

COMMUNICATION AND PARTNERSHIPS
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PIERRE HUYGHE

25 SEPTEMBER 2013 – 6 JANUARY 2014

PIERRE

HUYGHE

**Centre
Pompidou**

PIERRE HUYGHE

25 SEPTEMBER 2013 – 6 JANUARY 2014

30 July 2013



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15 July 2013



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PRESS RELEASE

PIERRE HUYGHE

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GALERIE SUD, LEVEL 1

The Centre Pompidou presents the first retrospective exhibition of the work of Pierre Huyghe, a major figure in the contemporary art scene both in France and internationally.

The exhibition of approximately fifty projects adopts a completely new approach to the artist's work, and provides a comprehensive panorama of his practice and research which spread over the past twenty years. The show aims to emphasize the live and organic dimension of the artist's propositions, where the exhibition space is conceived as a world in itself, not orchestrated, but living at its own pace.

Pierre Huyghe was, from the Nineties onwards, a key figure in redefining the status of the art work and the exhibition format, sometimes joining them in the form of a diary, a journey to the Antarctic or an annual calendar in the shape of a garden.

While presenting some of his most iconic works, such as *Blanche Neige Lucie*, *No Ghost Just a Shell* and *Streamside Day*, the exhibition explores the recurrences and junctions that appear in certain works, and shows how the artist seeks to invent «live situations» through which he strives to intensify the presence and vitality of reality.

«I am interested in constructing situations that take place within reality [...] I focus on something that is not played, but which exists in itself. I seek not to identify the relationship between subjects, but to invent initial conditions that lead to permeability. What interests me is intensifying a presence, giving it its own presentation, its own appearance and its own life, rather than subjecting it to pre-established models.» Pierre Huyghe

Untitled (Liegender Frauenakt), 2012
Concrete sculpture, hive, wax, bees
Sculpture: 145 x 45 x 75 cm Base: 145 x 55
x 30 cm Measurements of hive: variable
Ishikawa Collection, Okayama, Japan.
© Adagp, Paris 2013

Thus, for *The Host and the Cloud*, Pierre Huyghe summoned a number of witnesses to the deserted Museum of Traditional Arts and Crafts to discover a number of events which took place during Halloween, Valentines' Day and Labour Day. He staged different situations such as a trial, hypnosis sessions, choreographies and sexual acts. For Documenta 13 in Kassel, visitors accidentally discovered his site, a built ecosystem where one could find a dog with a pink leg, an uprooted oak of Joseph Beuys and a sculpture of a reclining naked woman whose head was obscured by a beehive. The exhibition space in the South Gallery opens to the outer world as an outgrowth, where certain organic and climatic works by the artist will exist.

With the artist's participation, this presentation represents a stage in this singular body of work – a first step towards a future permanent site of Pierre Huyghe's concerns and obsessions, based on the idea of constructing a self-generating world which varies in time and space, indifferent to our presence.

The exhibition will travel to the Ludwig Museum of Cologne from April 11th to July 13th 2014 and to LACMA in Los Angeles from November 23rd 2014 to March 8th 2015.

2. INTRODUCTION BY EMMA LAVIGNE, EXHIBITION CURATOR

"I AM FOCUSING ON SOMETHING THAT IS NOT PLAYED, BUT WHICH EXISTS IN ITSELF [...] WHAT INTERESTS ME IS INTENSIFYING THE PRESENCE OF WHAT IS." PIERRE HUYGHE

Pierre Huyghe has been a key figure since the Nineties in redefining the status of the art work and the format of the exhibition, sometimes bringing them together in the form of a diary (*Anna Sanders, l'histoire d'un sentiment*, 1997), a journey to the Antarctic (*A Journey that Wasn't*, 2005) or a yearly calendar in the shape of a circular garden (*La Saison des fêtes*, 2010). The show aims to emphasise the live and organic dimension of his proposals, where the exhibition space is conceived as a world in itself: not orchestrated, but living at its own pace.

In 1995, the artist founded L'Association des temps libérés (Association of Freed Time), where the aim was to "develop unproductive moments, for a reflection upon free time, and the development of a society with no work". He questions our relationship with time and collective memory, and reinvents new methods of celebration, like the One Year Celebration project in 2006, asking various artists to introduce days as yet uncelebrated into the calendar, such as "the anniversary day for art" or a commemoration of silence. While presenting some of his most iconic works, such as *Blanche Neige Lucie*, *No Ghost Just a Shell*, *Atari Light* and *Streamside Day*, this exhibition explores the aesthetic processes and issues at work in the assertion of his style in the late Eighties, after he graduated from the Paris École Nationale des Arts Décoratifs, and which are still very much present in his two latest pieces, *The Host and the Cloud* and *Untilled*. "What interests me is constructing situations that take place in reality." From his 1996 project *Extended Holidays*, where Pierre Huyghe closed the exhibition space left vacant to take his potential visitors on an extended holiday, to the experimental *The Host and the Cloud*, which took place in three stages during Halloween, Saint Valentine's Day and Labour Day in 2010-2011 at the disused Musée des Arts et Traditions Populaires, the exhibition is consolidated as a place where presence and vitality are intensified. Pierre Huyghe turns visitors to the exhibition into witnesses as soon as they enter the Centre Pompidou's Galerie Sud. "I'm interested in the vital aspect of things, in the way an idea, an artefact or a language can flow into contingent, biological, mineral and physical reality. It's not a matter of showing something to someone so much as showing someone to something," says the artist. In an approach that has little of the theatrical, but which takes over forms and states of presence and is activated by the artist for the exhibition period, the show becomes a heterotopic space where art comes very close to life. Here the work constitutes the partial registration of a situation that moves beyond it, flowing into reality.

"I focus on something that is not played, but which exists in itself. I seek not to identify the relationship between subjects, but to invent conditions that lead to permeability, flow, and the indeterminate. What I'm interested in is intensifying the presence of what is, to find its own particular presentation, its own appearance and its own life, rather than subjecting it to pre-established models. The exhibition constantly changes, and does not depend on us," says the artist. Like *Untilled*, a crater lying fallow, a womb of evolving plastic forms that took root in the compost heap of Karlsaue Park in Kassel in 2012, the Centre Pompidou exhibition takes root in the picture rails and remains of previous exhibitions, notably that of Mike Kelley, the one immediately before. It becomes part of it, in the way the hermit crab inhabits the head of Brancusi's *La Muse endormie* in the Surrealist aquarium *Zoodram 4*. "I try to work the space like an organism: it is not the points so much as the circulation and play that arises between these elements," says the artist. He brings to light relationships that exist between works sometimes a decade apart, like the teenagers wearing animal heads in the *Toison d'or* in a park in Dijon, moving around randomly outside the legend of the Golden Fleece, who are compared with the protagonists of the costumed procession of *Streamside Day*, or with Human, the dog with the pink leg.

In a completely new architectural approach within the Galerie Sud, the extension of the exhibition space opens towards the outside as an outgrowth where some of the artist's organic and climatic works will exist. The exhibition thus becomes a stage in this singular body of work, and a starting point for moving towards the place of Pierre Huyghe's concerns and obsessions: one based on the idea of constructing a self-generating world that generates itself and varies in time and space, indifferent to our presence.

FOCUS ON KEY WORKS

Untilled

2011-2012, DOCUMENTA 13

In the midst of the compost heap of Karlssau Park in Kassel, in an area separate from any cultural or museum environment, not intended to be looked at, are placed elements that come from different moments in history, and are usually found in a park: a bench, a statue, a dog, a human. Certain objects presented previously at Documenta can be seen: one of Joseph Beuys' uprooted oaks, the pink bench of Dominique Gonzalez-Foerster, a sculpture from the Thirties. This place where dead things are thrown away is also the place of their transformation. The work of time engenders permeability between forms, between the work of art, the plant world and the animal kingdom. The sculpted silhouette of a reclining woman emerges from the mud and the clumps of psychotropic plants surrounding her. Her head is covered with a swarm of bees. A white dog with a pink leg, straight out of a fantastical bestiary, lives in this microcosm that generates decomposition, germination and hybridisation.

Streamside Day

2003

This work participates in the construction of time, re-qualified by the artist. It is a collective event during which Pierre Huyghe proposes inventing a festival for the birth of a community at Streamside Knolls, close to a forest in the Hudson Valley, north of New York. He invites the residents to take part in a procession in this housing estate under construction, which is changing the surrounding countryside. Through this celebration, the artist introduces vitality into this evolving village. He sows the seeds of a memory to be constructed. "The repetition of this pagan festival will perhaps turn it into a custom that can be celebrated or transformed."

L'Expédition scintillante, A Musical

2002

This exhibition in three acts announces a coming journey; the scenario of an expedition to the Antarctic. In the exhibition area, a boat sculpted in ice undergoes climatic variations: snow, rain and fog, noted in the logbook of the protagonist of Edgar Allan Poe's unfinished novel *The Narrative of Arthur Gordon Pym of Nantucket* (1838). A light box provides a psychedelic light show to music by Erik Satie. On a black skating rink, a female dancer delineates abstract forms.

The Host and the Cloud

2010

This film took form through a series of live experiments over three days at the Musée des Arts et Traditions Populaires (ATP). At that time closed to the public, this museum played host to a series of situations initiated by Pierre Huyghe, which he then left to develop naturally. Fifteen actors moved around in the disused museum and reacted spontaneously to various stimuli (sleeping pills, hypnosis sessions, alcohol,

etc.) witnessed by fifty other people. As the artist explained, "In this intense experience, sometimes things were performed, sometimes they were beyond anyone's control, and chaotic for the actors and myself alike. [...] It was first and foremost an exorcism of something that flows into the real, without it being addressed to us."

