

CHRISTO - TREES RICHARD MOSSE – BROKEN SPECTRE

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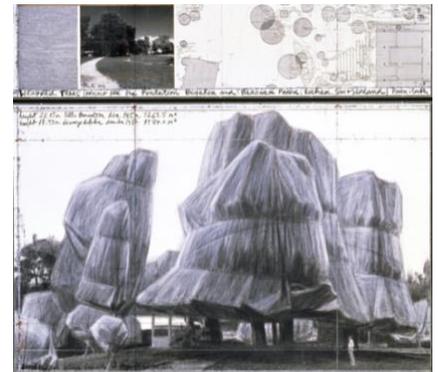
Following on from his participation at Artgenève 2023, OLIVIER VARENNE is proud to continue to present works by Christo and Richard Mosse in his two adjacent galleries. On show will be *Trees* by Christo, and photographs by Richard Mosse from his *Broken Spectre* project.

The artists respond in their highly distinctive way to the environment: Christo by wrapping trees; and Mosse in his urgent calling of our attention to environmental crimes in the Amazon rainforest.

CHRISTO (1935-2020)

With the act of wrapping, **Christo** directs onlookers to look again at what is obscured and taken for granted. The temporary inconvenience of not seeing fully a monument, bridge or tree, not only draws awareness, but paradoxically reveals details – size, height, relationship to surroundings and, in the case of trees, fully appreciate their crucial role as the lungs of the Earth.

Trees feature throughout **Christo's** career; he regarded them as natural masters of all the arts. He first proposed to wrap trees in 1964, and over the following thirty years **Christo** made at least fifteen proposals for wrapped tree projects for locations worldwide. These included Forest Park, Saint Louis, Missouri; The Fondation Maeght, Saint-Paul de Vence; MOMA, New York; The Champs-Élysées, Paris and for John Kaldor in Sydney. Six wrapped trees projects were realised and *Wrapped Trees (Project for the Fondation Beyeler and Berower Park, Riehen, Switzerland)* was the culmination of those many plans.



CHRISTO, WRAPPED TREES (PROJECT FOR THE FONDATION BEYELER AND BEROWER PARK, RIEHEN, SWITZERLAND), 1998

Refusing grants, donations or public money, **Christo's** drawings, collages and models all financed the projects, and explored technical and aesthetic solutions, which aided political negotiation and environmental approval.

RICHARD MOSSE (b.1980)

Richard Mosse works with photographic media that help foreground and unpack hidden aspects of the stories he tells. This reflexive approach can be an indictment of photography itself, and the viewer's gaze. His recent work in the Brazilian Amazon wrestles with the challenge of representing the vast narratives of climate change and global heating by engaging scientific imaging technologies that carry some agency within the narratives depicted, pushing the limits of photography to bring the overlooked reality on the ground into vivid focus. His photographs reveal the devastating effects of agribusinesses, monoculture farming and the building of ill-planned dams on the Amazon rainforest, Indigenous cultures, and ecocide.



MOSSE, SAMUEL DAM, RONDÔNIA, 2021

"We can't see the climate changing, and that's really the inherent problem." says **Mosse**, "It's on a scale beyond what we can perceive. My power, if I have any, is to be able to show you the things that I've seen in a more powerful way than perhaps the pictures you've seen in the newspaper of the same thing."

As a photographer and filmmaker, **Mosse**, has recorded and exposed many forms of human destruction. Throughout his work, documenting conflict in eastern Democratic Republic of Congo, the refugee crisis in Europe, the Middle East and North Africa, and environmental crimes in the Amazon rainforest, he has subverted the medium of photography with his unique interrogatory approach to infrared imaging techniques. His recent maps made in Brazil are a form of critical cartography: highly detailed topographical images which reveal ecological complexities – geopolitical, multinational, local and cultural. **Mosse** won the Deutsche Börse Photography Prize in 2014 with *The Enclave*, and the Prix Pictet in 2017 with *Heat Maps*.