

Julie Warwel

Portfolio



image(in)air/e, 2023

Installationview Hochschule für Grafik und Buchkunst Leipzig

Encompassing sculpture and images, my works uses tangible techniques like analogue photography and manual metalwork to explore how technology shapes emotion. I am interested in the malleability of the body through screens.

I am a visual artist in the field of sculpture and photography based in Berlin. I studied media arts at the Academy of Fine Arts, Leipzig (2023) and the Royal Institute of Art, Stockholm (2020).

The photograph shows 2 of 5 sculptures (nail 1-5) made from aluminum shown in the installation image(in)air/e. They were made with techniques from vintage car body construction and incorporate the colors and movements of their surroundings on their reflective surfaces. They are meant to move through spaces, changing their positions and spatial relations to each other in each iteration.

nails 2+5, 2023

handworked aluminum, 44 x 179 x 0,1 cm + 48 x 182 x 0,1 cm





03:46 - 03:57 refers to the exact time, that the paper was exposed using the light from the streetlamps that falls through the windows of the exhibition space at night. The overflow of information in the form of sunlight at dawn made it impossible for any initial shadowy image to be detected and instead melted the paper into a surface. This surface or screen thus becomes recognizable as the image carrier.

03:46 - 03:57, 2023
direct exposure on baryta paper, neodym magnets
110 x 200 cm



nail 4, 2023
handworked aluminum, 42 x 171 x 0,1 cm



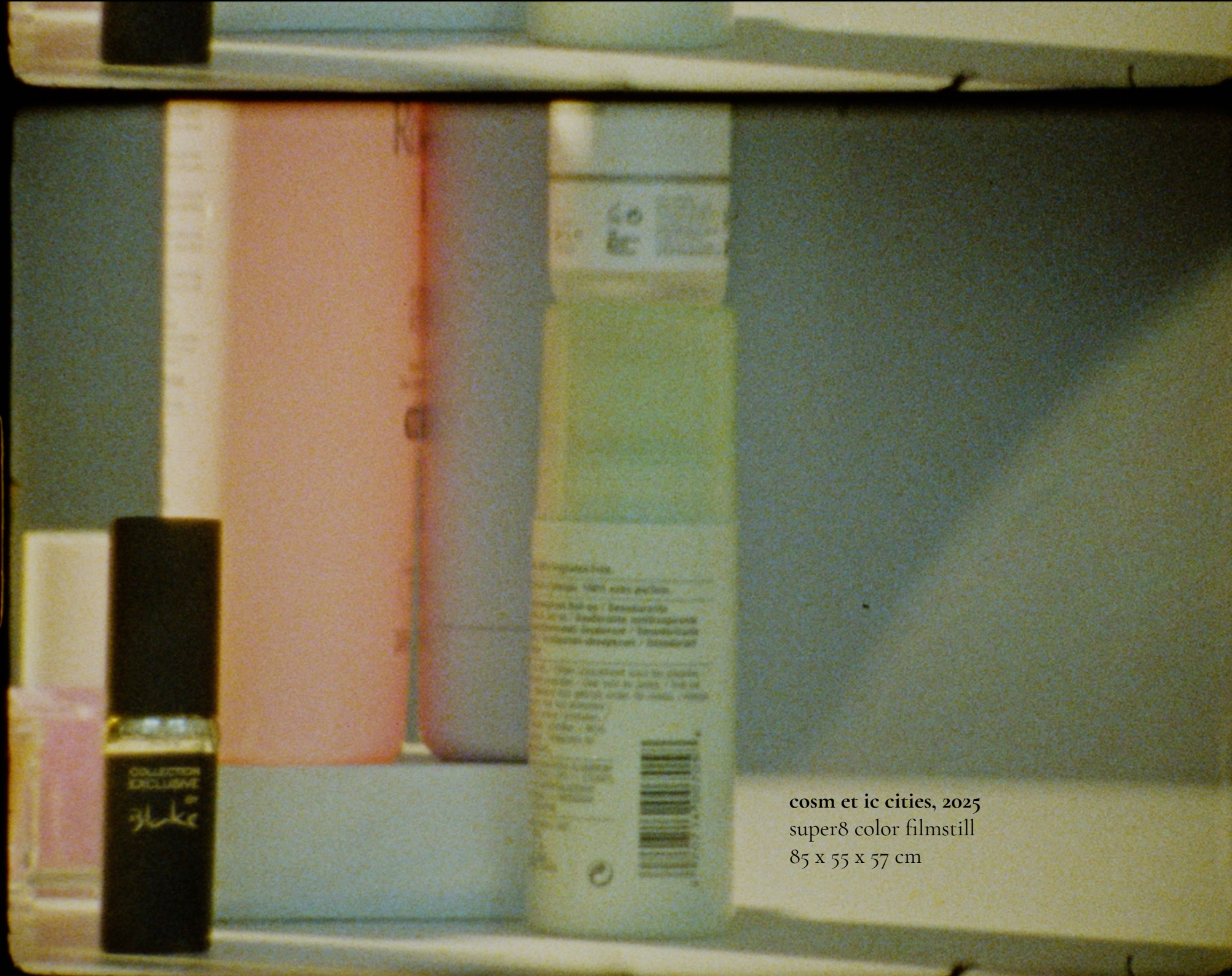
cosm et ic cities is a series of 4 wooden structures with enlarged film stills on mounted on foamboard on it. The stills stem from a super8 film that I made using skincare products to emulate a cityscape.

