

## Press Kit

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### **Julian Charrière. As We Used to Float** **GASAG Art Prize 2018** **27.09.2018–08.04.2019**



Julian Charrière  
Terminal Beach – Aomen I, 2016  
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VG Bild-Kunst, Bonn 2018

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Berlinische Galerie Alte Jakobstraße 124–128 10969 Berlin

## Press Release

Berlin, 24. September 2018

### Julian Charrière. *As We Used to Float* **GASAG Art Prize 2018**

27.09.2018–08.04.2019

Opening: 26.09.2018, 7 pm



Julian Charrière, *Aomen I – Terminal Beach*, 2016  
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To mark his receipt of the *GASAG Art Prize 2018*, Julian Charrière (\*1987) is exhibiting a multimedia spatial installation that takes visitors under water in the Pacific Ocean.

Seventy years after the United States began testing nuclear weapons at Bikini Atoll, the artist set off on an expedition to an area rendered permanently uninhabitable for human life as a result of the environmental contamination. *As We Used to Float* is a physical, three-dimensional experience that reveals the legacy of those atomic tests both above and below sea level. These unintentional monuments symbolise the interaction between anthropogenic and natural transformations.

For Julian Charrière, they also mark the point in history when humans became one of the biggest factors influencing biological, geological and atmospheric processes on Earth. *As We Used to Float* is Julian Charrière's first institutional solo show in Berlin.

Julian Charrière was born in 1987 in Morges in French-speaking Switzerland. He began studying art in Switzerland in 2006, transferring in 2007 to the University of the Arts in Berlin, where he graduated in 2013 under Olafur Eliasson at the Institut für Raumexperimente.

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**BERLIN  
ART 26—30 SEP 2018  
WEEK**

Charrière works with many leading scientific institutes all over the world. These include the National Nuclear Centre in the Republic of Kazakhstan, the Federal Institute for Geosciences and Natural Resources in Germany, the Federal Office of Topography swisstopo in Switzerland, the Leibniz Institute for Astrophysics in Potsdam, the German Research Centre for Geosciences in Potsdam, the Institute of Microbiology at the Humboldt University in Berlin and the Natural History Museum in Berlin. His works have been shown at the following exhibitions, among others: *Viva Arte Viva – 57th Venice Biennale*; *Le Rêve des formes* at the Palais de Tokyo, Paris; *Produktion. Made in Germany Drei* at the Sprengel Museum, Hanover; and *Tidialectics* at TBA21-Augarten, Vienna.

— This is the fifth time that the award initiated by GASAG has been granted in partnership with the Berlinische Galerie. Every two years the partners use this prize to honour an outstanding artistic endeavour at the interface of art, science and technology.

The previous winners were: Susanne Kriemann (2010), Tue Greenfort (2012), Nik Nowak (2014) and Andreas Greiner (2016). Apart from this presentation, the *GASAG Art Prize 2018* comes with a catalogue and a purse.

— The jury was won over by the seriousness and stringency with which Charrière, still a young artist, pursues his path. In his many projects, Charrière not only seeks an exchange with scientific institutions in the international arena. He also generates artistically compelling solutions to translating this complex content into a coherent dramaturgy and a visual idiom that can also be grasped intuitively.

The jury: Dr Thomas Köhler and Dr Stefanie Heckmann, Berlinische Galerie; Andreas Greiner, artist and winner in 2016; Birgit Rieger, *Tagesspiegel*; Dr. Ursula Ströbele, University of the Arts, Berlin – Institute for Art History, Art Theory and Aesthetics; Dr Julia Wallner, director of the Georg Kolbe Museum; Andreas Fiedler, artistic director of KINDL – Centre for Contemporary Art

## **Education Programme**

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### **Tours by the Curator (in German)**

01.10.2018, 29.10.2018, 19.11.2018, 10.12.2018 at 2 pm

Included in museum admission

### **Public Guided Tour in English**

01.10.2018, 3 pm

Included in museum admission

**For more guided tours** see [www.berlinischegalerie.de](http://www.berlinischegalerie.de)

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## Julian Charrière Biography

