









Temps mort

The sun shines steadily in the middle of the sky refusing to leave its center. It remains both vibrant and motionless constraining the sea inside a never ending cycle of movement. It is that moment when time stops. Our star has transformed itself into a pit of light at the core of the yellow space. The relentless waves of the sea may imply with their oscillating rhythm that the course of time will go on, but it doesn't. Everything remains trapped in a permanent halt for now.

In this contemplative video, the concepts of movement and immobility intertwine inside their own dimension, parallel to ours. Even the sound disappears.

Julien Devaux

Temps mort

Video Installation - Infinite Loop, video hd 1920x1080, no sound  
Edition of 3 + 2 ap - 2020

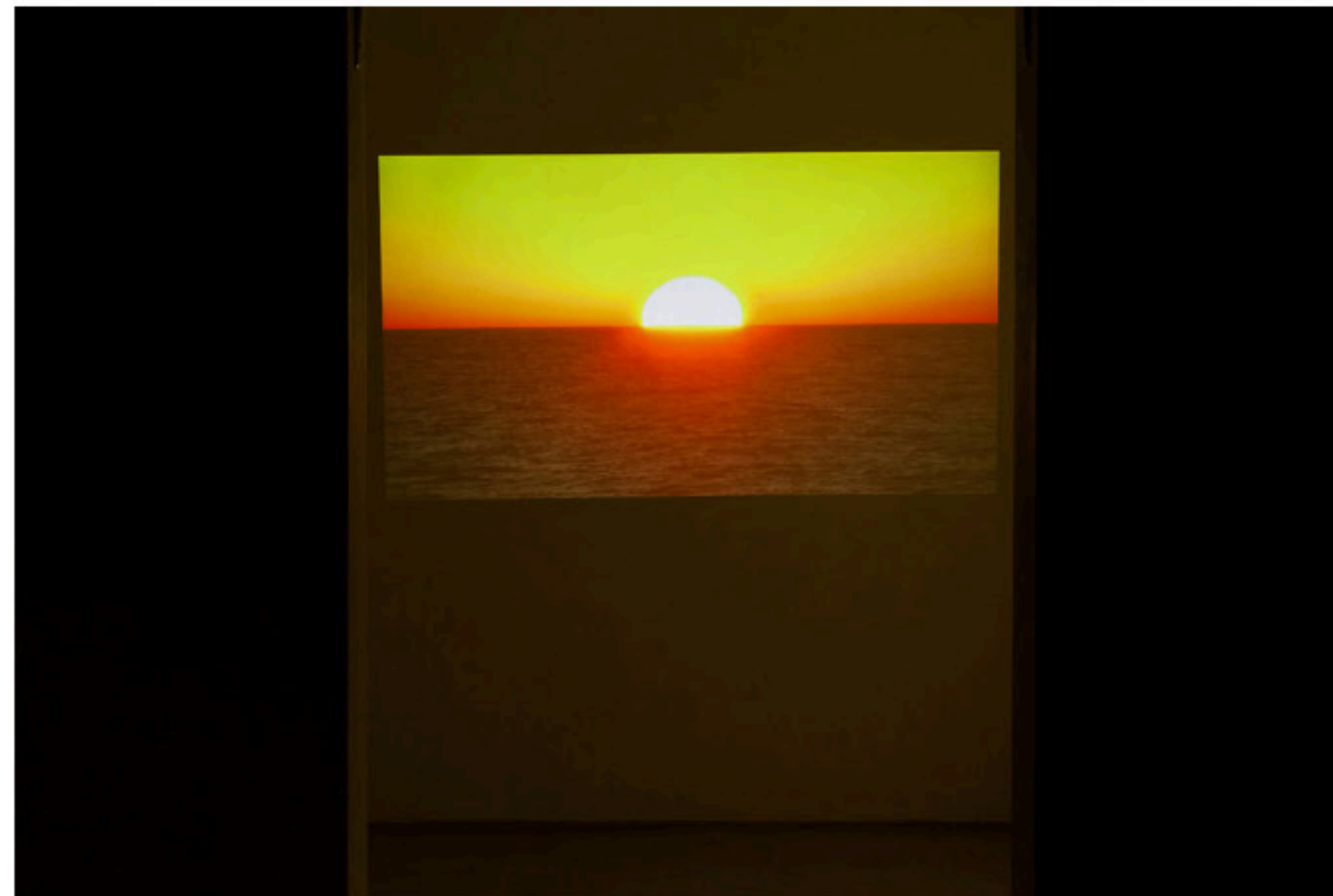


Ver el mar y morir

80×45 cm

Print on natural cotton paper  
Edition of 3 + 2 a.p. - 2019







Xerxes 2016

“It is a lack of all sense of proportion which drives the Persian army to invade Greece. Disappointed, after the capricious nature of the Aegean Sea, that same army commits to punish the ocean by lashing its waves.”

In his book “The Captive” Proust refers two times to the legendary anecdote of king Xerxes beating the waters of the Aegean Sea. The first one is an example of the inherent poetry and beauty that resides inside incomprehensible behaviors. And the second one shows the futile attempts of the main character to find the truth lying behind Albertine’s actions and if she has been unfaithful or not.

