
Juliette Feck



« Love becomes family; fire becomes home. »[1]

Juliette Feck's gesture is the resonance of an incarnation emerging from distant memory. Her works invokethe aeras of friction between the human world and wild world. Powerful as a breath of life, they claim to be the mark of a dissidence, a form of resistance to the norm. Juliette Feck carries within her a quest for the sublime governed by a passion for ow, danger and animosity.

For her first solo exhibition, Juliette Feck has organised an ambitious convocation. In an aesthetic that pays homage to the cinematographic and literary genre of gore[2] associated with the fantastic, a dystopian citadel is offered to us: flirting with the faults of a society, of the inter-relationship between humans and the living around them, her work condemns hate in all its forms. The artist imagines a narrative journey guided by the fragmentation of a sculptural bestiary in earthenware. The animals represented, the she-wolf and the fox, historically considered as monstrous and enraged, dangerous for man, confront us here with our own aggressiveness. Homo homini lupus est.[3]

Inspired by the violent news of a she-wolf hanged in the Hautes-Alpes4, the gure of the wolf has an ambivalent role, combining positive and negative aspects. Brutalized, it testi es to man's infatuation with the animal. In the vernacular, the wolf is cruel, the she-wolf protective. With intelligence, Juliette Feck presents the animal gure as a committed social metaphor in the face of the impunity granted to violence perpetrated by a patriarchal society.

« Each form is a symbol, a prayer to ward off a civilisation adrift », the artist con des. The search for harmony based on respect for the living is apparent in Juliette Feck's intimate and probably eco-feminist tale at the axolotl gallery. The gushing hands of predatory mermaids only reinforce a sense of urgency, a burst of lucidity and a critical look at contemporary society. But this slaughter is free of all judgment: it is life and its desire that Juliette invokes through her sublimation.

Léo Fourdrinier

The exhibition is supported by the Centre national des arts plastiques and the Ecole Supérieure d'Art et Design Toulon Provence Méditerranée

[1] Gaston Bachelard, « La psychanalyse du feu » (1938)

[2] The term gore is generally used when the fluids of a living body are made to flow out of it, or when something external to the body's constitution gets inside.

[3] Homo homini lupus est is a Latin phrase meaning «man is a wolf to man», in other words «man is the worst enemy of his fellow man».

[4] The she-wolf was shot and found on 24 September 2021 hanging in front of the town hall of Saint-Bonnet-en-Champsaur.



Lupus Homini Lupus 1/3
2022
Grès, métal, aluminium
martelé teinté
88 x 50 x 54 cm



Lupus Homini Lupus [2/3] _2022_Grès, métal, aluminium martelé teinté_ 55 x 125 x 56 cm



Lupus Homini Lupus [1/3] _2022_Grès, métal, aluminium martelé teinté_88 x 50 x 54 cm



Lupus Homini Lupus [3/3] _2022_Grès, métal, aluminium martelé teinté_ 74 x 80 x 48

Border
(frontière Russe)
2019 / 2022
Impression sur satin synthétique, cuivre
65 x 90 x 10 cm



Jerry
2022
Grès
30 x 45 x 11 cm





*Frère Bonivard 2/3*_2013_Grès_50 x 30 x 5 cm



*Rolland*_2022_Minéral et grés_36 x 40 x 14 cm





Black Fire
2021
Grès
25 x 38 x 3 cm

Défense Magique [1, 2, 3]
2022
Grès, crin de cheval
20 x 4 x 4 cm



Supplice Sirènes [1, 2, 3, 4, 5, 6, 7, 8, 9] _2021_Faïence_ 14 x 34 x 14 cm____ *Manifeste*_202_Photographie encadrée 97 x 132 cm_Design Photo: Philippe Munda____ *L'évadée*_2022_Cordage, chaîne, faïence







Supplice Sirènes [1, 2, 3, 4, 5, 6, 7, 8, 9] _2021_Faïence_ 14 x 34 x 14 cm



*L'évadée*_2022_Cordage, chaîne, faïence

*Glory*_2022_Cordage, caillou, faïence_dimensions variables



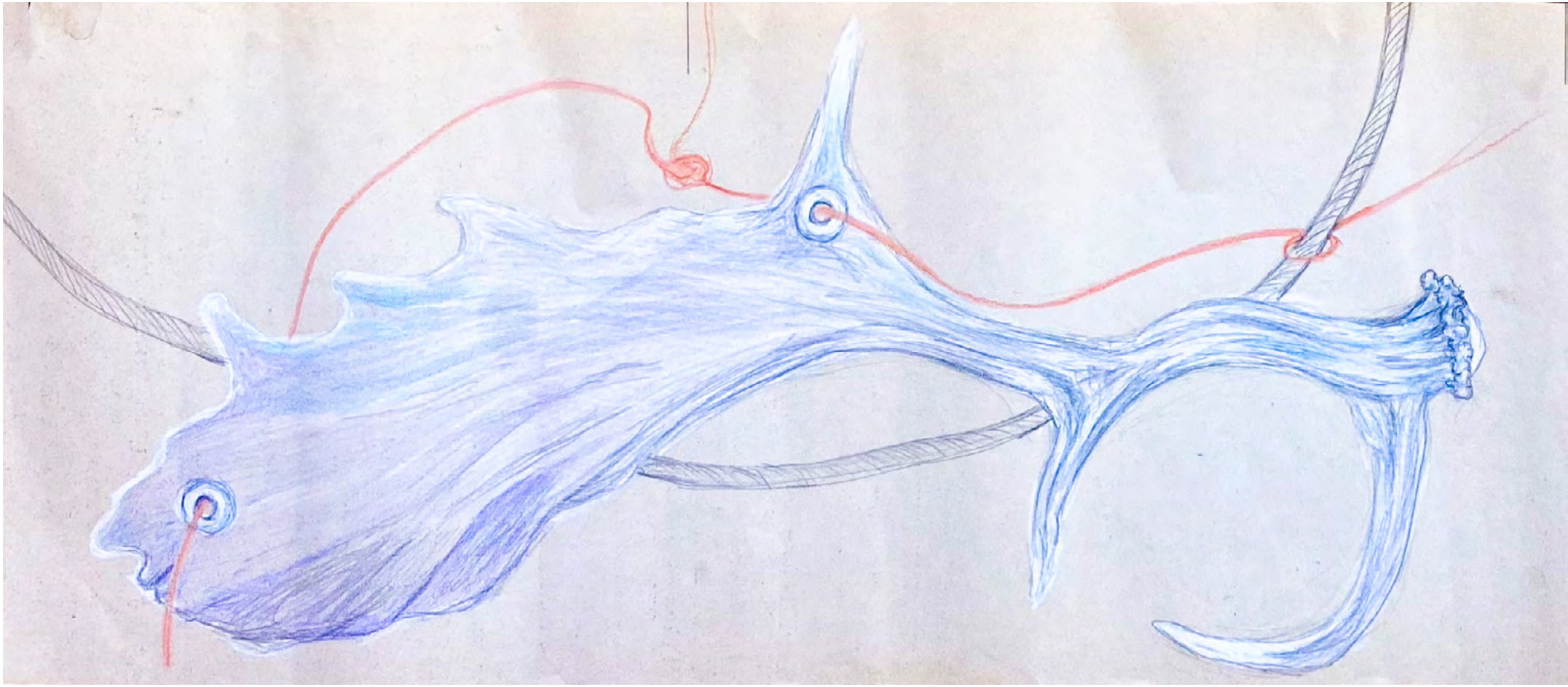




Perséphone, 2025, Grès émaillé, haubans, cuivre, Installation, dimensions variables





