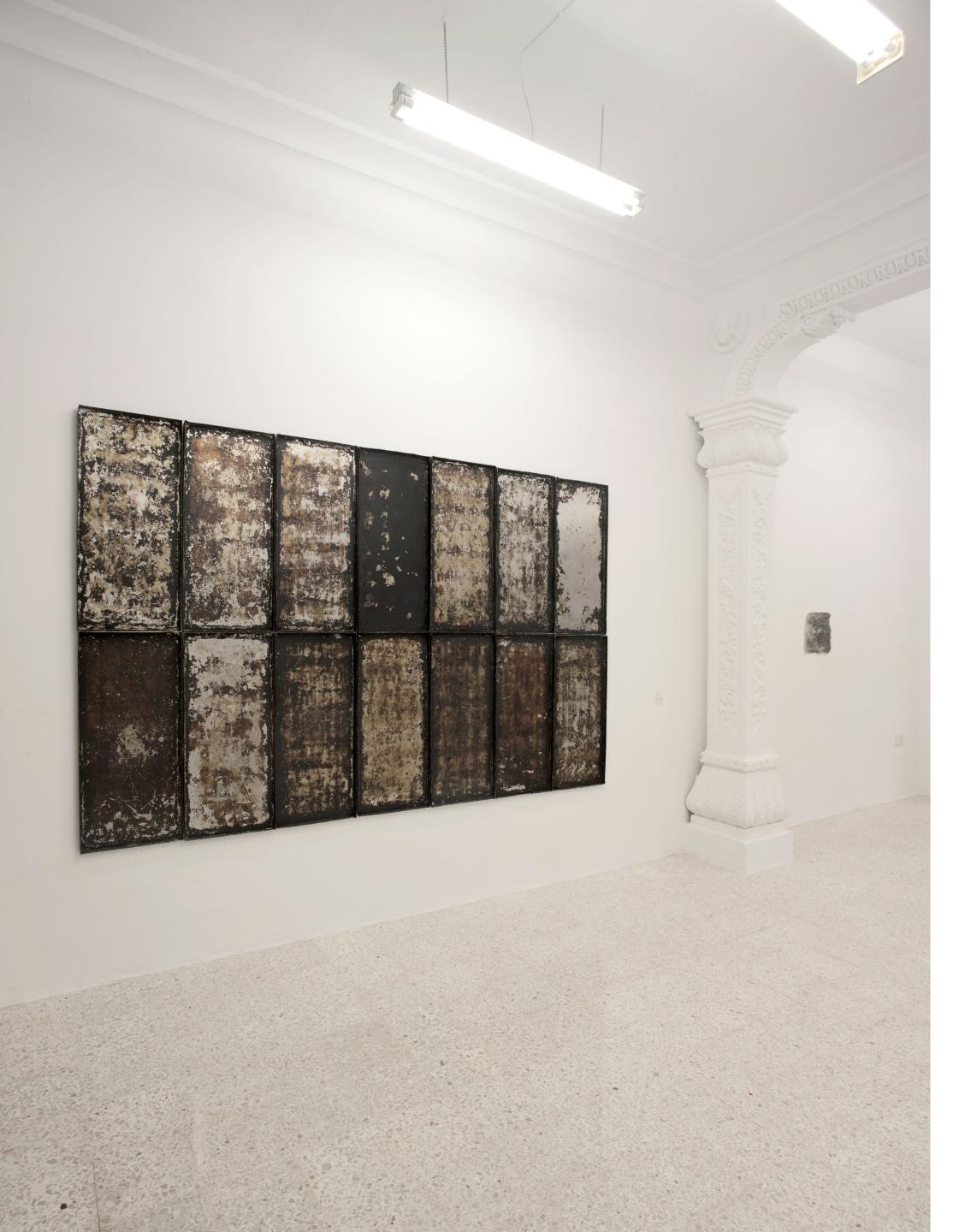


Created as an homage to the working class, Pjanci brings to our view the crudeness of 15 years of use as cooking trays. The metal, the grease, the paper and the rust, first regarded as dirty and inconsequent, are, as an art piece, sublimized, rhythmed, creative and appealing.