*And yet it did not occur to me that I ought long ago to have ceased to see Albertine, for she had entered, for me, upon that lamentable period in which a person, scattered in space and time, is no longer a woman but a series of events on which we can throw no light, a series of insoluble problems, a sea which, like Xerxes, we scourge with rods in an absurd attempt to punish it for what it has engulfed. Once this period has begun, we are perforce vanquished.*

The Captive 5: 131

*Art extracted from the most familiar reality does indeed exist and its domain is perhaps the largest of any. But it is nonetheless true that considerable interest, not to say beauty, may be found in actions inspired by a cast of mind so remote from anything we feel, from anything we believe, that they remain incomprehensible to us, displaying themselves before our eyes like a spectacle without rhyme or reason. What could be more poetic than Xerxes, son of Darius, ordering the sea to be scourged with rods for having engulfed his fleet?*

The Captive 5: 53

Xerxes 2016

Video Installation (dual screen or single screen)

Loop of 4’30”, Video HD 16/9, Color, Stereo

Edición de 3 + 2 a.p. - 2016





An apparently soft body is thrown over the edge of a tall wall, the end of its trajectory being the solid floor. The impact is hard, accompanied by a thud. Short after, the first object is followed by many more. One by one, they stack up forming a colossal body that gradually starts blocking the viewer's sight.

“Tatacuá” is a totemic deity from the Contemporary age. It represents the imposing mass as an entity, clearly endorsed by its phisical weight. This image creates a visual ploy with a second artwork called “Into the Void”, which epitomizes the idea of weightlessness.

Lorena Morena Vera

Tatacuá

70×50 cm

Print on natural cotton paper

Edition of 3 + 2 a.p. - 2018









We all are castaways on the island of our personal existence.

The will of the artist urges him to escape though, so he builds a bamboo raft and throws himself into the sea over and over again until he manages to ride it. Against the power of the ocean and the wind, he does it, he rides it. But as he stands on the top of his escape raft and gazes upon the empty horizon, the illusion fades and he steps out into the water. He drags the raft back to the beach, abandoning it to float calmly over the low waves, the kinder waves.

Exhausted by the sea, he is defeated, but he is also wiser.

Ana Pascoe

Náufrago

Video Installation made of a serie of 20 photos and 1 iPad 24×16,35cm

Photos – Prints on natural cotton paper  
Video HD, stereo, color 10'

Edition of 3 + 2 a.p. - 2016







into triptych: into the void / into the pool / into the pit

Julien Devaux (born in 1975 in Tournai Belgium) takes some of Bas Jan Ader’s performances and gives them life once again, in a different body, a different place (Casa Wabi, Oaxaca Mexico) and above all, a different era of the world, the society and the Art. Julien makes a series of videos and photography pieces referencing Ader’s artworks but not from the Romantic and deadly serious point of view of the Dutch artist, but with a playful irony that so characterizes Devaux’s work. Because sometimes critical thought can be expressed by humor. Sometimes irony is the way that can unsettle and confront obsolete conducts and practices within the actual world of Contemporary art.

As a kind of footnote, Bas Jan Ader was an artist that dedicated his art to expose a peculiar condition of the human spirit through the metaphor of “The Fall”. He enacted and filmed the experience of his own body falling. His experiments later included other objects as well. The concept of “The Fall” as a metaphor of failing weights even heavier coming from a Dutch artist living in Los Angeles around the 60s and 70s. Ader can easily personify what was left of the Romantic era crashing with the Californian suburban lifestyle.

Let’s describe some of Ader’s performances. The artist rolls down a roof and falls from its edge all the way to the ground. The artist hangs clinging to a tree branch until his hands get so tired that he lets the branch go and falls into the river below. The artist bikes beside a water canal when suddenly drives his bicycle right into the stream. The artists rides vigorously his bike directly into the sea.

In some of the examples above the emotional accents of Ader’s artwork are clearer and plainly integrate the metaphor of the existential failure. The artist loses his strengths and falls victim of a miracle’s quest.

Now, “Into triptych: Into the void/Into the pool/Into the pit” (2016) is a piece by Julien Devaux in which we, the spectators, encounter three different scenes playing at the same time and side by side in three different channels. The three of them were filmed by a fixed camera, with an interest in the balanced plasticity of the background elements such as landscape, architecture and geometry.

“Into the void”. In this scene the artist slowly makes a pile of puffs in the middle of a narrow passageway enclosed by two tall walls. He disappears from the shot as soon as the pile is finished, appearing later on the top of one of the concrete walls from where he throws himself into the void. He lands softly on the pile of puffs and leaves the scene unharmed.

“Into the pool”. Here the artist bikes alongside the edge of a pool changing the direction of the ride in the middle of the way and falling into the pool. The shot witness Julian Devaux getting calmly out of the water and walking away.

“Into the pit”. In this shot two Mexican men are building a wooden structure over a pit subsequently leaving when it’s finished. Julien Devaux enters the scene, grabs the horizontal pole of the structure and lets his body hang from it, with the pit at his feet. After some minutes he falls, disappearing completely into the deepness of the pit.

