

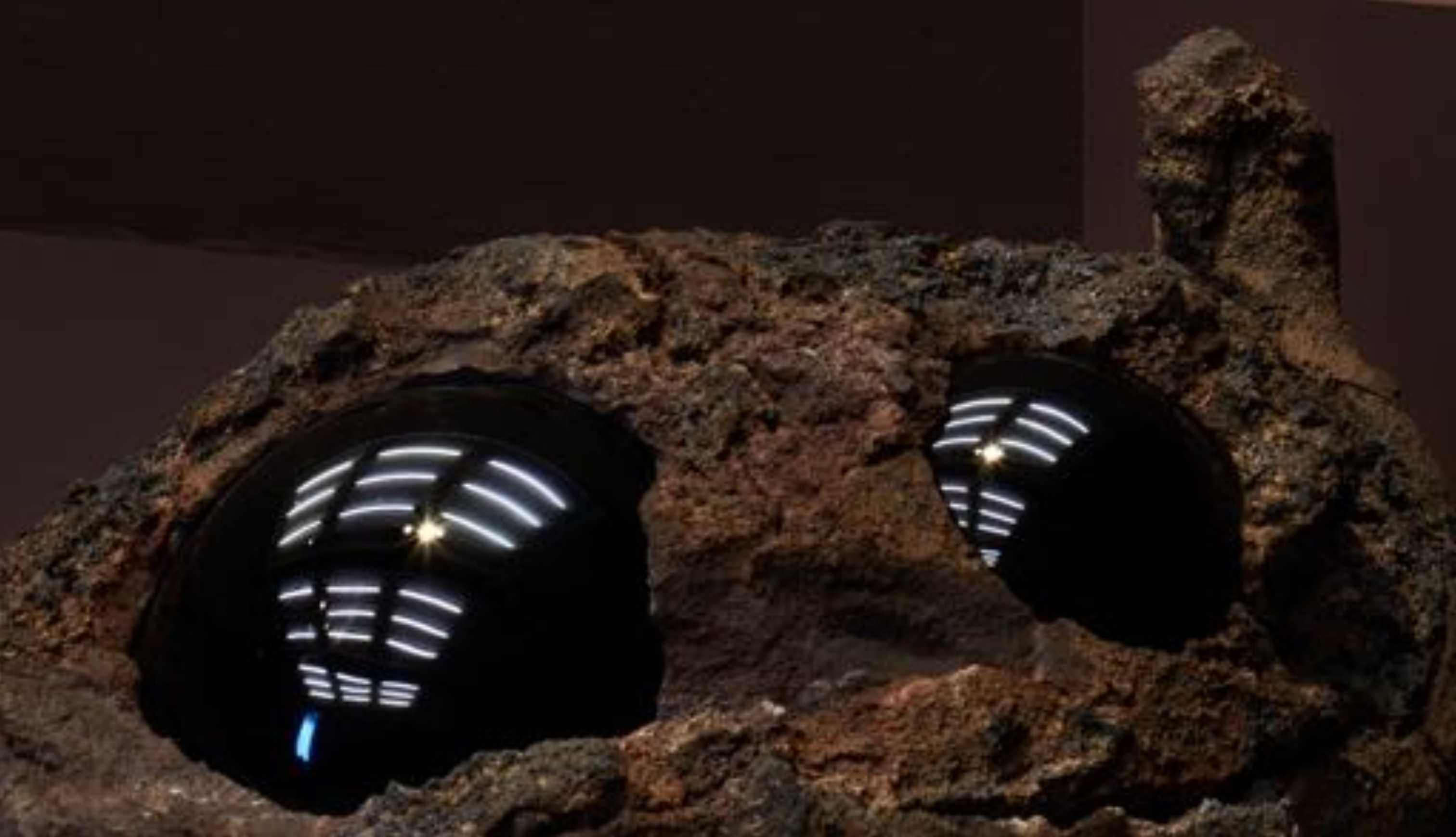
The background is a sepia-toned landscape painting. It depicts a mountain valley with a river winding through it. Several bare, dark trees are in the foreground, framing the scene. The mountains in the background are hazy and layered.

