

Laurie Joly

Writings on and by the Body “And if Everyone Jumps into the River, Do you Jump too?”

Abstract

The portfolio of the French visual artist Laurie Joly presents a part of her work which has been realized between the early 2000s and the present day in the photographic and video media. This part has been chosen to give an overview of her artistic and conceptual approach to the Body and the Identity and, at the same time, of her different uses of the Image, when this one steps in as a record, a trace or is considered as a material, a palpable object... It also shows the evolution in time of her investigations of the physical and sensitive existence of the Body and the construction of the Identity through the questions of the Power, from a point of view of its different forms and its several techniques, and the effects of the Power on the corporeal matter and the consciousness to be, to perceive itself and to perceive others. Laurie Joly's position is in the observation of the contemporary society, its structure and its dynamism, its political orientations and strategies, to think to the place given (or not) to the body. How is the body included in this society? In which space can it exist,

move and develop in a collective and individual way? What are its possibilities of emancipation and independence? Here are some questions which operate as guidelines of her artistic research. Because the main intention of the artist is in the questioning, an open questioning which is given to the spectators in an artistic form to persist through themselves. And this extension can continue in the given direction as it can initiate other new questions. Time is an important component in Laurie Joly's artistic process. Time to think. Time to experiment. Time to produce. Time to place in space. Some of her artworks have required a long time to be realized, from few weeks or months to six years, in the same way certain projects have two or more forms/versions as if to signify the possibility of a creation time without limits or end and, by extension, of a constant questioning.

Key words

Action. Aesthetic. Art process. Art research. Body. Code. Composition. Co-presence. Corporeal identity. Data. Digital identity. Electronic surveillance. Experimental Arts. Gender. Identity. Installation Art. Norms. Performance. Photography. Politic. Power. Protocol. Social. Sound. Standard. Surveillance. Technology. Video. Visual Arts.

Artist's Statement

My work investigates the Body and the Identity since the beginning of my art practice. It develops in time according to different and convergent questions in the Aesthetic, Social and Political fields which come from my human experience in our contemporary society and my observations of the relationship that the Power has with the Body. I explore how the Power, in its protean dimension and with distinct objectives and techniques, penetrates the Body and establishes, by a set of codes and norms progressively incorporated et reproduced, modes of perception of the Body and more largely modes of live. I question the physical effects of the Power on the Body, in its fleshly and sensitive dimension, and the impacts on the Identity, on the mode of perception of its own existence in a given time and space. My art research is multidisciplinary. I work with Photography, Video and Sound, Installation, Actions and Performance. My choices of one artistic medium in particular depends on the problematic

and issue of my subject. It is also conditioned by the place where I live from the point of view of its space potential. So, a small space can push me to work outside, from the preparation work and documentation to the shooting for example, and conversely in a bigger space I will think and do my project entirely inside. This point in my process is not really deliberate at the time, it is something that I have noted in time, afterward.

In the first period, I was interested in the corporeal identity which I have approached in a relation to the materiality of the body and according to the relationship Body/Space/Time. This part forms my first experimentations of the Body as an artistical medium which I used and manipulated within actions and performances. The photographic or videographical image has stepped in to keep firstly records, raw records of artistical moments with simple framings and without any specific treatment of images. Then quickly, I worked in research of transversality which led me to think both the action of the Body and the construction of the Image. In the second period, I focused on the Western Contemporary Image of the Body from the point of view of its standardized and normative nature. Face to this one and its apparent research of symmetry, smooth and homogeneity, I considered the question of an evanescence of the corporeal identity. In this context, a part of my artworks shows a homogenized body which results from an erasure practice of its distinctive signs and

marks, an erasure directly applied on the body itself or on its image. Another part presents a mechanical body, often fragmented in the image and in space. It corresponds to an experimentation time of the spatialization of the image, through the video projection or the video and sound installation. The body of the spectator becomes a parameter in my art process in relation to its dimensions, its senses or its physical and sensitive limits. It is also thought, as well as image and sound, through movement. Later and for several years (still today), I worked on the Technological Surveillance from the point of view of the very close relationship between the body and the technology and regarding its use of data which identify the body, located and track it in space and time. I have developed the idea of a Co-presence as a parallel and simultaneous presence of the body in virtual space, numerical and electronic in its nature, immaterial and originally imperceptible for human senses. Here, my artistic approach can be seen as an attempt to make perceptible the Co-presence to the spectators. For this, certain of my artworks appeal the sight, others the hearing and even the touch. In this context, some protocol incorporates my artistic practice. I had to create different types of rules, photographic, mathematical, temporal, technological... in order to reveal the co-presence within interactive performance and installations, in series of photographs and digital compositions.

In my recent work, the Gender in its identity assignment and its normative production of the Feminine, is more specifically at the centre of my interest. I especially use Photography and Videography as well Writing. Image and text interact to reveal limits and frames and to try to escape them. I am also exploring the transmission of the gendered norms in our History and Culture through forthcoming performances.

Laurie Joly

WELL NOW - From a Mathematical Process to Photographic and Textual Composition

This text was published in 2019 in the exhibition catalog "Experimental (research/art)" of the Traverse Vidéo Festival, following the exhibition of the series "WELL NOW" at the Episodique Gallery of Prep'Art in Toulouse (France).

The origin of the series "WELL NOW" is situated in the production of statistics concerning the visibility of artists in contemporary French society according to their biological sexual identity. This production takes shape within a small kraft notebook which became like a "fellow traveler" in 2016. Between a travel journal and a logbook, this one comes with me wherever I am and wherever I go. It succinctly lists geographical, temporal and mathematical data, naming information and more about the typology of places and artistic events.

This practice of statistics begins with no particular perspective, well not of creation perspective, other than the need to verify a persistent impression of gender inequality in the Art world. My point of view is the one of an artist who, on the one hand, is involved for several years in multidisciplinary artistic research on the body and on the effects of its penetration by contemporary forms of Biopower (Michel Foucault) in its existence and who, on the other hand, at a given time in her Art practice, considers her own condition and evaluates the possibilities of representation of her work. I always apply the same concise plan in a binary mode, mode which is at the centre of the Gender thought and on which is based the power in its social construction of human beings (Judith Butler), in order to calculate the percentage of women artists and that of men artists whose works are shown in solo and group exhibitions, in biennials and Art fairs, as well as in Art contests and prize-givings, or else when these artworks are bought by public and private structures, etc. I don't impose myself any rhythm, temporality or volume and I don't think about giving visibility. My production of statistics is impulsive in first - I take a certain pleasure in doing mathematical operations and recording the results in my notebook - and then it becomes a habit, an intimate habit by the way.