Born 1987 in Morges, Switzerland  
Lives and works in Berlin

### Education

2011 - 2013	Institut für Raumexperimente in collaboration with Berlin University of Arts (UdK), Prof. Olafur Eliasson
2007	Berlin University of Arts (UdK), Prof. Christiane Möbus
2006	ECAV, Ecole cantonale d'art du Valais, Switzerland, Prof. Valentin Carron

### Solo Exhibitions

2018	<ul style="list-style-type: none"><li>• <i>An Invitation to Disappear</i>, Ben Brown Fine Arts, Hong Kong (upcoming)</li><li>• <i>Julian Charrière und Julius von Bismarck</i>, Kunstpalais Erlangen, Erlangen, Germany (upcoming)</li><li>• <i>Julian Charrière. As We Used to Float</i>, GASAG Kunstpreis 2018, Berlinische Galerie, Berlin, Germany (Cat.)</li><li>• <i>An Invitation to Disappear   Gietro 2018 – 1818</i>, Dam of Mauvosin, Musée de Bagnes, Le Châble, Switzerland (Cat.)</li><li>• <i>An Invitation to Disappear</i>, Kunsthalle Mainz, Mainz, Germany (Cat.)</li></ul>
2017	<ul style="list-style-type: none"><li>• <i>DAS NUMEN – Meatus</i>, DITTRICH &amp; SCHLECHTRIEM, Berlin, Germany</li></ul>
2016	<ul style="list-style-type: none"><li>• <i>First Light</i>, Galerie Tschudi, Zuoz, Switzerland</li><li>• <i>Siempre Cuenta Cuantos Cuentos Cuentas</i>, Despacio, San José, Costa Rica</li><li>• <i>Kaiserringstipendium für junge Kunst 2016</i>, Mönchehaus Museum Goslar, Goslar, Germany</li><li>• <i>Objects In Mirror Might Be Closer Than They Appear</i> with Julius von Bismarck, Villa Bernasconi, Geneva, Switzerland</li><li>• <i>Julian Charriere. Freeze, Memory</i>, Sean Kelly, New York, USA</li><li>• <i>Julian Charriere. Pitch Drop</i>, Sies + Höke, Düsseldorf, Germany</li></ul>

- *Into The Hollow*, DITTRICH & SCHLECHTRIEM, Berlin, Germany (Cat.)
- *Desert Now*, Steve Turner, Los Angeles, USA
- *For They That Sow the Wind*, Parasol Unit, London, UK (Cat.)
- 2015 • *Polygon*, Bugada & Cargnel, Paris, France
- 2014 • *Somewhere*, Wilhelm-Hack-Museum, Ludwigshafen, Germany (Cat.)
- *DAS NUMEN – Impakt, 3 1/2* (als Teil von "The Retraction of Things"), KW Institute for Contemporary Art, Berlin, Germany
- *Future Fossil Spaces*, Musée Cantonal Des Beaux-Arts, Lausanne, Switzerland (Cat.)
- *Die Welt Ist Mittelgross*, Kunstverein Arnsberg, Arnsberg, Germany
- *Clockwork* with Julius von Bismarck, OBEN, Vienna, Austria
- *We Are All Astronauts*, Centre Culturel Suisse, Paris, France
- *DAS NUMEN – Momentum*, Deutsches Architektur Zentrum, Berlin, Germany
- 2013 • *On The Sidewalk, I Have Forgotten The Dinosauria*, DITTRICH & SCHLECHTRIEM, Berlin, Germany (Cat.)
- *DAS NUMEN – Sonor*, Schinkel Pavillon, Berlin, Germany
- 2012 • *Non Sites Sight*, Case Studio Vogt, Zürich, Switzerland
- 2011 • *DAS NUMEN – Transformation*, Haus am Lützowplatz, Berlin, Germany
- *Horizons*, DITTRICH & SCHLECHTRIEM, Berlin, Germany (Cat.)
- *Dominion*, PROGRAM e.V, in cooperation with Andreas Greiner, Berlin, Germany
- 2010 • *DAS NUMEN*, HBC Berlin, Berlin, Germany

