

Wind Light Image
Pauline Julier

Curated by Jo Melvin
16 April – 18 June 2022

A selection of chapters from Naturalis Historia are shown in the exhibition.

Naturalis Historia (2015-2019 - exhibition +book + film) is an installation that brings several natural stories thanks to a number of sound and visual devices. Each story explores a situation where men are grappling with nature, which points up their obsessions and shakes their certainties to the core. Rather like an essay, the show exists at the crossroads of the personal point of view and the documentary study, adopting a kaleidoscopic form. It lays out the narratives, traces and gathered objects to form different layers in what could be seen as an excerpt from a personal encyclopedia, contemporary and visual.

« Naturalis Historia defends the idea that humans, seeking to shape a raw, changing world, confine it with their categories of thought, which lend it a certain stability. I want to stress how much the concepts that are used to organize the diversity of the world are our own; we produce them and with them the risk of emptying the world of its essence by freezing it in a catalogue of images, landscapes, definitions, and resolutions (scientific, religious, etc.) It is the same movement as that of the volcano that snuffs out life by freezing a forest or city in place. The same drive as that of the photographic image which slices up the “real” and thus plays a part in holding in place a world to be seen and understood. It is the same illusion of the continuity of movement produced by the film image. The world is emptied of its raw vitality and organized according to representational codes that are inevitably anthropized.”

Pauline Julier, Press release, 2017.

The title is inspired by the encyclopedic work, Naturalis Historia, by Pliny The Elder.

Solo Show in 2017 in Centre Culturel Suisse de Paris (FR) + 2020 in ZKM Karlsruhe as part of a show curated by Bruno Latour.

This project also includes a book and a film.



Text + print from Napoli tiprich wich is 3 16mm bringing together different stories from the past and actual about Vesuvio, epicenter of popular belief, religion and scientific knowledge. Different version of the fascinating eruption phenomena. Despite the human beings' tentative to grasp it passing by Gods and explanation, Nature is still unpredictable.



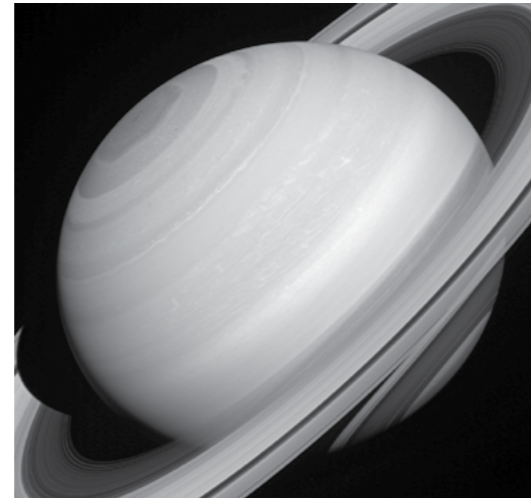
LA GROTTA

(video HD, 12', sound, loop) . An hypnotic and ambiguous video. Is that water, smog, smoke or clouds? It's about losing scale. Are we at the center of the Earth or in the infinite space ? Is that the beginning of the world or the end ? Is the Nature evoked here a protection or an thread ? The sound composition is englobing, warm and meditative plays both reassuring and worrying.



THE WORLD'S OLDEST LANDSCAPE + WALLPAPER

(video HD, 9'46, son mono, loop)
It is the story of the Vegetal Pompei, the oldest forest in the world, 300 millions years back in time. Fossils were found under a coal mine in Northern China thanks to the work of Chinese paleobotanist Chinese, Professeur Jun Wang.



CASSINI SUICIDE

(HD video on monitor, 7', mono, loop, 2019)

The probe Cassini was sent to the death in order to take the very close picture humans can have from Saturne. A twist comparison to the tragic death of Pliny the Elder, who died while trying to get too close to his research study.



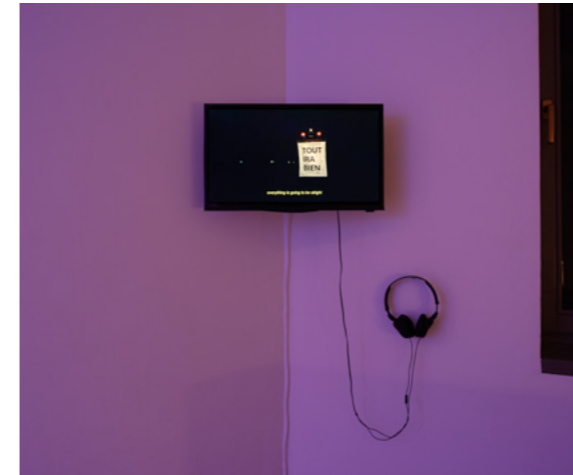
Cercate ortensia

(two-channel video 16min10, HD, stereo, loop, 2021)

