

PIERRE HUYGHE

25 SEPTEMBER 2013 – 6 JANUARY 2014

A major figure in the French and international art scene, Pierre Huyghe has contributed since the Nineties to the redefinition of the status of the art work and the exhibition format, occasionally overlapping the two by giving them the form of a diary, an expedition to Antarctica or a calendar in the shape of a garden. This first exhibition of retrospective nature offers a new reading of the artist's work. It presents fifty of his projects and illustrates the full extent of a body of work and research that spans over twenty years.

The exhibition emphasizes the living and organic dimension of his propositions, which envisage the space as a world in itself, unplanned, living according to its own rhythms: it is not so much the points but rather

the flow, the interplay and the instensities arising between the elements that he reveals. Moreover, the exhibition highlights the filiations between the works, sometimes separated by as much as a decade: adolescents wearing the heads of animals for *La Toison d'Or* in a park in Dijon hence relate to the protagonists of the procession in *Streamside Day* or even to *Human*, the dog with the pink leg. Rooted in the walls and remnants of previous exhibitions, particularly the preceding one of Mike Kelley, the show opens towards the exterior in an outgrowth, where certain organic and climatic works can exist. The exhibition is a self-generating world that varies in time and space, indifferent to our presence.

Centre
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WORKS ON DISPLAY IN THE EXHIBITION

Unless otherwise specified, all works are credited to:
Courtesy of Pierre Huyghe; Galerie Marian Goodman,
New York; Esther Schipper, Berlin

1. *Name Announcer*, 2011. Collection Ishikawa,
Okayama, Japon

2. *Parvine Curie, Mère Anatolica 1*, 1975. C.E.S. Pierre-
de-Coubertin, Chevreuse. Courtesy Conseil général des
Yvelines

This work by Parvine Curie, a sculptor belonging to the New School
of Paris, was produced as part of the "1% artistique" for the College
Pierre de Coubertin de Chevreuse that Pierre Huyghe attended. It is
displayed in its current state, fragmentary and damaged.

3. *Sound extract of one day at the Institut des hautes
études en arts plastiques*, 1988
Conducted from 1988 to 1993 by Pontus Hulten (first director of
the Musée national d'art moderne, Centre Pompidou from 1973
to 1981) and from 1994 to 1995 by Daniel Buren, this institute
based on interdisciplinarity, research in art history and
discussion, confronted twenty international fellow artists of
each annual session with invited personalities: architects,
astrophysicists, philosophers, artists, composers, filmmakers,
etc. as well as professors of the Institut (Pontus Hulten, Daniel
Buren, Serge Fauchereau, Sarkis). Published in *Quand les
artistes font école*, Paris : Amis de l'Institut des hautes études
en arts plastiques / Éditions du Centre Pompidou / Marseille:
Musées de Marseille, February 2004.

4. *À part*, 1986

5. *Timekeeper*, 1999
A hole in the wall reveals the successive layers of paint left by
preceding exhibitions. Archaeology of an exhibition space,
Timekeeper recalls the growth rings of a tree as well as geological
strata.

6. *Or*, 1995

7. *Umwelt*, 2011
8. *C.C. Spider*, 2011. Collection Laurent Fiévet, Paris
The exhibition is open to life forms that are usually proscribed in a
museum. Spiders and ants draw their own lines through the
exhibition space, aquatic species find shelter, bees build a swarm
and even a dog can be found wondering around.

9. *L'Écrivain public*, 1995

10. *Chantier Permanent*, 1993

Attention

*Visitors allergic to bees are advised not to approach
the sculpture Untitled (Liegender Frauenakt), 2011
and forbidden to cross the tiles.*

11. *L'Association des temps libérés*, 1995

Founded in 1995, the Association des Temps Libérés
[The Association of Freed Time] aims to "develop unproductive
time, for a reflection on free time, and to cultivate a society
without work." Pierre Huyghe extends the time of the exhibition
outside its determined length.

