

SOLOS EXHIBITIONS AND SOLO CONTEXTUAL/SITE-SPECIFIC INTERVENTIONS

- 2019 : (*Not yet titled*), soundwalk, Les flâneurs erratiques, Val-Morin, Quebec, Canada
2018: *Now*, site-specific sound installation and performance, Ausland, Berlin, Germany
2018 : *Être là*, site-specific sound pieces for the places of Centre Culturel International de Cerisy (castle, library, *orangerie*, etc.). Cerisy-la-Salle, France.
2018 : *Il y aurait une table mais vous faites parfois semblant*, performance sonore in situ, duo with Sébastien Cliche, commercial space located at 783 St-Joseph Est Street, Quebec. Avatar - Son/Contexte 2018.
2016: *La Table*, sound intervention, Place Ethel-Stark, Studio XX, Montreal, Quebec
2016 : *Pièces sonores in situ à la Grande Bibliothèque*, 7 site-specific sound situations, national library, Montreal, Quebec, <http://juliefaubert.com/situationssonores/fr/in-situ/>
2014 : *Estar aqui / Being here*, site-specific sound intervention, ancient printing works, *Invisibles Places*, Viseu, Portugal. Curator : Raquel Castro
2014 : *Je ne raconte pas d'histoires*, site-specific sound situations, Sporobole, Sherbrooke, Quebec
2013 : *Espace no.1*, site-specific sound situation, Centre d'art et de diffusion Clark, Montreal, Quebec
2010: *Cartographie sonore*, soundwalk and sound intervention in the gallery, portuguese neighbourhood, Galerie La Centrale/Powerhouse, Montreal, Quebec
2010 : *Les Mots* (volet 2), urban intervention, Dare-Dare, Montreal, Quebec
2010 : *Dédale / l'autre histoire*, soundwalk, *Art souterrain*, Montreal, Quebec.
2009 : *La robe-ruche (The Hive-Dress)*, sound and visual installation, Artcite, Windsor, Ontario, Canada
2009 : *Les Mots* (volet 1), urban intervention, Dare-Dare, Montreal, Quebec
2009 : *Actions roses*, anonymous urban interventions, many places in the city of Montreal, Quebec
2008 : *La robe-ruche (The Hive-Dress)*, sound and visual installation, Grunt Gallery, Vancouver, Canada
2007 : *De pures constructions – collectes d'espaces*, sound and visual installation, CIRCA, Montreal, Quebec
2007 : *La robe-ruche (The Hive-Dress)*, sound and visual installation, UW Art Gallery, Waterloo, Canada.
2006 : *La robe-ruche (The Hive Dress)*, sound and visual installation, A Space Gallery, Toronto, Ontario
2006 : *Le tour / Les images s'absentent les images s'entendent*, sound and visual installation, Maison de la culture Côte-des-Neiges, Montreal, Quebec
2005 : *Tramer l'espace / 365 jours*, sound and visual installation, Galerie Verticale, Laval, Quebec,
2004 *Marche et papier buvard*, installation *in situ*, Caravansérail, Rimouski, Quebec
2003 : *La robe-ruche*, sound and visual installation, Galerie La Centrale/Powerhouse, Montreal, Quebec
2001 : *Les pensées-matières (le long ruban rouge)*, in situ installation, Bain St-Michel, Montreal, Quebec

GROUP EXHIBITIONS (SELECTION)

- 2017 : *La Mesa*, sound intervention, Transitio_MX 7, Centro nacional de las artes (CENART), Mexico.
(*The festival has been canceled.*)
2015: *Le monde dans lequel on vit / a reading of Quebec Economic Plan 2015*, performance with Maroussia Faubert-Bravo, DémocrAstie!: Action in Progress, La Centrale/Powerhouse, Montreal, Quebec
2011 *Se déplacer I*, sound, visual installation, Le livre imaginé 2, Galerie Librairie Monet, Montreal, QC
2011: *Les Inutiles*, installation, Biennale du lin, Deschambault, Quebec
2009: *Dirty Windows*, in Working Images : Carte grise à Carole Condé & Karl Beveridge, Dazibao, Montreal, Quebec
2008: *La posibilidad del otro II*, in collaboration with Pedro Soler and Xavier Manzanares. Curator : Catarina Braga Simão. Luso-ponia, Barcelona. Sound intervention in public space.
2008: *ImagiNation: Canadian Topographies of Place, Memory, Body*. Curators : Ming Tiampo, Nicole Neufeld et Caroline Vanderloo. Carleton University Art Gallery, Ottawa, Canada.
2008 : *La posibilidad del otro I*, in collaboration with Pedro Soler and Xavier Manzanares. Feira de Artes