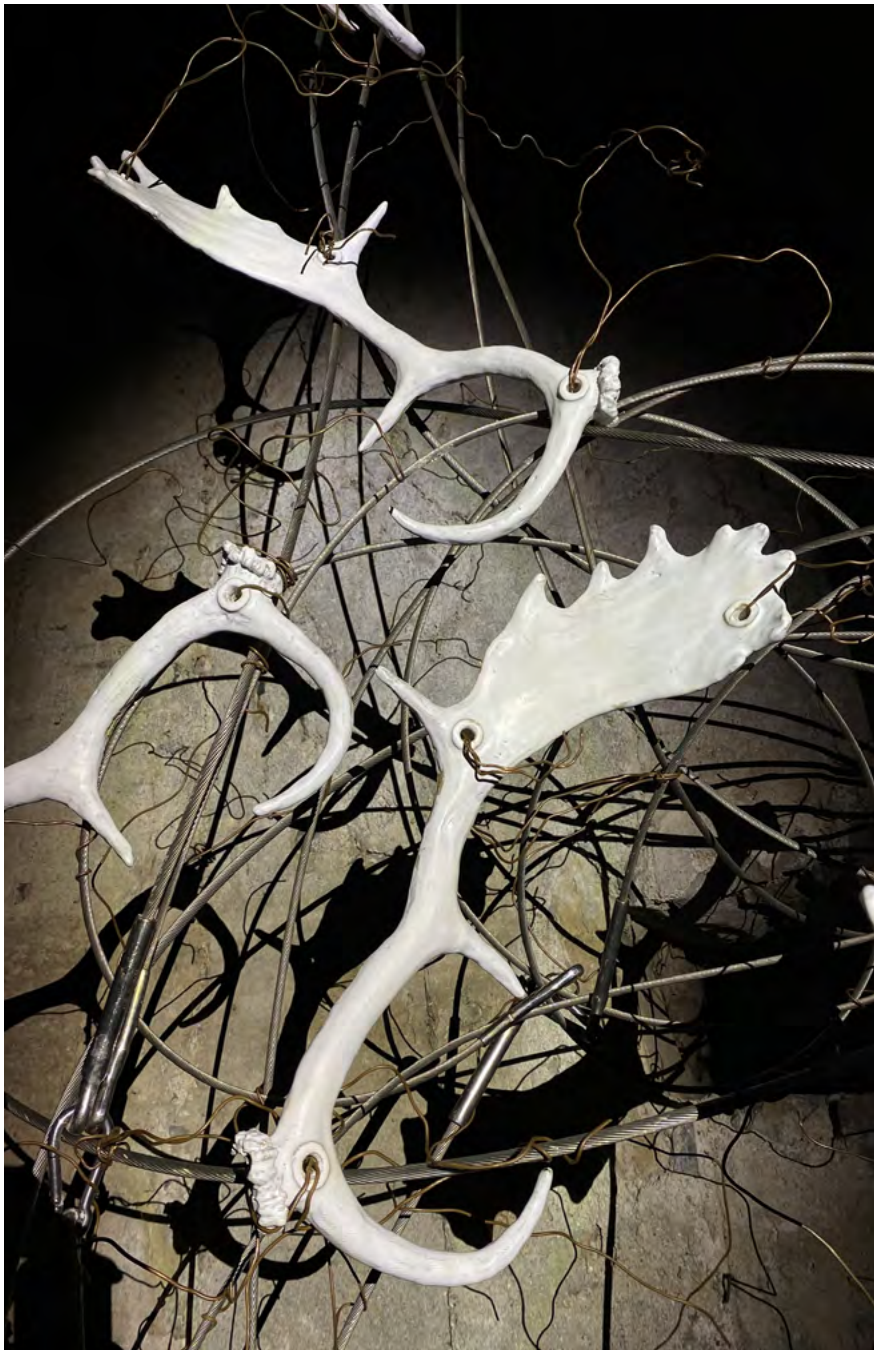


Perséphone, 20254 prep drawings,





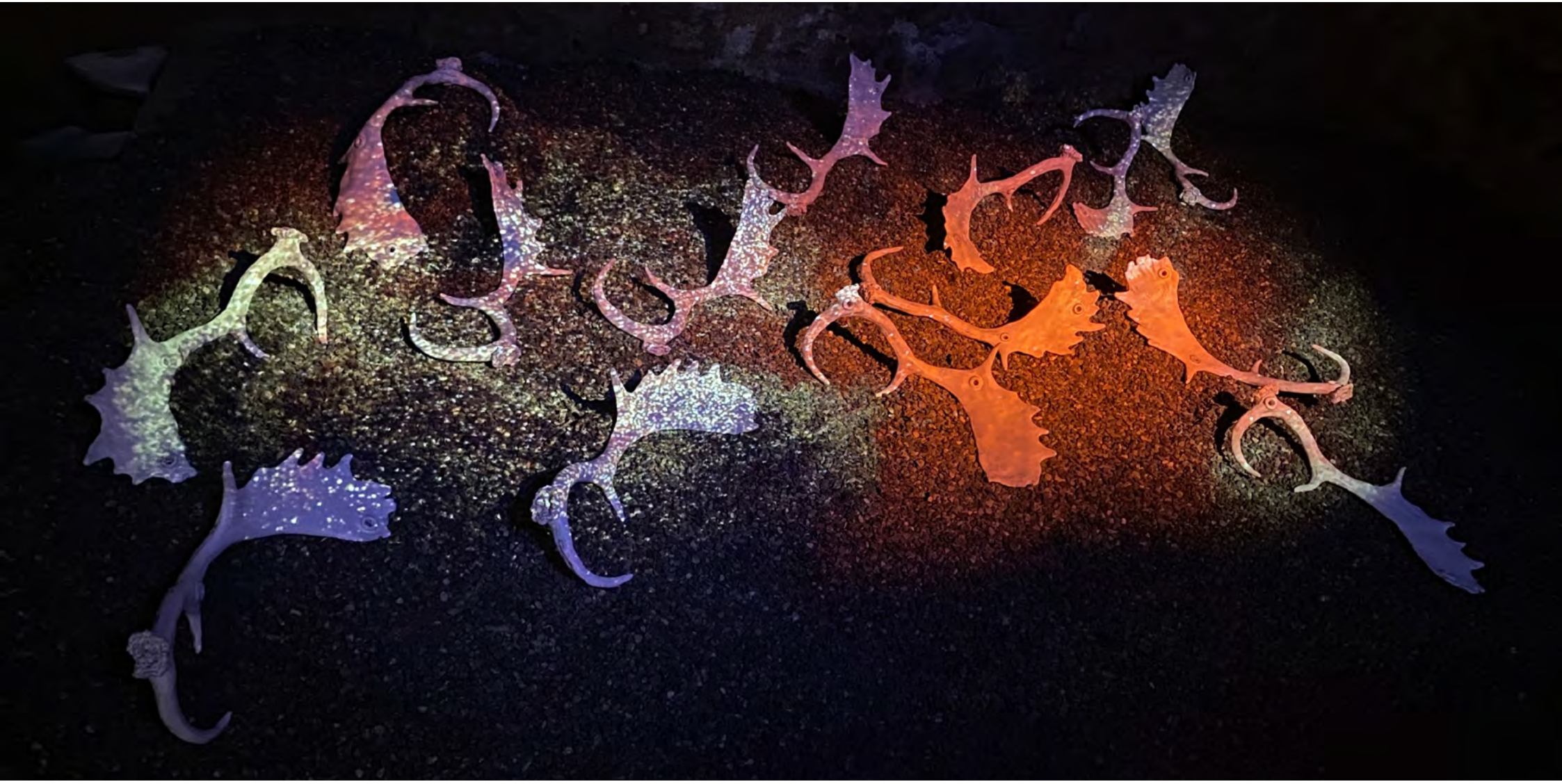
Perséphone, 2025, Grès émaillé, haubans, cuivre, Installation, dimensions variables collaboration with Sophie Le Meillour (videomapping)