12. *The House or Home?*, 1995

Collective project based on an unfinished structure begun by ATL,
which involved the purchase of a building whose construction was
stopped before completion. From this transitory situation develops
an experience of habitation which gradually shaped the
construction.

13. *Temporary School*, 1996 (with Dominique Gonzalez-
Foerster et Philippe Parreno)

14. *Le Procès du temps libre*, 1999 (set of clues
including a facsimile of Fig. 1 Programme by Marcel
Broodthaers, 1973. Courtesy Herbert Foundation,
Ghent)

15. *Light Conical Intersect*, 1996. Collection Centre
Pompidou, Paris

Light cutout produced by the projection of the film *Conical Intersect*
at the exact site of the hole created by the artist Gordon Matta-Clark
in the layers of a building.

16. *Crystal Cave*, 2009

Upon discovery of a crystal cave, a shaman, a mathematician,
a mineralogist and a tamer go underground. These first witness
produce artefacts.

17. *Apollo 0*, 2008

18. *Stars*, 2008

19. *Zoodram 2*, 2010

20. *Blanche Neige Lucie*, 1997

During a radio interview, Lucie Dolène, who was the French voice of
Snow White [*Blanche Neige*], announces that she will sue Disney
Voice Characters with respect to the rights she has not received for
her performance.

21. *School Spirit*, 2002-2013

22. *Two Minutes Out of Time*, 2000; *One Million Kingdoms*, 2001

23. *Contrat de cession des droits d'auteur* de Ann Lee, 2002

In 1999, Pierre Huyghe and Philippe Parreno purchased the rights of a manga character called *Annee*. A number of artists brought the figure to life, until her disappearance in 2002, in the shape of fireworks.

24. *Ghost Room*, 2004 ; *Float*, 2004

Shell of an exhibition room having levitated out of the museum.

25. *This is Not a Time for Dreaming*, 2004.

Collection Centre Pompidou, Paris

25 bis. *This is Not a Time for Dreaming*, 2004/2009.

Private collection, Paris

A puppet opera draws a parallel between two situations:

Le Corbusier's difficulties with the management of Harvard University during the design of the Visual Arts Department and Pierre Huyghe's difficulties when invited to work with this building. An allegory for the conditions of production.

26. *A Way in Untilled*, 2012

53. *Untilled (Liegender Frauenakt)*, 2012. Collection Ishikawa, Okayama, Japon

In the middle of the compost heap of a park during Documenta 13 in Kassel, were placed a number of live entities and inanimate things, made and not made, untitled, usually found there: a bench, a statue, a dog, a human being. This place, where dead things are thrown, is also the place of their transformation. Time gradually generates porosity between the forms, between the work of art, the plants and the animal kingdom. In the midst of the clumps of psychotropic plants rises the sculpture of a reclining woman with her head hidden by a swarm of bees. A white dog with a pink leg inhabits this microcosm that engenders decomposition, germination and hybridisation.

27. *Shore*, 2013

28. *La Toison d'Or*, 1993

Medieval order whose armorial bearings feature animal heads, La Toison d'Or, is the coat of arms for the city of Dijon. At the tourist office, leaflets announce an event displaying images before it has taken place. The event is conducted in a park with a zoo and a museum, opposite a social housing block. A group of adolescents wear animals heads over their clothes. They stroll around a playground without a script, carrying historical symbols by way of disguise.

29. *Streamside Day*, 2003

30. *Streamside Day Community Center*, 2003 (avec New-Territories architects / François Roche, Camille Lacadée)

A costume is invented celebrating the birth of a village neighbouring a forest in the Hudson Valley, north of New York. The new inhabitants take part in a parade in this development under construction. By means of this celebration, the artist introduces a new day in the calendar, a return, a vitality in this growing village. In collaboration with the architect François Roche, he conceives a project for a Community Centre.