- Performativas (Formas). Curator: Catarina Braga Simão, Tavira, Portugal.
2008: *Sonidos ausentes, Nit CASM*, Centre D'Art Santa Mónica, Barcelona, Spain
2007 : *Scopes*. La Vitrine, Centre Est-Nord-Est, St-Jean-Port-Joli, Quebec
2007 : « The history of working women over the last century ». Workers Arts & Heritage Centre, Hamilton, Ontario. Curator: Carole Condé. With Kathy Kennedy, Marlene Creates.

ARTIST RESIDENCIES

- 2018 : *Les flâneurs erratiques*, August 2019, Val-Morin, Québec
2019 : *Ausland*, May-June 2018, Berlin, Germany
2016-7 : *Avatar*, research-creation residency, in collaboration with Sébastien Cliche, December 2016/
November 2017, Quebec
2014 : *Invisible Places / Jardins Efemeros*, July 2014, Viseu, Portugal
2012 : Residency – workshop, *SoundLab Prague*, in collaboration with Sounds of Europe (Belgium),
Školská 28, October 2012, Prague, Czech Republic
2011 : *Narrativas espaciales*, Laboral/Centro de arte y creación industrial, November 2011, Gijón, Spain
2011 : *Est-Nord-Est*, Summer 2011, St-Jean-Port-Joli, Quebec
2008 : *Hangar*, Spring 2008, Barcelona, Spain
2007 : *Est-Nord-Est*, Summer 2007, St-Jean-Port-Joli, Quebec
2004 : *Centre artistique Caravansérail*, August 2004, Rimouski, Quebec

EDUCATION

- 2018: Ph. D. Aménagement (urbanism, architecture, design and landscape architecture), Université de Montréal, Quebec: *Sound Artists and Spaces of the Common: Political, Ethical and Aesthetic Issues around the Experience of Listening in the City*
2007: Ph. D. *Espacio publico y regeneración urbana : arte y sociedad*, Universitat de Barcelona, Spain.
2005: Master in Media and Visual Arts, Université du Québec à Montreal, Quebec
1999: Minor in Arts and Sciences (Art History), Université de Montreal, Quebec
2001: Major in Visual Arts, Université de Montreal, Quebec
1995: Minor in French Literature, Université de Montreal, Quebec

GRANTS

- 2014-8 : *Pièces sonores in situ à la Grande Bibliothèque - SON/CONTEXTE 2018*, in collaboration LaChambre Blanche and Avatar. With Brandon Labelle, Alex Reynolds, Max Stein & Jen Reimer), FRQSC
2012 : Bourse d'honneur des amis de la Faculté d'aménagement, Université de Montréal
2011 : Grant to Professional Artists in Visual Arts, Quebec's Council for the Arts and literature (travelling)
2011: Bourse d'excellence de la Faculté d'aménagement, Université de Montréal
2007-11 : Doctoral award from SSHRC (*Social Sciences and Humanities Research Council of Canada*)
2006: Grant to Professional Artists in Visual Arts, Quebec's Council for the Arts and literature
Grant to Professional Artists in Visual Arts, Quebec's Council for the Arts and literature (travelling)
2005: Grant to Professional Artists in Visual Arts, Quebec's Council for the Arts and literature
2004: Grant to Professional Artists in Visual Arts, Canada's Council for the Arts
2003: Grant to Professional Artists in Visual Arts, Canada's Council for the Arts
2001-3: Master's Excellence Bursary accorded by the Fonds FCAR (Media and visual arts)

WORK EXPERIENCE IN VISUAL ARTS AND EDUCATION

- 2012-2018 : Professor, École d'art, Université Laval, Quebec, QC

TALKS (SELECTION)