After several months, I quickly realized the recurrence of a ratio, approximately 1/3 women and 2/3 men, which seems to be a

characteristic of the Art world of the beginning of the 21st century in France. This observation marks the turning point from an impalpable and vague state, that one of the impression, to a concrete reality which is proven by the numbers.

To count here is not a natural practice but takes place in a context of rupture. Upstream, there is a more or less important period of forced and banalized experimentation with forms of inequality and this is this lived time which will structure the perception of inequalities. From then on, an inventory of fixtures is required, from which comes the perspective of a societal wake-up. The individual awareness is combined with a desire of a collective awareness.

To count is a feminist practice in a society which chooses to preserve its ancestral patriarchal roots in a more or less visible and assumed way, and which weakens the rights and progresses of women thought vested today. And at the same time, under the guise of intersectionality and its untrustworthy progressive appearance, this same society relegates women's struggles to the margins of other struggles, relativizes certain forms of domination on women and maintains the separation of people by recycling old categories, then made more attractive, or by creating new ones. The numbers related firstly women, and the motive is the equality of human beings, whatever their gender, in terms of their rights and from the point of view of their consideration as individuals in their own right.

To count becomes an activist practice when it is questioned to denounce Gender inequalities in the Art world - one of the many fields of the society in which the power of Gender is exerted - following the example of the French photographer and activist Marie Docher, who especially revealed the first statistics in the French Photography field and called recently out, via a letter subsequently published in the newspaper Libération, the director of the Photography festival "Les Rencontres d'Arles" (France) about the lack of women exhibited in the 2018 edition as well as in previous ones. It is also to claim for all artists the legitimization of their statute and the right to be exhibited, by endeavouring to (re)introduce women, and that without projection or assignment of the feminine label to their work because of their gender, and to make visible their artistic approaches and their works as widely as possible, within Art institutions as well as to the general public. To adopt this position enables to readjust an Art History which is distorted by the exclusion of women, just like the work of the French association "AWARE: Archives of Women Artists, Research and Exhibitions" since 2014, whose the directive "to put women artists of the twentieth century back in Art History" and "to fill in the gaps" densifies and enriches knowledge, while increasing the level of exactitude. To count is an integral part of my artistic process of the series "WELL NOW" (2017/2018) and

if the awareness of this specific status occurred after the fact, the experience of numbers and statistics is indeed the first step. As my production of statistics grows, my reactions vary, from anger to aversion, from disillusionment to weariness, and through postures of refusal, opposition, resistance, which will permeate, each one in its own way, the work of creation and then configure the series in its associations of compositions and in its spatialization. This numerical production also engages my thought on different levels, philosophical, social and artistic, which interact to ask questions from gender studies from a formal and plastic point of view. The boundary that Gender delimits between men and women is thereby signified in the mark of a succession of lines that I draw in the centre of the composition "Tentative d'effacement" (2017) and then try, in vain, to make it disappear. It is also present in the piece of black adhesive identically structured to the bottom centre of the three photographs of "Attempt of Evasion" (2017) which break down the movement of a jump in order to play with the delimitation of Identity spaces and to authorize the crossing of them. "Au pied de la Lettre" (2018) shows the assignment to a fixed gender identity through the scarification of the middle finger recorded by Photography and the fingerprint on the kraft paper: together, they make legible the body marking of the letter F and figure its temporality. In a play of sanded surfaces, the

false twins "Illusion du Produit" and "Produit d'Illusion" (2018) approach the question of Feminine in its dimension of a normalized production. A series of twists and turns, from numbers to thought, from thought to its materialization, which involves several distinct phases in the work of composition - the shot of photographic or videographic images, the print, the writing with an old electric typewriter on kraft paper, the collage, for the major stages - from the materialisation of thought to its spatialization with the parameter of the serial in particular.

The numbers in my notebook are sometimes punctuated by a few sketches and notes that already determine, for some of them, the project to come, as the signs of the first photographic and textual compositions which were, by the way, originally thought in other forms, notably performance and volume. Thus, the sentence "Ode to these grand masters whom I can't equal because of my sex" is written, alone and boxed, in the centre of a page. Then, in "Ode" (2017), it will come back under four photographs extracted from a video in which I walk against a wall, repeating this sentence to myself. Between the obstinacy and absurdity of an action fragmented by/on the (fixed) image and the externalization of a thought in writing, the feeling of alienation is revealed. On two other pages, the drawing of a vulva where horizontal lines are perceptible. They foreshadow the forthcoming lacerating gesture, vertically, of

the photograph of a vulva, again in “My Vagina, My Duty” (2017), from which I get photographic fragments. Separated by few millimeters on the kraft paper, in a play of surfaces and colours, they form the bars of a prison. “WELL NOW” (2017/2018) maintains a relationship with the image-object which can be manipulated, in all its plasticity, and on which I act, by cut, addition of forms and matters, scratching of its surface in order to create, in its own space, a new space, of Identity in “Droit-Devoir” (2017). With the text and the kraft paper as well as the wooden frame, this series also forms an ensemble composed of different interacting planes when behind the half-broken glass, in “Au Terme” (2018), appears the shot of an ongoing egg throw. “WELL NOW” (2017/2018) reminds me of my first uses of the photographic medium in the early 2000s for its return to Photography in its function of record of art actions. Here, the issue is in an extension of the observation act from the field of Mathematics to the one of Photography and more widely to the one of Image. Through a series of nine photographs, “Patience-Action” (2017) attests to the ongoing melting of an ice piece inside a container, while in “Technicité en devenir”, just a single photograph shows a more distant action, the twisting of a metal ruler. In “Statstrates” (2017), the presence of the kraft residue at the bottom of the composition suggests the action which has taken place, to prick to divulge. With “WELL NOW” (2017/2018), there is

too an important change in the size of the images, from the medium and large formats in many of my earlier photographic projects to a format close to a contact sheet. In this way, I get back the intimacy of my notebook in the creation of my compositions, this same intimacy I propose to the spectator in his discovery of my series which was exhibited at the Épisodique Gallery of Prep’Art in Toulouse (France), along a wall on two levels, with the possibility to alternate reading by groups of compositions and reading one by one.