Although the three shots are playing at the same time, they follow the sequential order of a comic strip, sort of speak. Julien leaves one scene, to appear in the next one, and time keeps naturally running in the other two. In this way the traces of his actions are left behind him, as a reminder of the artistic path that, in contrast with Ader’s work, continues without a strict shadow of fatality until the end. The final scene, on the other hand, gives a turn to the unknown. Devaux disappears into the pit... and that’s all folks.

Luis Felipe Ortega

Into – triptic : Into the void – Into the pool – Into the pit

3 channels Video installation

Variable measures, 20’, HD videos 16/9, stereos

Edition of 3 + 2 a.p.





**Into the void**

120×80 cm

Print on natural cotton paper

Edition of 3 + 2 a.p -2017







The splash

After many years working as the cameraman for artists like Melanie Smith and Francis Alys, among others, the filmmaker Julien Devaux throws himself “Into the pool” of Contemporary Art with a peculiar playfulness and sense of humor. As his first action -the first step of a Rite of Passage sort of speak-, the filmmaker Julien Devaux places himself in front of a fixed camera, which provides a sense of pictorial composition to the shot and frames the subsequent actions. “The Splash” is a picture taken from the video “Into the pool”, both art pieces emulate a film in which the legendary Dutch artist Bas Jan Ader rides his bike in Amsterdam. It is worth to notice that all of Devaux artworks point in a mischievous yet natural way to specific moments in Art History.

Maria Virginia Juau

The splash

120×67,5cm

Print on natural cotton paper

Edition of 3 + 2 a.p. - 2016







## Après moi s'il en reste (After me, if there is something left)

\*"I recall being invited by Turkish people, a couple of times, to join them for a meal during the summer of 1987. In those days I was exploring an extraordinary subterranean river that runs inside the Pinargözü Cave in Turkey, up in the mountains near to Lake Beysehir and the karst spring of the Devre Su river. In those meals the men ate to their heart's content and only after they were finished, the women could sit at the table.

Julien Devaux observes and subsequently films some little birds that are eating bread crumbs from the floor. The tiles pattern resembles a Go board in which, the more birds arrive, the more entertaining the game gets. Suddenly, a substantially bigger bird comes into play and forces the smaller ones to fly away. Once the stronger bird has a belly full of crumbs and takes off, the starving flock of little birds lands back on the floor to feed on the leftovers as fast as they can.

Drunk in the power of his size and strengths, the big bird descends over and over, this time not out of hunger, but merely to harass the others.

Bounded to the "law of the strongest" little birds must always feed after the big ones, if they aren't the main course themselves. This law is so easily observed in Nature that we, human beings, tend to think it should be as innate to ourselves as it is to birds. "Nature's always right" is what the saying dictates, yet Nature can't be right or wrong, but we can.

