

## GALERIE

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## IMAGES

- 1 – Love Love, 2007
- 2 – The Passenger, 2017
- 3 – Henri Adolphe Archereau, 2014

- ♥ Solo Show
- \* Catalogue

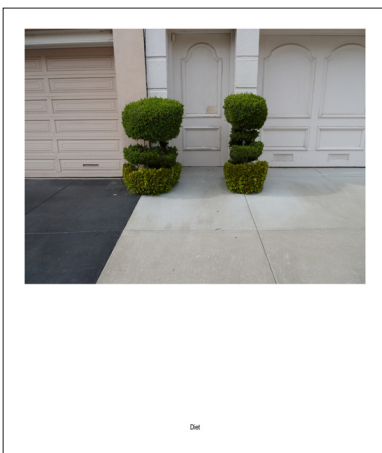
# Julien Berthier

Born in 1975 in Besançon **FR**  
Lives and works in Aubervilliers **FR**

- 2019** Julien Berthier, Centre d'Art Bastille, Grenoble, France ♥  
Bêtes de Scène, Fondation Villa Datris, Isle-Sur-La-Sorge, France
- 2018** Julien Berthier, JULIEN BERTHIER, Galerie GP & N Vallois, Paris, France ♥ \*  
Julien Berthier, Maison de la Poésie, Paris, France  
Le football c'est comme les échecs, mais sans les dés, Nuit Blanche, Super Kilomètre, Association Tatane, curator : Gaël Charbau, Paris, France  
Sculpter. Faire à l'atelier, Frac Bretagne, Rennes, France
- 2017** Agoramanía ou la ville en partage, Maif Social Club, Paris, France  
Time, Société d'électricité, Bruxelles, Belgique  
Un Été au Havre, Le Portique, Le Havre, France  
Le Havre 2017, 500<sup>th</sup> birthday of the city and the harbour of Le Havre, France  
Utopies Fluviales: Prologue, MuséoSeine, Caudebec-en-Caux, France  
Scénario Fantôme, FRAC Normandie Caen, Caen, France
- 2016** Le Voyage à Nantes, curated by Jean Blaise, Nantes, France  
Heroes, curated by The Drawer (Barbara Soyer & Sophie Toulouse), Galerie GP & N Vallois, Paris, France  
L'Homme- Eponge, Le Musée Passager, Bondy/Cachan/Boulogne-Billancourt, France  
Utopies, Espoirs, Colères, Festival L'été Photographique, Lectoure, France  
Petrus Picnic, Mains d'Œuvres, Saint-Ouen, France  
Espaces construits, Frac Franche-Comté/Collège Philippe Grenier, Pontarlier, France
- 2015** Public Sculptures, Galerie GP & N Vallois, Paris, France ♥  
Monumental Break, KÖR – Kunst im öffentlichen Raum GmbH, Kunstplatz Graben, Vienna, Austria ♥  
Eppur si muove : Art et technique, un espace partagé, MUDAM, Luxembourg \*  
L'Effet Vertigo, MAC/VAL, Vitry-sur-Seine, France
- 2014** Inhabiting the world, 8<sup>th</sup> Busan Biennial, curated by Olivier Kaepelin, Busan, South Korea \*  
Le Mur : œuvres de la collection Antoine de Galbert, La Maison Rouge - Fondation Antoine de Galbert, Paris, France \*  
Entre deux chaises, un livre, Fondation Boghossian - Villa Empain, Bruxelles, Belgique \*  
The Same Different, Onomatopée, Eindhoven, Netherlands ♥  
Les Horizons, La Criée, Rennes, France
- 2013** Crossing Media, Villa Merkel, Esslingen am Neckar, Allemagne  
Des Mondes Possibles, Frac Franche-Comté, Besançon, France  
Paris at Your Home!, Machine Project, Los Angeles, USA  
Daddy YOU can't make a cactus...this has been done !, Grimmuseum, Berlin, Allemagne  
O'Clock, Triennale di Milano/Cafa Art Center, Beijing, China
- 2012** A LOST, Galerie GP & N Vallois (Project Room), Paris, France ♥  
Five thousand generations of birds, Fitjar Islands, Norway  
Billboard International Gallery, Oswiecim, Poland  
Rose colored glass, Katherine E. Nash Gallery, University of Minnesota, USA  
Uchronie ou des récits de collection, curated by Le Bureau, Galerie 35 – Institut français de Prague, Galerie Klatovy, Klenova, Czech Republic & Frac Franche-Comté, Besançon, France
- 2011** Nuit Blanche, curated by Alexia Fabre & Frank Lamy, Paris, France  
My Paris, Collection Antoine de Galbert, Me Collectors Room, Berlin, Germany \*  
Julien Berthier, Vitrine de l'Antenne, Le Plateau - Frac Île-de-France, Paris, France ♥  