Laurie Joly

Interview of Laurie Joly with the French curator Pauline Boucharlat

Original title: « “Remove boundaries” – Meeting with the visual artist Laurie Joly on her artwork “De-Projection” »

This text is an extract from an interview made for the collective exhibition “Anatomie du Quotidien” in summer 2020 at Maison Forte de Hautetour, in Saint-Gervais (France), in which Laurie Joly shows for the first time her video-performance “De-Projection” by the invitation of ImagesPassages. In this about twenty minute long video, Laurie Joly puts on the ground wooden frames in the shape of letters. She fills them with soil and then she removes the frames revealing the word Feminine. Finally, she blows on soil and disperses the elements. Only a precarious trace remains on the ground, the vestige of an obsolete concept?

Pauline Boucharlat: Laurie Joly, can you talk to us about the genesis of this artwork and explain us how it continues your work as artist-researcher?

Laurie Joly: For several years, I conduct practical and theoretical research on the notions of Power, Gender and Identity. My video-performance enters into this context, it forms an eradication attempt of the gendered projections, standardized and prescriptive. “De-Projection” shows a construction and deconstruction process of the Feminine concept. This word traditionally defines what concerns Woman, what is thought specific to Woman. Obviously, the characteristics vary in time, according to cultures and periods.

P.B.: In other words, from a conventional definition, this is all the social stereotypes assigned to women which are, on one hand, connected to Sex and Gender and, on the other hand, directly and highly influenced by the sociocultural environment.

L.J.: Indeed, it is a construction progressively produced by the patriarchal societies that women have tried to deconstruct at different times, individually and in the form of organized movements from 18th century. Call into question established and imposed norms, codes and frameworks, think a society where men and women would have the same rights as well as the same responsibilities, etc., here are some lines of thought

which will contribute to the emergence of protest movements.

P.B.: About the question of the form, how represents this revolt or this unrest to echo to Georges Didi-Huberman in his researches on gestures and emotions as key elements of Politic Anthropology Study? Also, in the collective exhibition “Soulèvements” which Georges Didi-Huberman organized in 2017 at the Jeu de Paume in Paris (France), several artworks used the symbolism of wind, of breath to conjure forces at work. In “De-Projection”, every exploited element, every executed gesture seems meticulously mastered.

L.J.: The video-performance “De-Projection” is thought as a staging in which the different steps and the few objects become metaphors, symbols. The use of the wooden frames highlights the idea of limit, boundary, imprisonment. In the video-performance, it marks out the letters and insists on the restrictive nature of the word Feminine. Secondly, the choice of the type of soil I made is significant, this is potting soil, well-known for its rich and fertile properties. This soil which refers in that case to certain characteristics of the stereotypes of Feminine, is literally blown, swept. I wanted to give form to this word, place it at the centre of the image, of the thought and experiment it, to point out the shift from Nature to natural effective in our societies.

P.B.: Why did you choose the form of video-performance? Is it to echo

feminist actions, to the forms of Engaged Art of the seventies? The choice of black and white seems to accentuate this resonance.

L.J.: It was urgent for me to realize this artwork which has been thought as a performance at first. But to find a place to show a new artwork, especially a performance which takes shape only at the action moment, requires the artists time more or less long. So, I decided to give two forms to my project, a video-performance and next the performance. I realized my video-performance in l’Angle, a Contemporary Art space in La Roche-sur-Foron (France) during its annual closure. I see this form as a photographic work, every image having been individually thought and manipulated. In the video, their succession enables to recreate the movement and progression of the action. The shooting took place at two times with two different still frames: a long shot and several close-up shots focused on the movements of the hands and the face. The long time of the editing is also time to think the issues of every gesture, a work on cadence. The black and white gives a distance, a loss of time markers and it is interesting from an aesthetic point of view.

The performance as second form of the project was realized after. It exists in a delimited time and space. In an exhibition, it can remain in space through a trace, the one of the blown soil on ground, and, on the wall, a photograph of the beginning of the performance showing the word Feminine.

P.B.: Laurie, your references are really transdisciplinary, they associate Philosophy, Arts, Literature, Sociology, Psychoanalysis... Can you quote some of your influences which have been essential for you in your research?

L.J.: In first, I think about the artwork Ana Mendieta to approach the notion of Identity and Feminine in an open and permeable point of view. Regarding the question of Gender, I can mention the photographic work of Sarah Lucas which defies the certainties, deconstructs the Gender codes by the association of artistic referents and popular cultural allusions. Also, I was interested in the photographic artworks of Claude Cahun and Urs Lüthi where the notion of Identity is omnipresent and appears in a different way, specific to each of them. They employ their own body and use the technique of cross-dressing to cultivate ambiguity and drive away any sexual determinism. Face to their photographs, the spectator is questioned about his own perception of his Identity in its dimension of the multiple. Obviously, the artwork of ORLAN is unmissable. The artist investigates the status of body and the political, religious and social pressures which penetrate it. Her art denounces the violence on body, in particular the female body. Her body is her first tool through which she questions our relation to otherness. Well, I looked at the Jürgen Klauke’s artwork many times for his singular language of body which make him

an important figure of Body Art. In other fields, I can quote the philosophers Mary Wollstonecraft, especially for her text "A Vindication of the Rights of Woman" (1972), Judith Butler within the framework of the Gender studies, her book "Gender trouble" (1990) among others. In Psychoanalysis, I got close to Didier Anzieu and his book "The Skin-Ego" (1985) where the body is considered in its dimension of a sensitive matter and where it has a main part in the process of the awareness of our own existence. I could read too with great care the philosopher Bernard Andrieu who examines the history of body practices and the sociologist Jean-Claude Kaufmann in his studies on Identity.

P.B.: I thank you for this overview; it helps to understand in which artistic and intellectual movements your artwork is located and takes shape.

Laurie Joly

is a French visual artist born in 1984 in Lyon (France). She has lived and worked in Saint-Etienne (France) for almost two years, after living in Montpellier, Saint-Etienne, Paris, La Roche-sur-Foron (France) and Bratislava (Slovakia) for her studies and work.