(Link to film: <https://vimeo.com/1061637713/cc1c52b00?fl=ip&fe=ec>)

Meandering between advertisement, architectural model, and diary, the billboard installation questions the nature of our dreams and the cities in which we seek to fulfill them.

cosm et ic cities, 2025

wood, screws, super8 color filmstills mounted on foamboard
85 x 55 x 57 cm



cosm et ic cities, 2025
super8 color filmstill
85 x 55 x 57 cm



cosm et ic cities, 2025

wood, screws, super8 color filmstills mounted on foamboard
85 x 55 x 57 cm





glittering steel, 2021
aluminum, screws, epoxy 69 x 55 x 47 cm

When I first started to work with the english wheel, a mechanical machine to form metal sheets into organic shapes, i made a bunch of custom mudguards as according to the dudes on youtube this is what an english wheel is made for. With so many mudguards and no motorbike I eventually assembled them into a sculpture.

glittering steel, 2021

aluminum, screws, epoxy 69 x 55 x 47 cm





hyperromance, 2020
aluminum, rivets 69 x 55 x 47 cm
alternate view

Though reminiscent of a shell or exoskeleton, all parts of the work have been formed without a final shape in mind. I assembled the sheets like a puzzle connecting the pieces via rivets. I was thinking a lot about love letters via email while working on this sculpture.

hyperromance, 2020

aluminum, rivets 69 x 55 x 47 cm





dm(me), 2025

Series of digital prints each 20 x 30 cm in aluminum frame

Installationview at Klub Portitz, Leipzig



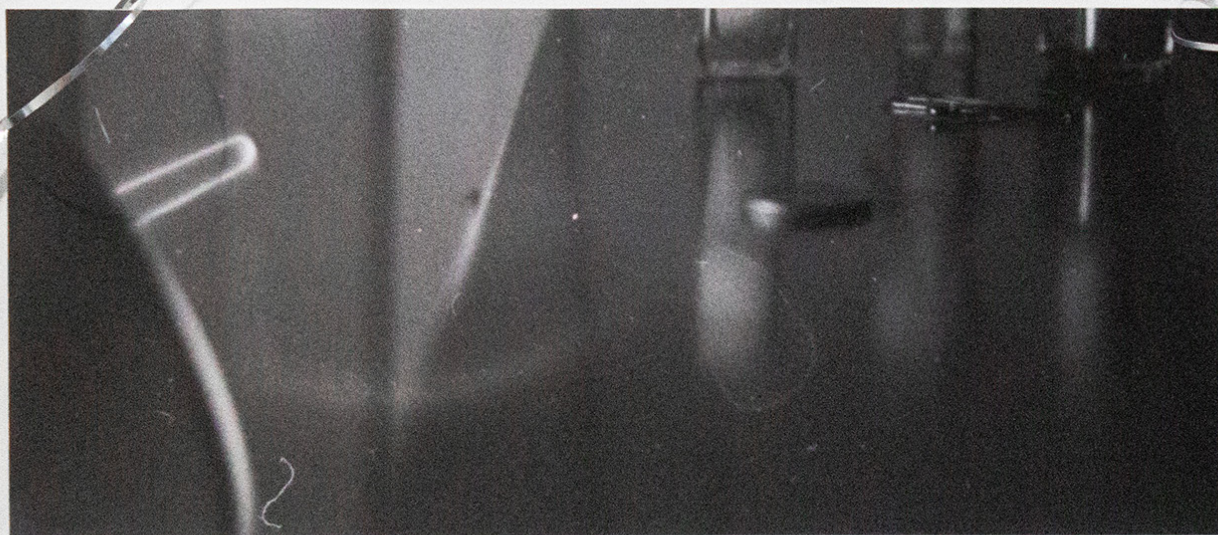
dm(me), 2025
digital color print 20 x 30 cm in aluminum frame

dm(me) is a series of photographs taken in the make-up ailes inside various branches of the german drugstore dm. Gazing inside the many possibilities of appearance altering products, expanding into almost psychedelic spaces. The title is a call for connection or maybe attention as well as describing what is shown.