Zoodram 4 (after *La Muse endormie*, 1910, by Constantin Brancusi)

2011

A mineral, surreal seascape, with strange rocks floating at the water's surface, red lava rocks and a muse whose sleep engenders the vision of a hermit crab inhabiting the head of *La Muse endormie*, Huyghe's Zoodrams are worlds in themselves, marine ecosystems inhabited by crabs, sea spiders and invertebrates, chosen according to their behaviour and appearance.

3. BIOGRAPHY

Born in Paris in 1962.

Lives and works in Paris and New York.

STUDIES

1982-1985

École Nationale Supérieure des Arts Décoratifs, Paris

PRIZES

2013

Roswitha Haftmann Prize, Zurich, Switzerland

2010

Smithsonian Contemporary Artist Prize

2002

Hugo Boss Prize

2001

Special Jury Award, 49th Venice Biennial

1999 - 2000

DAAD, Artist in residence, Berlin, Germany

SOLO EXHIBITIONS (SELECTION)

2013

- *Pierre Huyghe*, Musée National d'Art Moderne, Centre Pompidou, Paris, France, 25 September 2013 - 6 January 2014; Ludwig Museum, Cologne, Germany, 11 April - 13 July 2014; Los Angeles County Museum, Los Angeles, California, USA, 23 November 2014 - 8 March 2015 (cat.)
- *Pierre Huyghe. A Journey That Wasn't*, National Gallery of Canada, Ottawa, Canada, 1 February- 1 April

2012

- *El Dia del Ojo*, Museo Tamayo Arte Contemporáneo, Mexico D.F., Mexico, 26 August - 2 December (cat.)

2011

- *Influants*, Esther Schipper, Berlin, Germany, 9 September - 22 October
- *The Host and the Cloud*, Marian Goodman Gallery, New York, USA, 28 January - 12 March
- *Pierre Huyghe: Les œuvres de la collection*, Museum für Gegenwartskunst, Kunstmuseum, Basel, Switzerland, 22 January - 1 May

2010

- *The Host and the Cloud*, Marian Goodman Gallery, Paris, France, 23 October - 27 November 2010
- *Pierre Huyghe: Les Grands Ensembles*, The Art Institute of Chicago, Chicago, Illinois, USA, 24 June - 24 October
- *La Saison des fêtes*, Museo de Arte Contemporánea Reina Sofia / Palacio de Cristal, Madrid, Spain, 17 March - 13 June

2009 - 2010

- *The Host and the Cloud*, event, Musée National des Arts et Traditions Populaires, Paris, France, 31 October 2009, 14 February 2010, 1 May 2010

2008

- *Forest of Lines*, Sydney Opera, in association with the Sydney Biennial, Sydney, Australia, 9 - 10 July

2007

- *A Time Score*, MUSAC - Museo de Arte Contemporáneo de Castilla y León, León, Spain, 19 May - 2 September
- *Show as Exhibition*, Reykjavik Art Museum, Reykjavik, Iceland, 23 February - 29 April

2006

- *This is not a Time for Dreaming*, Marian Goodman Gallery, New York, USA, 7 March - 8 April
- *Celebration Park*, ARC, Musée d'Art Moderne de la Ville de Paris, Paris, France, 2-26 February (prologue), 10 March - 23 April (exhibition); Tate Modern, London, UK, 10 March - 23 April (cat.)

2005

- *A Journey that Wasn't, Double Negative*, Wollman Ice Rink, Central Park, Public Art Fund, New York, USA, 14 October
- *Streamside Day*, Moderna Museet, Stockholm, Sweden, 1 April - 29 May; Irish Museum of Modern Art, Dublin, Ireland, 23 February - 15 May

2004

- *This is not a Time for Dreaming*, Carpenter Center, Fogg Art Museum, Harvard University, Cambridge, Massachusetts, USA, 18 November 2004 - 17 April 2005
- *Streamside Day*, Marian Goodman Gallery, Paris, France, 11 September - 16 October
- *In the Belly of an Architect* (with Rirkrit Tiravanija and Pamela M. Lee), Portikus, Frankfurt am Main, Germany, 19 June - 4 July
- *Pierre Huyghe: One Million + Kingdoms*, Modern Art Museum of Fort Worth, Texas, USA, 16 May - 29 August
- *Pierre Huyghe*, Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy, 22 April - 18 July (cat.)

2003

- *Streamside Day + Streamside Day Follies*, Dia Center for the Arts, New York, USA, 31 October 2003 - 11 January 2004
- *Pierre Huyghe: Third Memory*, University of Virginia Art Museum, Charlottesville, Virginia, USA, 21 October - 30 November
- *Streamside Day*, event, Streamside Knolls, New York State, USA, 11 October
- *Hugo Boss Prize 2002 Exhibition*, Solomon R. Guggenheim Museum, New York, USA, 24 January - 4 May
- *No Ghost Just A Shell* (with Philippe Parreno), Van Abbemuseum, Eindhoven, Netherlands, 19 January - 31 August (cat.); Rosa de la Cruz Collection, Miami, Florida, USA, November 2003 - October 2005

GROUP EXHIBITIONS (SELECTION)

2013

- *Global Psychedelia*, Raven Row, London, UK, 26 September - 16 December
- *AufZeit - was hinter dem Putz steckt*, Baden-Baden Staatliche Kunsthalle, Baden-Baden, Germany, 20 July - 27 October
- *The Black Moon*, Palais de Tokyo, Paris, France, 20 June-1 September
- *Chalet*, Chalet Hollywood, Los Angeles, USA, April 2013 - April 2014
- *EXPO 1 New York*, MoMA PS1, New York, USA, 8 May - 2 September
- *The Puppet Show*, Eastside Projects, Birmingham, UK, 22 March - 30 June
- *Yes, Naturally*, Gemeente Museum den Haag, The Hague, Netherlands, 16 March-1 August
- *Cranford Collection. Out of the House*, Fundacion Banco Santander, Madrid, Spain, 9 February - 16 June
- *A House of Leaves, Third Movement*, David Roberts Art Foundation, London, UK, 18 January - 16 February
- *MODERNITY? Perspectives from France and Turkey*, Istanbul Museum of Modern Art, Istanbul, Turkey, 16 January - 16 May

2012

- *Sounds Like Silence [Cage -4'33" - Stille/1912 - 1952 - 2012]*, Hartware Medienkunstverein, Dortmund, Germany, 25 August 2012 - 6 January 2013
- *Pierre Huyghe: não é tempo de sonhar*, Centra Universitário Maria Antonia USP, São Paulo, Brazil, 9 August - 21 October
- *Vers la lune en passant par la plage*, Arènes d'Arles, Arles, France, 5-8 July
- *dOCUMENTA 13*, Kassel, Germany, 9 June - 16 September
- *Zoo*, Musée d'Art Contemporain de Montréal, Montreal, Quebec, Canada, 24 May - 3 September
- *The Residue of Memory*, Aspen Art Museum, Aspen, Colorado, USA, 11 May-15 July

2011-2012

- *Alice in Wonderland*, Tate Liverpool, UK, 4 November 2011 -29 January 2012; Museo di arte moderna e contemporanea di Trento e Rovereto, Rovereto, Italy, 25 February - 3 June 2012; Kunsthalle, Hamburg, Germany, 20 June - 30 September 2012 (cat.)

2011

- *The Deer*, Le Consortium, Dijon, France, 21 December 2011 -11 March 2012
- *You Have Been There*, Marian Goodman Gallery, Paris, France, 13 December 2011 -21 January 2012
- *Great Prospects!*, 21er Haus, Belvedere Vienna, Vienna, Austria, 15 November 2011 - 8 January 2012
- *Frontiers of Architecture III-IV, Living, the good life*, Louisiana Museum of Modern Art, Humlebaek, Denmark, 30 September - 2 October
- *Cleijne + Gallagher, Curry, Höller, Huyghe, Kusama, Warhol, Wright*, Gagosian Gallery, Los Angeles, California, USA, 27 July - 2 September
- *Staging the Archive*, Museu de Arte Contemporanea de Elvas, Elvas, Portugal, 16 July -31 December
- *Streamside Day*, Caixa Forum, Barcelona, Spain, 17 June -14 August

2010

- *Yesterday Will Be Better - Taking Memory into the Future*, Aargauer Kunsthau, Aarau, Switzerland, 21 August - 16 November
- *La Quinzaine Radieuse #2*, Piacé le Radieux, Bézard-Le Corbusier, Piacé, France, 12 - 27 June
- *Dreamlands*, Musée National d'Art Moderne, Centre Pompidou, Paris, France, 5 May - 9 August (cat.)