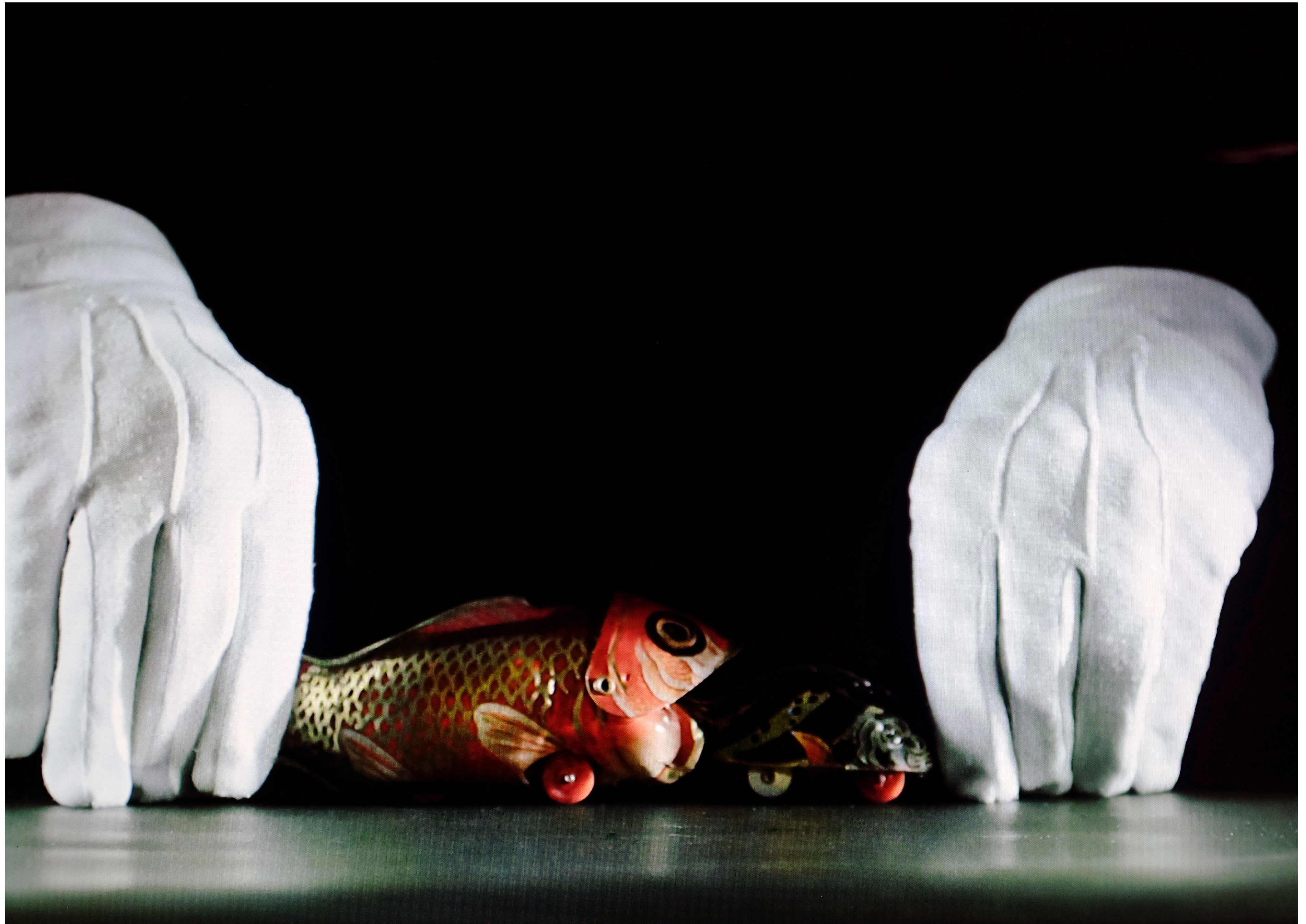
Michel Blancsubé

**Après-moi s'il en reste**

Video Installation 3'30", DV 4/3, stereo

Edition of 3 + 2 a.p. - 2017







Pez Gordo

50"— HD Video, Animation Stop Motion. 16/9, Stereo

Edition of 3 + 2 a.p. - 2017







Noche Buena

Julien Devaux’s “Noche Buena” is a piece that aims to translate soundscapes into a cinematographic language. Going beyond the limits of the documentary field Devaux creates a sound-scape fiction film, in which the narrative is generated by the composition of recognizable sounds that trigger visual images in the audience. Yet the goal is not to make a research about the hearing phenomena, but to open the possibility of experimenting an aesthetic fusion between image, sound and narrative. “Noche Buena” is a piece displayed almost in complete dark-ness so there’s no physical visual correspondence to the soundscape, yet the arranged sequence and juxtaposition of noises achieves a meaningful and fantastic narrative. This artwork sets limits to what is visible, so the hidden images can come out to the light. The unique life and memory of each person experimenting Julien’s piece, will weave the discernible sounds to cre-ate a particular story and a personal landscape.

Helena Chavez Mac Gregor

In the middle of a silent night barely disturbed by the feeble sound of crickets, the beating of drums rises recalling a Pre Columbian past. Swiftly the church bells ring, as if they were react-ing to an ancient threat. Then two distinctive eras in History and two contrasting systems of belief inexorably collide. Suddenly fireworks light up the sky but the festivities become a war-zone. The explotion’s radiance illuminates the mountain peaks that surround the town, but just for a second before extinguishing completely. Everything is motionless and peace comes back with the darkness, the crickets can be heard again along with the distant church bells. The sounds of people digging the earth with shovels recall the images of brand new tombs.

Julien Devaux

Noche Buena

25’ – Video hd – color – sound 4.1

Visual Effects: Jorge Romo  
Sound design: Félix Blume

Edition of 3 + 2 a.p. - 2015







Chichis

“Chichis” is a colloquial term in French that means “churros”.  
“Chichis” is a word from Mexican slang meaning “breasts”.

Some years ago I was driving my motorbike back home from a very intense video shoot in Paris, when I decided to stop and grab a bite at one of the restaurants in the Belleville neighborhood. It was quite late, so I ordered a Pho soup in the last one that was opened.

I was in the middle of my dinner when I caught myself thinking fondly of my Mexican girlfriend because there was a churro stall across the street with a very luminous sign reading “CHICHIS”.

Laughing myself to death, I went out of the restaurant and bought that shiny sign.