dm(me), 2025

Series of digital prints each 20 x 30 cm in aluminum frame
Installationview at Klub Portitz, Leipzig



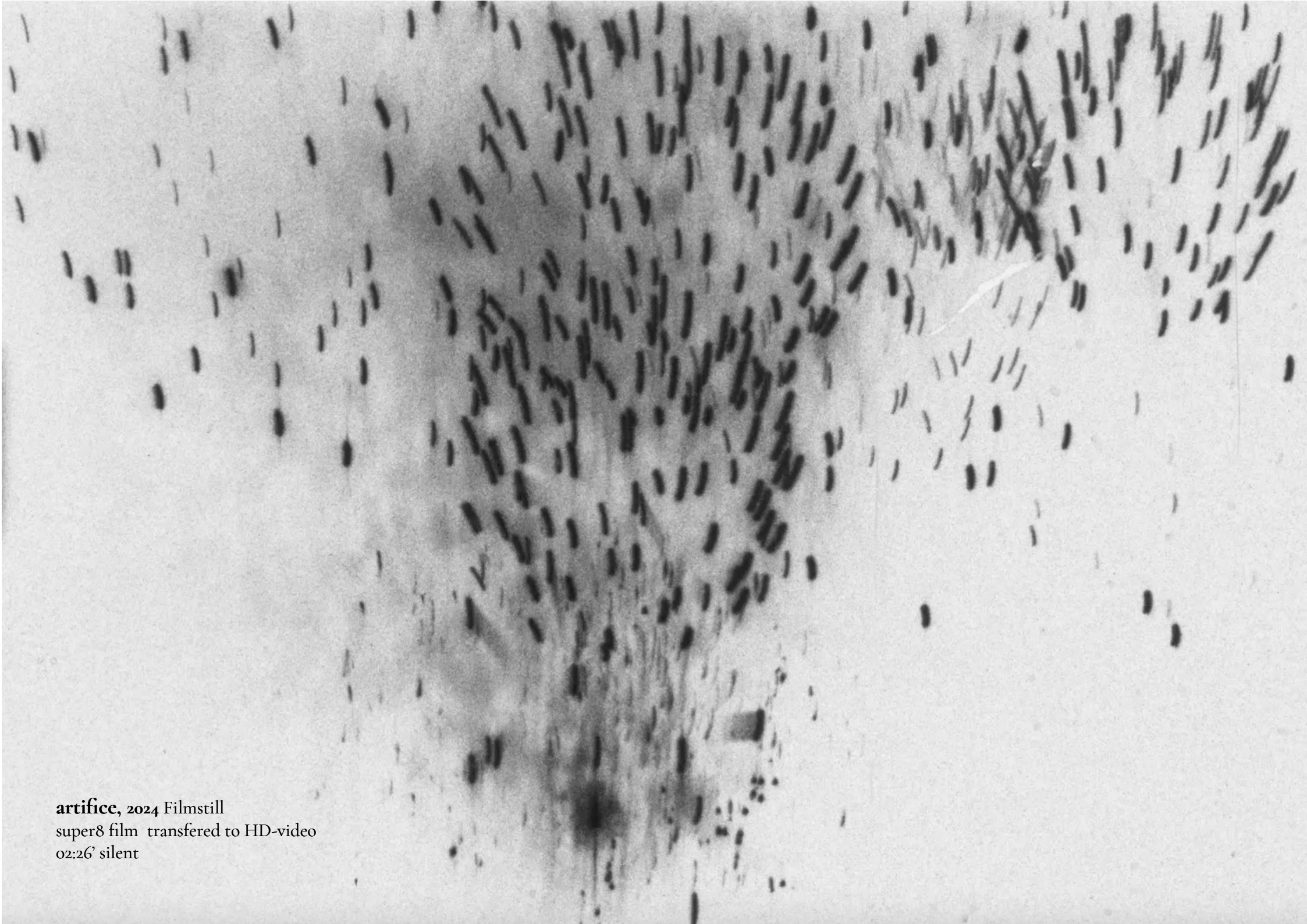


sun in saggitarius, 2025
silver gelatin print, aluminum ornaments 40,6 x 17,8 cm



Developed by hand, the photograph shows parts of an interior situation: the reflection of niches on a shelf and a lamp illuminating them. When aluminum sheets are thinly cut with scissors the surface tension causes it to curl. Thinly cut aluminum ornaments frame the photograph. The work contemplates how the arrangement of things on a small scale connects to wider workings of the universe.