2009

- *As Long as it Lasts*, Marian Goodman Gallery, New York, USA, 1 July - 4 September
- *The Poetics of Space*, Marian Goodman Gallery, Paris, France, 19 June - 24 July
- *// Tempo del Postino*, Theater Basel, Basel, Switzerland, 10-12 June
- *Vraoum. Trésors de la bande dessinée et art contemporain*, La Maison Rouge, Fondation Antoine de Galbert, Paris, France, 28 May - 27 September
- *Peeps* (Staging by Pierre Huyghe), The James Gallery, CUNY Graduate Centre, The City University of New York, New York, USA, 15 May-12 July
- *The Quick and the Dead*, Walker Art Center, Minneapolis, Minnesota, USA, 25 April-27 September
- *Branded and on Display*, Salt Lake Center, Salt Lake City, Utah, USA, 21 February - 23 May

2008

- *The Same River Twice Part 1*, IMA Institute of Modern Art, Brisbane, Queensland, Australia, 6 December 2008-28 February 2009
- *Larsen*, FRAC Poitou-Charentes, Angoulême, France, 7 November 2008 - 7 February 2009
- *Vidéo, un art, une histoire*, Musée Fabre, Montpellier, France, 24 October 2008 - 17 January 2009
- *theanyspacewhatever*, Solomon R. Guggenheim Museum, New York, USA, 24 October 2008 -16 January 2009 (cat.)
- *La Fête est permanente/The Eternal Network*, FRAC Champagne-Ardenne, Reims, France, 10 October 2008-21 January 2009
- *Cover= Reencenação + Repetição*, Museu de Arte Moderna de São Paulo, São Paulo, Brazil, 9 October - 21 December

- *Can Art do more?*, Art Focus Biennial for contemporary art, Jerusalem, Israel, 23 September - 25 October
- *The Sublime is Now*, Galleria Civica di Modena, Modena, Italy, 19 September 2008 - 6 January 2009
- *Late at Tate - Brilliant Noise*, Tate Britain, London, UK, 1 August
- *Maquinas y Almas*, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain, 26 June - 15 September
- *The 6th Sydney Biennale: Revolutions - Forms That Turn*, Sydney, Australia, 18 June - 16 September (cat.)
- *Lost Paradise - Der Blick des Engels*, Zentrum Paul Klee, Bern, Switzerland, 31 May - 26 October
- *Peripheral Vision and Collective Body*, Museion, Bolzano, Italy, 24 May - 21 September
- *Traces du sacré*, Musée National d'Art Moderne, Centre Pompidou, Paris, France, 7 May - 11 August (cat.)
- *Je préférerais ne pas...* (with Bernard Bazile and John Knight), Xavier Hufkens Gallery, Brussels, Belgium, 17 January - 23 February (cat.)
- *Falling Right into Place, Folds in contemporary art*, Museum Haus Lange, Kaiser Wilhelm Museum, Kunstmuseen Krefeld, Krefeld, Germany, 2 March - 25 May (cat.)
- *The Cinema Effect: Illusion, Reality and the Moving Image*, Hirshhorn Museum and Sculpture Garden, Washington, USA, Part I: 14 February - 11 May, Part II: 19 June - 7 September (cat.)
- *Ghost in the Machine*, Kunstneres Hus, Oslo, Norway, 8 February - 16 March
- *The Puppet Show*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pennsylvania, USA; Frye Art Museum, Seattle, Washington, USA, 18 January - 30 March (cat.)
- *Animations/Fictions*, The National Museum of Contemporary Art, Bucharest, Romania, 1 January - 31 August
- *Collateral 2*, SESC Paulista, São Paulo, Brazil, 1 January - July (cat.)

2007

- *30/40 Part II*, Marian Goodman Gallery, New York, USA, 23 October - 4 November
- *Tomorrow*, Samuso: Space for Contemporary Art, Artsonje Centre, Seoul, Korea, 5 October - 2 December; Kumho Museum of Art, Seoul, Korea, 5 October - 4 November (cat.)
- *Volksgarten, Politics of Belonging*, Kunsthhaus, Graz, Austria, 23 September 2007 - 13 January 2008 (cat.)
- *Weather Report: Art and Climate Change*, Boulder Museum of Art, Boulder, Colorado, USA, 14 September - 21 December (cat.)
- *Cuestión Xeracional*, CGAC-Centro Galego de Arte Contemporánea, Santiago de Compostela, La Coruna, Spain, 7 September - 4 November
- *Ensemble*, Institute of Contemporary Art, Philadelphia, Pennsylvania, USA, 7 September - 16 December
- *// Tempo del Postino*, Manchester International Festival, Opera House, Manchester, UK, 12 - 14 July
- *Sound of Music, FRAC Nord-Pas de Calais Collection*, Broelmuseum, Courtrai, Belgium, 11 July - 30 September 2007; Marres centrum voor contemporaine cultuur, Maastricht, Netherlands, 19 January - 30 March 2008; Espace 36, Saint-Omer, Lille, France, 17 May - 5 July 2008, Turner Contemporary, Kent, UK, 4 April 2009 - 14 June 2009 (cat.)
- *Doppelgänger. The Double of Reality*, MARCO - Museo de Arte Contemporánea de Vigo, Vigo, Spain, 6 July - 7 October (cat.)
- *Think with the Senses, Feel with the Mind*, 52nd Venice Biennial, Venice, Italy, 10 June - 21 November (cat.)
- *History Will Repeat Itself*, Phoenix Halle, Dortmund, Germany, 9 June - 23 September; HMKV - Hartware MedienKunstVerein Institute for Contemporary Art, Berlin, Germany, 18 November 2007 - 13 January 2008 (cat.)
- *From the Earth to the Moon: Metaphors for Travel (Part II)*, Castello di Rivoli, Museo d'Arte Contemporanea, Turin, Italy, 22 May - 26 August
- *Nébuleuses*, LIA - Lieu d'Images et d'Art, Grenoble, France, 5 May - 1 July
- *Airs de Paris*, Musée National d'Art Moderne, Centre Pompidou, Paris, France, 25 April - 16 August (cat.)
- *L'Emprise du lieu*, Domaine de Pommery, Reims, France, 28 March - 15 November (cat.)
- *Collateral: When Art Looks at Cinema*, Hangar Bicocca, Milan, Italy, 1 February - 15 March (cat.)

4. CHRONOLOGICAL LIST OF WORKS EXHIBITED

Unless otherwise stated, all works are credited:

Courtesy of Pierre Huyghe; Marian Goodman Gallery, New York; Esther Schipper, Berlin

A Part, 1986

Super 8 film, black and white, silent

La Toison d'or, April 1993

Event, Jardin de l'Arquebuse, Dijon

15 Polaroids, 8.8 x 10.7 cm

4 costumes

Chantier Permanent, 1993

Montage of 12 C-print photographs, 1999,

91.4 x 139.7 cm

Edition of 3 + 2 artist's proofs

L'Association des temps libérés, 5 July 1995 Journal

Officiel, French non-profit-making association, 21 x 19.5

cm

(with Angela Bulloch, Maurizio Cattelan, Liam Gillick, Dominique Gonzalez-Foerster, Douglas Gordon, Lothar Hempel, Carsten Höller, Jorge Pardo, Philippe Parreno, Rirkrit Tiravanija, Xavier Veihan)

Or, 1995

Event, San Francisco

Poster, offset print, 1999,

67 x 100.5 cm

Edition of 3 + 2 artist's proofs

Edition of 1; 2 artist's proofs: Pinault Collection

The House or Home?, 1995 Unrealised project, Polaroids,

8.8 x 10.7 cm

L'Écrivain public, March 1995

Casting, February 1995

Event, Milan

2 posters, offset print,

1999, 67 x 100.5 cm

Edition of 3 + 2 artist's proofs

Singing in the Rain, January 1996

Performance

Wooden base, female dancer, rain

With Dominique Gonzalez-Foerster and Philippe Parreno

Temporary School, 1996 Manual, 29.7 x 21 cm

Event, seven A4 handwritten letters

Extended Holidays, November 1996

Event

Montage of 12 C-print photographs, 10 x 15 cm and 9 x 14 cm

Light Conical Intersect, March 1996

Event, Paris

Photograph, 80 x 120 cm

Centre Pompidou, Musée National d'Art Moderne, Paris, France

With Philippe Parreno

Anna Sanders, l'Histoire d'un sentiment, 1996 - 1997

Magazine printed in colour, 64 pp., 27.5 x 21 cm

Pierre Ménard, El ingenioso hidalgo Don Quijote de la Mancha, 1996 - 2007

Book, 34 p., 17 x 11.6 cm

Edition of 400 (Spanish) / 300 (English)

Published by Museo de Arte Contemporáneo de Castilla y León

Blanche Neige Lucie, 1997

Super 16 mm and 35 mm film transferred to Digital Beta, colour, sound, 4 min. in a loop

Edition of 3 + 1 artist's proof

Edition of 1/3: FNAC - Centre National d'Arts Plastiques, Ministry of Culture and Communication, Paris, France

Silence Score, 1997

Score with handwritten annotations, 4 pages,

40 x 30 cm

Edition of 4 + 1 artist's proof

Timekeeper, 1999 Intervention mural in situ, variable

dimensions. Edition of 2 + 1 artist's proof

Le Procès du temps libre, 1999

Poster, 1970, 61.8 x 90.3 cm

Plant, book, *Le Droit à la Paresse* (1880)

by Paul Lafargue, programme Fig. 1 by Marcel Broodthaers,

"Boycott" tract

Atari Light, 1999

Programme of video game, interface, joysticks, halogen lamps

960 x 960 cm

Edition of 3

Edition of 1/3: Pinault Collection

Mies Cuba Gets Cold, 2000 Unrealised project
Unrealised (*Mies Cuba Gets Cold*, 2000), 2011
Collage on paper based on the unrealised project,
65 x 50 cm
Private collection, Geneva

Two Minutes Out of Time, 2000
Animated film, colour, sound, 4 min.
Edition of 4 + 2 artist's proofs

One Million Kingdoms, 2001 Animated film, 6 min. Edition
of 6 + 2 artist's proofs

With Philippe Parreno

A Smile Without a Cat, 7 December 2002
Event, fireworks, Miami
35 mm film transferred to DVD,
colour, sound, 6 min.
Edition of 10 + 3 artist's proofs
Courtesy of the artists

L'Expédition scintillante, Acte 1, 2002
Untitled (Weather Score), snow, rain, fog,
weather score
Edition of 3 + 2 artist's proofs

L'Expédition scintillante, Acte 2, 2002
Untitled (*Light Show*), 200 x 190 x 155 cm,
smoke and light system, sound
Music: *Gymnopédies 3 and 4* by Erik Satie (1888)
orchestrated by Claude Debussy
Edition of 3 + 2 artist's proofs
Ed/ 1/3: FNAC - Centre National d'Arts Plastiques,
Ministry of Culture and Communication, Paris,
France

L'Expédition scintillante, Acte 3, 2002
Untitled (Black Ice Stage), black ice rink,
programme
35 x 1024 x 774 cm
Edition of 3 + 2 artist's proofs