Her education is placed between Art and Research. Laurie Joly graduated from the Saint-Etienne Higher School of Art and Design ESADSE (2004 - 2008), the Paris-Est University UPEM (2008 - 2009) and the Research Laboratory of the École Nationale Supérieure des Arts Décoratifs in Paris ENSADLab (2010 - 2012). Laurie Joly's work is presented internationally in group and solo exhibitions, in Contemporary Art festivals and in Video Art and Cinema festivals, as well in conferences and seminars (Canada, Colombia, England, Estonia, France, Germany, Greece, Lebanon, Morocco, Slovakia, Tunisia). She taught Art practice and theory at University and in Secondary School. For five years, she organized Art workshops for different audiences in partnership with such French Art Centres as La Villa du Parc, the National Centre of Contemporary Art in Annemasse (France), and L'Angle, the Contemporary Art Space in la Roche-sur-Foron (France) and with Art Associations. Web site : www.ljoly.com

Collective Exhibitions

- 2021** *The gender body in performance / Politics though the performativity of gender - 3rd International Forum of Performance Art, Drama, GR*
Art is to do - Traverse Video Festival, Épisodique Gallery, Prep'Art, Toulouse, FR
Retrospective - Oodaaq Festival, Rennes, FR
Body and Langage, Médiathèque Henri Briffod, Bonneville, FR
- 2020** *Death, Life is stalking you! - Les Instants Vidéo Festival, Friche la Belle de Mai, Marseille, FR*
Anatomie du Quotidien, Maison Forte de Hautetour, Saint-Gervais-les-Bains, FR
Girlhood - Fringe Arts Bath Festival, Bath, UK
- 2019** *Même si je gagne au Loto, je ne bouge pas! (with the group La CLIC), l'Atelier au Cube, Green Lane, Ambilly, FR*
Experimental (research/art) - Traverse Video Festival, Épisodique Gallery, Prep'Art, Toulouse, FR
- 2018** *Cineffable, Espace Reuilly, Paris, FR*
A vos machines, Blanche Gallery/Natural Mechanical Museum, Giverny, FR
- 2017** *LA NUIT DE L'INSTANT, MUCEM, MARSEILLE, FR*
When the Stranger comes - The Program'actors from Les Instants Vidéo Festival, Le Gyptis, Friche la Belle de Mai, Marseille, FR
- 2016** *Oodaaq Festival, Nantes, Rennes, Saint-Malo, FR*
Taboo, Transgression,

- Transcendence in Art & Science - Audiovisual Arts Festival, Former Asylum, Corfu, GR*
FIAY, Ben M'Sik Faculty of Art and Human Sciences, Casablanca, MO
The Atypical trouble(d) - Traverse Video Festival, ISDAT Art Institut, Toulouse, FR
- 2015** *You wanted me virgin, I wanted you less dumb (stupid)! - Les Instants Vidéo Festival, Friche la Belle de Mai, Marseille, FR*
CineAutopsia, Centro Ático Universidad Javeriana, Bogota, CO
Security in our society. What remains of our personal freedoms? - Art Souterrain Festival, Place Ville-Marie, Montreal, CA
- 2014** *La Forme du Sens, Hebert Gallery, Paris, FR*
Que fait faire la Photographie, ENSLL École Nationale Supérieure Louis-Lumière, Saint-Denis, FR
Total Art - Cologne International VideoArt Festival, Onomato Künstlerverein e. V., Düsseldorf, DE
Entre Chien et Loup : La Meute, Saint Hippolyte Chapel, Loupian, FR
Processus - Traverse Vidéo Festival, Prep'Art, Toulouse, FR
- 2012** *Carte Blanche à L'Autre Musique, Berthelot Theater, Montreuil, FR*
- 2010** *Les Instants Vidéo Festival, ESAAP École Supérieure d'Art, Aix-en-Provence, FR*
CineKub, Gayand, FR
Petites Sensorialités, INHA

- National Institut of Art History, Paris, FR
- 2009** *Videoformes Festival, CRDP Auvergne, Clermont-Ferrand, FR*
- 2008** *Mobilité/Mobility - International Biennial of Design, EHPAD Balay, Saint-Etienne, FR*
Le Grenier, Le Grenier, Saint-Etienne, FR
Diploma exhibition, Fabrique 5000, La Cité du Design, Saint-Etienne, FR
- 2007** *Fotografia a nové médiá, VSVU Academy of Fine Arts and Design, Bratislava, SK*

Solo Exhibitions

- 2021** *Body/Politic, L'Angle, Contemporary Art Space, La Roche-sur-Foron, FR*
- 2018** *TRPEF, Marguerite Duras Secondary School, Colombes, FR*
1 Month, 1 Artist, Benjamin Rabier Library, Paris, FR

Performances

- 2020** *Outside the Form - Fringe Arts Bath Festival, Bath, UK/Saint-Etienne, FR*
- 2009** *Echo, Montparnasse-Bienvenüe tube station, Paris, FR/IFI building, Paris-Est University, Noisy-le-Grand, FR*
- 2008** *Public reading, Le MOF, Saint-Etienne, FR*

Collections

- Artothèque Fanatikart, Paris, FR*
Private collections in France, Slovakia

Artistic Residencies

- 2021** *Residency with the Réseau Altitudes/l'Angle, Contemporary Art Space/Instagram, FR*
- 2019** *Residency with the group La CLIC, l'Atelier au Cube, Ambilly, FR*

Artistic and Scientific Interventions

- 2021** *Workshop My shadow avoids!, Marnaz Primary School, Marnaz, FR*
Workshop I is another, Angèle et Jules Nicollet Primary School, Bonneville, FR
- 2019** *Workshop Image and Sharing, Saint-Cergues Primary School, Saint-Cergues, FR*
Workshop Data, Michel Servet Secondary School, Annemasse, FR
- 2018** *Workshop Metamorphosis, Marguerite Duras Secondary School, Colombes, FR*
- 2017** *Workshop Little Designer, Evangile Primary School, Paris, FR*
- 2016** *Workshop History of Art, Damrémont Primary School, Paris, FR*
Workshop Tell a story, Championnet Primary School, Paris, FR
Doctoral seminar Photographie en acte(s), INHA National Institut of Art History, Paris, FR
- 2015** *Seminar Lire Foucault : Corps et Conflits, MISHA Maison Interuniversitaire des Sciences de l'Homme - Alsace, Strasbourg, FR*

- 2014 Doctoral seminar *Photographie en acte(s)*, INHA National Institut of Art History, Paris, FR
Round table *Traverse Vidéo Festival*, Canal Sud, Toulouse, FR
- 2013 Doctoral seminar *Photographie en acte(s)*, INHA National Institut of Art History, Paris, FR
- 2012 Doctoral seminar *Photographie en acte(s)*, INHA National Institut of Art History, Paris, FR
- 2011 International conference *Body and Space/Body Spaces. Interact with(in) the World*, Tallinn University, Tallinn, EE
Doctoral seminar *Body & Doxa*, Paris-Est University, Noisy-le-Grand, FR
- 2010 International conference *Image and Power*, IESAV Institut for Theater, Audiovisual and Cinematographic studies, Beirut, LB
Conference *Communication and Identities : issues of representations*, MSHA Maison des Sciences de l'Homme d'Aquitaine, Pessac, FR
Conference *Film and Represent Sensible*, INHA National Institut of Art History, Paris, FR
- 2009 Doctoral seminar *Sensible*, Paris-Est University, Noisy-le-Grand, FR