### Group Exhibitions

- 2018 • *Post-Nature – A Museum as an Ecosystem*, Taipei Biennale, Taipei Fine Arts Museum, Taipei, Taiwan (upcoming)
- *Entangle*, Bildmuseet Umeå, Sweden (upcoming)
- *Adapt to Survive: Notes from the Future at Concrete*, Dubai, United Arab Emirates (upcoming)
- *WILDNIS*, SCHIRN Kunsthalle, Frankfurt, Germany (upcoming)
- *Paradise*, Westport Arts Center, Westport, USA
- *Zeitspuren*, Kunsthaus Centre d'art Pasquart, Biel / Bienne, Switzerland
- *REFLECTION about about REFLECTION*, Galerie Tschudi, Zuoz, Switzerland
- *Frankenstein's Birthday Party*, Hosfelt Gallery, San Francisco, USA
- *Everything was forever until it was no more*, 1st Riga

- Biennale, Former Faculty of Biology of the University of Latvia, Riga, Latvia
- *Adapt to Survive: Notes from the Future*, Hayward Gallery's HENI Project Space, Southbank Centre, London, UK
  - *Adverbios Temporales*, CentroCentro Palacio de Cibeles, Madrid, Spain
  - *ARTEFACT 2018: This Rare Earth – Stories from below*, STUK Arts Center vzw, Leuven, Belgium
  - *Oceans – Une vision du monde au rythme des vagues*, Le Fresnoy, Tourcoing Cedex, France
- 2017
- *Beobachtung*, DITTRICH & SCHLECHTRIEM, Berlin, Germany
  - *Weltuntergang – Ende ohne Ende*, Naturhistorisches Museum Bern, Bern, Switzerland
  - *Paysage Anthropique*, Parc Saint-Leger – Centre d'art contemporain, Pougues-les-Eaux, France
  - *La Reve des Formes*, Palais du Tokyo, Paris, France
  - *Produktion. Made in Germany Drei*, Kestner Gesellschaft, Kunstverein Hannover, Sprengel Museum, Hannover, Germany
  - *Tidalectics*, Thyssen-Bornemisza Art Contemporary, Vienna, Austria
  - *De Nature en Sculpture*, Villa Datriis, Fondation pour la sculpture contemporaine, L'Isle sur la Sorgue, France
  - *La Biennale di Venezia, 57th International Art Exhibition: Viva Arte Viva*, Arsenale, Venice, Italy
  - *Journées photographiques de Bienne 2017 – 21eme edition*, Bienne, Switzerland
  - *Notes on our Equilibrium*, CAB Art Center, Brussels, Belgium
  - *Metamorfosi. Uno sguardo alla scultura contemporanea*, Museo d'arte, Mendrisio, Switzerland
  - *Voyage, Voyage*, Taipei National University of Arts and KdMoFa, Taipei, Taiwan
  - *Biotopia*, Kunsthalle Mainz, Mainz, Germany
- 2016
- *The Antarctic Biennale*, Antarctica
  - *Nuit Blanche*, Villa Médicis, Rome, Italy
  - *The End of the World*, Centro per L'Arte Contemporanea Luigi Pecci, Prato, Italy
  - *La Timidite de Cimes*, Le Parvis centre d'art contemporain, Tarbes, France
  - *Experience Pommery #13 – Gigantesque!*, Domaine Pommery, Reims, France
  - *+ultra. Gestaltung schafft wissen*, Martin-Gropius-Bau, Berlin, Germany
  - *The Edge of the Earth, Climate Change in Photography and Video*, Ryerson Image Centre, Toronto, Canada
  - *Die Kräfte hinter den Formen*, Kunstmuseum Thun, Thun, Switzerland