Sies + Höke

Julian Charrière

A Stone Dream of You

Apr 4th – May 3rd, 2025







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Sies + Höke, Düsseldorf

A Dreamology of Geology

Text by Pierre Jardin

Julian Charrière's *A Stone Dream of You* proposes a dreamology of geology. Probing planetary and psychic depths, Charrière extends what the Earth expresses, intervening intimately in its geologic processes. Mobilizing ground-breaking methods across multiple media, he unearths subterranean materials and metamorphoses them into complex compositions. These works emanate telluric lurings, stirring a primordial urge to merge with the Earth. Charrière's chthonic art embodies the "material imagination," Gaston Bachelard's characterization of a creative capacity to activate "a kind of dialectical animism" between matter and mind – constellating an imaginary that "dreams in [matter], lives in it." The works in this exhibition mold manifest geologic content into fantastic forms laden with latent fantasies: glassy black-eyed basalt creatures perhaps born in hydrothermal vents or borne by meteorites; archaic anthracite looking-glasses, slices of coalified life that place us face to trace with burdens we carry and truths we bury; cryptically conjured preternatural ecosystems combining cloud forest flora and Carboniferous fossils; murky charred landscapes and volcanic vortices whose sulfurous surfaces pour forth from a porous planet.

Charrière's oneiric oeuvre conveys the Orphic qualities of a mystic artist who can roam the underworld and make stones dance. In addition to artistic dreams of geology, *A Stone Dream of You* exposes a scientific geology of dreams. Geology – interested in deformation and flow under stress – and dreamology – interested in distortion and association hindered by repression – display a common rheology. Both the rock cycle and dream cycle are driven by differential improvisational exchange in slurries of pent-up materials subjected to stress and strain vented by distilling and crystallizing into residual elements as they surface. Freud understood dreams in geologic terms, comparing dream-work to breccia, a matrix binding together disparate elements. More broadly, he described dream activity as creative destruction in terms evocative of plate tectonics, volcanism, or metamorphism: "It has not only torn [materials] from their context and mutilated them ... but it has also joined them together in a new way." This geo-oneiric process of extraction, breakage, and fusion unfolds in Charrière's excavating, slicing, and polishing coal boulders in *Coalface* or inserting obsidian balls in hollowed out basalt bound back together with ground stone and adhesive compounds in *A Stone Dream of You*. Conglomerating slow-cooling, coarse-grained basalt and fast-cooling, smooth volcanic glass gives geologic expression to the dream-logic of fusing contrasting contents in a single flow. A similar condensation informs the double exposure piezographs of *Sun Sets in Stone*, printed in ground coal pigment.

Julian Charrière is an Animaterialist artist, aesthetically animated and absorbed by the mineral materials he physically animates and absorbs. That being said, his work aims not to bring stones to life or propound a New Materialist view of rocks as 'vibrant matter.' Instead, the Animaterialist affirms that vitality is mineralogical, that mineralization preceded and originated life. Operating at a cusp that queers *bios* and *geos*, Charrière discards any dualism between mortal life and indestructible stone,

dreaming instead a living-dying Earth caught in moments of formation-deformation. The tephra composite photolithographs in *After the Smoke Cradle* conjure underworldly worlds breathed into being by an expiring Earth, haunting portals that submerge us in deep time. The eerie, elusive nature of this terrestrial temporality is captured in poet Francis Ponge's poignant pronouncement that, "Since stone does not recreate itself, it is the only thing in nature that is constantly dying." In Charrière's fabrications, stone is not timeless but restless, suspended between eruption and erosion – a fleeting dream leaving a lasting impression.

Bio note: Pierre Jardin is a rock gardener and stone whisperer based in Long Beach, California. Under the pseudonym Paul A. Harris, he is a Professor of English at Loyola Marymount University.

¹On animaterialism and absorbing stone, see Paul A. Harris, "Stoned Thinking: The Petriverse of Pierre Jardin" in *Rock Records: SubStance* issue 146 Vol 47, no. 2, 2018: pp. 119-148. See also Harris, "The Path of Animaterialism," in *The Petriverse* of Pierre Jardin. *SubStance@Work*, 2019. <http://substancejournal.sites.lmu.edu/petriverse/index>