Publications

- 2020 Marc Mercier, « Poems », *The 33rd invisible Instants Vidéo* (online)
Pauline Boucharlat, « Dé.cadrer. Rencontre avec l'artiste Laurie Joly autour de l'œuvre *Dé-Projection* » (text for the exhibition *Anatomie du* Quotidien, FR)
- 2019 Laurie Joly, « Well Now. From a mathematic process to photographic and textual composition », *Traverse Vidéo: Expérimental* (research/art) (exhibition catalog, FR)
- 2018 Marc Mercier, « Esprit de Mai 68, es-tu là ? », *BREF : Mai 68*, n°123 (Cinema review, FR)
Laurie Joly, « Well Now », *Gonzine*, n°7 (fanzine, FR)
- 2016 Simone Dompeyre, « (RE) ACTIONS », *Traverse Vidéo: The Atypical trouble(d)* (exhibition catalog, FR)
- 2015 Wilfried Agricola de Cologne, « Interview with Laurie Joly », *VideoChannel Interview Project* (online)
- 2014 Simone Dompeyre, « Le Revers de la Photographie comme l'on dirait d'un mouvement, d'un geste », *Traverse Vidéo : Processus* (exhibition catalog, FR)
Laurie Joly, « Between Construction and Deconstruction », *Traverse Vidéo : Processus* (exhibition catalog, FR)
Miguel Almiron, « La Forme du Sens » (text for the exhibition at Hebert Gallery, FR)
- 2011 Frédéric Mathevet, Célio Paillard, « L'intervouïe », *L'Autre Musique : Charnel*, n°1 (Art review, online)
Laurie Joly, « Coprésences », *L'Autre Musique : Charnel*, n°1 (Art review, online)
Laurie Joly, «

- 2007 Laurie Joly, « Slova-Kia », *Academy of Fine Arts and Design* (annual catalog of VSVU, SK)
Laurie Joly, « Diptych », *CultureShock* (artists's book, SK)
Laurie Joly, « Ako voná spominania... », *CultureShock* (artists's book, SK)

Education

- 2012 - 17 Doctoral studies in Visual Arts and Photography Research/Creation, EDESTA Doctoral School Aesthetic, Sciences and Technologies of Arts, Paris 8 University, Saint-Denis, FR
- 2012 Certificat of Research, Creation and Innovation EMeRi/FDM, ENSADLab Research Laboratory of the École Nationale Supérieure des Arts Décoratifs, Paris, FR
- 2009 Master of Digital Arts and Cinema degree, Paris-Est University, Noisy-le-Grand, FR
- 2008 Master of Arts degree, ESADSE Saint-Etienne Higher School of Art and Design, Saint-Etienne, FR
- 2006 Bachelor of Arts degree, ESADSE Saint-Etienne Higher School of Art and Design, Saint-Etienne, FR



