



# Julian Charriere Polygon

**Markus Bertsch, Johannes  
Grave, Hamburger Kunsthalle**



## **Julian Charrière Polygon:**

*Julian Charrière, Polygon* Julian Charrière, 2014 *Julian Charrière*, 2015 Publi l occasion de l exposition Julian Charrière Polygon pr sent e la Galerie Bugada Cargnel Paris du 10 avril 23 mai 2015 **Visual Culture and the Forensic** David Houston Jones, 2022-03-10 David Houston Jones builds a bridge between practices conventionally understood as forensic such as crime scene investigation and the broader field of activity which the forensic now designates for example in performance and installation art as well as photography Contemporary work in these areas responds both to forensic evidence including crime scene photography and to some of the assumptions underpinning its consumption It asks how we look and in whose name foregrounding and scrutinising the enduring presence of voyeurism in visual media and instituting new forms of ethical engagement Such work responds to the object oriented culture associated with the forensic and offers a reassessment of the relationship of human voice and material evidence It displays an enduring debt to the discursive model of testimony which has so far been insufficiently recognised and which forms the basis for a new ethical understanding of the forensic Jones s analysis brings this methodology to bear upon a strand of contemporary visual activity that has the power to significantly redefine our understandings of the production analysis and deployment of evidence Artists examined include Forensic Architecture Simon Norfolk Melanie Pullen Angela Strassheim John Gerrard Julian Charrière Trevor Paglen Laura Poitras and Sophie Ristelhueber The book will be of interest to scholars working in art history visual culture literary studies modern languages photography and critical theory Roadside Picnics. Víctor Muñoz Sanz, Alkistis Thomidou, 2022-05-31 With a combination of essays memoirs guided imagery and speculative story telling this book reenacts Roadside Picnic a sci fi story addressing the problem of humanity s contact with another intelligence through the environmental effects and wreckage left behind by the visitors The bewildering nature of worldly Roadside Picnics pushes human and non human beings across the planet to a similar situation In the face of that shared condition the book Roadside Picnics highlights the ways in which architecture and the built environment participate in and condition both our encounters with the unthinkable How do we face trouble as well as the futures that are possible in the unintended landscapes of the Anthropocene How do we stay with the trouble **Julian Charrière**, 2015 **Caspar David Friedrich** Markus Bertsch, Johannes Grave, Hamburger Kunsthalle, 2023-11-18 Neue Sensibilit t f r die Natur Im Zentrum von Caspar David Friedrichs Werk steht ein neuer Blick auf Natur Die Landschaftsgem lde und Zeichnungen des bedeutendsten K nstlers der deutschen Romantik brechen dabei mit tradierten Darstellungsmustern Stattdessen verbindet sich in ihnen ein ungew hnlich pr zises Naturstudium mit einem durchgreifenden Willen zur Bildkomposition Auf diese Weise bahnen Friedrichs Bilder einen neuen Weg um ber die ambivalente Wechselbeziehung zwischen Mensch und Natur nachzudenken Sie machen erfahrbar dass der Mensch Teil der Natur ist und ihr zugleich sehend und reflektierend gegen bertritt Das Buch zur gro en Friedrich Retrospektive tr gt dazu bei sein Werk angesichts aktueller Herausforderungen in Zeiten der Klimakrise neu zu entdecken Friedrichs Bilder k nnen dazu

anregen unsere Auffassung vom Verhältnis des Menschen zur Natur zu hinterfragen Seine ungebrochene Aktualität zeigt sich nicht zuletzt in der Rezeption seiner Werke in der zeitgenössischen Kunst die im zweiten Teil des Buches vorgestellt wird Vielfältige Neuinterpretationen und Aneignungen von Friedrichs Bildern und Themen lassen die romantische Natursicht in einen spannungsreichen Dialog mit ökologischen Fragestellungen und heutigen Perspektiven auf die Natur treten CASPAR DAVID FRIEDRICH 1774 1840 steht wie kein anderer Maler für die Romantik In Greifswald geboren studierte er an der Kunstakademie in Kopenhagen und lie sich ab 1798 in Dresden nieder Friedrichs Landschaftskompositionen haben bereits zu seinen Lebzeiten ebenso fasziniert wie irritiert Sie sind fest in unserem Bildgedächtnis verankert und erweisen sich in vielfacher Hinsicht anschlussfähig für die Fragen und Herausforderungen der heutigen Zeit

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