

Portfolio  
Sélection de travaux 2017-2021

THE NEW CAPITAL  
vidéo 4k, son, 14'10", 2020  
ci-dessous photogrammes du film



# OUT OF SIGHT

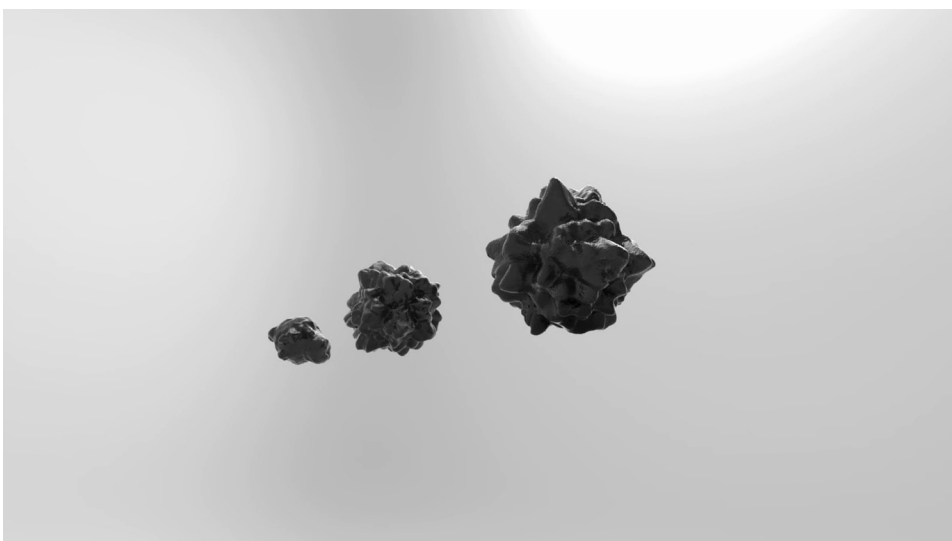
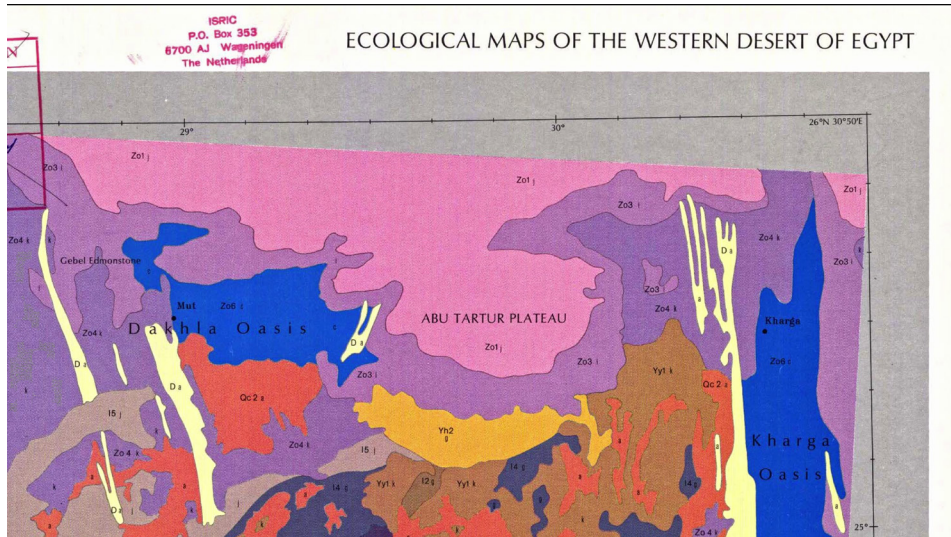
série de trois scan 3D de roches du désert noir, print couleur, 70x80cm, 2020



## OUT OF SIGHT

série de trois scan 3D de roches du désert noir, print couleur, 70x80cm, 2020





## Research Projects

### Juliette Le Monnyer **Out of Sight**

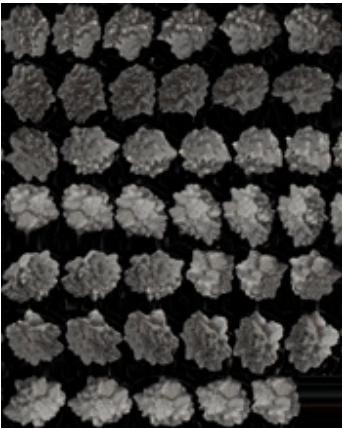
*Remapping water and land outlines and timelines - learning from geology for alternative geographies and political borders*

Juliette Le Monnyer (b. 1993, Figeac, France) is a visual artist and filmmaker based in Brussels, Belgium. Having pursued an education both in Cinema (La Sorbonne FR) and Fine Arts (erg BE, Kongelige Danske Kunstakademi DK), her practice investigates the crossroads between cinema and visual arts. As she interrogates a plurality of fictional regimes in her video practice, speculative fiction and counter memory are called as resisting narratives to cultural hegemony. Focusing on vision and its historicity, her work examines what precedes vision when left out of the camera frame, and in turn reveals politics at work on the screen. In response to the brutality of contemporary politics, Juliette Le Monnyer posits an ecological alternative, a third way rerouting the cinematic temporal and material qualities into an urge for regaining mobility and critical thought. Her work has been recently shown at Bozar, BE, Atelier B, FR.