Julian Charrière

A Stone Dream Of You

4. April – 3. Mai, 2025
Sies + Höke, Düsseldorf

Eine Traumologie der Geologie
Pierre Jardin
Übersetzung: Wilhelm von Werthern

Julian Charrières *A Stone Dream of You* unterbreitet uns eine Traumologie der Geologie. Indem er planetarische wie auch psychische Tiefen auslotet, erweitert Charrière das, was die Erde ausdrückt und greift in ihre geologischen Prozesse ein. Mit seinem Einsatz bahnbrechender, die Erde aufbrechender Methoden in einer Vielzahl von Medien fördert er unterirdische Materie zutage und verwandelt sie in komplexe Kompositionen. Diese Arbeiten strahlen tellurische Verlockungen aus und rufen einen Urdrang hervor, mit der Erde zu verschmelzen. Charrières chthonische Kunst verkörpert die „materielle Imagination“, wie Gaston Bachelard die kreative Fähigkeit bezeichnet, „eine Art von dialektischem Animismus“ zwischen Materie und Geist zu aktivieren und so ein Imaginäres zu konstellieren, das „in [Materie] träumt, darin lebt“. Die Arbeiten in dieser Ausstellung gießen evidente geologische Inhalte in fantastische, mit latenten Fantasien aufgeladene Formen: gläserne schwarzäugige Basaltwesen, vielleicht in hydrothermalen Ausbruchskanälen geboren oder von Meteoriten getragen; archaische Anthrazit-Spiegel, Scheiben von inkohltem Leben, Spuren des Anthropozäns, die uns mit Lasten konfrontieren, die wir tragen und mit Wahrheiten, die wir vergraben; kryptisch herbeigezauberte übernatürliche Ökosysteme, die Nebelwald-Flora und kohlenstoffhaltige Fossilien miteinander kombinieren; düstere verkohlte Landschaften und vulkanische Strudel, deren schweflige Oberflächen aus einem porösen Planeten herausströmen.

Charrières traumartiges Werk vermittelt die orphischen Eigenschaften eines mystischen Künstlers, der in der Unterwelt umherschweifen und Steine tanzen lassen kann. Neben den künstlerischen Träumen der Geologie legt *A Stone Dream of You* eine wissenschaftliche Geologie der Träume offen. Geologie, befasst mit Deformation und Strömungen unter Druck, und Traumologie, befasst mit Verzerrungen und von Repression behinderten Assoziationen, zeigen eine gemeinsame Rheologie. Der Kreislauf der Gesteine und der Kreislauf der Träume werden von einem differenziellen improvisatorischen Austausch in Aufschlammungen von angestauter Materie angetrieben, die Druck und Belastung ausgesetzt sind und durch Kristallisation und Destillation in Restelemente an der Oberfläche entweichen. Freud beschreibt Träume anhand von geologischen Kategorien und vergleicht Traumarbeit mit Brekzien, einer Matrix, die unterschiedliche Elemente miteinander verbindet. Genereller beschreibt er Traumaktivität als schöpferische Zerstörung, was an Plattentektonik, Vulkanismus oder

Metamorphismus denken lässt: „Er [der Traum] hat sie [die Materialien] nicht nur aus ihrem Zusammenhange gerissen und zerstückt, ... sondern auch oft neu zusammengefügt.“ Dieser geo-traumartige Prozess der Extraktion, des Herauslösens und Zusammenfügens entfaltet sich in Charrières Abtragen, Zerschneiden und Polieren von Kohleblöcken in Coalface oder im Einfügen von Obsidiankugeln in ausgehöhltes Basalt in *A Stone Dream of You*. Langsam abkühlender, grobkörniger Basalt und schnell abkühlendes, glattes vulkanisches Glas verleihen der Traumlogik des Verbindens von entgegengesetzten Inhalten in einem einzigen Ablauf geologischen Ausdruck. Eine ähnliche Kondensation prägt die doppelbelichteten Piezografien von Sun Sets in Stone, gedruckt mit Pigmenten aus gemahlener Kohle.

Julian Charrière ist ein animaterialistischer Künstler, ästhetisch belebt und absorbiert von den Mineralstoffen, die er physisch belebt und absorbiert.¹ Allerdings zielt seine Arbeit nicht darauf ab, Steine zum Leben zu bringen oder einer neomaterialistischen Vorstellung von Steinen als „belebter Materie“ das Wort zu reden. Vielmehr bekräftigt der Animaterialist, dass Vitalität mineralogisch ist, dass Mineralisierung dem Leben vorausgegangen ist und es begründet hat. Charrière agiert an einem Scheitelpunkt, der *bios* und *geos* verkompliziert und jeden Dualismus zwischen sterblichem Leben und unzerstörbarem Stein verwirft und stattdessen eine lebend-sterbende Erde erträumt, die in Momenten der Formation-Deformation gefangen ist. Die Tephra-Komposit-Fotolithografien in *After the Smoke Cradle* zaubern unterweltliche Welten hervor, die von einer verfallenden Erde in ihr Sein geatmet werden, gespenstische Portale, die uns in tief in die Zeit eintauchen lassen. Das unheimliche, flüchtige Wesen dieser irdischen Zeitlichkeit wird in der eindringlichen Aussage des Dichters Francis Ponge deutlich: „Der Stein, der sich in der Natur nicht erneuert, ist in Wirklichkeit das Einzige, was in ihr fortwährend stirbt.“ In Charrières Erfindungen ist Stein nicht zeitlos, sondern rastlos, schwebend zwischen Eruption und Erosion – ein flüchtiger Traum, der einen nachhaltigen Eindruck hinterlässt.