Julien Devaux

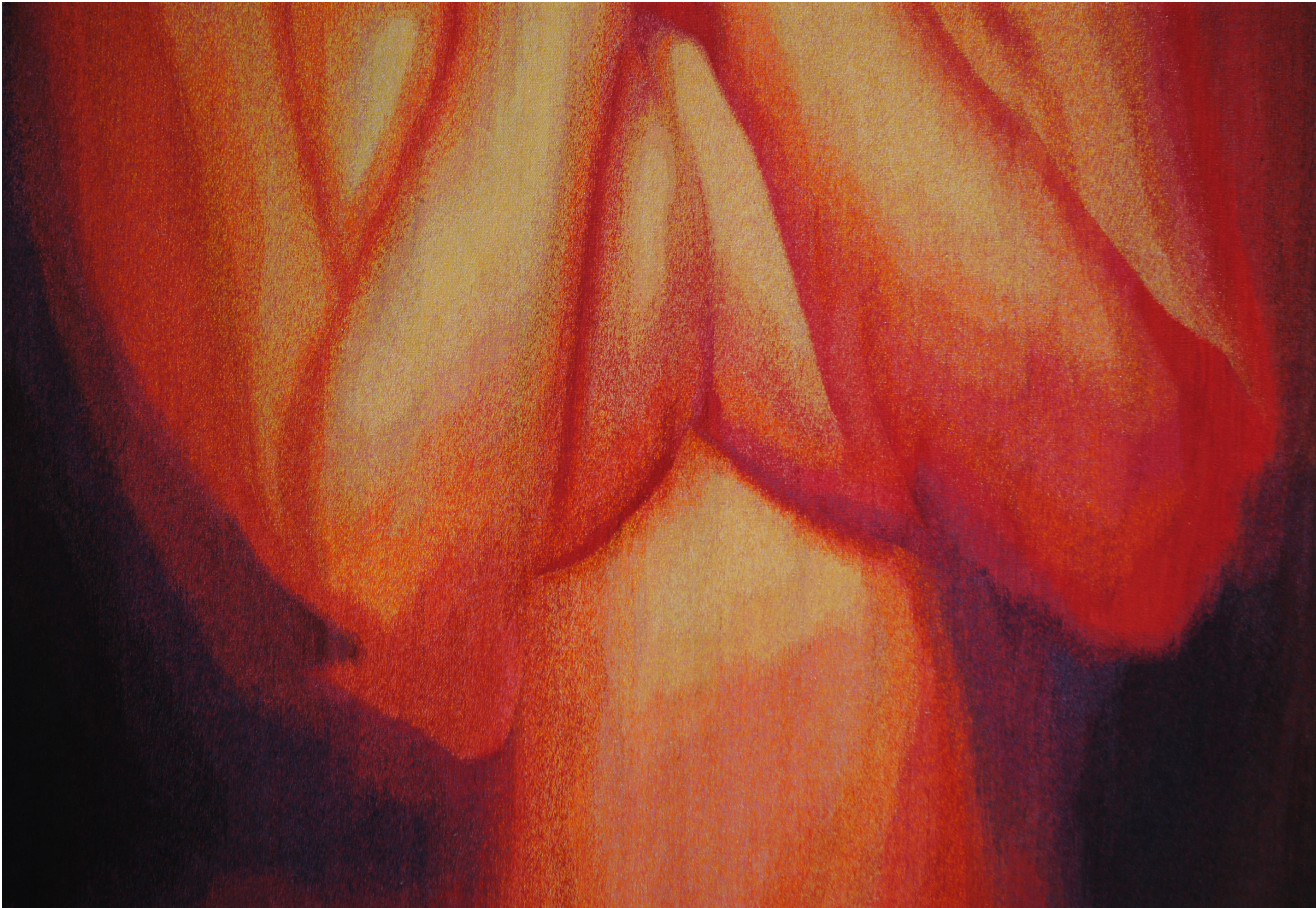
(This piece is an artwork that develops two contrasting experiences. On one hand, “CHICHIS” aims to provide the viewer with the feeling of becoming a voyeur through a video displayed inside a little wallbox. And on the other hand, it gives the spectator the chance to be surpassed and overwhelmed by femininity through the contemplation of a huge Gobelins tapestry. Both contrasting experiences are enhanced by the two different materials: the RGB lights on the screen and the weaving of colorful threads.)

Chichis

Video Installation, Hd/3d ( looped 17') - Wooden Box and Ipod Touch

Edition of 3 + 2 a.p. - 2015





Chichis

goblin tapestry

2.67 x 2 meters

Natural tinted wool  
+ golden, silvery  
and coppery threads.

Edition of 2 + 1 a.p. - 2016







Retratos de la Costa

There is an African tradition of traveling photo studios that has left a beautiful mark on the History of Photographic portraits.

Inspired by this, and knowing that the inhabitants of some villages located in the Mexican coast of Oaxaca are from African descent, artist Julien Devaux takes his camera, a loudspeaker, whatever he can find to set up a makeshift studio, fills a Pick Up with all of these items and drives to the towns of El Venado, Cacalote and San Isidro.

Inviting the people through the loudspeaker, he picks the interest of various men, women and children from the villages. Devaux sets his itinerant studio behind the community’s cabin hall, where the picturesque people start to arrive. They are all ready for their portrait to be taken.

Retratos de la Costa - social project

Portraits of the Pacific Coast, shot during Casa Wabi Residency, State of Oaxaca, Mexico

© Julien Devaux 2016

20 Prints on natural cotton paper

40 x 40 cm, 2016. Edición de 5 + 2 p.a









## Du Fil à la Trame (From warp to weft)

A film by Julien Devaux

86' Video Hd 16/9 COLOR 5.1

Dop : Julien Devaux

Sound Design : César González Cortés, Alejandro Díaz

Editing : Julien Devaux, Marie Napoli

Mixing: Juan Antonio Pacheco

Production: Marie Napoli / Lumina Films

Festivals and events

Mexico Museo Tamayo – Preview february 2022

Guadalajara Instituto Cabañas – Preview february 2022

Paris - Cinéma Gaumont Les Fauvettes - Preview April 2022

Near Nazareth Festival – semi-finalist / 2022

Film Arte Festival, Berlin – semi-finalist / 2022

BCIFF Baja California international film festival - Official selection November 2022