Perséphone, 2025, Grès émaillé, haubans, cuivre, Installation, dimensions variables
Collaboration with Sophie Le Meillour (videomapping) and Julie Semoroz (sound-design) :
https://www.youtube.com/watch?v=yeg9_cV3bcg _____ https://www.youtube.com/watch?v=AQLYqixpUII





Çavala
2025
Grès émaillé
35x30x20cm

Çyâva
2025
Grès émaillé
35x30x20cm







Deer in Fire _ crayon sur papier_ 70 x 100 cm
+ *Beer and TW* _ 2025 _ crayon sur papier _ 70 x 50 cm





Deer crash _2025_faience_BX_ environ 250x150x150 cm
+ Wolf Crash _ 2013 _ crayon sur papier _ carnet _ 13x17 cm



Unconditional Love _2023_faience_ environ 17x14x11 cm chacune



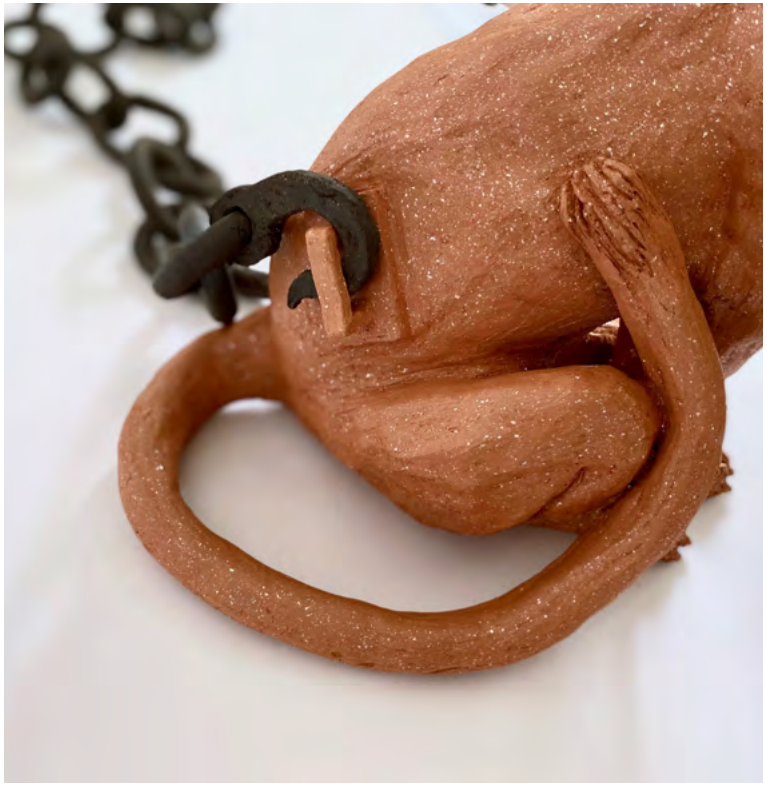


Torn Diplomacy _2023_faience_ environ 80x13x5 cm chacune
+ *Mirages de l'Amour* -(page suivante)





Mirages de l'Amour _2023_faience & grés, tradescantia_41x36x100cm





L'Officier
2022
faience
42x33x14 cm
co-designée avec Clément Pélisson
Bouquet : Debeaulieu





*Noyade*_2023_faience_22x13x27cm





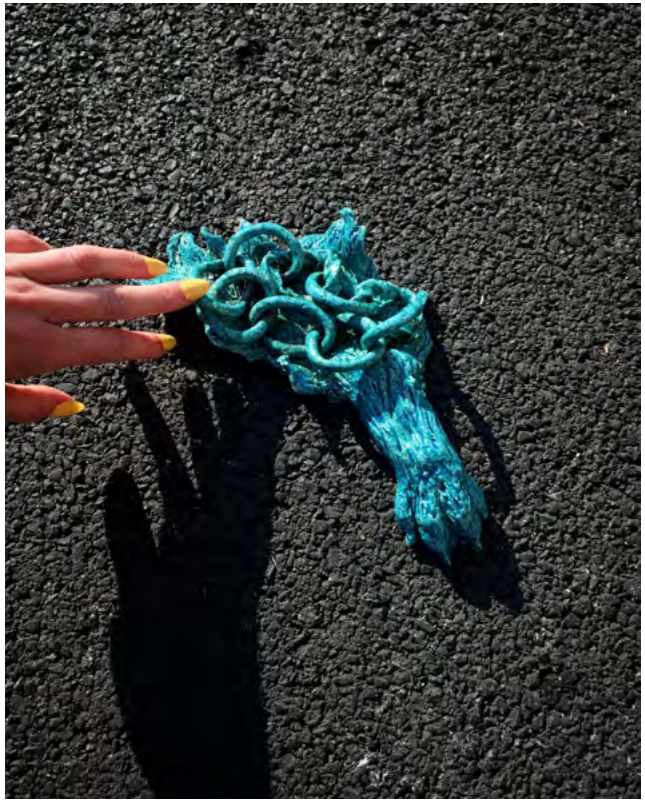
*Alma*_2023_Filtre auto, faïence_30x19x17cm





La Coloniale _2025_faience_24 x 17 x 14 cm
+ *La Coloniale*_ 2024 _ crayon sur papier _ 70 x50 cm





Crash Boat (Frioul) _ Aile de jeune goeland , chaine rouillée_2024_ 65 x 27 x 20 cm
+ *Gatta* _2022_faience_ 21 x 9 x 4 cm

Interview Juliette Feck, PAC 2021, Le Mugel :
« *Marseille is intense, it scratches, it bites, it kisses, it's beautiful!…* »

After London, Brussels, and Paris, Juliette Feck, a graduate of the Rouen School of Fine Arts, decided to settle in Marseille, initially settling in La Déviation for a residency in 2016. She draws inspiration from this gigantic car wreck facing the sea and recycles its waste.