- 2018 : *Être là*, listening workshop, *Saisir le rapport affectif des lieux* (Denis Martouzet and Georges-Henry Laffont, dir.), June 21th 2018. Centre Culturel International de Cerisy-la-Salle, France.
- 2017 : *Investir les espaces du commun par le sonore*, November 23th, 2017. Galerie des arts visuels, École d'art, Université Laval, Quebec City.
- 2017 : *Action as Art Practice*, College Art Association, New York Hilton Midtown Manhattan Hotel, New York, February 16th, 2016. Curator : Carissa Carman
- 2016 : *Qu'est-ce que la danse peut produire (d'autre)?* Research-creation seminar coordinated by La 2e Porte à Gauche (Katya Montaignac). From November 21th to 25, 2016, Circuit-Est, Montréal
- 2016 : *Mutations dans le rapport des artistes aux centres d'artistes en production*, The Independent Media Arts Alliance (IMAA), June 1st, 2016, Quebec, QC
- 2015 : *Interventions sonores dans les espaces du commun, Patrimoines et numérique : la médiation en question, Patrimoines 3.0, BAnQ et Institut du patrimoine de l'UQAM*, BAnQ, Montreal, QC, November 27th, 2015.
- 2014 : *Pique-nique riot*. Curated by : Galerie La Centrale /Powerhouse, FFQ and Cinéma sous les étoiles, Parc Laurier, Montreal, August 27th, 2014.
- 2014 : *Nouveaux médias : méthodes et pratiques*, colloque organisé par Avatar, March 25th-26th, 2014, Quebec City,
- 2013 : *Trafic d'intrusion*, panel de réflexion organisé autour des pratiques infiltrantes par le *Péristyle nomade*, October 16th, 2013, Écomusée du fier monde, Montreal, Quebec.
- 2013 : « Art et espace public : quel place pour le corps? », March 14th, 2013, Université de Rouen, France
- 2013 : *Les Mots*, ABC : Mtl, Centre canadien d'architecture, curated by Dare-Dare, Montreal, Quebec.
- 2012 : « Corps critiques : parcours sonores urbains artistiques et espace public », *Ambiances en actes*, Cresson, Centre for Sensory Studies (Concordia), September 20th, 2012. Centre canadien d'architecture, Montreal, QC
- 2010 : *Relectures / des mots dans le corps de la ville*, International Conference *Littératures et espaces publics*, Musée d'art contemporain de Montréal, October 15th, 2010, Montreal, QC
- 2009 : *Fibres, Communauté et collaboration*, Diagonale, April 23th, 2009, Montreal, Quebec. With Margaret Ulvic.
- 2008 : *The Hive-Dress': the Process*, Carleton University Art Gallery, October 5th, 2008. Ottawa, Ontario
- 2007 : *The Hive-Dress and Other Works*, School of Architecture of the University of Waterloo, January 17th, 2007, Cambridge, Ontario, Canada.

PUBLICATIONS (AUTHOR)

- 2017 : « Présences sonores ». *Inter Art actuel*, Québec, no 125 (février 2017), p.42-43
- 2015 : « Faisceaux lumineux et ondes sonores : quelques lectures transversales ». Publication numérique faisant suite au colloque *Nouveaux médias : méthodes et pratiques*, Avatar, Québec
- 2014 : « Relectures / des mots dans le corps de la ville » in Brouillette, Marc-André (dir.), *Des textes dans l'espace public*, Montréal : Éditions du Passage, 2014.
- 2012 : « Corps critiques : parcours sonores urbains artistiques et espace public » in Thibaud, Jean-Paul (dir.) et Daniel Siret (dir.). 2012. *Ambiances in action/Ambiances en acte(s) : colloque international sur les ambiances organisé par le réseau international Ambiances* (Montréal, CCA, September 19th-22th, 2012). 820 p.
- 2008 : « Le tour/les images s'absentent les images s'entendent. » *Etc Montréal*, Montréal, no 82, p.18-19 and 43
- 2006 : « Là où la carte découpe, le récit traverse ». *Esse*, Montréal, no 57 (printemps 2006), p.58-59.
- 2004 : « La méthode démasquée : découverte d'une méthode de recherche personnelle dans le fouillis d'une pratique interdisciplinaire ». *In Tactiques insolites. Vers une méthodologie de recherche en pratique J.*

artistique, sous la dir. de Diane Laurier et Pierre Gosselin, p.136-147. Montréal : Guérin, Éditeur Ltée, 183p.

2004 : « Le monde miniaturisé à hauteur d'homme ». *Etc Montréal*, Montreal, no 66 (aut 2004), p.56-58

ARTICLES, INTERVIEWS, PRESS, MAGAZINES, ETC. (SELECTION)

Belu, Françoise. 2005. « Le livre blanc du temps ». *Spirale*, Montréal, July-August, no 203, p.6.