Melbourne lift-off film festival - Official selection November 2022

Oaxaca FilmFest - Official selection December 2022

IFAL -Institut français d'Amérique Latine Mexico / December 2022

MACVAL - programmation TOUS LES DOCS / December 2022

JIFF Jaipur international film festival - Sélection officielle / January 2023

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No queda de otra (No other way)

A film by Julien Devaux

12' Video Hd 16/9 COLOR stereo

Dop : Julien Devaux

Sound Design : César González Cortés, Alejandro Díaz

Editing : Julien Devaux

Production: Universidad Nacional Autonoma de Mexico

Festivals and events

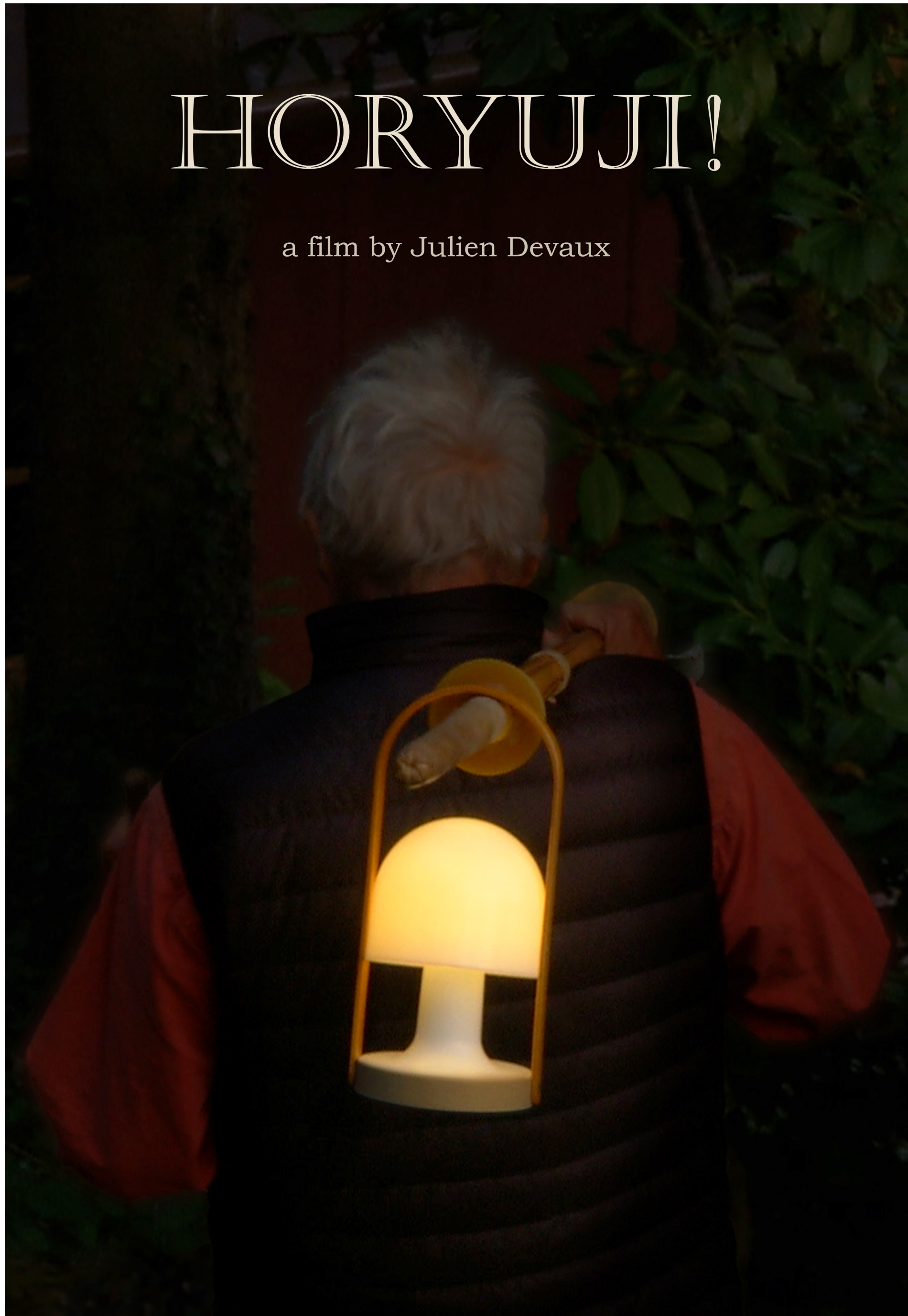
Festival *El Aleph*, Mexico

Festival de Cine Verde de *Barichara*, Colombia

*Sustainable Stories* Film Fest Houston

© Julien Devaux 2022





Horyuji!