Biografische Notiz: Der Steingärtner und Steinflüsterer Pierre Jardin lebt und arbeitet in Long Beach, California. Unter dem Pseudonym Paul A. Harris lehrt er als Professor für Anglistik an der Loyola Marymount University.

¹ Zu Animaterialismus und absorbierendem Stein, vgl. Paul A. Harris, „Stoned Thinking: The Petriverse of Pierre Jardin“ in Rock Records: SubStance issue 146 Vol 47, no. 2, 2018: S. 119-148. Siehe ebenso Harris, „The Path of Animaterialism“ in The Petriverse of Pierre Jardin. SubStance@Work, 2019.<http://substancejournal.sites.lmu.edu/petriverse/index>





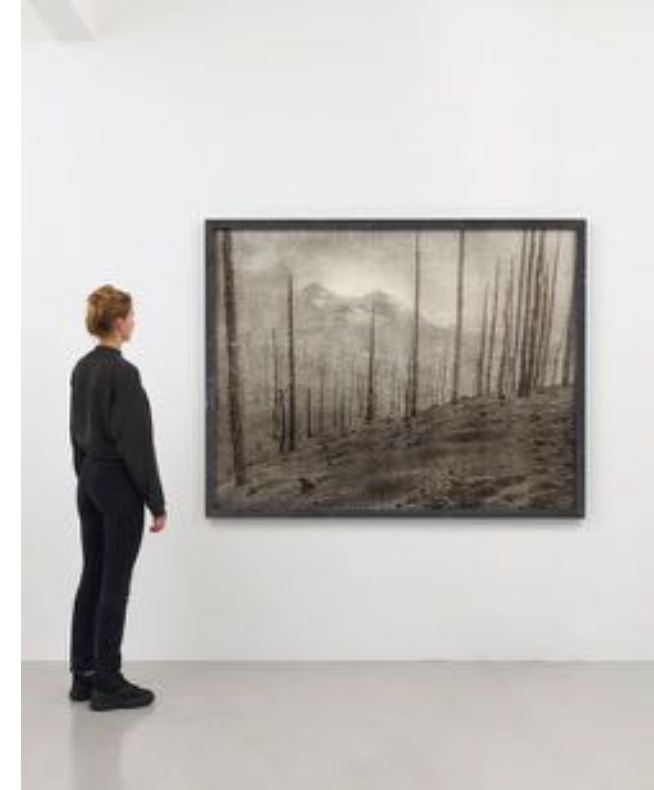
Coalface, 2024
Anthracite coal, stainless steel oil lamp
222 x 168 x 18 cm / 87 3/8 x 66 1/8 x 7 1/8 in.
Unique



The sculpture ***Coalface*** consists of a thick piece of sliced anthracite coal that has been polished into a mirror and suspended in the space, projecting a lightness that contradicts its apparent mass. Approaching it, the viewer encounters an uneven surface, the ripples of which are reminiscent of a funhouse mirror, distorting reality. An otherworldly presence, *Coalface* is at once earthly and uncanny, impenetrable yet bottomless. Though the discovery of coal as a form of energy was irrevocably transformative, accelerating us towards a technoindustrial future that has long since lost the hopeful promise it once inferred, it is here rendered solely a tool for reflection. Lit ominously by an oil lamp, the flame of which is never directly visible, the warped imagery which appears reveals our emotional disconnect from the natural world and our struggle to recognize ourselves in the materialities that embed us. This discreet arrangement enacts a subtle yet crucial tension — between fuel and combustion, between the combustible and its flame. The fire, withheld yet present, performs on the skin of the coal, drawing together the paradox of a material that is at once the promise of energy and the threat of its own undoing. Through this confrontation by our own likeness imposed upon the fossil fuel (a compound which suffuses our reality, but with which we rarely interact) we are asked to question our own complicity with it.