ACT-ROS, action, 2005



from the series ACT-S / Slova-Kia, actions, 2006/2007

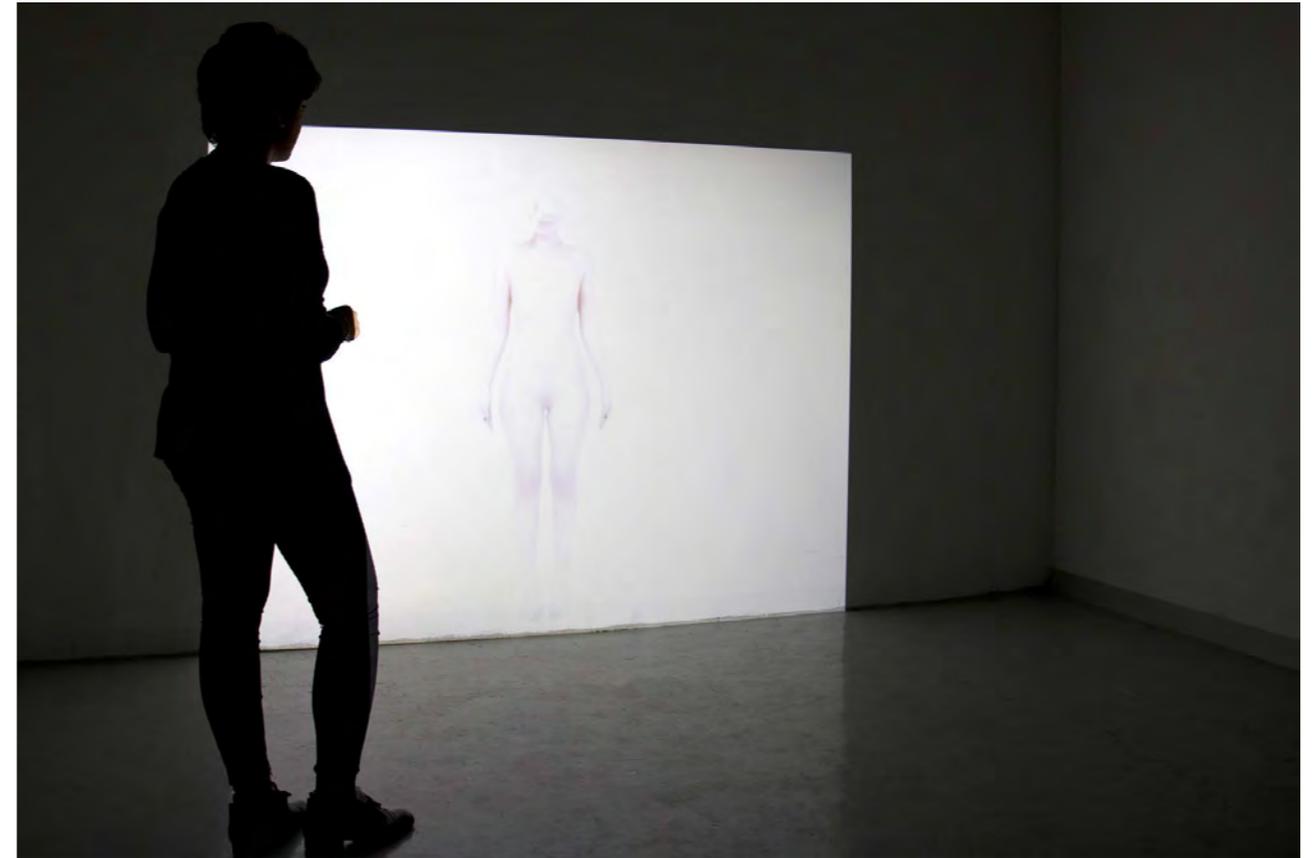


ARG-EXP, action, 2006

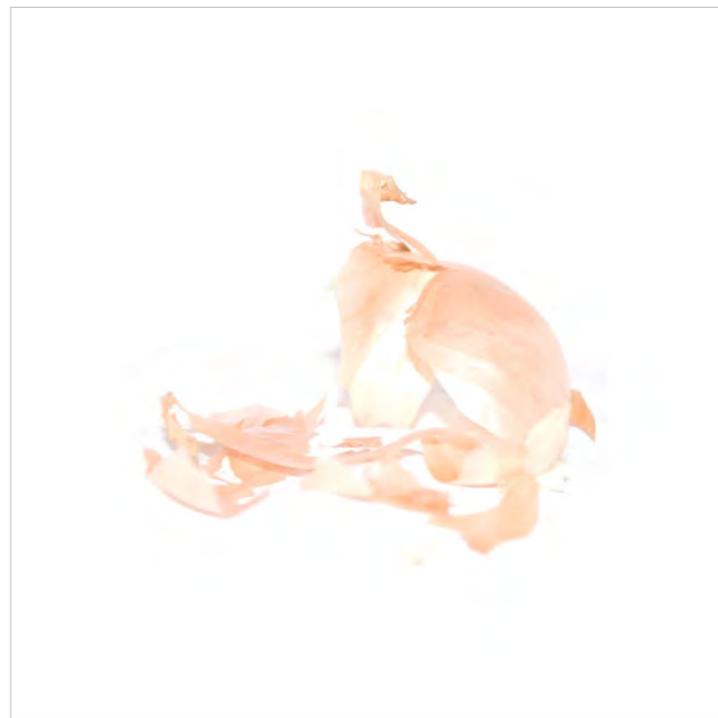
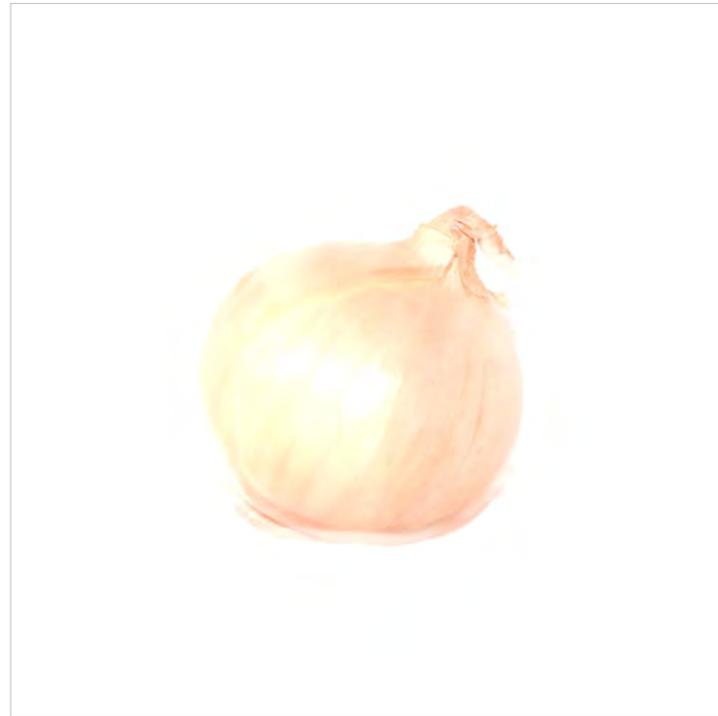




from LipstickPerformance, video-performance, 2006



NoName, video-projection, 2007
Le 100, Paris, France, 2015



To Marina, photographic diptych, 2009



from 000000002, video, 2007



ooooooooo01, video-projection, 2007
