

**Media Release**

Aarau, December 2020

## **Publication: Julian Charrière Towards No Earthly Pole**

In his latest film projection *Towards No Earthly Pole*, Swiss artist Julian Charrière takes the audience along on his artistic expeditions into the most impressive icy landscapes on the planet. To coincide with his current exhibition at the Aargauer Kunsthaus, a comprehensive publication is released on the subject of Julian Charrière's film.

The publication *Julian Charrière. Towards No Earthly Pole* places the exhibitions of the same name at the Aargauer Kunsthaus (2020), MASI Lugano (2019/2020) and the Dallas Museum of Art (2021) in context with essays by leading scholars from the disciplines of philosophy, film studies, polar research and art history.

With essays by: Francesca Benini, Amanda Boetzkes, Katherine Brodbeck, Dehlia Hannah, Scott MacKenzie & Anna Westerståhl Stenport, Shane McCorristine, Nadim Samman and Katrin Weilenmann as well as a conversation between the artist and the late Professor of Climate and Cryosphere at ETH Zurich and EPFL, Dr. Konrad Steffen

**Publication: Julian Charrière. Towards No Earthly Pole**

296 pages, 285 x 171 cm, Mousse Publishing, Mailand, 2020  
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Aargauer Kunsthaus, MASI Lugano, Dallas Museum of Art, and Mousse Publishing, edited by Dehlia Hannah

**Order a copy online** at the Aargauer Kunsthaus Webshop  
[shop.aargauerkunsthaus.ch](http://shop.aargauerkunsthaus.ch)

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## **Publication: Julian Charrière. Towards No Earthly Pole**

Shimmering icebergs, gaping glacier crevasses, surging Arctic seas, and a snowstorm suddenly emerge in high contrast from the darkness, only to quickly be swallowed again. In *Towards No Earthly Pole* (2019), his most recent video work, the Romandie-born artist Julian Charrière (\*1987) combines different ice landscapes of our planet into a sensual, poetic universe. The eponymous publication reflects the project's atmosphere, featuring a rich selection of images, installation views, and film stills, alongside essays by curators and leading scholars. Throughout the two-volume book, textual fragments from historical and contemporary accounts of the poles and glacial regions float freely.

The first book documents three exhibitions of *Towards No Earthly Pole* (at MASI Lugano, Aargauer Kunsthaus, Aarau, and the Dallas Museum of Art); the second book situates Charrière's project in dialogue with emerging scholarship of polar science and visual culture: art historian Amanda Boetzkes interrogates the *Immediacy of Ice* through a Heideggerian frame, which turns around the inwardness and recalcitrance of the 'earth' to the 'worlds' that we erect upon its substratum; in his essay *Flying over the Arctic Labyrinth* cultural historian Shane McCorristine offers a fascinating account of Victorian Arctic imaginaries, replete with dreams of flying over the Northwest Passage and interpreting the ice fields below as a labyrinth; and in *Aangaittuq* - an Inuit term for the virtue of being attentive to one's environment - the book's editor, philosopher Dehlia Hannah, explores the aesthetics of montage in Charrière's film as a proxy for thinking about the fictive landscapes postulated by competing legal claims to the rapidly thawing poles. The book includes contributions by curator Nadim Samman, Arctic film scholars Scott McKenzie and Anna Westerstahl Stenport, and climatologist Prof. Konrad Steffen.

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\*Aargauer Kunsthaus

## **Exhibition Julian. Charrière. Towards No Earthly Pole**

**September 6 to December 31, 2020**

**Aargauer Kunsthaus, Aarau, Switzerland**

The Aargauer Kunsthaus is presenting the work of the young Swiss artist Julian Charrière (b. 1987). Like the early explorers, the artist is drawn to the most inhospitable regions of the world, such as the North Pole or a nuclear weapons test site. The exhibition *Towards No Earthly Pole* by Julian Charrière invites the viewer on a unique journey through the galleries in the museum. His latest film installation, *Towards No Earthly Pole* (2019) shows shimmering icebergs, gaping cracks in glaciers and surging polar seas. They appear abruptly out of the darkness before immediately being swallowed up by it again. The film is echoed in selected photographs and sculptures.

**Julian Charrière** (b. 1987, Morges) studied Visual Art at the École cantonale d'art du Valais (ECAV) in Sierre with Valentin Carron (2006) at the University of the Arts in Berlin (2007-2013), where he was a student and master pupil of the artist Olafur Eliasson at the Institute for Spatial Experiments. Charrière lives and works in Berlin.

Solo exhibitions (selection): *Towards No Earthly Pole*, MASI (Museo d'arte della Svizzera italiana), Lugano (2019); *All We Ever Wanted Was Everything and Everywhere*, MAMbo, Bologna (2019); *Julian Charrière. As We Used to Float*, GASAG Kunstpreis 2018, Berlinische Galerie, Berlin (2018); *An Invitation to Disappear*, Kunsthalle Mainz, Mainz (2018); *For They That Sow the Wind*, Parasol Unit, London (2016); *Kaiserringstipendium für junge Kunst*, Mönchehaus Museum Goslar, Goslar (2016); *Future Fossil Spaces*, Musée cantonal des Beaux-Arts, Lausanne (2014); *We Are All Astronauts*, Centre culturel suisse, Paris (2014)

### **For further information**

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