«I was born in a gas station,» she explains. She regularly draws inspiration from archaeology and imagination through photography, video, installations, and ceramics since the arrival of a kiln in her studio: La Casa Feck.

For the 2021 PAC, she chose Le Mugel, which fascinates her with its geological concretion inherited from the Cretaceous era and the shape that juts out into the water from the Mugel Botanical and Natural Park and its plants from elsewhere. She designs green glazed ceramics submerged underwater or at the edge of the water, so that the viewer must submerge to see them. Like the ghosts of alluring yet malevolent sirens, just waiting to resurface.

One of the outstanding and inspiring figures of this 13th festival, we'll soon be seeing her in Deauville as part of L'Appel du Large, with the theme: the horizon as a source of inspiration.

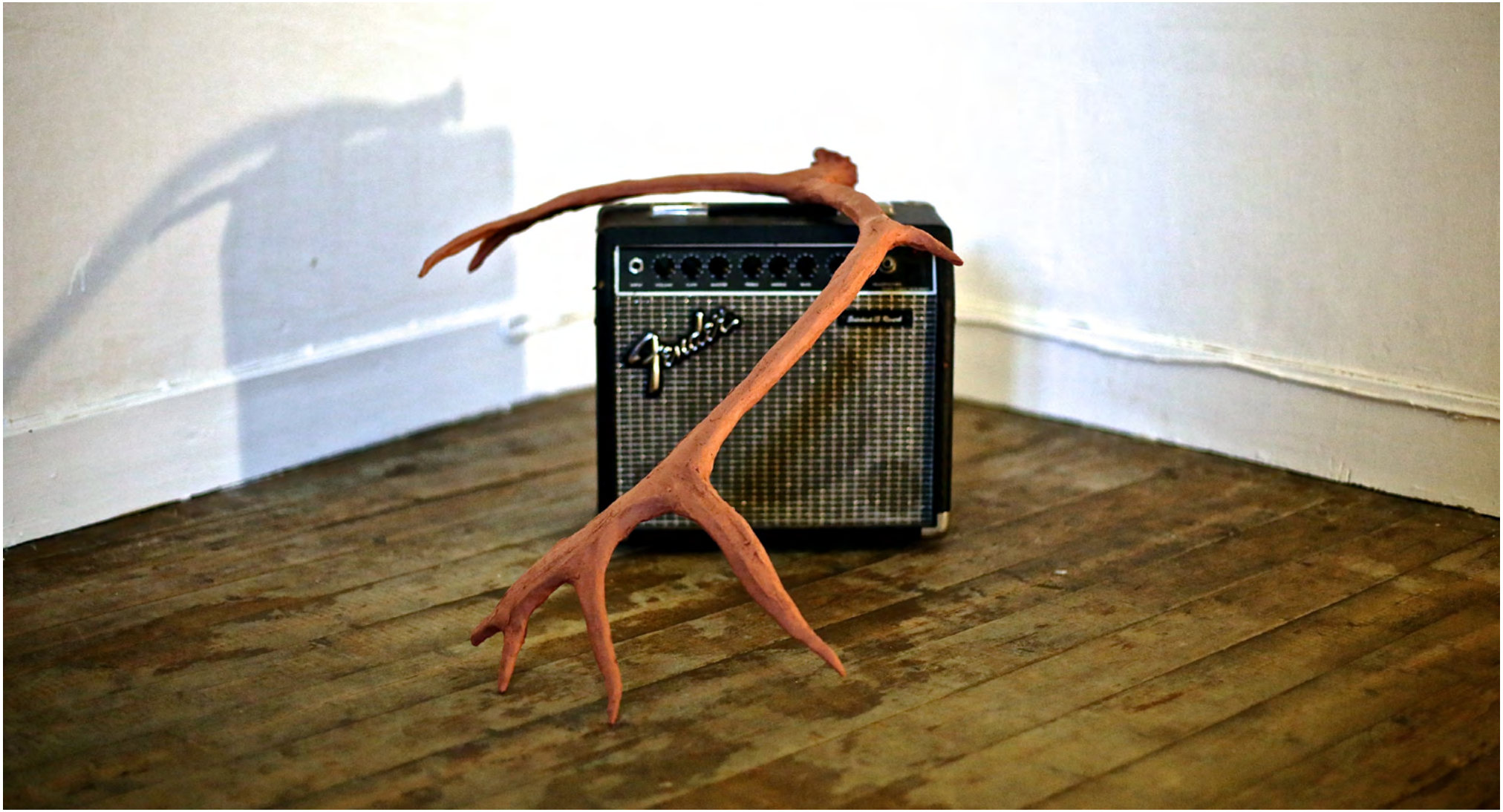
"It was after spending a long time in the icy waters that the fugitives,
man-eaters, found rest.
Frozen, petrified in the eternal salt."
Juliette Feck