Bright Lights, Big City, Domaine de Lézigno, France ♥ \*  
Spread, SOMARTS, San Francisco, USA
- 2010** Biennale de Belleville, curated by P. Joly, P. Goasdouff & A. Langlois (40m3), Carré Baudoin, Paris, France \*  
AMERICA DESERTA, curated by É. Bernard & S. Patron, Parc-Saint-Léger, Pougues-les-Eaux, France \*  
Things that only an artist can do, MARCO, Museo de Arte Contemporáneo, Vigo, Spain \*
- 2009** Le Paradoxe de Robinson, Monnaie de Paris, Paris, France ♥  
Neglectable collectings, Galerie Wiesehofer, Köln, Allemagne ♥
- 2008** Evaluation 360°, Galerie GP & N Vallois, Paris, France ♥ \*  
Welcome home, Frac Franche-Comté, Le Pavé dans la mare, Besançon, France ♥ \*  
Comme des bêtes. Ours, chat, cochon & Cie, Musée cantonal des Beaux-Arts, Lausanne, Switzerland \*  
Drift 08, River Thames, London, UK  
Prêt-à-porter, Kasseler, Kunstverein, Kassel, Germany \*  
Pour quelques dollars de plus, Espace Paul Ricard, Paris, France
- 2007** Sur les rives du pédiluve, CRAC Alsace, Altkirch, France ♥ \*  
Love Love and other attempts, Allsopp Contemporary, London, UK ♥  
Surréalités. Traces du surréel dans l'art contemporain, Centre PasquArt, Bienne, Switzerland \*
- 2006** Around the World, Galerie GP & N Vallois, Paris, France ♥  
Julien Berthier, Restore Hope, Le vestibule, Maison Rouge - Fondation Antoine de Galbert, Paris, France ♥  
Flying cows and other comets – not just comic things in art, Villa Merkel, Esslingen am Neckar, Germany \*  
Guet-apens, curated by Stéphane Thidet, La Générale, Paris, France  
La position du tireur couché, curated by Julien Prévieux, Le Plateau - Frac Île-de-France, Paris, France  
Parasites: Julien Berthier, Lilly Phung and Nicolas Pol, Allsopp Contemporary, London, UK  
Interpositions, curated by Paul Ardenne, La Force de l'Art, Le Grand Palais, Paris, France \*  
Accidents, Galerie GP & N Vallois, Paris, France



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"Do not leave the world into the hands of specialists". By building hyperrealistic yet fictional objects that he confronts in public space, Julien Berthier stays faithful to such statement. Berthier seeks a permanent ambiguity in the works or situations he produces. He offers at the same time plausible objects (that could easily exist in the world of objects we live in) and its critique. Far from the idea to improve the world, the artist uses irony in one of its definition (the act of raising questions by faking ignorance) to introduce social reflection.

Julien Berthier's works "modify society, contributing to improving it by exposing its conventions, revealing imperceptible or suppressed details, by using its language, (the same as that of all citizens who live in a democracy), and another language, (by using artistic mediums, to provoke an increased attentiveness, which are more remarkable for allowing artistic language to become more than a social language). It is to do with making artistic language an integral language, therefore capable of being understood, and at the same time discordant with society, in that the subject brings into debate commonly held ideas." (Paul Ardenne, in *L'art contextuel*, 2004)



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- 4 – *Concentration des services*, 2011, Collection MAC/VAL
- 5 – *Diet*, 2018
- 6 – *There is no impossible love*, 2018
- 7 – *Organized Crime*, 2018
- 8 – *Pavé préhensile*, 2008