- *Zeit Verstreichen*, Kunstmuseum Solothurn, Switzerland
- *Deep Inside*, 5th Moscow International Biennale for Young Art, Moscow, Russia
- *A Stratigraphic Fiction*, The Philip and Muriel Berman Museum of Art, Pennsylvania, USA
- *You Are What You Are*, Galleria Mario Iannelli, Rome, Italy
- *The Difference Between Sunrise and Sunset*, Schloss Tüssling, Tüssling, Germany
- *Hybrid Modus*, Skulptur Bredelar 2016, Bredelar, Netherlands
- *Interractions n°4*, Les Abattoirs, FRAC Midi-Pyrénées, Toulouse, France
- *Not Really Really*, Frédéric de Goldschmidt Collection, Brussels, Belgium
- *In Space No One Can Hear You Laugh*, Galleria Giovanni Bonelli, Milan, Italy
- *Die Kräfte hinter den Formen*, Kunstmuseen Krefeld, Krefeld, Germany
- *Absence of Logic, Despacio*, San José, Costa Rica
- *No One Belongs Here More Than You*, Despacio, San José, Costa Rica
- *Zeitgeist – Arte da nova Berlim*, Centro Cultural Banco do Brasil, Rio de Janeiro, Brasil
- 2015 • *30 Years. Artists of the Gallery*, Galerie Tschudi, Zuoz, Switzerland
- *Die Kräfte hinter den Formen*, Galerie im Taxispalais, Innsbruck, Austria
- *Stranger Than Paradise*, Sies + Höke, Düsseldorf, Germany
- *Group Show V*, alexander levy, Berlin, Germany
- *Wanderer Above the Sea of Fog*, Bugada & Cargnel, Paris, France
- *Unter 30. Junge Schweizer Kunst XI. Kiefer Hablitzel Preis 2015*, Kunsthhaus Glarus, Glarus, Switzerland
- *INVENTO | As Revolucoes que nos Inventaram*, Oca – Parque Ibirapuera, São Paulo, Brasil
- *Môtiers 2015 – Art en Plein air*, Môtiers, Switzerland
- *Waterbound – Vom Leben mit dem Wasser*, Neue Galerie Dachau / Kallmann-Museum, Ismaning, Germany
- *Fathoms*, KIK FIVE, Berlin, Germany
- *Playing Future*, Kunsthalle zu Kiel, Kiel, Germany
- *Destination Vienna 2015*, Kunsthalle Wien, Vienna, Austria
- *Systemique*, Centre Européen d'Actions Artistiques Contemporaines, Strasbourg, France
- *Rare Earth*, Thyssen-Bornemisza Art Contemporary, Vienna, Austria
- 2014 • *The Future of Memory*, Kunsthalle Wien, Vienna, Austria
- *The Go-Between*, Museo Nazionale di Capodimonte, Naples, Italy



2013

- *Kochi-Muziris Biennale 2014*, Kerala, India
- *Metamorphisme II*, Musée d'art du Valais, Sion, Switzerland
- *mira mira – Neue Jahresgaben*, Kunstverein Arnberg, Arnberg, Germany
- *Festival of Future Nows*, Neue Nationalgalerie, Berlin, Germany
- *De Generation of Painting*, Fondazione 107, Turin, Italy
- *TALENT (τάλαντον, balance, weight, currency)*, 401 Contemporary, Berlin, Germany
- *One Place Next to Another*, Winzavod Centre for Contemporary Art, Moscow, Russia
- *Triennale d'art contemporain Valais 2014*, Sion, Switzerland
- *devant derriere*, Trudelhaus Baden, Baden, Switzerland
- *Treasure of Lima: A Buried Exhibition*, Thyssen-Bornemisza Art Contemporary Academy, Cocos Island, Costa Rica
- *JENSEITS DER ANSICHTSKARTE: Die Alpen in der Fotografie*, Vorarlberg Museum, Bregenz, Austria
- *The Figure in the Carpet*, Bugada & Cargnel, Paris, France
- *< 30 IX Jeune Art Suisse*, Le Commun – Bâtiment d'art Contemporain, Geneva, Switzerland
- *Come, All Ye Faithful*, Florian Christopher, Zürich, Switzerland
- *JENSEITS DER ANSICHTSKARTE: Die Alpen in der Fotografie*, Galerie Stihl Waiblingen, Germany
- *Let's invent a language to narrate my story*, Dienstgebäude, Zürich, Switzerland
- *Des Presents Inacheves*, Les Modules du Palais de Tokyo – 12ème Biennale de Lyon, Lyon, France
- *move – align – avoid. Vom Schwarm als Prinzip und Phänomen*, Kunstverein Harburger Bahnhof, Hamburg, Germany
- *Public Abstraction Private Construction, Part VI*, Kunstverein Arnberg, Arnberg, Germany
- *Accidental Accomplishment*, Institut für Raumexperimente, Berlin, Germany
- *Rules of Attraction*, insitu, Berlin, Germany
- *(n)on site, km temporaer*, Berlin, Germany
- *Lovin it' Symbol and Contradiction*, Bromer Art Collection, Roggwil, Bern, Switzerland
- *New Works, DITTRICH & SCHLECHTRIEM*, Berlin, Germany
- *IBB – Preis für Photographie 2013*, IBB Atrium, Berlin, Germany
- *Berlin Masters 2013*, Galerie Arndt, Berlin, Germany
- *Ich bin dein Nachbar*, Bromer Art Collection, Roggwil, Bern, Switzerland
- *Swiss Art Awards, Kiefer Hablitzel Preis 2013*, Basel, Switzerland