«The video work Cercate Ortensia is an oration on disappearance, loss and disaster, but also an ode to resistance and freedom. In a powerfully evocative montage, Pauline Julier uses material from archives both personal and borrowed to construct a layered, critical reflection on our fields of perception and relationship with the environment. Cercate Ortensia is shot through with the precariousness and disruption brought about by the pandemic situation. In this tale, spatial and temporal disorientation, breath, air, fire and embers become philosophical tools for multiplying perspectives. Pauline Julier envelops us in a narrative whose lyricism and tone shift as they come into contact with the elements surrounding them, like the hydrangeas.»

Anne-Julie Raccoursier (Swiss Federal Art Commission) Inspired by «La Libellula (Panegirico della libertà)» by Amelia Rosselli, 1958

This video installation received the Swiss Art Award 2021 in Basel.



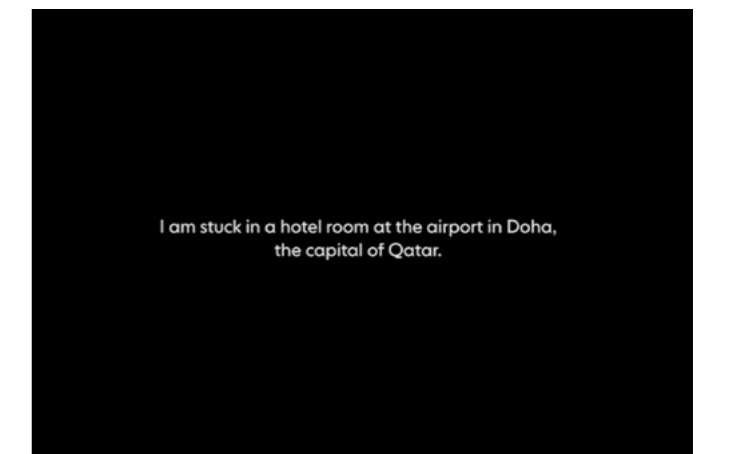
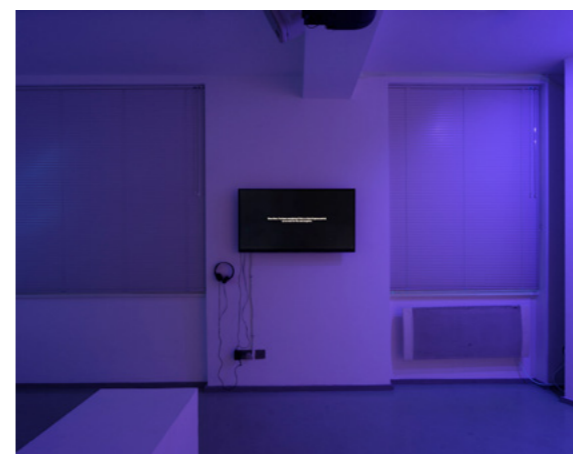
Tout ira bien

(video 8'55, 4K, color, loop, February 2020) co-directed with Nicolas Chapoulier

« As I write you, Drone, the streets are again writ with bodies in resistance to racist state violence, to the state's extraction of air from the black community. Drones hover above them. Moving images of moving bodies. TOUT IRA BIEN. Were you quoting them, Drone? Were you, Pauline? This letter is for Eric Garner and George Floyd, as much as for you.

On this late day of May in the year 2020 amid societal collapse, climate collapse, and global pandemic, drones are being used to kill locusts in Jaipur, to monitor anarchists in Exarcheia, to intimidate migrants in Evros, to clock protestors in Minneapolis, Atlanta, and Gaza, to militarize land borders, water borders, and suburban borders in the occupied territories and settler societies. Drones are being used by film-makers to record images. Drone, I am under your eyes, and yet today I watch you. I view you from my own small monitor, where, unsteady protagonist of Pauline's film, you deliver a deft and absurdist message of—what—hope. A kind of Mercury or Hermes, depending on one's location. That darkness doesn't ground you—or that it does—well, this is my letter (of faith) in response.

Quinn Latimer, Letter to Pauline and the drone, Greece, 1.06.2020 for the publication 'ORTO' in Istituto Svizzero di Roma



DOHA

(HD video on monitor, 2'58, stereo, loop, 2018) Part of Naturalis Historia.