Bernatchez, Claude. 2013. *Création audio pour découvrir Québec à pied*, Radio-Canada, Première chaîne, April 9th, 2013.

Boily, Line. 2006. Entrevue radio-diffusée à l'émission *Les Arts et les autres*, Radio-Canada (Toronto), le May 2nd, 2006.

Brunet Neumann, Hélène. 2004. « Lieu de rencontre ». *Etc Montréal : surveillance*, Montréal, no.65, p.51-53.

Carona, Liliana. 2014. Entrevue à propos du projet *Being Here / Estar aqui*, Invisible Places, RadioSim, Portugal

Chartrand, Marie-Hélène 2011. «Expression publique et art urbain ». *La Chambre à air*, web diffusion, August 27th, 5 -7, <http://www.lc2a.ca/>

Delgado, Jérôme. 2010. « Entre les murs des galeries / Hors les murs ». *Le Devoir*, Montréal, January 16th and 17th, 2010, p. E-11

Delgado, Jérôme. 2003. « Tour en tissu ». *La Presse*, Montréal, October 26th, 2003, arts&spectacles, p.5.

Goddard, Peter. « Hive Dress tells a story: Strips of Cloth pay tribute to faceless seamstresses. » *Toronto Star*, May 18th, 2006, G13.

Guay, Jean-Pierre. 2012. *La croche oreille*, CKRL, broadcasted, 60 min, January 22th, 2012.

Jetlin, Pat. 2009. CBC News (télévision), March 6th, Windsor, Ontario.

Jirgens, Karl E., « The Hive-Dress (La Robe-ruche) by Héloïse Audy & Julie Faubert (Montreal) at Artcite Gallery Windsor, Canada ». *Rampike*, vol. 19, no.1 Visual Poetics, Winter 2010, p. 48-49

Laiwan. 2008. « Threading language into body ». *Brunt / Grunt Gallery in print*, Vancouver, Issue 4, Sept. 08, p.44-48, http://www.bruntmag.com/issue4/assets/brunt_issue4.pdf

Marcotte, Danièle. 2008. Entrevue radio-diffusée à l'émission *Mots croisés*, Radio-Canada (Vancouver), May 23th.

Masse, Isabelle. 2008. « Lisette Lemieux, Julie Faubert. De la finitude et de l'infini. » *Espace sculpture*, Montreal, no 83, Spring 2008, p.36-38

Mottet, Yolaine. 2008. *Le Ponts des Arts*, May 22th 2008 entre 16h10 et 17h, Radio-Canada, Vancouver.

Nadeau, Martin. 2017. « Blanc de mémoire », *Inter Art actuel*, no 125 (February 2017), p.74-75.

Perron, Patricia. 2003. « Tissu social ». *Ici*, October, 23-29, 2003, p.51, Montréal (Qc)

Shaw, Ted. 2009. « Endowment fund looks for worthwhile projects ». *The Windsor Star*, Windsor, Ontario), 27/02/09, p.C7.

Solomon, Rachelle. 2013. Émission *Breakaway*, CBC Radio, April 17th, 2013.

<http://www.cbc.ca/breakaway/quebec-city/2013/04/17/visual-arts-students-create-a-sound-walk-in-quebec-city/>

Il y aurait une table mais vous faites parfois semblant (with Sébastien Cliche), performance, 2018



Equipment: 2 stereo, 2 contact and 2 wireless lapel microphones; 4 amplified and 2 non amplified speakers; amplifier; digital audio recorder; audio interface (8 inputs/8 outputs); foam board, objects found on site.

Duration : 45 minutes.

Il y aurait une table mais vous faites parfois semblant (*There would be a table but sometimes you are pretending*) is a site-specific sound performance that emerges from the direct contact between place and artists. Architecture, objects, sounds and even the visitors themselves are becoming materials of a game of scale through which objectivity and subjectivity are merging and becoming confused. The performers observe and manipulate their immediate environment from their ingenious use of sound displacement, playing with fiction and reality in a continuous “mise en abîme” of the present. Words, gestures, actions and moves – the visitors’s and the artists’s ones – are all forming part of a sound material through which place reveals, transforms and actualizes itself.