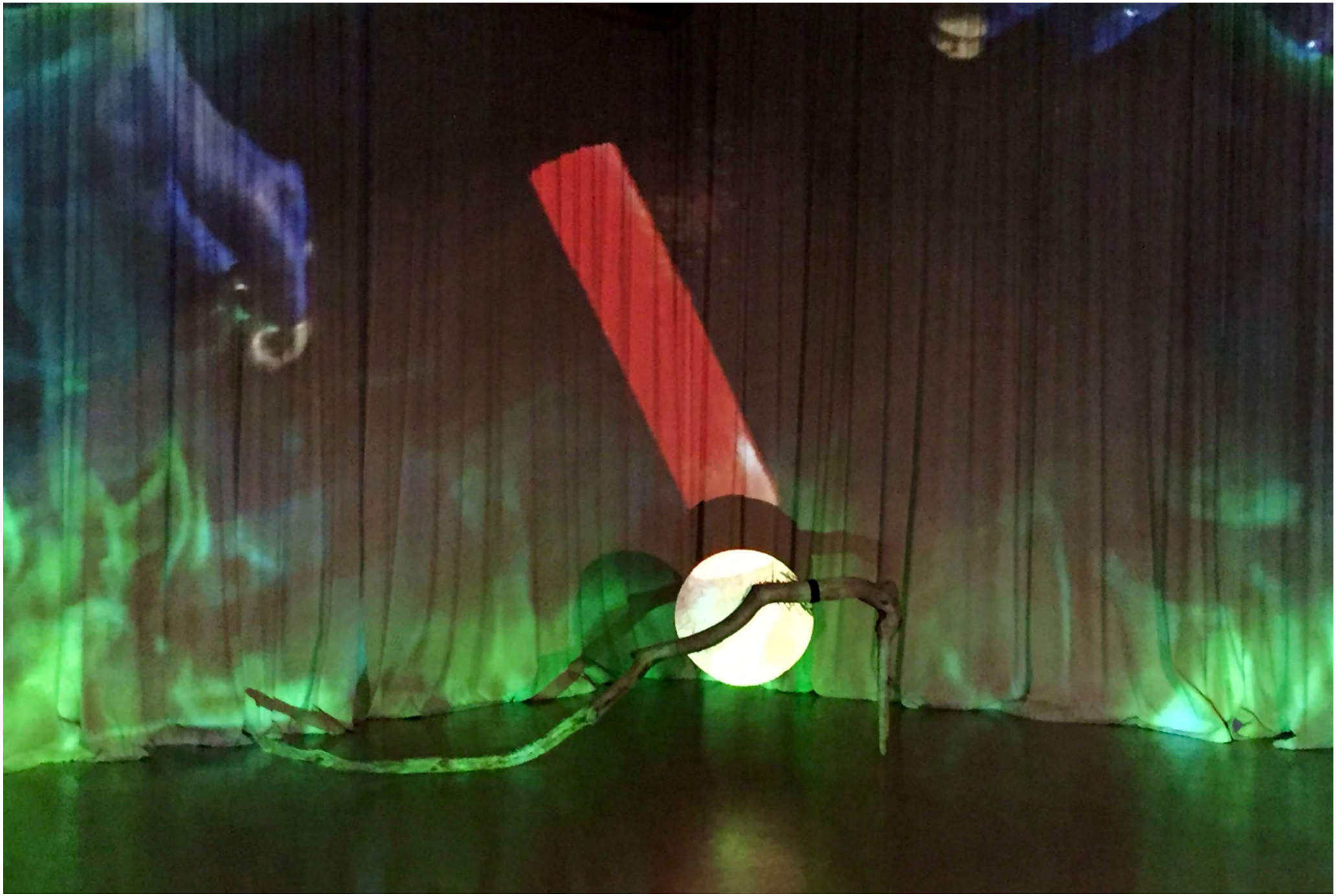


*Blind Memory*_2014_faïence_environ 150 Ø cm





Solaris _2017_faïence, ampli, son du soleil_37 x 40 x 40 cm



*Baltica Memorial*_2019_Installation vidéo

INTERVIEW WITH RAFA RUIZ (extract)
for ***SIGNUS***
NOVEMBER 2019

Rafa Ruiz : Your main, your favourites subjects, interests?

Juliette Feck : The territory, the landscape, the details as a focus to enter the subject.
The «nature» touches charred cars (fire is a predominant theme for a while) ...
The automotive elements are very present. This is related to where I grew up; a service station / garage, near the forest. It is in this personal story that holds the coherence of my obsessions and the societal facts that I touch. While remaining in a very intimate universe, I enter topics of actuality, going from the natural science to anthroposcene, the two being often in interdependence. The end of our civilization remains a central point lightened by the ouroboros. Nothing ever dies ...

RR : I have seen many chains, nails, hands... Do you have any fetish objects to shoot? Why?

JF : The place where I grew up is a good base for answering this question. The gas station was my playground but had a feminine universe!
After crossing the garage with the smell of oil and lubricants, in which all kinds of spare parts were hanging on chains, we penetrated, my friend and me, in the backyard. A large lot that used to store vehicles under repair, tires.
Here we had our caravan! We were the only ones to own the key. It is here that we transformed ourselves into merrmaid, princesses ... Here I learned to put nail polish, I learned to do my make up, to transform me into a nymph of parking! The pile of tires climbed to the sky. It was our rubber palace!
I took a long time to understand these links that allow me to consider more freely my work and this, in full integrity. And if my work crosses the news, it’s because I’m current. The personal experience may be just to talk about the world. And as one man said that I always look a lot:
«What is profoundly true for a man, is it for all»
Auguste Rodin.

RR : What about cars and tyres? (remember: I write for Signus - Signus deals with recycling tires in our country) they often appear in your images and installations, why? What do they mean for you?

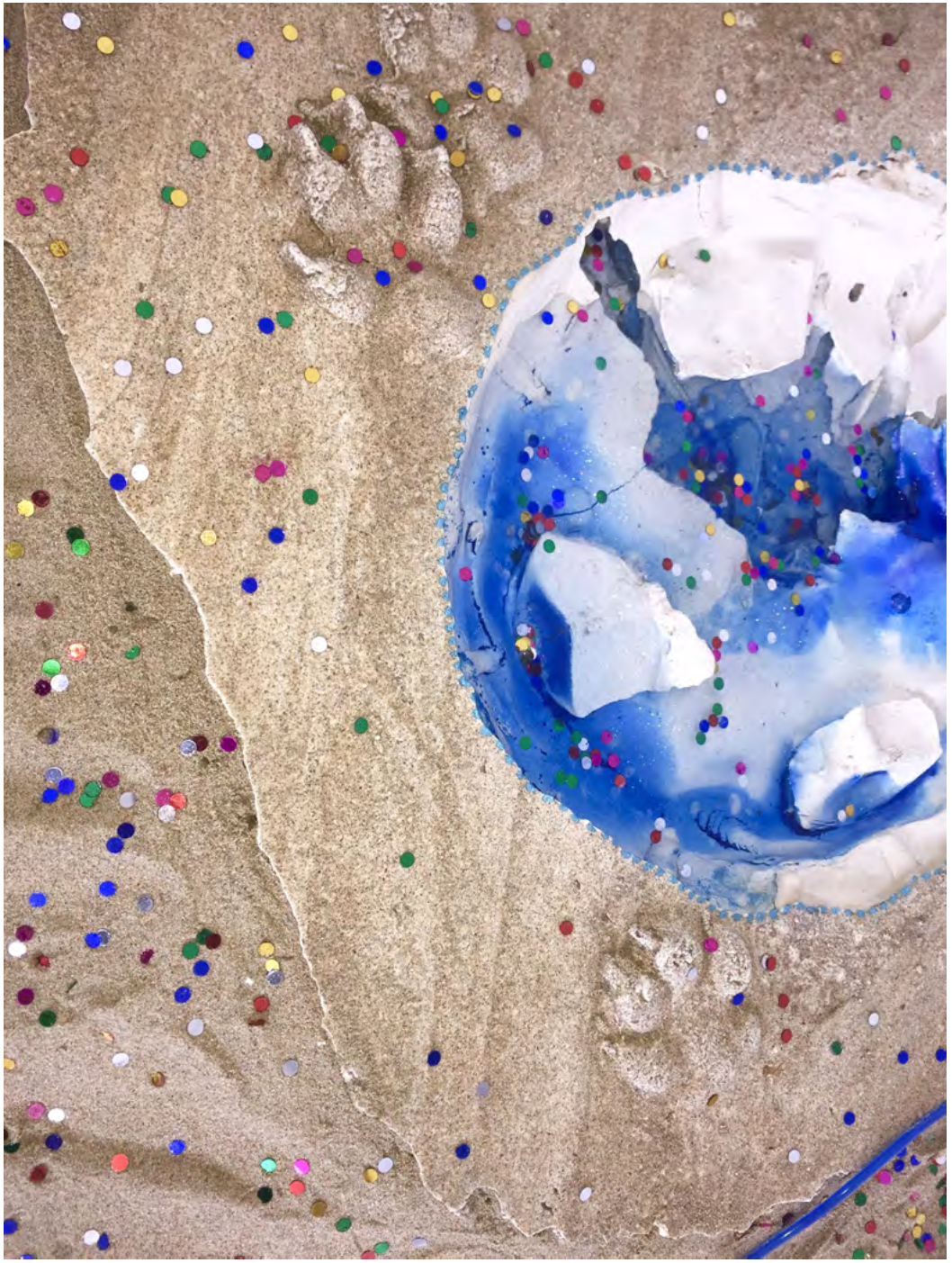
JF : Even if I have already more or less answered I can add a more political, less psychoanalytic thinking! The cars, the petrol, the waste generated by the car, their maintenance ... It's hell! A proven social fact with which it is difficult to back machine!