In the process, *Coalface* also reflects on the complex relationship between human beings and the geological, where since our conception we have sought meaning in and through stone, from cave paintings, to the black volcanic glass of obsidian used to gaze into other realms, and now in the screens of our iPhones, animated by the necessity of mining rare earth metals. *Coalface* thus foregrounds coal as a vehicle for both accelerationism and entrapment, the economic power of which is almost magnetic and can seemingly twist our view of the world, while also showing how humankind, in our pursuit of such fossils, contorts the planetary timeline, unearthing buried strata of coal, petroleum oil and natural gas — ransacking the past to fuel the present. An act which, if left unhindered, might burn the future before we reach it.





After the Smoke Cradle / Cumbre Veija, 2025
Four-color photolithograph printed with pigments
from obsidian, volcanic ash, lava, and sulphur;
basalt frame
140 x 180 cm / 55 1/8 x 70 7/8 in.
147 x 187 cm / 57 7/8 x 73 5/8 in. (framed)
Edition of 3 + 2 AP

Julian Charrière's ***After the Smoke Cradle*** does not depict volcanic landscapes—it embeds them. These photolithographs, printed with pigments derived from obsidian, sulfur, volcanic ash, and crushed lava stone, fold geological time into their very surface. Gathered during field expeditions to Hekla, Cumbre Vieja, Ijen, Bromo, and Etna, these raw materials are not mere representations but residues of rupture, remnants of eruptions that reshaped entire terrains. Fire here is not an event but an ongoing force, a structuring agent of destruction and renewal. Some of the depicted sites were actively erupting as Charrière stood before them, their incandescent flows consuming and remaking the land. Others smoldered, exhaling sulfur and heat—evidence that the Earth remains in flux, its solidity an illusion. Photography, in this work, is not a document but a process of sedimentation. The prints, layered with the very matter they portray, hold the granular textures of pyroclastic flows, ash clouds, and cooling lava. They do not capture geological transformation; they enact it. What emerges is a fossilized surface, an afterimage of catastrophe—where fire has left its trace but not yet surrendered its energy. *After the Smoke Cradle* is a geological elegy, dissolving the boundary between image and matter. Charrière invites us to not only witness a world in flux but to hold its remnants, to sense the tremors of a planet still forming beneath our feet.





After the Smoke Cradle / Littli-Hrutur I, 2025
Four-color photolithograph printed with pigments from obsidian, volcanic ash, lava, and sulphur; basalt frame
180 x 140 cm / 70 7/8 x 55 1/8 in.
186,8 x 146,9 cm / 73 1/2 x 57 7/8 in. (framed)
Edition of 3 + 2 AP







In the artwork ***Sun Sets in Stone*** Julian Charrière collapses both time and space, bridging a deep time that makes uncertain the threshold between the organic and geological, living and fossil. The artwork marks the continuation of the artist's experiments with analogue double exposure photography, an unpredictable process where the final image is subject to accident rather than the will of the photographer. A medium format analogue camera is used that brings together two subjects, in this case an Ecuadorian cloud forest and a material trace from the Carboniferous period, layered onto a single black and white negative – a snapshot of biomes both past and present.

To realize this, Charrière first surveyed the undergrowth of a Western Andean Cloud Forest, overgrown with tree ferns, orchids and bromeliads. A key biodiversity hotspot in Ecuador, it marks a site both biologically rich and deeply threatened by resource extraction, climate change and the global agro-industrial complex. On the same film negative, the artist then documented a Carboniferous era fossil, found in the geological collection of the Natural History Museum in Berlin. Folding the forest of the present into the remains of a past primordial realm, *Sun Sets in Stone* forges a panchronic ecosystem of its own, which while growing 350 million years apart, in the organic synopsis of planet Earth remain inextricably linked.

Printed using coal pigments, a method known as piezography, the artwork also brings to the foreground themes of resource extraction, explicating the liveliness which inhabits our fossil

fuels. In the same way, the unexpected nature of the double exposure symbolizes our hubristic belief in being able to control biogeochemical cycles without disturbing them. Produced in the context of Julian Charrière's Calls for Action, a public artwork that also connects urban cities with remote and endangered forests via livestreams, the print too functions as a portal, not only between worlds but towards new forms of meaning-making beyond human time scales. It is also a keen reminder for the oft forgotten debt industrialized society owes to the agency and experimentation of vegetal life. *Sun Sets in Stone* celebrates this plant-based planetary custodianship, a presence without which the onslaught of climate change would be even harsher – while also memorializing their ghosts, released once more into the atmosphere when we erratically burn coal, oil and natural gas.