Le 100, Paris, France, 2015



Corps Saint - Esprit Sain, video-projection, 2007
EHPAD Balay, Saint-Etienne, France, 2008



from Composings II, series of photographic compositions, 2013
Saint Hippolyte Chapel, Loupian, France, 2014



from Composings V : M_C6, photographic installation, 2015/2021



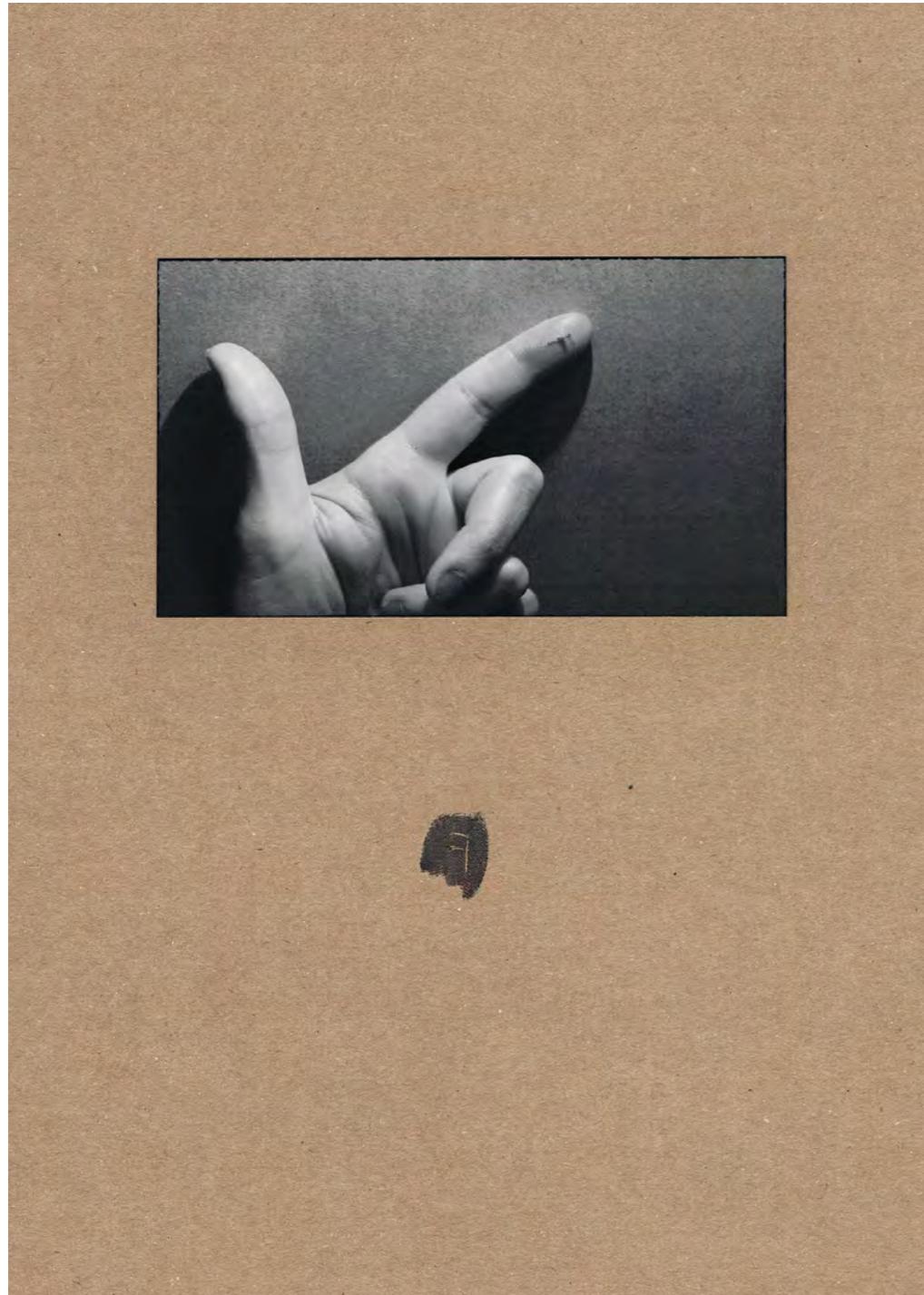
from Composings V : M_C6, photographic installation, 2015/2021
L'Angle, La Roche sur Foron, France, 2021