L'Expédition Scintillante, A Musical, 2002
Programme catalogue
14.4 x 17.5 x 0.8 cm

School Spirit, 2002-2013
Montage of photographs

Streamside Day, 2003
Super 16 mm film and video transferred to Digital Beta,
colour, sound,
26 min.
Edition of 6 + 2 artist's proofs

One Year Celebration, 2003-2006
48 posters, black ink printed on white and yellow
paper
118 x 83 cm each

Meditation Hall, 2003
Concrete

Ghost Room, 2004
Event, Castello di Rivoli Museo d'Arte Contemporanea,
Turin, Italy
Inflatable structure, 1100 x 1100 x 350 cm

Float, 2004
Three drawings of children 35 x 49.8 cm each

With Rirkrit Tiravanija in collaboration with Pamela M. Lee

In the Belly of an Architect, 2004
Event, Portikus Gallery, Frankfurt am Main
Oven, wall in bread, house in cake,
films by Gordon Matta-Clark, graffiti, conferences
Super 16 mm film, 8 min. 22
Edition of 6 + 1 artist's proof

Pavilion for Miss Gênerai Idea, 2004
Origami, paper, 30 x 30 x 25 cm
Ellipse Foundation, Contemporary Art Collection,
Cascais, Portugal

This is not a Time for Dreaming, 2004
Super 16 mm film transferred to Digital Beta,
colour, sound, 24 min.
Edition of 6 + 2 artist's proofs
Edition of 1/6: Centre Pompidou, Musée National d'Art
Moderne, Paris, France

This is not a Time for Dreaming, 2004
Puppet in painted wood, fabric,
88 x 29.5 x 19 cm
Private collection, Paris

A Journey That Wasn't, 2005
Super 16 mm film and HD video transferred to HD video,
colour, sound, 21 min. 41
Edition of 7 + 2 artist's proofs

With François Roche and architects R&Sie(n)

Terra Incognita/Isle Ociosidad Pavilion, 2006, Prototype,
unfolding digital surface of 200 m² in aluminium
honeycomb

RSI, un bout de réel, 2006
Neon lighting, 7 x 7 m
Edition of 3 + 2 artist's proofs

Obscured by Clouds, 2007
Unrealised project
Unrealised (*Obscured by Clouds*, 2007), 2011
Collage on paper based on the unrealised project,
50 x 65 cm

De Hory Modigliani, 2007
Oil on canvas, 88.9 x 63.5 cm

Stars, 24 October 2008
Event, Solomon R. Guggenheim Museum, New York
Photographic print, 83.8 x 127 cm

Forest of Lines, July 2008
Event, Sydney Opera House
Film, HD video, colour, sound, 7 min 32

Monster Island, 2009 Preparatory drawing for the project
designed for the 2007 Venice Biennial Ink, colour, 45.1 x
62.5 cm

Life, July 2009
Graphite on paper,
La Saison des fêtes, 2010 Film
La Saison des fêtes, 2010 4 preparatory drawings, 41.2 x
41.2 cm

The Host and the Cloud, 2010
Film, HD video, colour, sound, 2h, 1 min. 30
Edition of 9 + 2 artist's proofs

Players, 2010
LED, brass,, elastic, hand controller 15 x 16 x 24 cm
Edition of 100

Zoodram 2, 2010
Live marine ecosystem, aquarium
81.28 x 134.62 x 99.06 cm

C.C. Spider, 2011
Corner of wall, live spiders
Edition of 20
Edition of 1/20: Collection Laurent Fiévet, Paris, France

Umwelt, 2011
Wall, ants and live spiders

Zoodram 4, 2011
Live marine ecosystem, aquarium, resin mask
after *La Muse endormie* (1910) by Constantin Brancusi
134.6 x 99.1 x 76.2 cm
Ishikawa Collection, Okayama, Japan

Untitled (Liegender Frauenakt), 2012
Concrete mould with a structure around the head
surrounded with a hive, wax, bees
Sculpture: 75 x 145 x 45 cm; base: 30 x 145 x 55 cm;
dimensions of the hive: variable
Edition of 5 + 1 artist's proof
Edition of 3/5: Ishikawa Collection, Okayama, Japan

Human, 2012
Living dog with one pink leg

A Way in Untitled, 2012
Film, HD video, colour, sound, 14 min.
Edition of 5 + 2 artist's proofs

5. AROUND THE EXHIBITION

CATALOGUE

For the exhibition at the Centre Pompidou providing a retrospective viewpoint on the work of Pierre Huyghe, the associated catalogue, the first ever reference book on this major international artist, provides an overview of his development illustrated by nearly 800 images and 90 projects, from his early works of twenty years ago to the present day.

Pierre Huyghe Catalogue

Edited by Emma Lavigne

22 x 28 cm

256 pages, 800 colour ill.

39.90 euros

Essays by Amelia Barikin, Tristan Garcia, Vincent Normand and Emma Lavigne

Graphics: deValence

Supervision of the book: Emma Lavigne and Pierre Huyghe

Authors:

- Emma Lavigne: book editor and curator of the Pierre Huyghe exhibition, and curator at the Centre Pompidou

Tristan Garcia: French writer and philosopher working in the speculative realism movement.

In 2008, he published his first novel, *La meilleure part des hommes*, which won the Prix de Flore. In 2011, he wrote a philosophical essay on the animal condition, *Nous, Animaux et Humains*, and an ontological treatise, *Forme et objet*.

- Amelia Barikin: Australian independent exhibition curator and writer. Her area of interest is the question of temporality in contemporary art. In 2008 she submitted her doctoral thesis on the work of Pierre Huyghe to the University of Melbourne, Australia. In 2012, she published *Parallel Presents: The Art of Pierre Huyghe*.

- Vincent Normand: French exhibition curator and art critic. Co-founder in 2009 of the review *Criticism*, he has already participated in numerous projects throughout the world, including the triptych exhibition in 2010 entitled "The Sirens' Stage" presented simultaneously in Paris, London and Rome.

6. EXCERPTS FROM THE CATALOGUE

A garden with forking paths

Emma Lavigne

With *Untilled* (2013), you enter alone, like a burglar. This is a site left fallow that Pierre Huyghe discovered by accident: a chaotic outgrowth that rises up around the corner of a path in Karlsaue Park in Kassel. For the artist, it means “starting with a context, and reconstructing its various sedimentations of discourse in order to find a form of disruption.”¹ *Untilled* avoids any unequivocal reading and expresses a heterotopical dimension, where several areas and different temporalities that should normally be separate are juxtaposed. Michel Foucault, in his analysis of “other spaces²” on the margin of society, which enable the imagination to unfold, considers the garden as the most ancient example of heterotopia, and as an eminently contradictory space. At first glance, the site might appear like an attempted graft of the picturesque aesthetic, designed to make an uproar in the flatness and symmetrical order of the park, which was developed in the early 18th century according to the canons of the Baroque aesthetic, and later those of the English natural style. “Turn the lawn into a piece of broken ground; plant rugged oaks instead of flowering shrubs; break the edges of the walk; give it the rudeness of a road; mark it with wheel tracks; and scatter around a few stones and brushwood,³” said William Gilpin in his *Three Essays on Picturesque Beauty* of 1792, encouraging the use of the “destructive hammer” to attain this picturesque beauty. The configuration of *Untilled* seems to be less the work of man, even if the artist was involved at each stage in setting up the site, than of an earthquake, so clearly does it mark out another territory. The ground rises up, forms a crater, engenders hills where industrial residues contaminate the soil, where fragments of asphalt and slabs suffocate plant life, uprooted trees decompose in the mud, and piled-up paving stones stifle the echo of revolts. “The most beautiful cosmos is a heap of random sweepings”, to quote the pre-Socratic philosopher Heraclitus, who saw a defiance of time in the collapse of forms.⁴ The site here is devastated, as though by the insurrectionary rampaging of *The Wild Boys* in William S. Burroughs’ novel as they lead the civilised world to chaos and destruction. It is broken up like the cabin in Robert Smithson’s *Partially Buried Woodshed* (1970) which collapses under the weight of the earth, allowing nature to reclaim its rights over the domestic home. *Untilled* evokes the shapeless heap of the “zone”: the hermetic, complex, enigmatic space filmed by Andrei Tarkovsky in *Stalker*, 1979, which only the initiated can enter. Seemingly gone forever is the image of the Garden of Eden evoked in the prologue to the film *Streamside Day*, shot by Pierre Huyghe in 2003 in a forest village by the Hudson River, where a ritual is invented to celebrate the birth of a new community. [...]

The compost heap of the Karlsaue Park is not a burial place: it is both a structure and a construction process where the elements and organisms are gradually transformed, far removed from any cultural setting. *Untilled* is not rooted in a post-industrial site or in the wasteland of urban fringes, but precisely in a park: a place intended for the community and its leisure time. The artist had explored this type of place before: in 1993 with *Toison d’or* in the Dijon park with the same name, and in 2006 with “Celebration Park”, using the theme park as a model and scenario. Here he liberates himself from this entertainment space to invent a place of separation, distancing himself from Smithson, who thought that “A park can no longer be seen as ‘a thing-in-itself’, but rather as a process of ongoing relationships existing in a physical region – the park becomes a ‘thing-for-us’.⁵

¹ Conversation between the artist and the author.

² Michel Foucault, «Des espaces autres», in *Dits et écrits 1954-1988*, vol. IV: 1980-1988, Paris, Defert and Ewald, 1994, p. 752-762 [p. 759].

³ William Gilpin, *Three Essays on Picturesque Beauty* [London, 1792]

⁴ Translation of Fragment 124, in *Héraclite, Fragments [citation et témoignages]*, Paris, Flammarion, 2002.

⁵ Artist’s conversation with the author.