Script:

Two persons start creating an architecture scale model of the place. The artists are recording people arriving and taking a beer, a glass of wine, something. These recordings slowly start to flow in the main speakers, increasing progressively their presence. The sound of the crowd is manipulated and transformed until people become aware of their own presence into the speakers. The two performers describe with a very neutral tone the space perceived by their specific point of view. The model is brought into the centre. The sounds of the crowd fade in the main speakers and slowly appear in the model. One performer starts to cut doors and windows in the model which is filled with contact microphones. The voices of the two performers appear in the model, describing the space. The performance ends while the performers start describing impossible actions undertaken by the visitors.

Pièces sonores in situ à la Grande Bibliothèque, 2016



<https://soundcloud.com/jfaubert/pieces-sonores-in-situ-grande-bibliotheque-collectionnationale-extrait>
<http://juliefaubert.com/situationssonores/fr/in-situ/> (Please see this video. Headphones are required.)

Equipment: 9 RaspberryPi + sound card, pure data/python programming, sensors, headphones.

7 site-specific sound situations are displayed in and subtly integrated to the common spaces of Quebec national library (*Grande Bibliothèque*, Montreal, Quebec): between the poetry collection, inside the archive room, at work tables, behind the service counter, etc. By the mean of a site-specific spatialized listening through which fiction (recorded sound interventions by performers) merges with reality (documentary recordings), the listener is immersed in the physical presences of numerous readers, passers-by, employees. The library's real and potential/imaginative sounds are staged and brought into presence.

La Table (The Table), 2016



Equipment: Wireless sound transmission system, sound players, wireless headphones, tableware, food, portable gas stove.

The Table is a sound installation/occupation that seeks to revisit and transform our reading and our experience of public places. How do we inhabit the spaces we have in common? And how can we participate in creating new senses of belonging to common spaces? At *The Table*, we are invited to sit and share a collective meal in the festival, to discuss and take a headset, so we begin to mingle these moments with previous meals, at the same place, listening to other people, other words, other ideas. *La Table* is a metaphor of a real public space: it transforms the public site into a palimpsest of presences intertwined with one another; it creates improbable encounters between people who would never have met. Anchored in a disturbing experience of spatiality, *The Table* creates tension between reality and fiction through site-specific listening.

(A month before the event, I invited 16 persons from diverse fields of knowledge and experimentation (toponymy, geography, political philosophy, oral history, choreography/dance, urbanism, sociology, landscape architecture, political cinema, visual arts) to share a meal on this specific urban place.)

Estar aqui, Invisible Places, Viséu, Portugal, 2014



Audio link : <https://soundcloud.com/jfaubert/tipografia-minerva-viséu-portugal-situation-2-extraits> (headphones)

Equipment : 6 headphones, 3 audio players, sound interface, computer, max/msp programming.

What does it really mean to be present in a place? *Being Here / Estar aqui* is a site-specific sound project created at the *Tipografia Minerva da Beira* in Viséu. Many days of recordings and actions in the traditional printing works led to the creation of a singular and collective listening situation deeply embedded in the material, human, sound, spatial and affective experience of the place. This project explores the ambiguous relation between fiction and reality (is reality a question of time? a question of space?), drawing a porous line on the border between what is and what could be.

The listening was always collective. Every 20 minutes, a new listening would start in order to complexify the relation between sound, place and the listener.

Curator: Raquel Castro.

Je ne raconte pas d'histoires (I am not telling stories), 2014



Audio link (extract: 3:12): <https://soundcloud.com/jfaubert/je-ne-raconte-pas-dhistoires-situation-2-fenetre-2014>

Equipment: 2 audio players, motorized curtains, programming max/msp – Arduino, objects, video projection, headphones.

Duration of the piece : 19:24

2 site-specific sound situations for a gallery. Site-specific sound fictions were created on site during a residency. One of them is situated in front of a big window for which curtains as been motorized and are moving according to different rhythms and in relation with the audio.

A video projection of a long sequence shot in which the visitor is following and listening to 2 persons walking and talking along the street but is never able to pick up complete sentences.

Image 15 - *Cartographie sonore*, 2010



Duration: 35:00.

Cartographie sonore (Sound Cartography) is a soundwalk that takes place in the portuguese neighbourhood in Montreal. It crosses the paths of many of his inhabitants, parks, and back alleys. For the opening, I asked a group of performers to realize implausible actions on the soundwalk route (drawing a line on the sidewalks during kilometres; waiting in many different locations; lying on the ground in a dark alley; being dressed in yellow and moving yellow objects under the light of a street light) in order to install a doubtful state of attention.