A film by Julien Devaux

16'30 Video Hd 16/9 COLOR stereo

Dop : Julien Devaux

Sound Design : Antoine Citrinot

Editing : Julien Devaux

Autoproduction

Awards : *Tokyo Film Awards* Bronze Winner Best Short Documentary

Sales : *Le Centre du Film sur l'Art* Brussels – Belgium

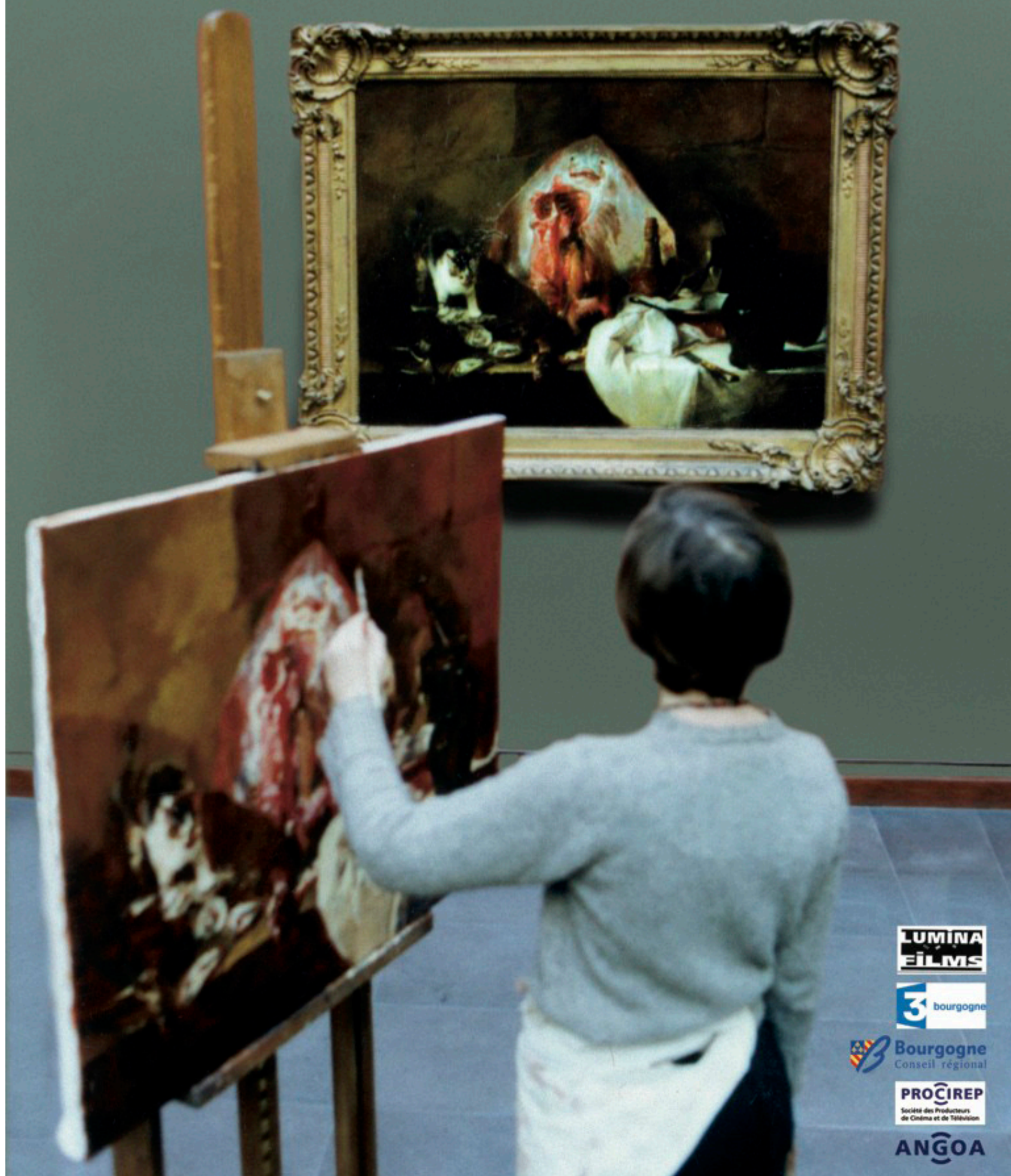
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Lumina Films  
France Télévisions

# Trait pour Trait

de Jean-Baptiste Chardin à Mélissa Pinon  
un film de Julien Devaux



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Stroke by Stroke, from Jean-Baptiste Chardin to Mélissa Pinon

A film by Julien Devaux

52' Video Hd 16/9 COLOR STEREO

Dop : Julien Devaux

Sound Design : Marco Barion

Editing : Bruno Barbay

Mixing: Benoît Reyne

Production: Marie Napoli / Lumina Films

Edition DVD : Après productions, [www.apres-production.com](http://www.apres-production.com)

Distribution DVD : Les Presses du Réel, [www.lespressesdureel.com](http://www.lespressesdureel.com)

Awards : Etoile de la SCAM 2014

Projected in more than 25 festivals and events

*Ficunam, Journées Internationales du film sur l'art du Louvre,  
Festival de l'Histoire de l'art Fontainebleau, Artes Doc, Caracas Doc, FIFA*

© Lumina Films / France Télévisions 2012





## Wide Details, on the traces of Francis Alÿs

A film by Julien Devaux

56' Video DVCAM 4/3 COLOR STEREO.