- *JUNGE POSITIONEN: Kapitel II/Berlin*, Galerie Rigassi, Bern, Switzerland
- 2012 • *Großes Feld*, Institut für Raumexperimente, Addis Ababa, Ethiopia
- *Color*, Upon Paper Magazine, Berlin, Germany
- *La Biennale di Venezia*, Common Ground –13th International Architecture Exhibition, in cooperation with Julius von Bismarck, supported by Vogt Landscape Architects Ltd., Venice, Italy
- *Heiliges Leben*, Universität der Künste Berlin (UdK), Berlin, Germany
- *Life Clock*, Den Frie Center for Contemporary Art, Copenhagen, Denmark
- *Swiss Art Awards*, Kiefer Hablitzel Preis, Basel, Switzerland
- *The World is Not Fair*, Die große Weltausstellung 2012, Berlin, Germany
- *Glasauge*, Institut für Raumexperimente, Berlin, Germany
- 2011 • *Fragments of an unknown city*, Krasnoe Znamya (Red Banner Factory), St. Petersburg, Russia
- *Berlin 2000–2011– Playing among the Ruins*, Museum of Contemporary Art Tokyo (MOT), Tokyo, Japan
- *Ideas are Motion*, Multimedijalni Institut – MAMA, Zagreb, Croatia
- *UBER LEBENS KUNST*, Haus der Kulturen der Welt, Berlin, Germany
- *DAY LIGHT*, 401 Contemporary, Berlin, Germany
- *Le Grand Final*, Kunstamt Reinickendorf, Galerie Atelier–Oellermann, Berlin, Germany
- *100° Festival*, Hebbel am Ufer, Berlin, Germany
- *Mapping Everything*, Universität der Künste (UdK), Berlin, Germany
- *Art & Architecture*, Espace Culturel d'Assens, Assens, Switzerland
- *Abstract Pocket Collection*, Espace Abstract, Lausanne, Switzerland
- *Kunsthof*, Zürich, Switzerland
- *Without Destination*, Reykjavik Art Museum, Reykjavik, Iceland
- 2010 • *Let's start to implement little errors*, Institut für Raumexperimente, Berlin, Germany
- *Theorie des modeles, Art & Science: trop simple, trop complexe*, HEAD, Geneva, Switzerland
- *Geist III*, Unknown place in Berlin, Germany
- *Rahmenprogramm*, Große Hamburger Straße, Berlin, Germany
- *Artpoint*, Donetsk, Ukraine
- *Tangente*, La Placette, Lausanne, Switzerland

- 2009
  - *Neutrino/ en hommage a mon ami Thomas Baumgartner*, HBC Berlin, Germany
  - *Geist II*, Berlin, Germany
- 2008
  - *Geometria Physike*, Galerie-Atelier Oellermann, Berlin, Germany
  - *Das Schilf*, Joanna Render Galerie, Berlin, Germany
- 2007
  - *Sans Titre*, Bevaix, Neuchatel, Switzerland