Remapping water and land outlines and timelines, *Out of sight*, Juliette Le Monnyer, 2020

# مشاريع الأبحاث



3D scanning proces, Out of sight, Juliette Le Monnyer, 2020

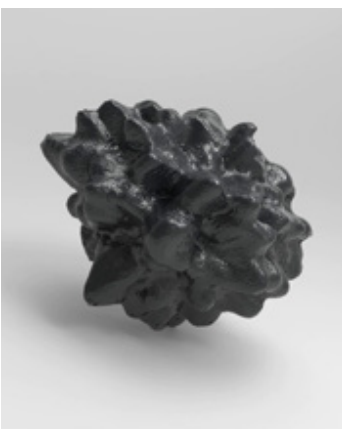
On the edge of the anthropocene and in a wider posthuman narrative, *Out of sight* stands as an attempt to rethink our relation to earth's geography in regards to our mobility and critical abilities. Displacing and reshaping authoritarian nation state territorial components towards ecological concerns, *Out of sight* focuses on the black and white deserts of western Egypt.

The film essay merges geologic analysis with 3D modeled volcanic rocks in a speculative mode that aims to question the actual capacity we have to imagine alternative and coexisting narratives, through innovative mapping tools and sediment studies.

Sixty millions of years ago, a shallow sea was covering the current egyptian western desert. Through the story of a volcanic rock from this area, *Out of sight* is an attempt to reveal what is at stake in our conceptions of landscapes, and how our current actions will impact our future. What traces will be found in the new deserts millions of years from now ?

Juliette Le Monnyer has been designing her project in collaboration with expert Dr. Giovanni Bertotti, professor at the department Applied Geology, Faculty of Civil Engineering and Geosciences, Delft University of Technology.

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Film still, Out of sight, Juliette Le Monnyer, 2020