Not to mention that they pollute us as well auditively, olfactively and visually!
They transform our city into hell! And Marseille is far from having handled the problem (little message to politicians)! In Marseille precisely, an activity inspires me and fascinates me. We find it more particularly in the northern discrict! Exactly in a place where I lived when I arrived in Marseille! Cars that have served all kinds of crimes are burned before they disappear into the pit! This activity became an object of study and research that gave rise to creations. I created sculptures, performances and even a 3D VR world in a collaboration with sofwehr-development.
The cars and its residues infiltrate everywhere in my work!





*Medusa Care*_2019_Installation performée_
C-print contrcollé sur mur, métal, sable, platre, paillettes, vernis à ongles_ 250x100x100 cm







*Affrontements*_2019_Installation performée_Portière, béton, verre sécurite, faïence_130x100x70cm





No comment
2021
Métal , céramique
VidéoProjection
Vidéomapping par
Maxime le Meillour
+ dessin préparatoire



*Rubber Hotel*_2019_faïence_9 pieces_environ 50x50x14 chacun

Rubber Palace Hotel

Entretien avec Léo Marin
pour Point Contemporain

Léo Marin: Hello Juliette, so tell me about it? What is the Rubber Palace Hotel?

Juliette Feck: The Rubber Palace Hotel is a fantasy garage. The spare part of a fragmented memory. The archaeology of a childhood spent climbing mounds of tires dressed as a princess of the savannah.

The search for resurgence through the fundamental puzzle of our society. Before arriving at the Rubber Palace, you had to pass through the office, the aquarium, the Californian blinds, the diesel pumps, the garage, and finally arrive in the backyard! Here, vehicles awaiting trial littered the central aisle, a few classic cars, camouflaged under covers and small tin shelters. To the right, my first secret cabin was a ruined caravan where all creative madness was permitted! Here, time stood still. I made my plans and my dreams were built!

The Rubber Palace meant all of these things at once. Freedom, dreams, transition. Choosing to remain on the side of fantasy. Finding the fantastic in the prosaic, like the Candle Trees, which shelter numerous species of insects, this pile of tires sheltered my dreams.

LM: The Rubber Palace is the name you gave to your childhood kingdom. Do you think it's a coincidence that when you arrived in Marseille, you chose to start living in a caravan (talk about the residence there) and that you've now set up your studio in a former garage?

JF: I actually chose the Déviation when I arrived in Marseille. The Déviation is an artist-run space. A former technical workshop at the Lafarges quarry located just behind it. Extraction machines were repaired there... It was a bit like a garage with all the aesthetic codes that go with it: yellow lines on the concrete floor, a large mechanical hoist, and a winch chain with a very large metal hook, all in a rocky setting and a sublime view of the Bay of Marseille.

During my first visit, I was immediately inspired and submitted a residency application. Two months later, I came down from Normandy with my avocado trees and 300 kilos of earthenware to start the residency. I ended up staying for over a year. Each resident was housed in a caravan, and I think that's one of the things that appealed to me. The echoes of my childhood were shockingly obvious, but I didn't notice it until much later.

The choice of the territory in which we decide to work is essential. It irremediably nourishes our creations, and coming to La Déviation, at the end of this old road that led Marseille to Martigues via the La Nerthe massif, was no small matter.

It's here that stolen cars and other questionable debris are disposed of in fires whose smell regularly reached my caravan. Suddenly, I was hunting for charred residue to create an intergalactic digital map that you exhibited during the second installment of Mapping At Last and which should currently be on display in Léo Fourdrinier's Pulse exhibition in Toulon (postponed due to this sad news).
The world of automobiles, wild, scientific, and fantastical, is therefore a constant aesthetic in my work.

I now have a workshop in the 4th arrondissement of Marseille. It's an old shopping street on the hills above Marseille. I'm surrounded by body repairers who allow me to come and do my shopping and some large-scale jobs when I express the need. They regularly set aside a few spare parts.
I need to recapture those childhood sensations to work properly. Whether it's the sound of a whip slicing through the air, the smell of engine oil, or a poster of a wolf howling under the moon. It activates something.

Gisèle's gas station also had flowers galore! She even won the award for the most flowery house in the city several years ago. The living room was dark, with framed canvas hunting scenes on walls covered with plant tapestries. The flowerpots were made of tires painted in Shell shades (red and yellow).

Everything is connected and inseparable! The choices we make always have meaning, and visual arts practice helps us understand the connections between things. To discern the subtlety and intelligence of the subconscious.

LM: So, with all this background, this imaginary palace of rusty tins, caravans, and spare parts, how is your production organized at Casa Feck?

JF: «Imaginary Palace»! That's so true. There is indeed this notion of the Palace (Rubber Palace) that comes from afar. Added to this is an iconography and thoughts closer to the present. Political perhaps. Fantasies and dreams too.

Faced with reality, the mind cannot help but open breaches toward what we like to call fiction. But it's only a projection. A set of omens. I want to continue to speak of fantasy more than fiction. It distances us from a vision external to the world. Phantasma would be closer to what I advocate. This means that it can take a very long time to fill one's visual universe with hundreds of digested and transcended visions of contemporary life, with its history, its present, and its potential future.