Sun Sets in Stone I Pecopteris - Esmeraldas 23.0s, 2024
Piezography on Hahnemühle Photo Rag
147 x 110 cm / 57 7/8 x 43 1/4 in.
149,4 x 112,4 cm / 58 7/8 x 44 1/4 in. (framed)
Edition of 3 + 2 AP



Sun Sets in Stone / Alethopteris - Esmeraldas 16.0s, 2024
 Piezography on Hahnemühle Photo Rag
 147 x 110 cm / 57 7/8 x 43 1/4 in.
 149,4 x 112,4 cm / 58 7/8 x 44 1/4 in. (framed)
 Edition of 3 + 2 AP

Sun Sets in Stone / Mariopteris - Esmeraldas 31.0s, 2024
 Piezography on Hahnemühle Photo Rag
 147 x 110 cm / 57 7/8 x 43 1/4 in.
 149,4 x 112,4 cm / 58 7/8 x 44 1/4 in. (framed)
 Edition of 3 + 2 AP





After the Smoke Cradle / Gunung Bromo, 2025

Four-color photolithograph printed with pigments from obsidian, volcanic ash, lava, and sulphur; basalt frame
180 x 140 cm / 70 7/8 x 55 1/8 in.

187,3 x 147 cm / 73 3/4 x 57 7/8 in. (framed)

Edition of 3 + 2 AP





A large, dark, textured lava stone sculpture is the central focus. It has a rough, porous surface with various shades of brown and black. Embedded within the stone is a glowing, segmented, isopod-like form. The segments are dark with bright, white, curved lines that give it a sense of movement and depth. The background is a solid, dark color, making the glowing sculpture stand out.

In ***A Stone Dream of You***, Julian Charrière brings to the surface a series of lava stone sculptures – volcanic creatures seemingly crawling through the space like isopods on a seafloor. Dotted with obsidian eyes, these artworks gaze at us from a liminal space somewhere between stratigraphy and reality, acting as genius loci to the dark corners where many scientists believe planetary life first emerged: deep sea hydrothermal vents, also known as black smokers.

Discovered in 1977, such underwater volcanoes were first found at spreading ridges and convergent plate boundaries, acting as host to a surprising diversity of organisms dependent on the chemical interaction between seawater and hot magma. It speaks not only to tectonics as a possible contributor for organic life to develop, but the watchful eyes of the sculptures are also a reminder of the animism left behind in our progression towards a historically more dualistic and anthropocentric worldview.

[Click here to watch Julian Charrière talk about *A Stone Dream of You* at Palais de Tokyo](#)







A Stone Dream Of You, 2024
Volcanic rock, obsidian
22 x 29 x 27 cm / 8 5/8 x 11 3/8 x 10 5/8 in.



A Stone Dream Of You, 2024
Volcanic rock, obsidian
21 x 36 x 28 cm / 8 1/4 x 14 1/8 x 11 in.







A Stone Dream Of You, 2024
Volcanic rock, obsidian
48 x 45 x 33 cm / 18 7/8 x 17 3/4 x 13 in.





A Stone Dream Of You, 2024
Volcanic rock, obsidian
26 x 39,5 x 38,5 cm / 10 1/4 x 15 1/2 x 15 1/8 in.



A Stone Dream Of You, 2024
Volcanic rock, obsidian
28,5 x 54,5 x 33,5 cm / 11 1/4 x 21 1/2 x 13 1/4 in.



A Stone Dream Of You, 2024
Volcanic rock, obsidian
35 x 43 x 59 cm / 13 3/4 x 16 7/8 x 23 1/4 in.



A Stone Dream Of You, 2024
Volcanic rock, obsidian
34 x 63,5 x 41 cm / 13 3/8 x 25 x 16 1/8 in.





A Stone Dream Of You, 2024
Volcanic rock, obsidian
31 x 45 x 35 cm / 12 1/4 x 17 3/4 x 13 3/4 in.



A Stone Dream Of You, 2024
Volcanic rock, obsidian
20 x 30 x 57 cm / 7 7/8 x 11 3/4 x 22 1/2 in.



A Stone Dream of You, 2024
Volcanic rock, obsidian
40 x 46,5 x 50,5 cm / 15 3/4 x 18 1/4 x 19 7/8 in.



A Stone Dream Of You, 2024
Volcanic rock, obsidian
41 x 37,5 x 35,5 cm / 16 1/8 x 14 3/4 x 14 in.







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