



Landscapes of Memory
Positions in contemporary art on nature
in times of global environmental changes

Exhibition and planting initiative
on the occasion of the meeting of OECD Environment Ministers
on 30 and 31 March 2022 in Paris

Global warming, plastic in the oceans, the destruction of rainforests, the ever-growing consumption of natural resources, biodiversity loss. The influence of humans on this planet is immense. There has long been talk in scientific and socio-political discourse of the Anthropocene, an age 'made' by humans. In this age, 'nature' on the planetary scale is a nature that is culturally and technically overmodified by people. The Earth system and humankind can no longer be considered separately, humans have become a geological factor. How do we perceive nature? And what are our thoughts and ideas about it?

On the occasion of the meeting of OECD environment ministers, the exhibition *Landscapes of Memory*, organised by the German Federal Environment Ministry, is examining these very questions. The exhibition brings together a selection of works from conceptual artists Julius von Bismarck, Julian Charrière and Andreas Greiner and will run from 30 March to 15 April 2022 in the OECD Conference Centre in Paris. The exhibition will be opened on 29 March in the presence of the Director of the OECD Environment Directorate, Rodolfo Lacy, German Ambassador Michaela Spaeth and other representatives of the OECD member states. The artist Andreas Greiner will also be in attendance.

In his slow motion video projects, Julius von Bismarck bestows a sense of disturbing beauty and magical allure on the destructive power of extreme weather events observed as a consequence of global warming. The artist filmed the forest fires in California, Sweden and Germany with a special camera and captured impressive images revealing the devastating force of hurricane Irma which struck the U.S. state of Florida in 2017. In the Paris exhibition, two large-format photographs will be shown from the body of work *Fire with Fire* and video portrait *Irma to Come in Earnest*.

For Julian Charrière's art, no effort is too great, no journey too far. A man in protective gear melting holes into the ice on an iceberg appears lost and out of place. The project *The Blue Fossil Entropic Stories* looks back on Charrière's expedition to the Arctic and focusses on our relationship with nature. The degradation of landscapes through human interventions is also the subject of a series of photographic works on the Bikini Atoll in the Pacific Ocean, which was used as a nuclear weapons testing site — the resulting devastation is still visible today. One photograph from this series will be shown in the group exhibition in Paris.

Andreas Greiner consistently works at the interface between art and natural sciences. With his interdisciplinary approach, he endeavours to create a visual culture of sustainability. The *Non-Fungible-Jungle-Token* project was launched to enable the planting of a total of 999 trees as 'breathing sculptures' which were documented on a website using GPS data. One such tree will be planted by Andreas Greiner in the garden of the OECD Conference Centre at the exhibition opening. What does artificial intelligence understand a forest to be and what does the forest of the future look like? In his video project *Jungle Memory*, Greiner trained an algorithm using pictures of the forest in the Harz region near Goslar (Germany) which is threatened by drought and beetle infestation.

Landscapes are an expression of our socially conditioned relationship with nature. Since time immemorial, they have had to endure the many projections of the human mind, and each epoch created its own form of these impressions. It is precisely because we have changed nature to such an extent that we are inextricably connected to it. The exhibition was curated by art commissioner at the German Environment Agency, Fotini Mavromati, and art historian Oksana Shestaka.

Julian von Bismarck (1983) studied at the Universität der Künste Berlin and the Institut für Raumexperimente founded by Olafur Eliasson. By connecting visual art with other fields of research and experimentation, such as the natural sciences and humanities, the results of Bismarck's artistic practice can take various forms — from installations to happenings, from sculptures to land art. A common thread throughout his work is the exploration of phenomena of perception and the presentation and reconstruction of reality.

Visit: www.juliusvonbismarck.com/bank/

In his work, **Julian Charrière** (1987) combines environmental research and cultural history. The Berlin-based Swiss artist works in his videos, photographs, sculptures and installations with impressive images which explore current issues of our time such as environmental destruction, global warming, climate change and the threat posed by nuclear energy. His works, some of which have attracted considerable attention, have won several awards and been featured in exhibitions both in Germany and abroad.

Visit: www.julian-charriere.net/

Andreas Greiner (1979) studied medicine and anatomy and also art at the Institut für Raumexperimente. He has developed a practice that combines time-based living and digital sculpture with photography and video, paying particular attention to the impacts of anthropogenic interventions on the form and evolutionary changes of 'nature'. Artificial intelligence, living organisms such as algae, flies, chickens, genetically modified cells and endangered ecosystems are the components of an art, which through a striking change of perspective, eliminate the conventional differences between nature and culture, between humans and non-human beings.

Visit: www.andreasgreiner.com/