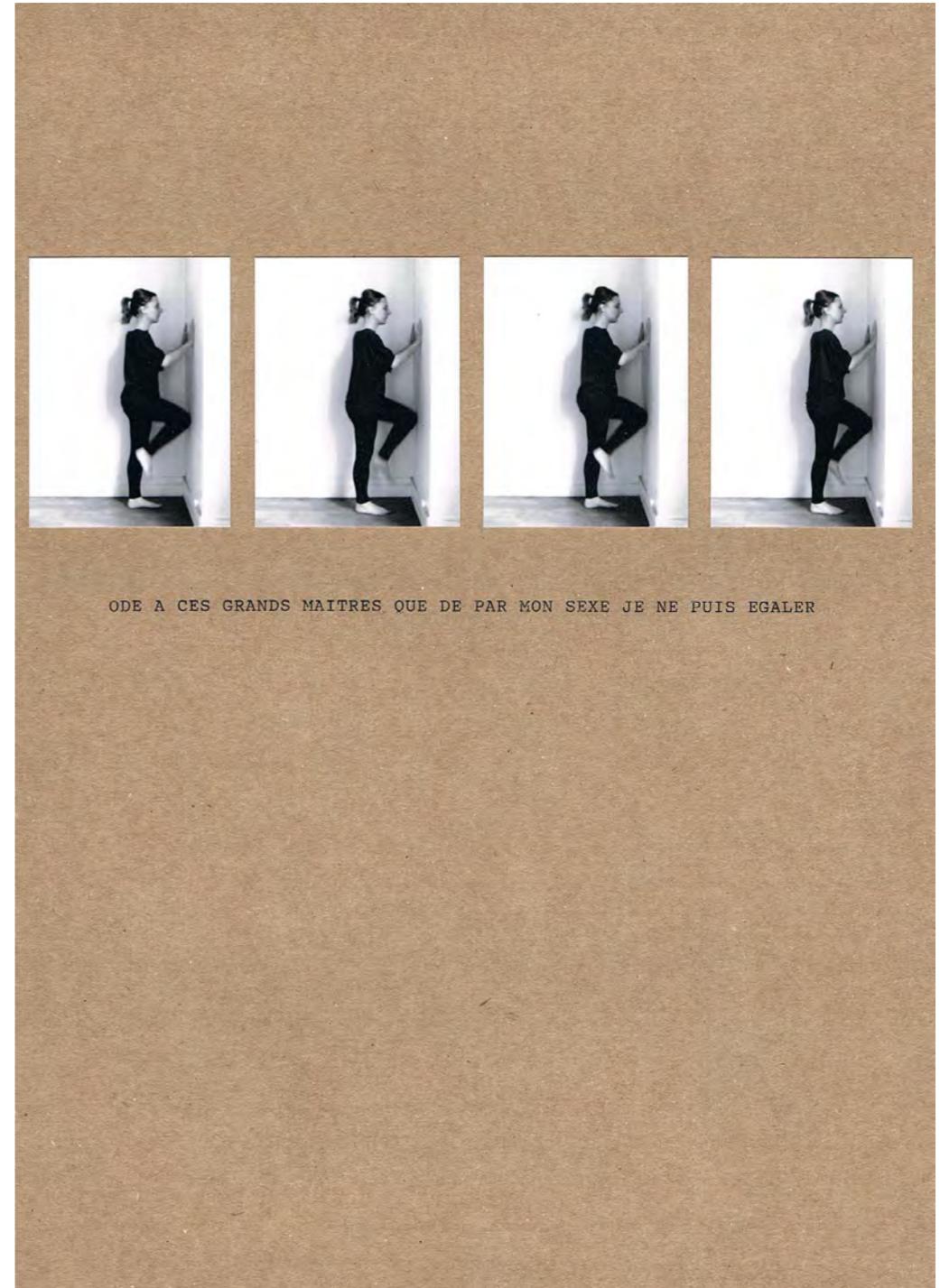
from TRPEF, photographic series, 2011

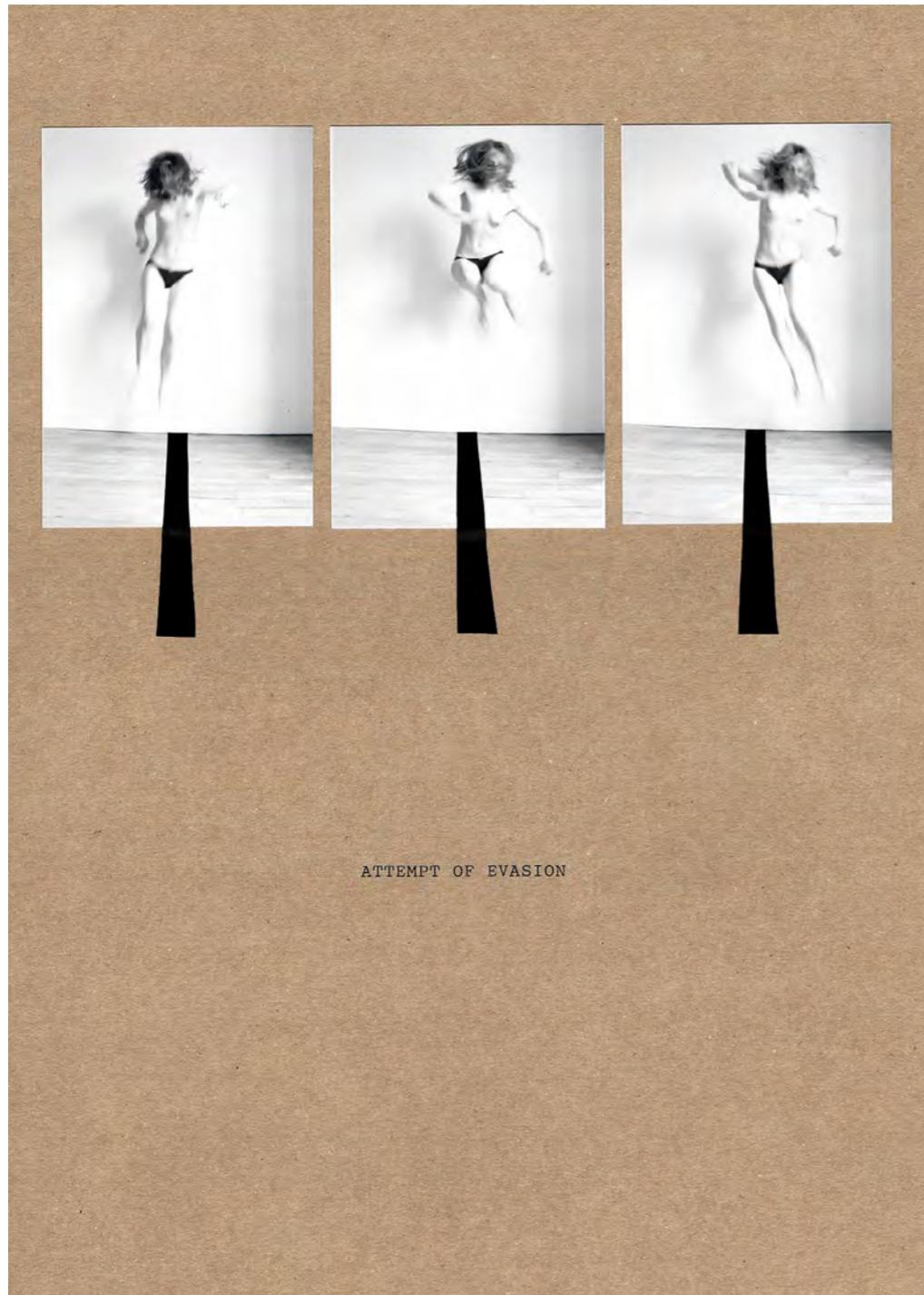


TRPEF, photographic series, 2011
L'Angle, La Roche sur Foron, France, 2021



from WELL NOW, series of photographical and textual compositions, 2017/2018





Episodique Gallery / Prep'Art, Toulouse, France, 2019



from De-Projection, video-performance, 2020



from Allégorie de l'Identité, video, 2019

ADMIS - QU'IL EXISTE DES NORMES, COMPRIS COMME UN ENSEMBLE DE CODES ET DE REGLES QUI DELIMITENT UN CADRE STRICT POUR DONNER FORME A UN MODELE IDEAL -
- QUE CE MODELE, DANS SON CARACTERE OPTIMUM, RESULTE DE LA POSITION CULMINANTE DES NORMES PAR LAQUELLE ELLES ACQUIERENT VALEUR DE REFERENCE ET SUR LAQUELLE SE FOND, DANS UN SYSTEME DE DISTINCTION BINAIRE DU CONFORME ET DU NON CONFORME, LE PROCEDE DE NORMATON DES CORPS -
- QUE LE CORPS EST TRAVERSE PAR DES NORMES QUI INVESTISSENT DIFFERENTS PANS DE SON EXISTENCE ET S'INSCRIVENT AU PLUS PROFOND DE LUI, REGISSANT L'EXPERIENCE CORPORELLE DANS UN ESPACE ET UN TEMPS DONNE COMME LA PERCEPTION DE SA PROPRE REALITE -

SUPPOSE - QU'UN AFFRANCHISSEMENT DES NORMES EST POSSIBLE AFIN DE PRETENDRE A UNE EMANCIPATION DE L'EXISTENCE ET EPROUVER LA LIBERTE D'ETRE ET DE SE PENSER -

QUEL MODE OPERATOIRE ADOPTER POUR QUE S'ENGAGE, DANS UN ESPACE ET UN TEMPS A LA FOIS INDIVIDUEL ET COLLECTIF, UN MOUVEMENT PROCESSUEL ET STRUCTUREL ET QUE DEMEURE SA TRACE CIRCONSTANCIEE ?

/// DEMONSTRATION EN QUATRE TEMPS D'UNE TECHNIQUE CHOISIE POUR SES CAPACITES D'ALTERATION, AU PREMIER DEGRE SUR UNE ECHELLE D'INTENSITE, ET DE DESINTEGRATION, AU NIVEAU LE PLUS ELEVE /// APPLICATION SUIVANT TROIS STRATEGIES POUR EVALUER LA PORTEE DE SA PUISSANCE SUBVERSIVE ///

PAR CIRCONSCRIPTION INTEGRALE -	PAR CIRCONSCRIPTION PARTIELLE (75%) -	PAR CIRCONSCRIPTION PARTIELLE (50%) -
SOIT QUATRE SOURCES D'EMBRASEMENT PLACEES EN EXTREME, AUX POINTS A, B, C, D	SOIT TROIS SOURCES D'EMBRASEMENT PLACEES EN EXTREME, AUX POINTS A, B, C	SOIT DEUX SOURCES D'EMBRASEMENT PLACEES EN EXTREME, AUX POINTS A, C
ANIMEES EN QUATRE ACTES CONSECUTIFS	ANIMEES EN TROIS ACTES CONSECUTIFS	ANIMEES EN DEUX ACTES CONSECUTIFS
EN SUSPENS,	LE TEMPS	DE LA COMBUSTION.

NE RESTE QUE DES TRACES, BIENTOT MARQUEURS D'UNE DOUBLE ABSENCE, ET AUXQUELLES, A TERME, LE TEMPS FERA DEFAUT.

Theoreme, photographic diptych, 2020/2021