Untilled is not a place designed for us, or one that we can appropriate; it is a biotope, a womb generating decomposition, germination, hybridisation and life, according to the “profound relationship between signs, events, life and vitalism” suggested by Gilles Deleuze.⁶ While we find in it objects usually seen in parks, like a bench – the one painted pink by Dominique Gonzalez-Foerster for his *Plan d'évasion* during dOCUMENTA 11 in 2002 –, this one is overturned and you cannot sit on it. You cannot get very close to the sculpture of a reclining nude woman emerging from the mud, for her head is hidden by a swarm of bees. Sight is simultaneously checked and sharpened, somewhat like the desire-ridden installation of *Étant donnés: 1° la chute d'eau, 2° le gaz d'éclairage...* by Marcel Duchamp (1946-1966). Trees are uprooted, hampering movement, like one of the oaks planted by Joseph Beuys at dOCUMENTA 7 as part of his 1982 action 7000 oaks, or another lying on the ground further on, evoking Smithson's *First Upside Down Tree* (1969). These elements from dOCUMENTA's past seem to be thrown onto the compost heap like the cut-ups of Burroughs' and Gysin's Beat poetry, or the free-floating verses of Mallarmé's *Un coup de dés jamais n'abolira le hasard*, already imbued with an awareness of the collapse of past order and a coming time of uncertainty. “Organisms die, not life”, as Deleuze reminds us, and Pierre Huyghe's undertaking is to infuse new life into a dead body. [...]

Flashes of beauty burst upon the eye as it moves over the site, letting one briefly imagine that there is perhaps a pictorial intention behind this layout, where black earth mounds contrast with the white dog, and where flowers form chromatic clumps releasing yellows and magentas that swarm over and colour the surroundings, from the water in the ruts to the fluorescent pink leg of the dog – which seems to come straight out of some fantastical mediaeval bestiary, or Jorge Luis Borges' *Book of Imaginary Beings* (1957). These abrupt apparitions – which could just as well be dissipated by the whim of climate change – revive, in a disordered telescoping of images, the Surrealist visions of Max Ernst in his *Histoire naturelle* (1926) and *Le Jardin des Hespérides* (1935), or the germinations in Kupka's *Tales of Pistils and Stamens* (1919-1923). They materialise a number of literary reminiscences, which, as the artist puts it, “make the bodies of fiction and writing leak into reality.” (These range from *The Dream of Poliphilus* to *A Midsummer Night's Dream* and Jonathan Swift's *The Fable of the Spider and the Bee*,⁷ where the bees, identified with Plato and the Muses, symbolise the wisdom of the Ancients, making honey and wax from nectar and thus “furnishing mankind with the two noblest of things, sweetness and light”, while spiders, spinning the thread for their webs with “dirt from their own entrails”, embody the individualism of the Moderns.) They exude a heady sensuality, as though stimulated by the aphrodisiac and psychotropic plants planted by the artist. Wanderers who enter the site of *Untilled* find themselves exposed in the same way as the languid sculpture of a woman fertilised by insects, or Beuys' oak, changing from its status as an icon of the social sculpture of the last great German Romantic into a state of decomposition, devoured by ants. [...]

Untilled can be seen as a “garden with forking paths” in its ability to propagate a growing and dizzying network of different, converging and parallel times, like the maze garden of Jorge Luis Borges' novella. “This network of times which approach each other, fork, cut across each other or ignore each other for centuries, embraces *all* possibilities. We do not exist in the majority of these times; in some of them you exist and I do not; in others, I and not you; in others, both of us,” says the Chinese philosopher in the novel. *Untilled* alters our awareness of a uniform, absolute time, and divides our gaze, which moves away from an anthropocentric vision of the world, echoing the thinking of Jakob von Uexküll⁸ on biosemiotics in the Thirties, which

⁶ Gilles Deleuze, *Pourparlers*, Paris, Éditions de Minuit, 1990, p. 196.

⁷ Jonathan Swift, “The Fable of the Spider and the Bee” in *The Battle of the Books* [1694], cited in *La Querelle des Anciens et des Modernes*, Paris, Gallimard, “Folio classique” coll., 2001.

⁸ Jakob von Uexküll, *A Foray into the Worlds of Animals and Humans* [1934], French translation, Paris, Denoël, 1956.



redefined the concept of Umwelt. This sees our environment as a gigantic music score, which places an infinite variety of living organisms in a state of co-presence with each other, each with its specific, enclosed world of perceptions. *A Way in Untilled*, which takes us along a possible path through this microcosm and captures its amplified pulsation, becomes like those “walks in unknowable worlds”, with Uexküll as guide,⁹ through myriad reconstructions of the environment of the sea urchin, the worm or the tick: those tiny organisms that affect us, and with which we make up an open world.

⁹ Giorgio Agamben, *L'Ouvert. De l'homme et de l'animal [The Open: Man and Animal]*, Paris, Rivages, 2006.

WHAT IS IT TO BE INTENSE?

Tristan Garcia

The Host and the Cloud, 2010

Who am I?

I am the contemporary spirit.

I am intense, and sometimes I am condensed.

A cloud is the condensation of part of the water vapour of a certain volume of cooled air; it is a meteorological intensity that becomes visible.

A cloud is now a collection of configurable computerised resources, data, files or identities in a network hosted at a distance. *Cloud* and *host* are two contemporary images taken over by Pierre Huyghe to construct a model of personal identity. *The host* is the spirit of the artist outsourced to a disused museum where actors or player exchange roles, imitating each other; the *cloud* is a unlimited collection of memories, images, music and figures, which evoke in turn Kate Bush, the Action Directe group, the coronation of Jean-Bedel Bokassa, work, play, hypnosis, love and sexuality like various private files in the memory of a subject, whose management has been outsourced to a service provider. This is the artist, who employs extras to put various sequences "into situations", which are repeated and become altered repetitions of each other.

In the film retracing these different events, the identity of the host remains blurred and some times dissolves; it seems to have left itself. On several occasions, it condenses once more into particularly intense moments; it seems that we are seeing an image of the way we now conceive our subjectivity, our memories and the construction of a self that is both individual and collective. It is a thick cloud of data outsourced into a material place: a brain, a body or a network of several brains, several bodies. And "my" identity, "our" identity, are only now sensitive when epiphanic instants are condensed, once more giving us the intuition of being someone, or of all together being something.

With clouds and hosts, we no longer have the sense of being ourselves except when something *intense* comes about.

Intense (I)

What is an intensity?

When we are incited to live our lives intensely, to make the most of fleeting but significant moments, or to inject 'intensity' into an existence threatened by flatness, depression or dissolution, what we understand by "intensity" is the possibility, without changing anything in the world, of comparing it with itself, and finding it suddenly better or stronger than it is.

Perhaps this idea of intensity is the ultimate ideal of the contemporary spirit.

And yet, is it not absurd to compare the world or something in the world with nothing other than themselves, without the intermediary of an idea, an ideal, a norm or a representation?

Or, 1995

This is a little path in the countryside photographed by Pierre Huyghe.

The problem with natural beauty is always the same: how can we find something beautiful that is not art? That is to say, how can we find something natural *more* or *less* beautiful?

Either Nature is something that has not been intended, and the result of a non-intention cannot be *more* or *less* successful; it cannot correspond more or less to its concept or its idea, because there is no idea or concept. Or Nature has been intended by a creator, and unless we think this creator is all-powerful, it is inappropriate to judge that some of its works are more accomplished, and more beautiful, than others.

If nothing in Nature can be more or less beautiful, it is either because everything in it is equally beautiful, or because nothing is either beautiful or ugly. The first possibility is nothing but another expression of this indifference: if everything is equally beautiful in Nature, nothing in it is *more*, nothing in it is *less*; as beauty is an intensity, its absolute equalisation ends in its neutralisation and dissolution. Thus we do not see natural Beauty unless we conceive that a natural object could be better or worse than it is; unless we consider that nothing is absolutely what it is; unless we compare a natural object with what it might be to itself if it were *more* or *less* than it seems to be.

The artist thus introduces the idea or representation in Nature in order to compare it with itself. Pierre Huyghe has found a path in the countryside. This path is perhaps natural, formed by running water or the regular passage of animal, or is perhaps an artefact designed and marked out by someone who wanted to officialise a possible path across the fields. Not knowing for certain, the artist has traced a second path which diverges from the first, like the image of a choice: either/or. Repeated in this way, the path appears comparable to itself: you can choose to take one or the other. But the first leads to one place, and the second to another: they are separate; they are two extensions, not two variable intensities of a single thing. If there is only one natural path, what can it be compared with? The path is what it is, neither more nor less. If there are two paths, thanks to art, they can indeed be compared: each has its own direction. Nature gives nothing to compare itself with; art opposes another path, an idea that *diverges*.

Perhaps the contemporary spirit no longer wants its sensations to obey pre-conceived ideas, but yearns to be surprised by sudden intensities. When we can no longer recognise a natural or cultural criterion, when we no longer have any ideas, ideals

or representations in order to judge the beauty in all things, no other path exists for aesthetic feeling than to relate each thing – work, face or landscape – to itself, and try to know if it is still possible to find it strong or weak – that is, to prove whether what is there, in front of us, is more or less intensely what it is. And the ceaseless appeals in the contemporary world to yield oneself up to strong experiences and seek something “intense” in works means the contemporary spirit’s non-recognition of any other *criterion* of value than that of comparing a thing, an individual or a feeling with not an “other”, a norm, an idea or a concept, but with themselves.

I am without power...

Undoubtedly, the fascination with intensity is inseparably linked to the emergence of a *contemporary* conception of the world, rather than a *classic* or *modern* one. What we call “intensity” is not the power, the *dynamis* inherited from the Greeks, nor the force that matters so much in both classical political philosophy and Newtonian mechanics. Because power and force are concepts that find their meaning within a division of the world into essences or substances, whereby things exist in themselves, which are the support and substratum of qualities, accidents and attributes. Through power, substance carries its identity within itself, in its material, and everything that it could become. For this reason, power was for a long time the means of thinking that a thing could be more or less what it is, according to degrees of perfection or a new definition of the essential identity contained within it: the pumpkin seed is in some respects a pumpkin (in terms of power), while not being one (in terms of the act), which makes it possible to say that the pumpkin seed is somewhat less of a pumpkin than the cucurbit once it has reached maturity.