Pjanci

300x180 Varnished pastizzi trays 2021





Pjanci

300x180. Varnished pastizzi trays 2021

Installation view - R gallery, Malta. September 2022



Pjanci II

230x210 Varnished pastizzi trays 2021



The phrase "In accordance with the specifications" is so contrary to the concept of artistic freedom that when I discovered a stamp bearing those words in an abandoned paper factory in Cognac, France, I decided to use it as a medium. By repeatedly stamping the phrase, its meaning is subverted through exaggeration. In this work, every element is employed to craft an endless, imaginative, and inspiring mind game, inviting the viewer to lose themselves in its complexities



In accordance with the specifications (Infinite II)

500x213cm. (21x70) x60 10.000 times stamped paper 2023



In accordance with the specifications (Infinite II)

Installation View in Heizung Aus HUB, Berlin

Details





An upcycled artwork made with elements found in a Franciscan retreat. "Break glass for key" is an allegory on human life in a contemporary over-developed world, a piece to express the anxiety of making the right choice when an infinity of choices are available. "Break Glass for Key" symbolizes the notion that having too many choices can overwhelm our cognitive abilities, leading to new fears—such as the fear of missing out (FOMO) or the anxiety of not fulfilling our potential.

Break glass for key

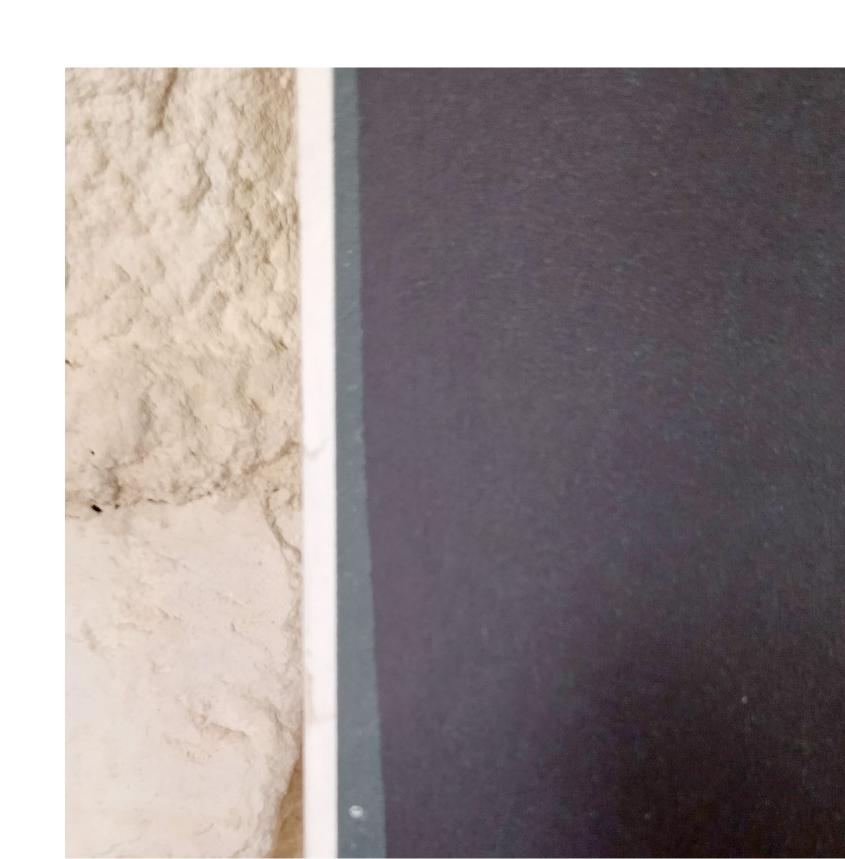
Diam 12 Security box, keys 2022



"Ladder to the angels" 's simplicity in color and form belies a narrative about the human experience, suggesting themes of struggle, transcendence, and the pursuit of enlightenment. The white margin offers a touch of hope or clarity, guiding the viewer through this contemplative piece. The tactile nature of the folded paper adds a three-dimensional structure encouraging viewers to engage not just visually but also imaginatively with the idea of climbing toward the divine.

Ladder to the angels

100x310 Cotton Paper, ink 2021





Wrinkled and luminous, the Ridule series are an invitation through the details and the relief of an uneven black "topography" that calls to an insightful and imaginative journey. The details are thin and intricate, offering the viewer an almost infinite number of paths to follow and get lost in. Beneath the oxidized surface, the ink remains, and will always remain, liquid.

Ridule III

Diam 14 Oxydized Offset ink 2022 A single Pjanca, slightly altered with a thick layer of offset ink that hasn't fully cured, is topped with a sun-baked oxidized crust. This gives the impression of a tray still in use, with the ink remaining liquid beneath the surface. It serves as an homage to the many hands that worked on this cooking tray for over 20 years.