Dop : Julien Devaux

Editing : Julien Devaux

Sound Design : Cristian Manzutto

Production: Patrick Viret, Atlante Productions; Stéphanie Lippens, 43 Films;  
Wilbur Leguèbe, RTBF télévision belge

Edition DVD : Après productions, [www.apres-production.com](http://www.apres-production.com)

Distribution DVD : Les Presses du Réel, [www.lespressesdureel.com](http://www.lespressesdureel.com)

Awards : First Price Ecrans du Réel (Le Mans, France, 2006);

Honorable Mentions Rencontres cinématographiques (Cerbère, 2006);

Honorable Mentions 35e festival International de Huesca (Spain, 2007).

Sales : Le Centre du Film sur l'Art Brussels – Belgium;

RTBF (Belgian national channel);

French Ministry of Foreign Affairs documentary series « Le Festival des festivals 2007 » ;

CNC series « Images de la Culture »; Beaubourg, Centre Georges Pompidou

Projected in more than 100 festivals and events

*Lussas, Ficco, Taiwan, Morelia, Toronto, Popoli, Lo Schermo del Arte, Fidocs, Filaf, Baff*

© Atlante Productions, 43 Films, RTBF Télévision Belge 2006



Solo Shows

2022	<i>Temps mort</i> - Oficina particular, Mexico City, Mexico
2019	<i>The Captives</i> , Wiener Art Foundation, Viena, Austria
	<i>Retratos de la costa</i> - Carta Blanca, Mexico City, Mexico
	<i>Noche Buena</i> - The space without walls - Ghent, Belgium
2017	<i>Después de mí, si es que algo queda</i> – 1Mes1Artista, Mexico City, Mexico
	<i>Pop-Up Summer</i> – Proyecto Paralelo Gallery. Mexico City, Mexico
2015	<i>Noche Buena</i> – Laboratorio Arte Alameda, Mexico City, Mexico

Collective Shows

2022	<i>El aliento de los materiales</i> - León, Mexico
	<i>Paraísos Apocalípticos</i> - Arte Latinou - Mexico City, Mexico
2020	<i>Insula</i> - Galeria Le Laboratoire - Mexico City, Mexico
	<i>Mañana a la misma hora</i> - Galeria Armen Daguer, Guadalajara, Mexico
	<i>(((Interférence_s)))</i> - Centre Wallonie Bruxelles, Paris, France
2019	<i>El castillo de los ladrillos rotos</i> , Guadalajara 90210 – Mexico City, Mexico
	<i>Pabellón de las escaleras</i> – Guadalajara 90210 – Mexico City, Mexico
	<i>Espacio Compartido/Tiempo Limitado</i> – Talleres roma – Tonalá 138 – Mexico City, Mexico
	<i>Lo invisible no es oscuro ni misterioso, es transparente</i> - Cobra Galeria, Guadalajara, Mexico
2018	<i>Modos de Oír, practicas de arte y sonido en Mexico</i> – Ex Teresa, Laboratorio Arte Alameda – CDMX
	<i>Nacido en casa, devenires y porvenires del oficio de la tapicería alto liso en Jalisco 1968-2018</i> – Museo Amparo – Puebla – Mexico
	<i>Here and Elsewhere</i> – Edificio Vizcaya – Mexico City -Mexico
2016	<i>Variaciones sobre tema mexicano</i> – Torre Iberdrola – Bilbao – Spain
2015	<i>True Stories</i> – Galeria Proyectos Monclova, Mexico City, Mexico

Films

2022	<i>Du Fil à la Trame</i> , documentary 86’
	<i>Horyuji !</i> , documentary essay 16’30
	<i>No queda de otra</i> , documentary essay 12’
2017	<i>Bajo el sol de Mexico</i> , animated film for Amnesty International 3’30
2012	<i>Trait pour Trait, de Jean-Baptiste Chardin à Melissa Pinon</i> . documentary 52’
2008	<i>Approches</i> , documentary essay 7’
2006	<i>Wide Details, on the tracks of Francis Alÿs</i> . documentary 52’

Residencies

2020	<i>La Cité internationale des Arts</i> , Paris, France
2016	<i>Fundación Casa Wabi</i> , Oaxaca, Mexico
	Some of his work is part of private collections in Mexico, USA, Belgium and France

Collaborations

Since 2009 till now, Julien Devaux has also collaborated as a co-director, DOP and/or editor in the video work of artists like Francis Alÿs, Melanie Smith, Jean-Luc Moulène, Erick Meyenberg, Jean-Christophe Norman, Hermann Nitsch, Carlos Amoraes, Jorge Mendez Blake, Etienne Chambaud, Cyprien Gaillard, Sophie Ristelhueber, among others.



Julien Devaux (Belgium, 1975) is a visual artist and a documentary filmmaker

He lives and works between Mexico City and Paris

His work is situated between video art and documentary aiming to relate the construction of images and the narratives that accompany them.

He graduated from the Ecole du Louvre in Paris, France, after a Foundation Course in Fine Art in Weston-Super-Mare, England.

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