31. *One Year Celebration*, 2003-2006

32. *La Saison des fêtes*, 2010

A calendar which takes the form of a circular garden. The symbolic plants are positioned in a circle following their date of appearance in the calendar: the rose for Valentine's Day in February, the cherry tree for the Hanami festival in March, lily-of-the-valley for May Day, the pumpkin for Halloween in October, the Christmas tree in December... It is a garden of celebrations, marked by the friction existing between biological time and symbolic and historical time.

33. *Unrealized (Mies Cuba Gets Cold)*, 2000), 2011.

Collection privée, Genève

34. *Forest of Lines*, 2008

A forest composed of a thousand trees invades the Sydney Opera House. The public enters wearing head lamps and gets lost in the fog. The lyrics inspired by Aboriginal songlines describe an uncertain path out of the opera house and into a jungle north of Australia.

35. *Obscured by Clouds*, 2007

36. *Monster Island*, 2009

37. *De Hory Modigliani*, 2007

38. *The Host and the Cloud*, 2010

38 bis. *Player*, 2010

This film took shape after a series of "live" experiences. An exorcism ceremony is conducted over three days at the Musée des Arts et Traditions Populaires (ATP), during Halloween, Valentine's Day and May Day. Certain people serve as witnesses. Permanently closed to the public, this museum hosts a set of situations that Pierre Huyghe instigates, then leaves to evolve organically. Fifteen actors circulate in the abandoned museum and are accidentally exposed to different influences (sleeping pills, hypnosis sessions, reenactment of the Action directe trial, etc.)

39. *RSI, un bout de réel*, 2006

40. *Zoodram 4*, 2011 (after *The Sleeping Muse* by Constantin Brancusi, 1910). Collection Ishikawa, Okayama, Japon

Zoodrams are worlds in themselves, marine ecosystems inhabited by crabs, sea spiders and invertebrates, selected based on their behaviour and their appearance. A surreal mineral seascape, unusual rocks floating on the surface of the water, red telluric rocks, the *Sleeping Muse* inhabited by a hermit crab.

42. *A Journey that Wasn't*, 2005

43. *Terra Incognita/Isle Ociosidad Pavilion*, 2006 (with New-Territories architects / François Roche, Camille Lacadée)

44. *Silence Score*, 1997

Musical score, transcription of imperceptible sounds from 4'33" by John Cage recorded in 1952.

45. *Life*, 2009 (avec Augustin Steyer)

46. *Atari Light*, 1999. Pinault Collection

The light in an exhibition room is programmed to be transformed into a game. The space and the public are lit up based on the exchange between two people.

47. *Pavilion for Miss General Idea*, 2004.

48. *Singing in the Rain*, 1996

49. *Made Ecosystem* (Centre Pompidou), 2013

50. *Extended Holidays*, 1996

Pierre Huyghe closed a vacant exhibition space to take potential visitors on extended holidays.

52. *L'Expédition Scintillante*, 2002, Acte 1, *Untitled (Weather Score)*

41. *L'Expédition Scintillante*, 2002. Acte 2 : *Untitled (Light Box)*. Collection FNAC, Paris

51. *L'Expédition Scintillante*, 2002. Acte 3 : *Untitled (Black Ice Stage)*

This exhibition in three acts announces an upcoming voyage, the hypothesis of an expedition to the Antarctic (*A Journey that Wasn't*, 2005). A boat sculpted in ice melts in the exhibition space, undergoing the climatic variations - snow, rain and fog - noted in the log belonging to the main character of the unfinished novel by Edgar Allan Poe, *The Adventures of Arthur Gordon Pym* (1838). A light box plays a psychedelic light show to music by Erik Satie. On a black skating rink, a dancer carves abstract forms.

