

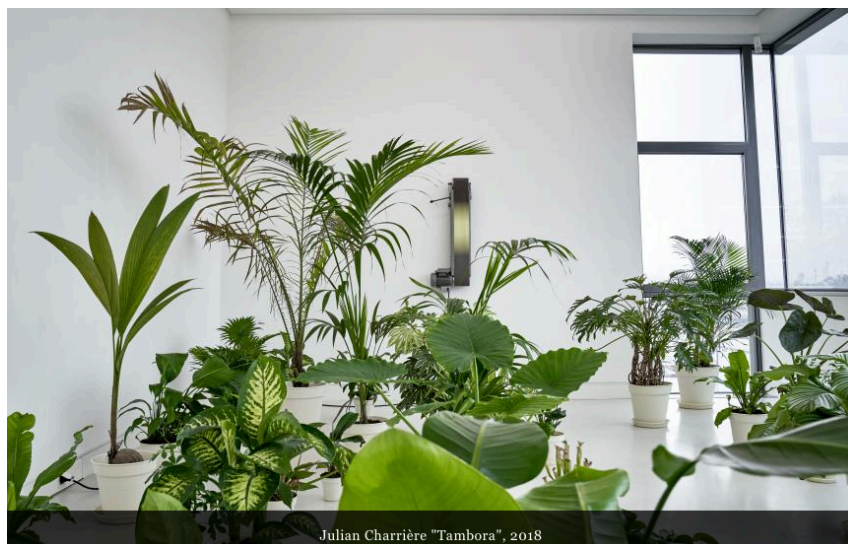
Cichosch, Katharina. "Julian Charrière in Mainz: Tropisches Grün," *Monopol Magazin*, May 29, 2018.

MONOPOL
MAGAZIN FÜR KUNST UND LEBEN

Julian Charrière in Mainz

Tropisches Grün

Hier Menschengemachtes, dort natürlich Gewachsenes? In der Kunsthalle Mainz glaubt Künstler Julian Charrière nicht an die Natur



Julian Charrière "Tambora", 2018

Photo: N. Miguletz, © Julian Charrière; VG picture art, Bonn

Palm oil, a scarce raw material, is stacked in the shape of salmon briquettes on the warehouse shelf. Julian Charrière has pressed the fat into solid molds and in between turned up the number of degrees to put some briquettes into a muddy intermediate state. "It smears and slips, and it falls," as the artist says.

Born in 1987, Swiss, who has made a name for himself as an alchemist and expedition, shows his latest work in Mainz on three halls like a triptych.

The title "An Invitation to Disappear" refers to the eruption of the Indonesian Tambora volcano in 1815, which had consequences for the entire global climate. Great relationships are of interest to Charrière, because they point so far beyond each individual that he does not perceive them.

Often, in his work, one thing leads to the other: On an expedition to the volcano, he discovered the endless rows of oil palm plantations, which he now uses as the occasion for his tripartite installation. In addition to palm fat in various states of aggregation, found footage film, video recordings and dust

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particles are used: a complete wall was collaged with spray adhesive and dusted in countless passes with rainforest ash until a picture peeled out.

In the third room, shots of an inhumane rave, which the artist has initiated on site. Bright lights twinkle to droning beats through the filmed endless rows of oil palms, only the party guests are missing. In the tropical green, the pounding spectacle appears as a morbid-attractive contrast; Man made there, of course grown there. But the picture does not work. This plantation, says Charrière, is not nature. Not at least as his artistic interventions on ice glaciers, in the atomically contaminated Bikini Atoll or here in the palm grove on the Indonesian volcanic island.



Julian Charrière's "We Are All Astronauts", 2013

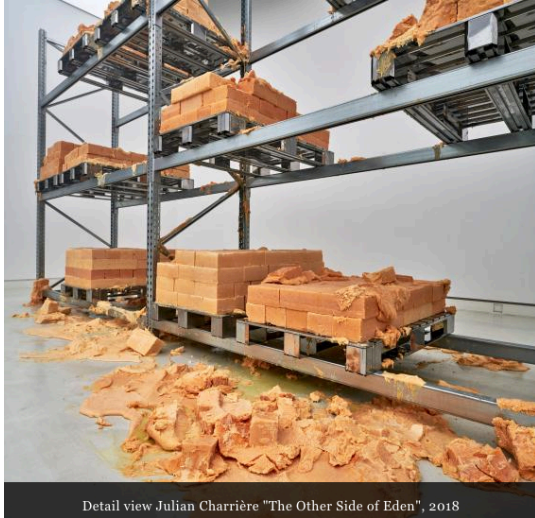


Julian Charrière "An Invitation to Disappear", installation view Kunsthalle Mainz



Julian Charrière "The Other Side of Eden", 2018 / "It Was Hard Not to Be Preoccupied by the Fire and the Nightfall", 2018, installation view Kunsthalle Mainz

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Detail view Julian Charrière "The Other Side of Eden", 2018



Julian Charrière at the Kunsthalle Mainz

Rough Translation:

Here man-made, there naturally grown? At Kunsthalle Mainz, artist Julian Charrière does not believe in nature

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