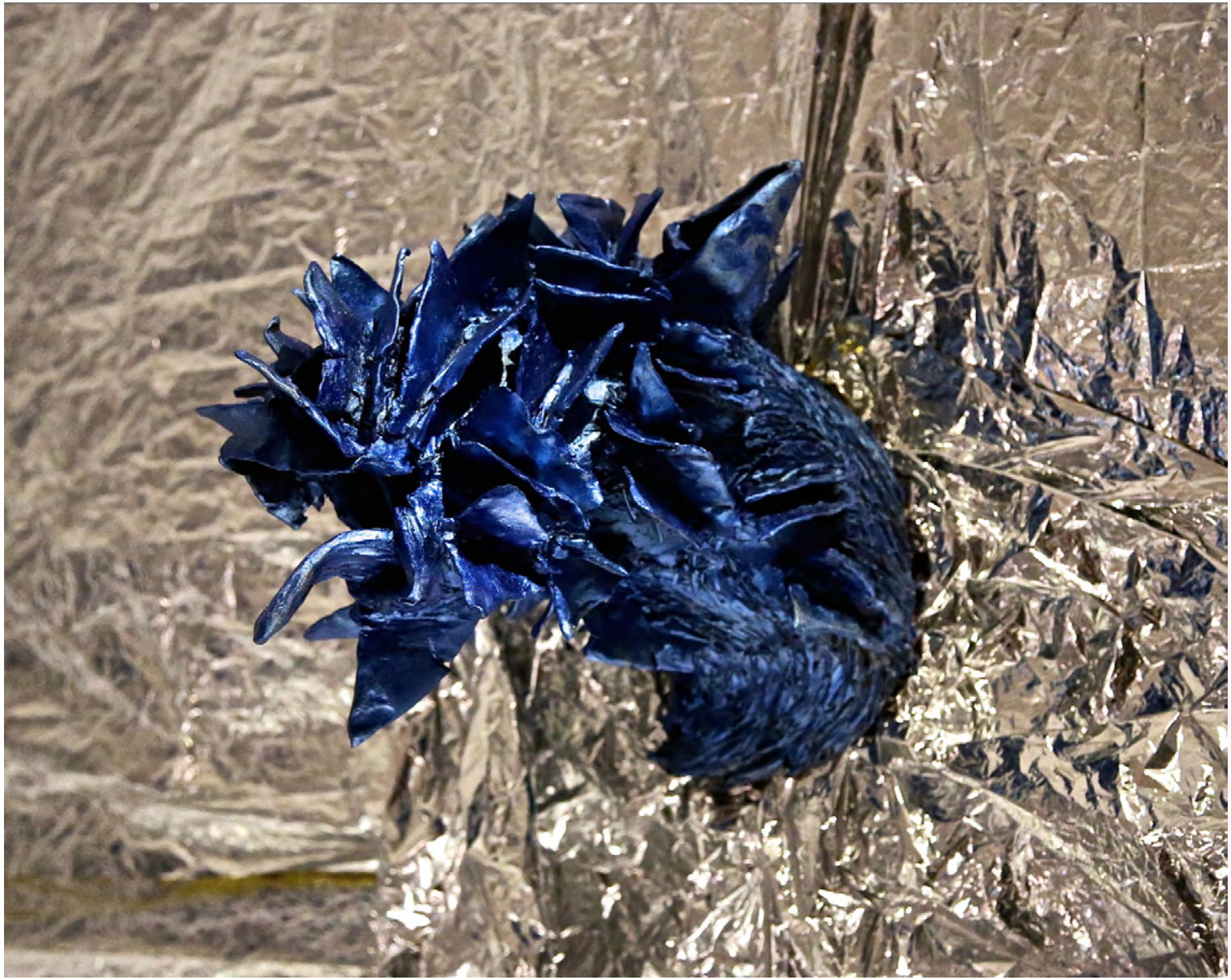
The production is therefore multifaceted. Sometimes a little abstract, but highly constructed within an invisible logic that is woven over the years. With the experience of La Casa Feck Marseillaise, smaller, more pragmatic, and profoundly freer (paradoxically) forms are coming to life.

Ceramics have taken on a prominent role since the arrival of a kiln in the studio. From nipple covers made from scallop shells to a trilogy of avocado pots inspired by a pre-Columbian Tolita rite, my artistic practice is shedding prejudices and affiliations. Like the creation of an Ideal Palace far from all conventions, the material reveals these secrets. I am tasked with making them visible. Not without difficulty, I focus on making the form «audible,» understandable... This can involve a game of seduction.

Nothing has ever been more effective than trying to seduce yourself! From cyanotypes of windshields shattered by a victim's head to creating penis sheaths for cats in heat, I try to let a sweet, pure, undulating sentence speak without interruption.



*Fucking Interdependance's Ring*_2019_faïence, métal, son, rat momifié, verre_75 x —600 Ø cm



La Mort Des Monarques
2019
Installation visuelle et sonore
faïence, couvertures de survie,
béton cellulaire, son de saturne,
couteau, impression sur papier.
Dimensions variables





*Anatoly dream*_2016_ impressions sur dibond _93 x 140 cm & 50 x 70 cm



*TrainWashScalp*_2018_Grès, Train wash brusch_150 x 150 Ø cm

Biographie Juliette Feck



Juliette Feck lives and works in Marseille. A graduate of ESADHaR with honors under the tutelage of Johan Creten and Florence Chevallier, then of the Accademia di Belle Arte di Palermo in Sicily, she developed a pronounced taste for sculptural installation. Juliette cultivates a very personal, almost obsessive universe, compiling images of loss, breakage and crashes, often violent and closely linked to the enigma of death.

Currently, Juliette Feck continues her research on state changes and the friction zone between the wild and human worlds. Her work embellishes humanity's refusal to accept certain realities of existence. Her installations take on new forms, oscillating between the mystical and the prosaic, the ethereal and the grounded.