sun in saggitarius, 2025 Detail
silver gelatin print, aluminum 40,6 x 17,8 cm

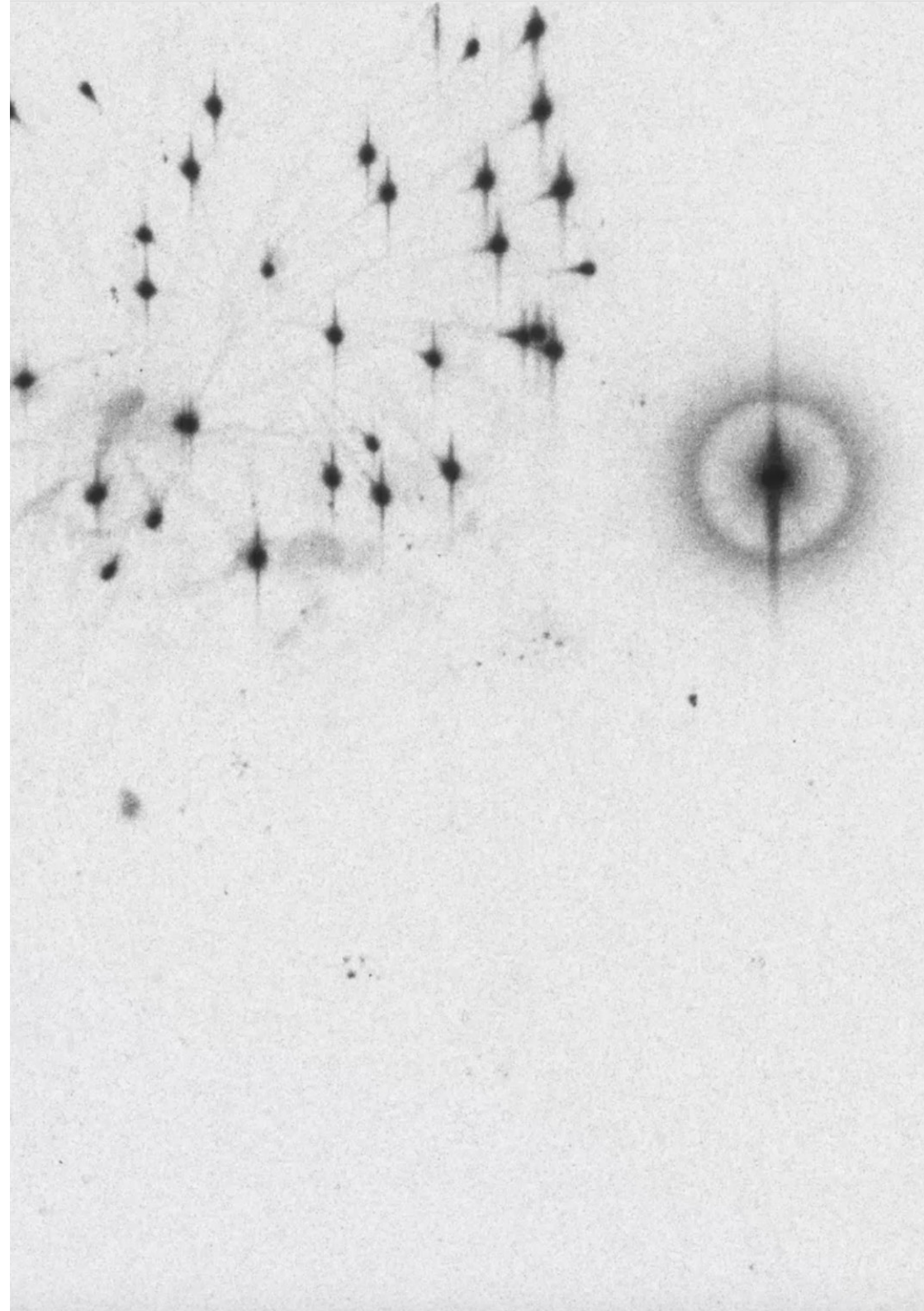


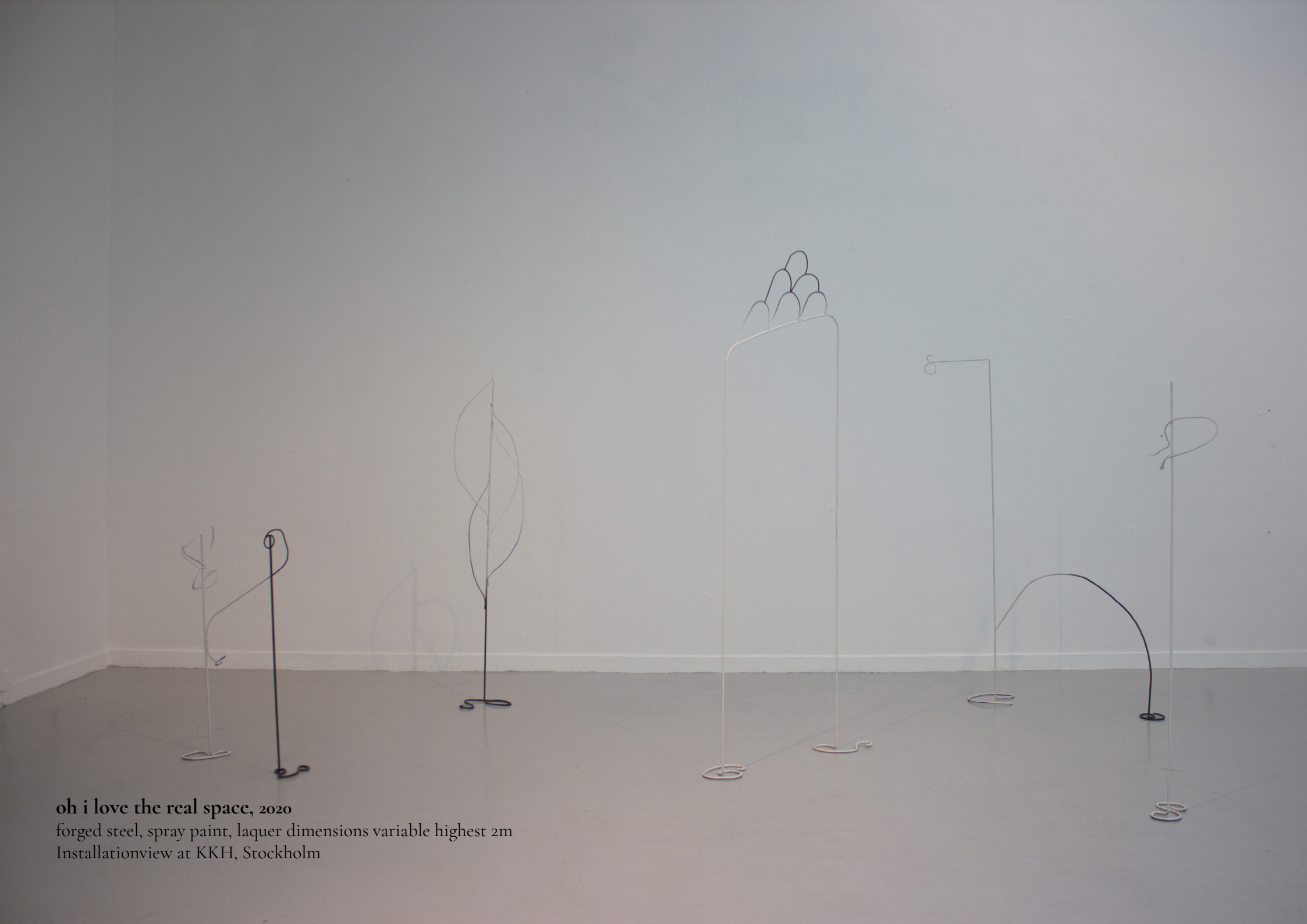
artifice, 2024 Filmstill
super8 film transfered to HD-video
02:26' silent

The film depicts fireworks filmed at night and developed by hand as a negative. The analog traces are then examined in digital editing. The reciprocal relationship between drawing, recording, and inscription is central to the investigation. The title refers, among other things, to the act of deception.

Link to video: <https://vimeo.com/1009483780/cc9995bc5b>

artifice, 2024 Filmstill Detail
super8 film transferred to HD-video
02:26' silent





oh i love the real space, 2020

forged steel, spray paint, laquer dimensions variable highest 2m

Installationview at KKH, Stockholm



oh i love the real space, 2020
forged steel, spray paint, laquer

Long, sturdy, seemingly fragile steel rods, painted as if part of them were in the shadows were the results of my investigation into emotional and public safety. The handrails suggest a labyrinth of security, yet are fragile and barely visible. The organic forms contrast with the hard material often used in industrial processes for durable, square objects. A paradoxical desire to unite contradictory ideals and ideas.



oh i love the real space, 2020

forged steel, spray paint, laquer dimensions variable highest 2m

Installationview at KKH, Stockholm