RAMALLAH, PALESTINE, DECEMBRE 2018  
vidéo HD, son, 10'18", 2021



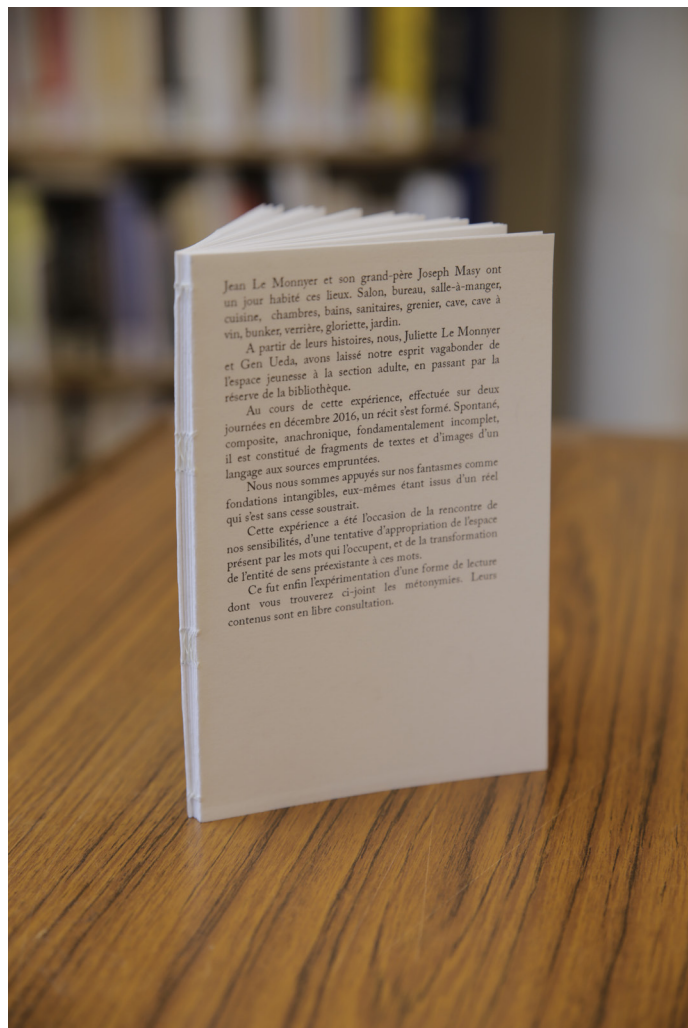
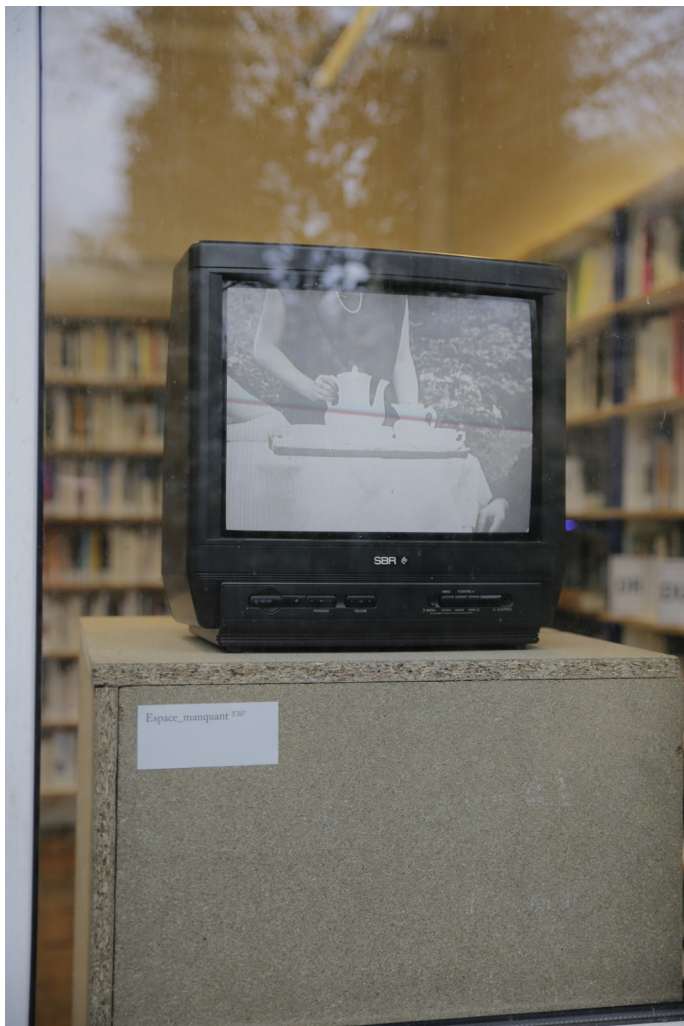
*Ramallah, Palestine, décembre 2018* est une vidéo qui prend la forme d'un plan séquence de dix minutes filmé en décembre 2018 à Ramallah, Palestine. Les cadrages successifs de la caméra dans le champ rappellent le mouvement dit "panoramique" au cinéma ; si on lui accorde la possibilité de retourner sur ses pas. Nous faisons l'expérience d'une scène dont les acteurs se dérobent sans cesse. Des groupes d'hommes, d'enfants, semblent presque à l'arrêt face à ce qui se déroule tout d'abord hors-champ. Dans cet emmêlement de rues, d'immeubles, de terrains vagues, des hommes prennent position. Repères rend compte des mécaniques de l'occupation du territoire palestinien en une scène qui se déploie, et se clôt sur elle-même.





## ESPACE MANQUANT

Installation vidéo, photographies argentique, 3'30", 2017



Espace manquant est une vidéo qui a été pensée in situ, à la bibliothèque d'Uccle Centre, à Bruxelles. A la suite d'un parcours d'oeuvres dans le jardin puis à l'intérieur, le visiteur réalise que la maison dans laquelle il se tient était des années auparavant celle de Jean Le Monnyer, le grand-père de Juliette, où il vivait enfant, grandissant dans la Bruxelles des années 1940.

## ENTRACTE

(Intermission), coréalisé avec Gen Ueda, installation vidéo, HD, sans son, 18'11", 2017



« Juliette Le Monnier's work intertwines writing and video installation. Unveiling intimate forms, her practice is based on telling stories, blurred visions of history as they overlap. Shown in the same space, *Antichambre* and *Entracte* unfold different fictional ranges. Whilst *Antichambre* employs the graphic novel form, the dialogue between text and pointillist drawing fosters unexpected translation spaces. Building upon this exchange, where each part does not necessarily overlap with the other, a strong sense of completion emerges. *Entracte*, born from collaboration with the artist Gen Ueda, entangles with reality. As a twofold device, an antique spectacle bound to its Debordian twin, the glossy image of amphitheater ruins becomes a site for a reflection on representation, a constellation of particular stories shown on the same stage. » Maxime Gourdon

## SABOTAGE

Installation vidéo, quatre écrans, 16mm, HD, son, 10', 2017



Sabotage, vue d'exposition, Galerie de l'erg, Brussels, BE, 2017

V2. Après un trajet en vélo dans un quartier de la banlieue de Copenhague, une femme s'arrête et coupe à la pince les rayons de son vélo dans la rue.