#### **Awards**

- 2018
  - Prix Mobilière 2018
  - GASAG Kunstpreis 2018, Berlinische Galerie
- 2016
  - Kaiserringstipendium für junge Kunst der Stadt Goslar
- 2015
  - Kiefer Hablitzel Preis / Swiss Art Awards
- 2014
  - Manor Vaud Kunstpreis
- 2013
  - Kiefer Hablitzel Preis / Swiss Art Awards
  - IBB Preis für Photographie
  - Artgrant Award
  - Das NUMEN, Project Grant, Kulturverwaltung des Berliner Senats
- 2012
  - Regina Pistor Preis
  - Call for Future, ÜBER LEBENSKUNST, Kulturstiftung des Bundes

**Press Images**



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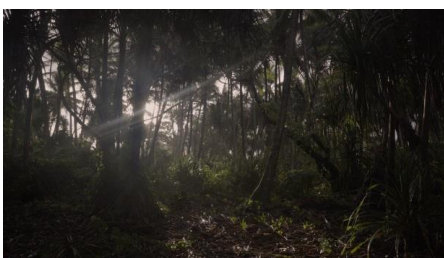
Julian Charrière, Sycamore –  
First Light, 2016,  
© Julian Charrière /  
VG Bild-Kunst, Bonn 2018



Julian Charrière, Iroojrilik, 2016  
film still, © Julian Charrière /  
VG Bild-Kunst, Bonn 2018



Julian Charrière, Iroojrilik, 2016,  
film still, © Julian Charrière / VG Bild-Kunst, Bonn 2018



Julian Charrière, Iroojrilik, 2016  
film still, © Julian Charrière / VG Bild-Kunst,  
Bonn 2018



Julian Charrière  
Aomen I – Terminal Beach, 2016,  
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## Press Images



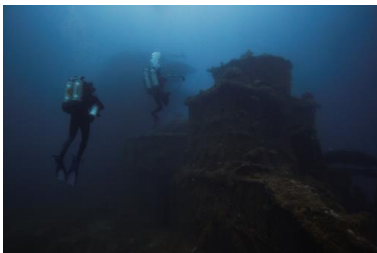
Julian Charrière  
Pacific Fiction (64), 2016,  
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2018



Julian Charrière  
As We Used to Float  
USS Saratoga, 2016,  
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Julian Charrière  
As We Used to Float  
USS Saratoga, 2016,  
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Julian Charrière  
As We Used to Float  
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27.09.2018–08.04.2019

# JULIAN CHARRIÈRE

## AS WE USED TO FLOAT

### GASAG ART PRIZE 2018

As the winner of the GASAG Art Prize 2018, Julian Charrière has created a multimedia spatial installation that takes visitors below the surface of the Pacific Ocean. Seventy years after the United States first began testing atomic weapons on Bikini Atoll, the artist embarked on an expedition into territory which is now permanently uninhabitable for humans due to the environmental damage caused by those tests. The exhibition depicts the legacies left behind both above and below sea level, enabling visitors to experience them physically within the exhibition space. Like unintended monuments, they represent the highly charged relationship between anthropogenic and natural developments. For Julian Charrière they also mark the point in time when humans became a key influence in the biological, geological and atmospheric processes shaping the Earth.

Julian Charrière and writer Nadim Samman set down their impressions and experiences during the journey to Bikini Atoll in a book appended to the exhibition catalogue. In this mixture of a making-of, travel diary, expedition log, research report and philosophical essay they describe the geological, sociological and philosophical dimensions to the US nuclear tests on Bikini Atoll. Moreover, their text provides a meticulous account of the complex technical preparations and the sometimes life-threatening situations confronted by Julian Charrière and Nadim Samman as they tried to investigate the actual scene of events from close quarters.

**Julian Charrière** was born in Morges in French-speaking Switzerland in 1987. He began studying art in Switzerland in 2006, transferring in 2007 to the University of the Arts in Berlin, where he graduated in 2013 under Olafur Eliasson at the Institut für Raumexperimente. Julian Charrière collaborates with scientific institutes all over the world to design the often laborious genesis of his works. His projects usually begin with lengthy excursions to remote and hostile places such as ice fields, salt flats, volcanoes or areas contaminated by radioactivity. His works have been shown at numerous international exhibitions, including the main exhibition of the Venice Biennale in 2017. This show at the Berlinische Galerie is his first solo exhibition for an institution in Berlin.

