

JULIAN CHARRIÈRE IN THE NUCLEAR DESERT

Working at the extreme edges of the collective imagination, the Swiss artist Julian Charrière searches for the future in the past. In his newly released publication *Second Suns*, this former pupil of Olafur Eliasson's examines the post-nuclear landscapes of the Bikini atoll (part of the Marshall Islands), and of Semy in Kazakhstan, inquiring into what kind of influence humans have upon the earth.

Berlin, September, 21, 2018 — Julian Charrière is the chronicler of a new geological era. Hardly any other artist's work has illuminated the tense relationship between humankind and nature as Charrière's has; the fields of environmental science and cultural history have been the themes of his performances, sculptures, and photographs.

About ten years ago a term was established in an attempt to summarize the uncanny knowledge about the state of our planet. We are at the beginning of the Anthropocene era, in which humans have become one of the most significant factors influencing terrestrial processes. Nowhere else in the world can the traces of this imprint be seen more clearly than in the remote areas made lastingly uninhabitable by the nuclear bomb testing carried out by the United States and the Soviet Union.

With *Second Suns*, Charrière succeeds in capturing the tragic ambivalence of these places. In their Neo-Romantic, deserted exoticism, his photographs of the Bikini atoll recall idyllic postcard scenes. The white spots on the analogue prints—made by placing irradiated island sand on top of the negatives—call to mind the atomic destruction of living spaces. The Egyptian pyramids, says the artist, were intentionally erected for the purpose of proving of our existence on this planet. "However, we do not erect today's monuments intentionally, but in passing." Hence, superstructures for nuclear testing and sunken battleships are involuntary monuments.

Second Suns—a slipcase, two-volume set—compiles four series of photos, sculptures, and videos, integrated with essays and interviews by Nadim Samman, David Breskin, Richard Rhodes, Peter Galison, and others.

Exhibitions:

Berlinische Galerie, Berlin, September 27, 2018 to April 8, 2019

Berghain, Panorama Bar, Berlin, September 26, 2018, 11 p.m. (audio-visual excursion)



JULIAN CHARRIÈRE
SECOND SUNS

Ed. Nadim Samman, texts by David Breskin, Ele Carpenter, Carson Chan, Eric Ellingsen, Peter Galison, Dehlia Hannah, Richard Rhodes, Nadim Samman und Charles Stankieveh, graphic design by Bijan Dawallu

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Especially in the digital age, Hatje Cantz regards itself an element linking museums, artists, galleries, collectors, and art lovers. Conveying knowledge - in terms of both content and visuals - as well as an enthusiasm for art is always at the heart of our engagement.

In keeping with our ambition to make it possible to experience art beyond the medium of the book, Hatje Cantz has launched the EDITION GERD HATJE as we continue to expand our portfolio of strictly limited, signed editions featuring works on paper, photographic works of art, and art objects.

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