38.5x44 Pastizzi tray, offset ink 2022





Kakemono 2.0

Installation view, R Gallery, Malta 2022



The planets designated with a "K" for Kepler are exoplanets that orbit within their star's habitable zone, where conditions might support life. Inspired by this concept, I created a series that envisions what these distant worlds could look like and feel like, exploring the possibilities of their landscapes and atmospheres.

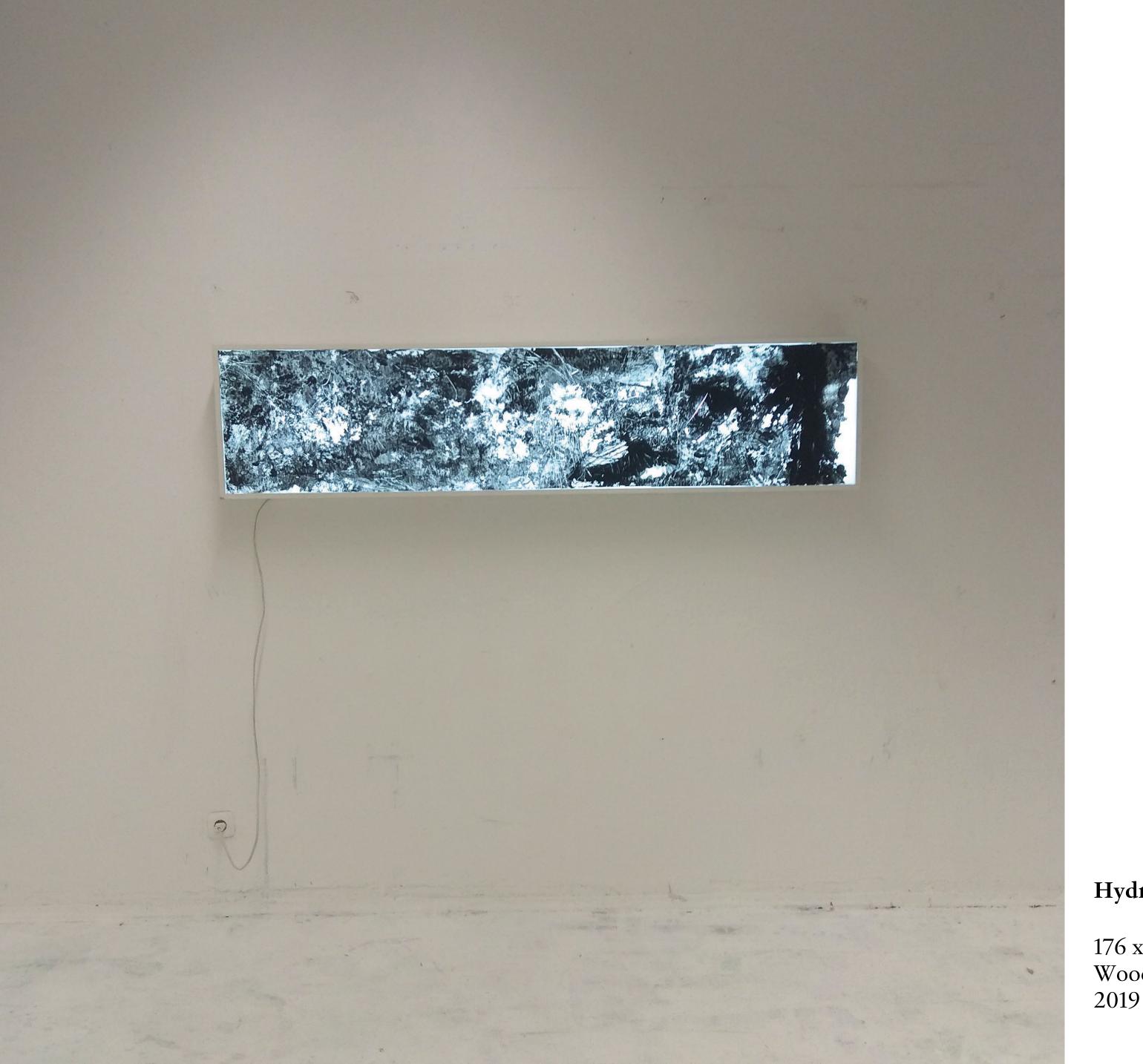
K-62f

56x54 Ink on Maritime Chart 2022



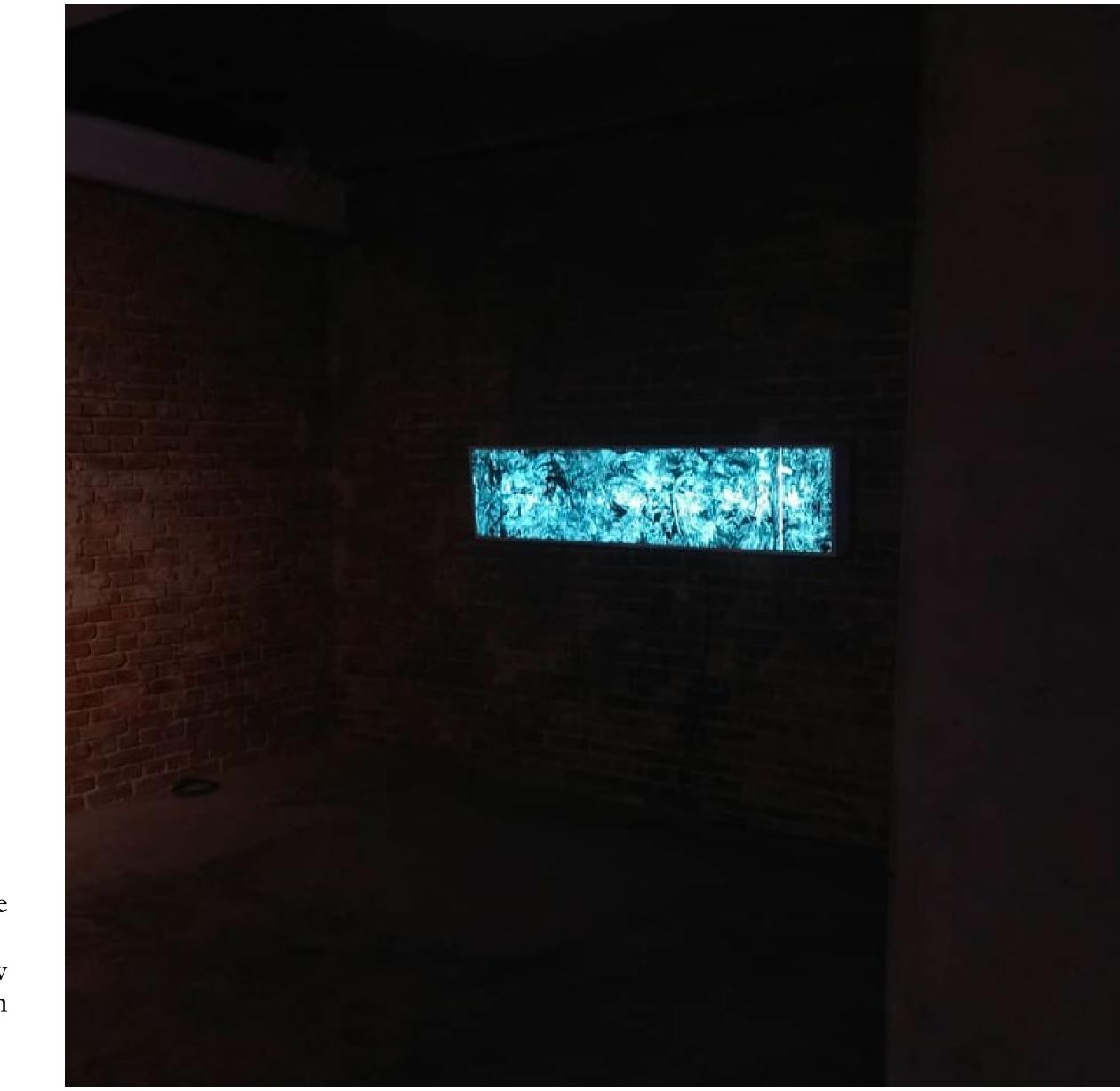
K 62f - 2

26.5x21 Ink, Glue 2021



Hydra-universe

176 x 43cm Wood, perspex, LEDs, Japanese ink,glue, graphite, tape 2019



Hydra-universe

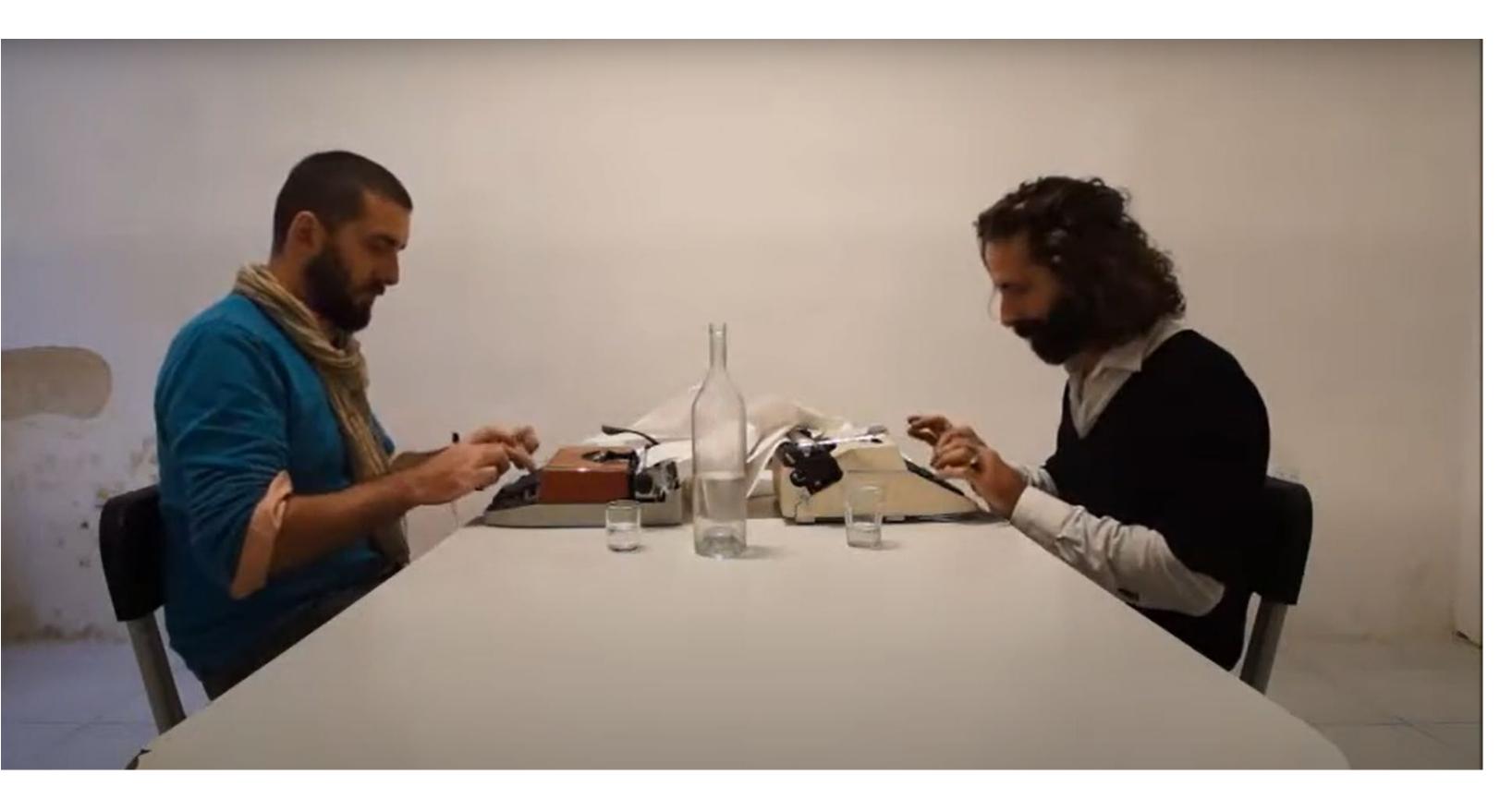
Installation View TRUE ROMANCE, Selected Artists Gallery, Kulhaus, Berlin 2019



"The Residual Prints" is a series of artworks created using cured PVA glue, carefully applied to an abandoned old floor to capture its dust, colors, and textures. This process preserves the history of the floor, including its tiles, while incorporating the artist's intervention. The resulting pieces encapsulate everything present on the floor at the moment of their creation, capturing a moment in time and the floor's past like an organic photography.

Untitled (Residual Print)

66x69 Japanese ink, pencil, paint on glue 2017



"Guerilla" is a 61-minute video featuring two artists seated across from each other, each typing on a separate typewriter in the center of a large, empty room. The harsh sound of the typewriters echoes throughout the space like machine guns. A 10-meter paper roll connects the two machines, with a line marked at the 5-meter point. The first artist to reach this line through a continuous stream of consciousness is declared the winner...

Guerilla

61 min. Video Installation 2015

https://www.youtube.com/watch?v=CjlNPbsa69k

The victor's portion of the roll is then displayed vertically in a room with a 5-meter high ceiling, allowing spectators to easily read the typer's thoughts. Meanwhile, the loser's writing remains on the floor lost in the folds of the victor's declaration, requiring viewers to bend down, making an effort akin to that of a historian to read the defeated artist's ideas.

History is written by the victors

21x1000 10m paper roll, ink 2015



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