

Julie Semoroz / JMO
Electronics, field recordings
CH

Julie Semoroz is a musician and sound artist born in 1984. She lives and works in Geneva. Through her political stance, Julie Semoroz presents a misalignment with our post-industrial society and capitalist system. Through her work she suggests alternative views and induces reflection processes pertaining to urban space, ecology, utopia and togetherness, through an anthropological approach combined with art. She works on the invisible and investigates the notion of information; for instance non-verbal forms of communication and sound frequencies, in collaboration with neuroscientists. She experiments with noise, experimental and ambient sound forms. Voice and field recordings are central elements of her research. She creates multiple, heterogeneous projects, whether in solo or through collaborations and with collectives in art spaces, theatres or in the public space. She develops performances involving visual art, sound, dance and installation.

In 2013 and 2019, she received a workshop subsidised by the FMAC, Ville de Genève for two consecutive periods of three years. In 2016, her composition *Astral Disaster* was nominated for the Prix Russolo du Public; the same year, she was awarded the Prix Artistique Regionyon. She received two grants from the SSA in 2016 and 2018. Since 2015, she has been developing her solo sound experimentation under the name JMO and has created the following projects: *Motonome*, *Autozensur*, *Cynernarciss (2010)*, *Khor[-os-eia] (2011)*, *Sonic Amass (2015)*, *Jingle 45 and Frictions 1 - 1568 (2016)*, *PROTUBOSCOPE* and *Holo Feng Popo (2017)*, *Cabinet Sonore (2018)*, *WE NEED SPACE (2019)*, *ENCHANTED FOREST (2021)*, *BOXING NOISE (2021)*, *EL UMBRAL (2022)*, *UNDA PELEROZA (2022)* and various commissioned sound pieces.

In 2019, she was selected for the Swiss Art Award and Swiss Performance Art Award. In 2020, she received an award from the Swiss National Science Foundation in collaboration with the Swiss Center for Affective Sciences (CISA) of the University of Geneva for her project *DOUZE MILLE VINGT*. This creation was presented in Halle Nord during the Geneva International Film Festival and Human Rights Forum (FIFDH), at the festival Les Créatives, at the Comédie de Genève, at le Temple Allemand with the ABC and the CMC, at the Aargauer Kunsthau, at the Montreux Jazz Festival, at the Spielact Festival, as well as at SCIENTIFICA, Zürich, the NCCR Evolving Language Summer School and EPFL in Lausanne.

In 2021 and 2022, she received two research grants from the city and one from state of Geneva for her research with CISA and NCCR Evolving Language. In 2022, she is exploring with different scientists of the NCCR Evolving Language, in particular on the communication of orcas with Jörg Rychen of ETH Zurich with fieldwork in Norway, of meerkats with Marta Manser of University of Zürich as well as on functional near infrared spectroscopy (fNIRS) with CISA UNIGe.

Since 2013, Julie Semoroz has performed solo or together with various artists in Switzerland, France, Italy, Germany, Austria, Poland, England, Denmark, Russia, China, Chile, Colombia, Argentina and Uruguay, in prestigious venues such as PSA in Shanghai, Click Festival in Elsinore and Fondation Teatro a Mil in Santiago de Chile.

She has worked or shared the stage with the following artists: Emma Souharcé, Sandrine Pelletier, Anne RoCHAT, Maya RoCHAT, Jasmine Morand, Marthe Krummenacher, Cyril Bondi, Joke Lanz, Pierre Pontvianne, Fabrice Mazliah, Sophie Le Meillour, Erika Nieva da Cunha, Jérémy Chevalier, Thomas Perrodin, Luisa Lemgruber, Mena Elshazli, Fabio Bergamaschi, Martina Sofie Wildberger, Rafael Smadja, Cédric Gagneur, Laurent Bruttin, Ariel Garcia, Thierry Debons, Stephan Wirth, Akiko Ahrendt, Zuzana Kakalikova, Yann Marussich, Christophe Calpini, . . .

"Julie's music is somewhere between harsh noise and Kate Bush" a musician during a rehearsal

"Julie Semoroz's music creates a sonic texture that drowns out the irrelevant while sharpening intensities. Her almost Pythagorean harmonies overwhelm the sounds of the everyday, the sounds of body and movement, our quiet whispers." Sarah Wilson, Professor of Modern and Contemporary Art at the Courtauld Institute of Art, University of London

"Thinking and feeling the material and the body in time seems to be one of the main preoccupations in Julie Semoroz's artistic universe. Frontal echo, semblance of decoy, a complex construction site in perpetual mutation, where nothing is ever really taken for granted - it is in a spirit of research and with a passion for experimentation that she apprehends and pursues it daily. Sometimes choreographed or sculptural - the organic or the electric will inevitably become the law. Instinctively musical - she also manages to be purely sonorous. A whole story of waves and vibrations." Carl June, visual artist

PROJECTS AND GROUPS

[JMO](#)

[SEMOROZ / SOUHARCE](#)

[Effraction vacances](#)

[Laniakea starlette](#)

LABELS

[Lexico Record](#) (CH)

[Copypasta Editions](#) (CH)

[SBIRE](#) (CH)

[Non Classical](#) (UK)

[Buh records](#) (PE)

[Dharma records](#) (IE)

[Protuboscope](#) (CH)

[LP collection](#) (CH)

WEB AND SOCIAL MEDIA

<https://juliesemoroz.ch/>

<https://jmosound.bandcamp.com/>

<https://soundcloud.com/juliesemoroz>

<https://www.instagram.com/jsemoroz/>

<https://twitter.com/juliesemoroz?lang=fr>

PRESS

[Echo des Pavannes, Espace 2, May 2021](#)

[Le Temps, Julie Semoroz les chants de l'intéroception, March 2021](#)

[Le Courrier, l'être humain en résonance avec le vivant, March 2021](#)

[La Matinale, la 1ère, partie 1, 2019](#)

[La Matinale, la 1ère, partie 2, 2019](#)

[Chants du monde, Bertrand Tappolet, 2019](#)

[Elle vous reçoit 5 sur 5, Roderic Mounir, 2018](#)

TEXTS IN FRENCH FOR

[Texte de Pauline Quarroz](#)

[Texte de Marie Eve Knoerle](#)