Her practice has given rise to several group and solo exhibitions, including:

PERSÉPHONE at Festival Altitudes, Monastère de Bulle (CH) 2025
COMME DES VOLCANS at Videochroniques, Marseille (FR) 2025
EX-SANGUIS at La Galerie l'Axolotl, Toulon (FR) 2022
ROUTE 6, Printemps de l'Art Contemporain (PAC XXIII), Parc National Mugel, La Ciotat (FR) 2021
BIENNALE CARBONE, Les limbes, St-Etienne (FR) 2021
GET A NERVE at La Villa Sarrasin, Genève (CH)2019
THE PLAUSIBLE ISLAND at La Topographie de l'art, Paris (FR) 2019
MAPPING AT LAST at Galerie Eric Mouchet, Paris (FR) 2016



juliettefeck@gmail.com _ 0645075198 _ 27 Boulevard Velten _ Marseille _ France _ https://www.instagram.com/juliet_fck/

Curriculum Vitae
Juliette Feck

ETUDES

2012
.DNSEP _ Diplôme National Supérieure d'Expression Plastique conférant grade de Master avec les félicitations du jury _ ESADHAR _ FR

2011
.Erasmus _ Accademia Delle Blle Arte Di Palermo _ IT

2010
.DNAP _ Diplôme National d'Art Plastique _ ESADHAR _ FR

EXPOSITIONS PERSONNELLES

2022
.EX_SANGUIS _ Galerie Axolotl _ Toulon_ FR

2015
.LA MORT DES MONARQUES _ Espace CAQ _ La Ciotat _ FR

2013
.CRASH _ Lieux Communs _ Namur _ BE

WWW.INSTAGRAM.COM/JULIET_FCK/
SIRET : 791 989056 00019

juliettefeck@gmail.com
033 (0)645075198
27 Boulevard Velten _ Marseille
20 Avril 1988

EXPOSITIONS COLLECTIVES / FESTIVALS (SÉLECTION)

2025
.ARTS ET SCIENCES _ Le Port des Créateurs+CNRS _ Toulon _ FR
.COMME DES VOLCANS _ Vidéochroniques_ Marseille
.PERSEPHONE _ ALTITUDES _ Bulle _ CH

2022
.LES MAGRITTES DU CINEMA _ Brussels _ BE
.OUPS _ Galerie Axolotl _ Toulon _ FR

2021
.BRUSSELS SHORT FILM FESTIVAL _ Bruxelles_BE
.L'APPEL DU LARGE_ Dauville_FR
.ROUTE 6 - PAC XXIII _ Parc National du Mugel _La Ciotat_FR
.LE FIFA _ Montreal _ CA
.XOXO _ Galerie Axolotl _ Toulon _ FR

2020
.BIENNALE CARBONE _ Les limbes _ St-Etienne _ FR
.PULSE SYSTEM _ Galerie Axolotl _ Toulon _ FR

2019
.RYTHM TACTICS _ Usine Kugler _ Genève _ CH
.IMAGES & CURIOSITÉS _ Villa Belleville @Revue Point Contemporain _ Paris _ FR
.MAPPING AT LAST _T.P.I _ Espace de la Topographie de l'art _ Paris _ FR
.GET A NERVE _ Villa Sarrasin _ Genève _ CH

2018
.OUR BEAUTIFUL LAUNDRETTES _ Le Magasin _ Marseille _ FR
.ORGAN_ICON _ Bureau d'art et de recherche _ Roubaix _ FR

2017
.INCARTADES _ La Déviation _ Marseille _ FR
.BEHIND MARE NOSTRUM _ Voyons Voir _ Marseille _ FR
.MAPPING AT LAST _ Galerie Eric Mouchet _ Paris _ FR

2016
.SUBMERCIVE CRASHTEST _ At Unisson _ London _ EN
.Y'A PLUS DE SOLEIL C' EST LA THERMOCLINE _ La GAD _ Marseille _ FR
.CAPSULE #00 _ Espace Torx _ Bruxelles _ BE

RÉSIDENCES

2024-2025
.PERSEPHONE_ ALTITUDES _ Bulle _ CH
.PERSEPHONE _ La Déviation _ Marseille _ FR

2019
.DE DERRIÈRE LES FAGS _ Douarnenez_FR
.NIDA ART COLONY _ Nida _ LT

2017
.LA DÉVIATION _ LA DÉVIATION _ Marseille _ FR

2016
.LES ICONOCLASSES XIX _ Galerie Duchamp _Yvetot _ FR
.CABLE STREET _ London _ EN

2013
.NUIT BLANCHE _ Berlin _ DE

2012
.LAURÉATE DE LA VILLA CALDERON _ Louviers _ FR

2010
.TOZER EXPERIENCE _ Tozer _ TU

AIDES

2023
.SOUTIEN À LA CREATION _ ADAGP _ FR

2022
.AIDE À L PREMIÈRE EXPOSITION EN GALERIE _ CNAP_FR

2021
.Route 6 _ PROVENCE ART CONTEMPORAIN _ FR

2019
.AIDE À LA CRÉATION _ DRAC PACA _ FR

2014
.PRIX GLAMOUR KISSKISSBANKBANK _ FR _TU

2013
.AIDE À L'AQUISITION DE MATÉRIEL _ DRAC HN _ FR

PUBLICATIONS

2022
.COEVAL MAGAZINE _ https://www.coeval-magazine.com/coeval/juliette-feck
.AQNB « Violence, wolves & the animal as social metaphor in the sculptural installations of Juliette Feck »

2021
.FOMO VOX _ Entretien avec Marie de La Fresnaye

2020
.POINT CONTEMPORAIN _ Entretien avec Léo Marin
.Documents d'Artistes PACA

2019
.SIGNUS _ entretien avec Rafa Ruiz
.MAPPING AT LAST_THE PLAUSIBLE ISLAND _ edition La Topographie de l'Art

2018
.POINT CONTEMPORAIN _ Hors Série Autour de l'image

2017
.FORME UNIQUE _ http://formeuniche.org/behind- mare-nostrum-marsiglia/

2016
.LES ICONOCLASSESSES XIX _ edition Galerie Duchamp
.MAPPING AT LAST _ edition Galerie Eric Mouchet

2015
.BRANDED n°13 _ novembre

AUTRES

2024_2025
.Membre de Télomères Studio _ Genève _ CH
.Membre de Pastoraloup _ Arles _ FR

2018_2025
.Direction des ateliers de céramique _ Casa Feck __ Marseille _ FR

2022
.Assistante céramique pour Tamar Hirschfeld _ CIRVA _ Marseille _ FR

2019
.Ateliers pédagogiques _ La Source Sainte Victoire _ Marseille _ FR
.Ateliers pédagogiques _ Passage de l'Art _ Marseille _ FR

2017_2015
.Personnage principal de Juliette The Great, Film d'Alice Khol _ Bruxelles _ BE



Dossier mis en ligne par l'artiste sur documentsdartistes.org

Documentation et diffusion de l'activité des artistes visuels de Provence-Alpes-Côte d'Azur
Documents d'artistes presents works by emerging visual artists living in the South of France

Le fonds documentaire rassemble actuellement une sélection de 200 artistes représentatifs d'une pluralité d'horizons et de pratiques dans le champ de l'art contemporain (installation, photographie, peinture, sculpture, dessin, video, son, multimedia) et résidant en Paca. Les dossiers d'artistes actualisés proposent de nombreuses reproductions d'œuvres, un CV, une bibliographie et des textes.

Documents d'Artistes provides a privileged point of view on artistic creation in the PACA region (French Riviera, Nice, Marseille...). The fund currently documents 200 artists spanning several generations and a variety of artistic horizons and practices (drawing, painting, sculpture, installation, photography, video, sound, multimedia). Updated on a regular basis, the artist files propose numerous reproductions of works, a CV, bibliography and texts.