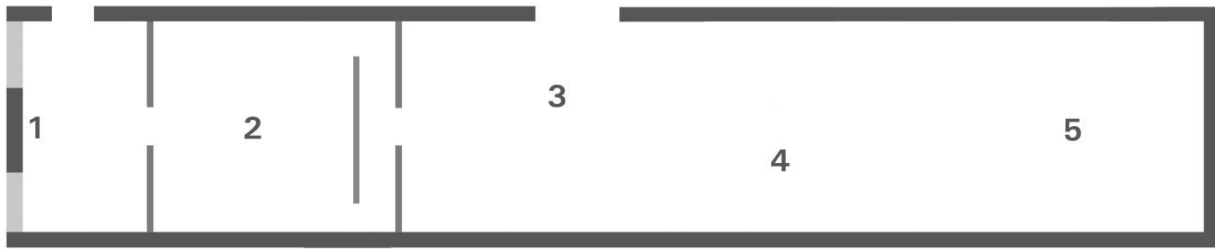
FLOOR PLAN AND EXHIBITED WORKS →



BERLINISCHE GALERIE  
LANDESMUSEUM FÜR MODERNE KUNST, FOTOGRAFIE UND ARCHITEKTUR  
Alte Jakobstraße 124–128, 10969 Berlin, Mi–Mo 10–18h, [www.berlinischegalerie.de](http://www.berlinischegalerie.de)

ENGLISH

## EXHIBITED WORKS:



### 1 Tewa – First Light, 2016

Large-format colour photograph, double exposure caused by radiation

The photo was taken on Bikini Atoll, a group of islands in the Pacific Ocean where the United States carried out numerous atomic weapons tests between 1946 and 1958. Island sand was sprinkled over the already exposed film prior to developing. The radioactivity in the sand induced the second 'exposure', reflected in white spots across the motif.

### 2 Iroojrilik, 2016

4K colour video, sound: Edward Davenport, 24 min.

The video *Iroojrilik* was also made on Bikini Atoll. At the heart of what appears to be a tropical paradise in the South Seas, the camera traces the effects of American nuclear tests above and below the surface of the water. The sound is made up from digitally processed ambient noises. The title refers to a figure in Bikinian mythology: "Master West, spirit of fertility".

### 3 All We Ever Wanted Was Everything and Everywhere, 2018

Steel bell, plastic bags with sea water, subwoofer, pulley, sound

This work replicates the historical diving bell. A pulley keeps it suspended just above the ground. The counterweight consists of a collection of plastic bags filled with sea water. Emanating from the bell via a subwoofer are the muted, distorted sounds of a deep-sea diver breathing. The principle underlying the diving bell was first described by Aristotle in 320 BC. It enabled humans to extend their activities to previously inaccessible places. At the same time, the shape of the vessel resembles a church bell. And the sounds of breathing that come from the interior reference not only the technique of deep diving, but also the realm of belief: in many cultures,

breath is associated with the soul and with God. Julian Charrière thus links ancient scientific and technological methods for investigating and appropriating the world with religious ideas and rituals for experiencing God, sinking both into a huge grave on the bottom of the Pacific Ocean.

### 4 Pacific Fiction, 2016/18

Coconuts from Bikini Atoll in lead sarcophagi

The installation consists of slightly radioactive coconuts which Julian Charrière collected on Bikini Atoll and sheathed in lead husks. The lead shielding stops the radiation from escaping. At the same time, the shape of the coconuts in their sheaths is a reference to cannonballs. Conceived as a monument to the Bikinian people, this work symbolises the traumatic colonial monopolisation and transformation of the region for the purposes of US atomic weapons testing.

### 5 As We Used to Float, 2018

Video, 5 min. loop

Julian Charrière shot this underwater video at a depth of Sixty metres below sea level. The single camera sequence tracks the propeller of a warship. The duration of the sequence reflects the maximum time that a diver can remain at this depth in standard diving gear. The immobilised propeller resembles an ancient monolith or tombstone. The universal image of growth as a turning wheel is converted here into a symbol of stagnation and gradual decay.