Power is thus a possible intensity of self available in advance in the thing, which can express itself according to different degrees.

But to suppose such a power, distinct essences are needed.

...or force

Force, as it appeared in Newton's equations and was then discussed in scientific and philosophical modernity, is no longer a power of becoming contained in each singular object – which is reduced to a simple portion of matter. It is now a constraint exercised from outside on all physical objects, depending on their mass, whatever the essence of these objects: force is exerted equally on an equal mass of walnut wood or of marble. Force no longer factors in what makes up the identity of these objects; it embodies an environment of constraint indifferent to what the entities are on which it acts: it is force that pulls a floating object from the ground, pushes the skater on the ice, draws the self-propelled robot and governs their movement and speed. It is no longer in the objects, but outside the objects and in itself: the force defined in Newton's First Law is in fact a principle, which is the subject of a circular definition, because to explain force, it needs to be presupposed.

Force, as a power in itself, taken out of objects and now their common environment, no longer depends on the singular identity of each thing. It consequently enables comparison, measurement and calculation. But to recognise force, matter has to be substantial. [...]

Present

If the past is an ordering of the intensities of presence of things in diminishing order (because each moment in fact finds itself buried in an increasing number of presents), the present – the “now” – is very simply the *maximum state of presence*. What cannot be more present is “now”.

Let us carry out an experiment of anticipation through thought. I could believe that I live in the past, meaning that I find myself in 2013, but in a 2013 that exists a thousand years later – and so I exist in the past, in the future. Then I would have the sensation that all my acts are accomplished now, and they would be accomplished in a certain “now” contemporary with all my acts in question. And yet everything that happens at that moment would not take place “now” now, but in a later now, a thousand years later – in the way that a man in the year 1813 is perhaps in the process of imagining at this very moment that he is living in the present, when he feels what he feels in his own period, with a lesser intensity of presence, in the objective memory that remains of what he experienced two centuries earlier.

So what can reassure me that my “now” is really now? And that I am thus the version of myself that is the most intensely present of all versions? That I do not exist as an objective memory of my future? How can I be sure that my present day is not the already yellowed page of an out-of-date calendar in the future – for example, the day when you will be in the process of reading the lines of this text? What guarantees it for me is the fact that the present constitutes the highest degree of intensity of presence: you, who are reading me, can, at the very moment when you read these words, consider a state of my text more present than the state it currently has for me, while I am writing it. After I wrote it, it had to be proof-read, edited published and read by you: what is present for me is separated for you from the moment where you discover it through an ordered series of intermediary states of presence. The writing of this text is datable, and past, in order for you to read it.

Streamside day, 2003

The *calendar* future is the projection, from the present, of the past order of events. It is the possibility of treating the present as a past moment among others from a fictional point created by cutting out a segment of time past, which has been transferred from the other side of the present.

The future is only the greatest non-determination possible; the maximum of absence. In the future, there is no order of days, months or years. The calendar of the coming years does not represent the future, only a reversed past; a past from the other side of the mirror of the present state of things. Because, at the time I am writing, the year 2020 only exists today as a reflection. Taking the seven years that separate me in 2013 from the year 2006, I can project those seven years as a mirror to produce a representation of the seven years moving away symmetrically from 2013.

But in reality, those seven years are not those to come: they are not more present than the present moment, and are only a corruption, through thought and imagination, of the present moment, which

is thus considered through anticipation as though it were already past and gone for seven years. Pierre Huyghe has understood that there is no other future than that of the calendar, and to invent a future he has invented calendars. Festival days, celebrations and *Streamside Day* are regularities created so as to no longer pretend that what is to come exists in another way than as a reverse reflection of what has been, with the aid of timelines and calendars decided *now*.

But if I imagine “now” your future reading, I cannot produce a future state of presence superior to the state of presence of what I am now writing; the reading I suppose you will be doing is not the one that you are doing. What I am imagining is only contemporary with the writing of the text, and exists as scarcely more than a prisoner of the straitjacket of the moment. The difference is as follows: the future reading I suppose *is comprised* in my text as it is being written, while the reading you would be doing of this text in several months *will comprise* this text. But I cannot do otherwise than consider the second possibility on the model of the first, because, despite carefully weighing my words, I am unable to apprehend your reading in the future, i.e. consider my text, present for me, as though it were already past. And it is in this inability, at the highest degree of the intensity of presence, that the sensation of the present is felt. The present is something whose presence cannot be exceeded; because nothing is more present than the present. [...]

Living

Because the contemporary is in principle undone by time, the aware contemporary spirit seeks a form of superior intensity elsewhere, and finds it in *life*. While time is the order of intensities of the presence of things, life is an intensification not of the presence, but of the *self* of certain things. What lives is not more present than what is not living. The living thing thus has a very different sort of intensity from the one ordered by time.

Living means maintaining and intensifying the difference between what enters the thing (the cell of the organism) and that into which the thing enters. A metabolism differs in maintaining all the functions of the *self*. While a rock does not express a difference between *self* and *non-self*, a living organism expends energy in emphasising this difference. A living thing is thus something that intensifies its *self*, i.e. the difference that exists between what there is in it, and in what it finds itself.

Untilled, 2012

In his recent works, Pierre Huyghe replaces the logical identity (the imitation, the copy, the remake of the Nineties) and the temporal identity (the presence, the celebration, the calendar of the 2000s) by the organic identity: firstly the zoodrams peopled with hermit crabs in aquariums, wearing Brancusian masks, then ants and spiders on the walls of museums, and lastly the dog and the beehive in the space of decomposition and recomposition of *Untilled*. The artist endeavours to pinpoint the tendencies of a species, and constructs an ensemble of possible relations between behaviours, without seeking to make non-human forms of life play or perform. Instead, he aims to stir up latent possibilities – the dormant possibilities of Evolution – by bringing together the ways of being of organisms to all appearances completely different from one another. The artist dreams of being not a supreme architect, or God by proxy, but an engineer of Evolution, who now seeks intensity in not the present, but the living.

Intense (II)

What is an intensity? It is an identity.

Far from being neutral, all identity is a tension that holds together entities on the point of breaking up into a myriad separate things, indifferent to each other. The logical identity, the temporal identity and the organic identity are several versions of something that makes a single object out of several things. As nothing is absolutely itself, everything is subjected to variation, and, related to itself, a thing is never confused with itself. Neither the pure logical replaceability, nor the identity through time, nor the immune identity of an organism can assure us that two things make a single thing. As two things are never absolutely the same, their minimum identity is always a tension. It is a tension between self and self in the logical identity, a tension of the presence of the thing in the temporal identity and a tension between what maintains and what transgresses the *self* in the organic identity.

It is because nothing is equal to itself that every entity is *intensely* identical, meaning that its identity is systematically an infinitesimal variation.

Everything can *have* an identity or *be* an identity. To *have* an identity is to be an identity subject to variation; *to be* an identity is to be the variation itself, the change from one entity to the other.

The contemporary spirit is torn between nostalgia for the fact of still *having* an identity but then belonging to classic categories (of species, gender or class) and becoming stabilised through its variations, and the desire to *be* an identity, but then belonging to nothing, passing through, being reduced to a variation.

Finding it difficult to recognise the legitimacy of classifying categories, because everything is desubstantiated for him, the contemporary spirit wants less and less to belong, and more and more to become. He dreams of being a wandering intensity, of being an identity without ever having one.

Thus the contemporary person no longer wants to be of his time, to belong to his time and to the present, so much as he hopes to be more present than the present: not to be eternally subject to variation, but eternally to be the variation. He no longer wants to be a living being, but to be life, and replace Evolution. In his daily existence, he seeks strong sensations and intensities, because he wants to prove his own identity; because he is no longer certain of being someone; because he no longer knows to whom or to what he belongs; because he is the recipient of a multitude of entities, and is contained by a multitude of other entities; because he himself is a series of possibilities according to circumstances and contexts: a social being in society, a natural being in nature, a family being in the family, an amorous being in love. He no longer experiences his oneness except when something intense happens to him.

The Host and the Cloud, 2010

In *The Host and the Cloud*, Pierre Huyghe gives us a sensitive image of the contemporary spirit: a collection of images and sensations that belong to a subject absent from himself, who does not know who he is, divided between sexuality, work and the law, art and the imaginary. Images and sensations are not themselves identities, because, obtained through games of imitation between the actors and then the testimony of the guests, they are only echoes, as all our memories are.

The contemporary spirit is someone who no longer knows what he feels, and no longer feels what varies. Through images, the exhibition devices, celebrations, sexuality and animal and human bodies, Pierre Huyghe's work is the host for this nebulous contemporary spirit, who asks "Who am I *really*?" and to whom the echo of his own voice replies, "Neutralised, you are nothing; you are only intensity."

Memories Of The Future: On The Time Of Art

Amelia Barikin

'I'm interested in the vital aspect of the image, the way an idea, an artifact, a language can leak into the contingent, the biological, mineral, physical reality. The set of topological operations is exposed not to an audience, but to a savage witness.'¹

The time of art is not comparable to the time of the museum, the duration of a film or the time it takes to travel to work, although it can contain all of these elements. The time of art is phenomenological, as related to the sensed experience of an art work in space and over time, but it is also molecular, embedded at a structural level in the mechanics of the work and in the timing of its exposure. Not simply 'what' is the time of art, then, but 'when': when is the time of art? Or in Huyghe's words, 'Why should an exhibition last five weeks? Why not a year, why not a lifetime, or an intermittent existence?'"² The changing relationship of art to time – inflected in the proliferation of temporary projects, of situations without end, of eventual relations and dialogic forms – mirrors the temporal polyphony of contemporaneity. When the present is endlessly rewritten, the future, once an extrapolation of the present, appears as a mirage. Pulled from the narrative constraints of history, time crystallizes and congeals.

