

1 BIO

Luxembourg based artist, Julie Wagener (*1990 - Bogotá, Colombia) , is an independent illustrator. Drawn to anything peculiar and strange, she creates compelling and meticulous images with a hint of mystery. Heavy with symbolism and rich in compelling details, her illustrations are mirrors of a secretive yet familiar visual vocabulary that belongs to an imaginative realm nurtured on a steady diet of gloomy folklore, art and film history and a pinch of Lovecraftian delights. She sets these historical references into a new context by infusing them with a dialogue about contemporary society and the *condition humaine* in the 21st century.

EDUCATION

2003
2010 **LYCÉE DES GARÇONS DE LUXEMBOURG**
Highschool / Gymnasium
Graduation with focal point in arts

2010
2013 **ESA SAINT-LUC BRUXELLES**
BA Arts plastiques, visuels et de l'espace
Graduation with focal point in illustration

SOLO EXHIBITONS

2021 **PILLARS OF THE EARTH** Cercle Cité - Cecil's Box (LU)

GROUP EXHIBITONS SELECTION

2017 **INTRO : ILLUSTRATION** Kunschthaus Beim Engel (LU)
2018 **PITCH - LUXEMBOURG FILM FESTIVAL** Rotondes (LU)
2019 **CREATIVE EXPO TAIWAN** Creative Park (TW)
2019 **THE OPEN END** Rotondes (LU)
2021 **FIGURE IN PRINT** Bibliothèque Nationale (LU)
2023 **NO CHURCH IN THE WILD** Église Sainte-Barbe, Lasauvage (LU)
2023 **AVENIR CONFISQUÉ** Kulturfabrik - Ratelach (LU)

DISTINCTIONS

2019 **LUXEMBOURG DESIGN AWARDS** Silver in Illustration Design
2021 Grant financed by **STIFTUNG ZUR FÖRDERUNG JUNGER KÜNSTLER**
2023 **LUXEMBOURG DESIGN AWARDS** Gold in Print Design

COLLECTIONS

2021 **BIBLIOTHÈQUE NATIONALE** (LU)

PUBLICATIONS

2019 **SLANTED 34 - EUROPE**
2020 **SLANTED 36 - COEXISTE**
2020 **60 ILLUSTRATORS OF LUXEMBOURG**
2021 **FIGURE IN PRINT - LA REPRÉSENTATION HUMAINE DANS LA GRAVURE AU LUXEMBOURG**
2021 **TRANSLANGUAGING, WORD AND IMAGE AND THE DANSE MACABRE**

2 ARTISTIC STATEMENT

In a society where everything needs to have a purpose to be considered worthy of existence, I embrace the elusive character of illustration in this matter, which resides in a grey area between art and commerce. This allows me to infiltrate the often dull commercial world with sensible imagery.

Illustration should not be defined as a fun but negligible addition to our visual and commercial outputs. Unfortunately it is often perceived as a decorative appendix to a public body that is fed on banality. The fact that illustration is more accessible to the general public because of its high commercialisation, should not force or motivate it to indulge in platitudes to be consumed easily.

Like any other form of art and design, illustration should sensitise and train the public eye and sophisticate the way we look at and understand visual triggers/outputs. In that sense, illustration should be asking more of his viewer but simultaneously giving him more to work with. By daring to stray away from everyday perceptions, the images should try to cultivate (new) affinities in the viewer.

3 REFERENCES

Post Luxembourg | Ministère de l'Éducation nationale, de l'Enfance et de la Jeunesse | OKaju Luxembourg | Rotondes | Maison Moderne | Casino Forum d'Art Contemporain Luxembourg | FNEL | Kulturfabrik | Radio 100komma7 | Commune de Sanem | Maskénada | Chambre de Commerce Luxembourg | MUDAM Luxembourg | Lëtzebuenger Land | Cahiers Luxembourgeois |

4 PRESS (selection)

2016	WAS HEISST DENN HIER DÜSTER Martine Hemmer, Télécran
2017	KREATIVSPAGAT Simone Molitor, Lëtzebuenger Journal
2017	GRAPHICBRANDING Marianne Brausch, Lëtzebuenger Land
2018	TOUT COMMENCE PAR UN DÉTAIL Godefroy Gordet, Femmes Magazine
2019	GEGEN DEN STROM Gabrielle Seil, Revue
2019	ARTBOX Sarah Rock, RTL
2019	E BLÉCK DUERCH DÉI ROUT LËNS Kerstin Thalau, 100komma7
2020	UNE VITRINE SUR LE MONDE Thierry Hick, Lëtzebueger Wort
2020	KONSCHT SOLL ALLES SOËN Kerstin Thalau, 100komma7
2022	SÜPERMARKET Saarbrücker Zeitung
2023	IL Y A UNE VIE APRÈS DIEU Jérôme Quiqueret, Tageblatt

5 CONTACT INFO

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