Huyghe's forays into this territory are complex and multiple. One of the earliest and most significant was his founding of *L'Association des temps libérés* (The Association of Freed Time) in 1995. Functioning as a time-based collaborative movement, the Association was initiated as Huyghe's contribution to the group exhibition 'Moral Maze'. All of the artists in the exhibition were invited to take part. The intention was to re-format the time codes of the exhibition so as to de-stabilize its temporal protocols and extend its duration outside museum hours. Not satisfied with divisions of work time and leisure time, the group asked: when is time truly free? If leisure or free time is recognized only as a subsidiary to working time – a byproduct of commercial productivity – then freed or liberated time would need to be coded differently. Where might such an idea find equivalence? One correlate was located in the ancient Roman concept of *otium*, a kind of time viewed as distinct from the time of business or duty (*negotium* and *officium*). Like freed time, *otium* designates a mode of unproductive temporality that emerges *in excess* of normative temporal formatting as a time liberated from economic pressures.³ Under these terms, the exhibition would signal 'not the end of a production process, but a departure point for something else.'⁴

A journey, a garden, an opera, a bus ride: Huyghe's projects are consistently deployed as vehicles to travel elsewhere in time and space. The notion was made literal in his work *Extended Holidays*, organized during Huyghe's residency at the art school Collège Marcel Duchamp in Châteauroux in 1996. When the time for his exhibition came round, Huyghe closed the gallery, rented a bus, and went on holiday accompanied by twenty students from the school. The sign on the gallery door read: "En Vacances." The excursion lasted for three days. Without divulging his intended destination to the students, Huyghe drove south, following a route he was familiar with from his childhood holidays, towards his grandmother's village in Catalonia. En route, the travellers watched a selection of films around the theme of doubles.⁵

¹ Pierre Huyghe, conversation with the author, November 2012.

² Pierre Huyghe, conversation with the author, October 2005.

³ Giorgio Agamben, *The Open: Man and Animal*, Stanford University Press: California, 2004, p. 87. Agamben also suggests a link between *otium* and Heidegger's notion of 'profound boredom', a foggy state of indifferent erasure that leads to a revelation of the whole of being.

⁴ Pierre Huyghe, conversation with the author, January 2013.

⁵ Regarding the the theme of the double, including *The Mirror* by Andrei Tarkovski (1974) and *Shinning* by Stanley Kubrick (1980)

'We navigate between a movie interrupted by stops', Huyghe explained, 'and stops interrupted by a movie.'⁶ His subsequent work *Les Passagers* (1996) began with an open invitation for exhibition visitors to embark on a bus tour in Bordeaux with Huyghe as their guide. The passengers watched pre-recorded footage of the same route that the bus followed: 'A specific route is filmed by day, punctuated by events ... performed by actors. After nightfall, the bus follows the same route taken in the day. Passengers can follow the film on the monitor.'⁷ Travelling through the city streets after dusk, the journey was refracted through two screens: the window, offering a view of the present, and the monitor, showing an image of the past. Leaking information across multiple formats, without forgetting the conditions of its inception, is one way of confronting the inability to inhabit the now, thus facilitating some possible presence in and understanding of the present.

What form of being arises under these changed temporal conditions?

For Heidegger, the notion of Dasein was tied to a concept of time in which the subject was realised through awareness of its inevitable termination. Death, in Heidegger's thought, was the limit point towards which all beings must be oriented in order to know themselves. The historical forms of the novel and, to some extent, the cinema, embody an analogic mode of temporality, one in which the narrative progresses from beginning to end in a text whose closure is determined and finite. The novelist is writing a story that must finish. The tale will not continue; the protagonists will not survive. The reader and the author, too, will go their separate ways. The knowledge of these multiple 'deaths' borne out of the termination of a narrative is what brings meaning to the novel's life, and to the life of the reader.

If Being-in-time is constituted by death and alterity – the generation of presence through absence – then Being-out-of-time pits the self against a glass horizon, leading to the production of doubles, mirrors and ghosts.⁸ In Huyghe's works, narrative emerges serially and diachronically. It has time to spare and time to accumulate. It has time to lose. Death is no obstacle for a model predicated on return and simultaneity, topology and equivalence. The fragmentation and dispersion of time zones results in an intensification of the present, obscuring the polarities of being and time, self and other. This is the time of the storyteller rather than the historian – of collective experience (shared imaginary) and of invented traditions (collaborative rituals).⁹ This is, in other words, a time for dreaming. It is matter of asking, as Huyghe has said, 'How do you want the present to be drawn?'¹⁰

In dreams, as everyone knows, time works differently. The British aeronautical engineer J.W. Dunne took this simple observation to extreme lengths in 1927, when he published a treatise suggesting that dreams – both waking dreams and nocturnal visions – were proof of time's multidimensionality. What if, Dunne proposed, the flow of time was merely a cognitive illusion, designed to mask a state of temporality in which the past, the present and the future were wholly conjoined? If dreams were commonly thought to be composed of the stuff of the past – the remnants of history, the replaying of prior experiences – Dunne believed they were marked equally by memories of the future. Embarking on an experiment that stretched for several decades, Dunne searched his dreams for traces of future experiences, developing not only a theory of pre-cognition but also a radical revision of the philosophy of time. 'What set me going', he confessed, 'was the impossibility of getting away from the popular notion of time, accepted emphatically by Newton, of time as a flow – as length passing a point.'¹¹ Grappling with the Newtonian point-line-point conception of temporality, Dunne's alternate vision for the fourth dimension was of 'a stupendous whole, wherein all that has come into being or will come co-exists, leaving in this flickering consciousness of ours, limited to a narrow space and a single moment, a tumultuous record of changes and vicissitudes.'¹²

⁶ Pierre Huyghe, conversation with the author, January 2013.

⁷ Pierre Huyghe, *The Trial*, Kunstverein München, Kunsthalle Zürich: München 2000, p. 183.

⁸ 'Glass horizon' – the term is Virilio's. See Paul Virilio, *Open Sky*, trans. Julie Rose. London, New York: Verso, 1997, pp. 9-45. See also Scott Lash, 'Being after time: Towards a politics of melancholy', *Cultural Values*, 2:2-3, 1998, p. 314.

⁹ Scott Lash, 'Being after time', pp. 305-319.

¹⁰ Pierre Huyghe in Amelia Barikin, *Parallel Presents: The Art of Pierre Huyghe*, MIT Press, Cambridge, MA, p. 69.

¹¹ J.W. Dunne (1927), republished as *An Experiment With Time*, Russel Targ Editions, Hampton Roads Publishing: Charlottesville, VA, 2001, p. 130.

¹² C.H. Hinton, 'What is the Fourth Dimension?' (1887), cited in J.W. Dunne, *An Experiment With Time*, p. 67.

The problem that Dunne faced when testing his theory was that the dreaming subject was not identical to the waking subject. The oneiric state is fragile. The waking mind, confronted by the Whole of time, violently rejects the possibility of remembering the future. The trick, Dunne tells us, is to perform what he called a 'dream dodge': a form of recollection that facilitates access to the half-glimpsed or almost conscious, to the scene caught obliquely through the veil of reverie. The role of the interpreter in this process is critical. In dreams, journeys always happen twice – the second time through their recollection or telling. The influence of the narrator (or witness) in making the dream intelligible necessarily shapes the form of the tale.

There is a moment in Huyghe's experiment *The Host and the Cloud* (2010) when a young woman is put into a trance by a professional hypnotist. Murmuring of fear and death and rabbits in cages with big teeth, she speaks haltingly, hands resting awkwardly across her chest, hair obscuring her face, eyes closed. Later, in an empty cinema in the basement of an abandoned museum, we watch as she listens to the recording of the session, absorbing for the first time her words spoken in an altered state. The situation is unremittingly dark; an Angelo Badalamenti refrain lingers in the space, a cloud of red smoke curls across the room. On the screen, a shadow play begins, hand puppets acting out the characters of the hypnotist and his patient: 'What are the dreams of little Sophie?', the hypnotist whispers. 'In the beginning of the film', she says, 'a book opened, and there was an image. An image that suddenly came alive. You could enter into it.' In the cinema, confronted with an irreconcilable memory and a part of herself that both is and is not her own, Sophie begins to cry.

Hypnotism. Psychotropics. Sex. Ventriloquism. Puppetry. Masks. Dreams. Huyghe's works are full of agents, characters, and witnesses whose selves have been infected through contact with alien time codes. If subjectivity is temporally contingent, then the kind of chronology generated in a non-differentiated temporal field (the Whole of time) will necessarily present ontological challenges. Considering the agency of the subject in situations where the 'self' is marked by such temporal incongruities, anthropologist Marc Augé has drawn parallels between dream states and possession: 'Whereas the dream is imposed on the one who is its author, the possession is acted out by the one who undergoes it.'¹³ Dreamers and possessed persons are simultaneously passive and active agents. The dream is created but not authored by the dreamer, the possessed person is both occupied by and host to the possessing power. The fluidity of categories leads to the creation of what Augé has termed 'the paradoxical hallucination', a hallucination of something actually present, a vision sparked by temporal overlay: 'There are times when one believes that one has dreamt or hallucinated what one has really seen, but there are also times, during dreams, when one knows one is dreaming.'¹⁴

Like déjà vu, the paradoxical hallucination is a temporal pathology, an uneasy reminder of the double agency of the subject in both creating and inhabiting an image of a world. Not like a palimpsest and certainly in opposition to the simulacra, the residue of this process is closer to what Huyghe has described as a 'third memory': the displacement of an event onto its representation so as to create an entirely new object of translation. Taking advantage of cultural aphasia, Huyghe plays on the gaps between transmitters and receivers, pasts and presents. His projects traffic in moments and signs that although wrenched from their historical moorings continue to bear the weight of their unique temporal trajectories. The singularity of specific moments is maintained while blocking the registration of causes and effects.

¹³ Marc Augé, *The War of Dreams: Exercises in Ethno Fiction*, trans. Liz Heron, Pluto Press: London, 1999, p. 31.

¹⁴ *Ibid.*, p. 94.

July 9, 2008: Sydney Opera House concert hall. We are standing at the top of a valley obscured by clouds looking down on a canopy of trees. The mist is shot through with intersecting lines of white light, trails of the headlamps worn by visitors as they navigate through the trees on the darkened forest floor. Somewhere in the distance, a map is being sung into existence. Faintly audible, the lyrics contain directions for spectators to leave the building, to travel away from the site of the image, over the Sydney Harbour Bridge and up the seemingly interminable highways before eventually arriving at an ancient rainforest in the wilderness of Australia's far north. Huyghe says, 'the song is a map for a journey towards what constitutes the image. It's a context that I translated.'¹⁵ The speculative condition of the journey worked both to manufacture a time outside of time and to magnify the opaque materiality of an alternate present. Cradled within a twenty-four window – exposed for a single rotation of the earth – the forest appeared and then disappeared; a science fictional experiment in which a place of representation was momentarily consumed by dense jungle foliage.

In the crystallised forest, J.G. Ballard writes, time petrifies and splinters. Tree branches, 'glowing as if loaded with deliquescent jewels', are sheathed in hard light, their efflorescent casing illuminating rivers solidified into matted lattices of sharp spires: 'The long arc of trees hanging over the water seemed to drip and glitter with myriads of prisms...'¹⁶ But particle physicists also dream of parallel times, of infinite multiplications of universes all teeming with their own chronotopic possibilities. Waves of time shimmer in the oscillations of sub-atomic strings. Past, present and future conjoin. Back on Morel's island, two suns burn fiercely in the sky. The freed time of Huyghe's projects, in flux and as relative to the position of the witness, preserves both the immediate contexts of the now and the vast inseparable backdrop of time as a stupendous whole, as an enveloping all-ness, a living present. In this context our presence is required not as subjects, but as apertures – as gates that stop the light and dilate duration in the production of an exposure.

¹⁵ Pierre Huyghe, in Amelia Douglas, 'A Forest of Lines: An Interview with Pierre Huyghe', *emaj*, 3, 2008 <http://emajartjournal.files.wordpress.com/2012/08/douglas.pdf>

¹⁶ J.G. Ballard, *The Crystal World*, Berkeley Medallion Books: New York, 1967, pp. 61-62.

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Untitled, 2011-2012

Site: animal and plant species, manufactured objects and minerals
variable period and dimensions
View of exhibition, Kassel, 2012
Courtesy of the artist;
Marian Goodman Gallery, New York/Paris;
Esther Schipper, Berlin.
Commissioned and produced by documenta (13)
with support from IAC, Colección Isabel y Agustin Coppel, Culiacan, Mexico;
Fondation Louis Vuitton Pour la Création, Paris; Ishikawa Collection, Okayama, Japan.
Photographic credit: © Pierre Huyghe
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***A Way in Untilled*, 2012**

Film, colour, sound, 14 min.

Courtesy of Pierre Huyghe;
Marian Goodman Gallery, New York;
Esther Schipper.

Photographic credit: © Pierre Huyghe
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***Colony Collapse*, 2012**

Performance, July 2012, Les Arènes
d'Arles

Courtesy of the artist.

Photo: © Lionel Roux and Pierre Huyghe
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***C.C. Spider*, 2011**

Corner of wall, living spiders

View of the exhibition "Influants",
Esther Schipper Gallery, Berlin, 2011
Courtesy of Esther Schipper, Berlin,
Germany

Photo: © Andrea Rossetti
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**Zoodram 4, 2011**

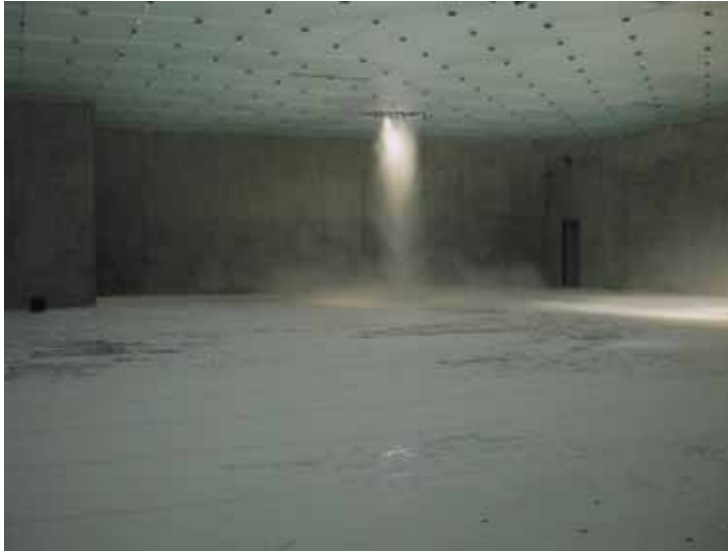
Living marine ecosystem, aquarium,
resin mask of *La Muse endormie*
(1910) by Constantin Brancusi
134.6 x 99.1 x 76.2 cm.
Ishikawa Collection, Okayama, Japan.
Courtesy of Pierre Huyghe;
Marian Goodman Gallery, New York;
Esther Schipper.
Photo: © Guillaume Ziccarelli
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***The Host and The Cloud*, 2009-2010**

Events, Musée des Arts et Traditions
Populaires, Paris
31 October 2009 [Halloween], 14 February
2010 (Valentine's Day) and 1 May 2010
(Labour Day)
Courtesy of the artist;
Marian Goodman Gallery, New York /
Paris.
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A Journey That Wasn't, El Diario del Fin del Mundo, February/March 2005 Antarctica expedition. Courtesy of the artist © Adagp, Paris 2013



L'Expédition Scintillante, Acte 1, 2002
Untitled (Weather Score), snow, rain, fog.
View of the exhibition L'Expédition Scintillante, A Musical, Kunsthaus, Bregenz, 2002 Courtesy of Pierre Huyghe; Marian Goodman Gallery, New York; Esther Schipper. © Adagp, Paris 2013



L'Expédition Scintillante, Acte 2, 2002
Untitled (Light Box), 200 x 190 x 155 cm, smoke and light system; its music: Gymnopédies 3 and 4 by Erik Satie (1888) orchestrated by Claude Debussy. Ed. 1/3: FNAC-Centre National d'Arts Plastiques, Ministry of Culture and Communication, Paris, France © Adagp, Paris 2013



L'Expédition Scintillante, Acte 3, 2002
Untitled (Black Ice Stage), black ice rink, female skater, programme 35 x 1024 x 774 cm.
Music: Music for Airports # 4 by Brian Eno (1978)
Courtesy of Pierre Huyghe; Marian Goodman Gallery, New York; Esther Schipper
© Adagp, Paris 2013



A Journey That Wasn't, Double Negative,
14 October 2005.
Event, Wollman Ice Rink, Central Park,
New York, USA
Public Art Fund project staged in
collaboration with the Whitney Museum of
American Art for the 2006
Whitney Biennial
Courtesy of the artist
© Adagp, Paris 2013



La Toison d'Or, April 1993
Event, Jardin de l'Arquebuse, Dijon.
15 Polaroids, 8.8 x 10.7 cm.
Courtesy of Marian Goodman Gallery, New
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This is Not a Time for Dreaming, 2004
Theatre, assembled architectural exten-
sion (with Michael Meredith), puppet
show, poster (M/M), Carpenter Centre
for Visual Arts, Harvard University,
Cambridge. Music: excerpts from musical
works by Iannis Xenakis and Edgard
Varèse. Courtesy of the artist © Adagp,
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***Timekeeper*, 1999**

Mural intervention in situ, variable dimensions

Courtesy of the artist
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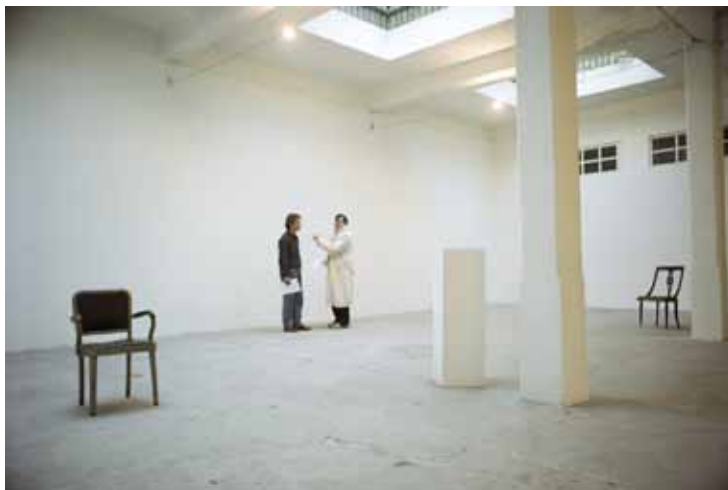


***The Third Memory*, 1999**

Film, double projection, colour, sound, 9 min. 46, paper archives

Co-production: Centre Pompidou, Musée National d'Art Moderne, new media department/ The Renaissance Society at the University of Chicago.

With the participation of the Marian Goodman Gallery/Myriam and Jacques Salomon/Le Fresnoy, Studio National des Arts Contemporains
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***Casting*, February 1995**

Event, Milan

Posters, offset print, 1999, 67 x 101 cm.

Courtesy of the artist
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8. PRACTICAL INFORMATION

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