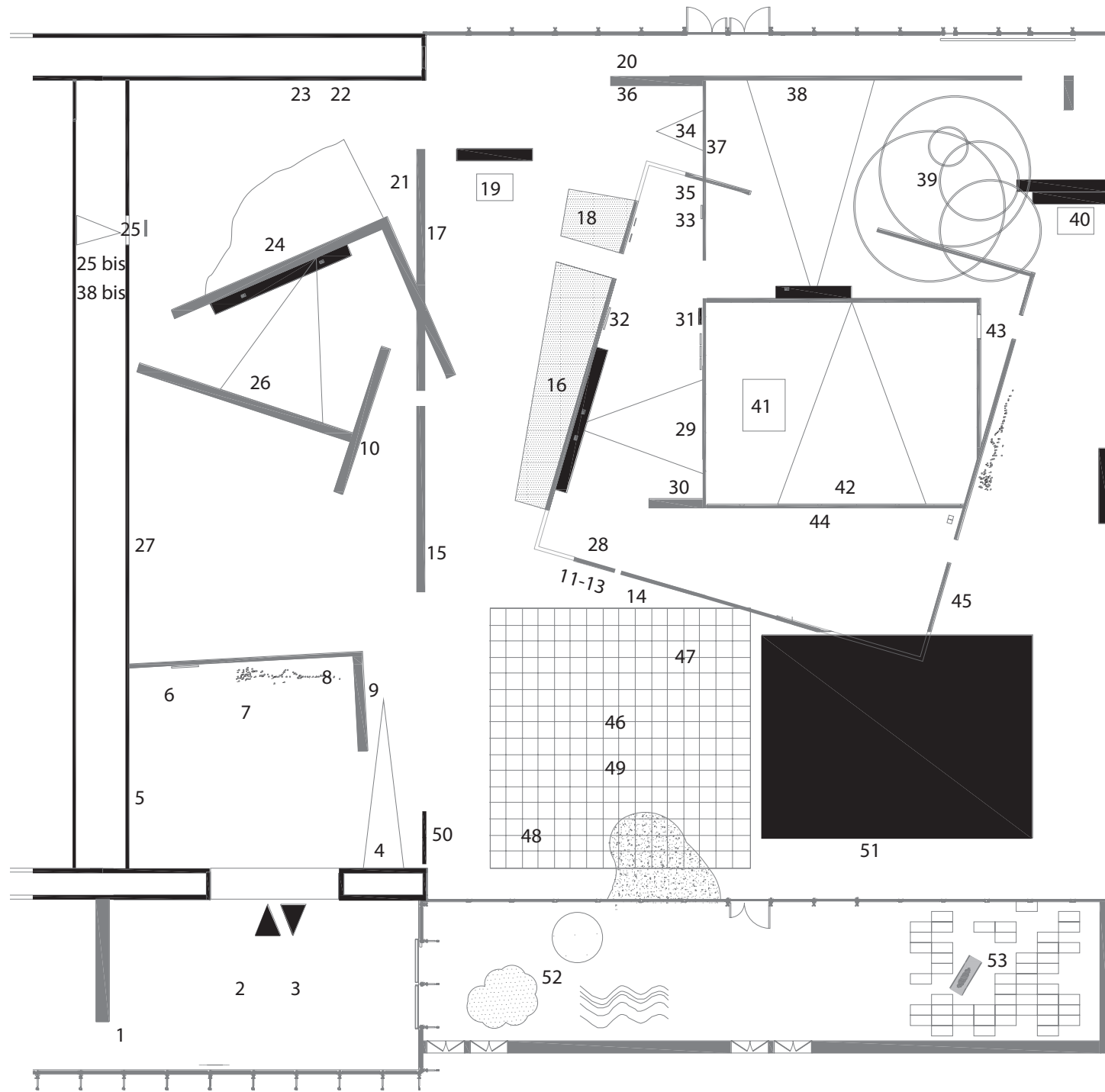
The Third Memory, 1999

Work on display at the Musée National d'Art Moderne, level 4, room 21bis.

On 22 August 1972, John Wojtowicz robbed a bank in Brooklyn and took the employees hostage. This news was broadcast live on television and reported in the press. An article published in *Life Magazine* inspired Sidney Lumet to produce *Dog Day Afternoon* in 1975 with Al Pacino in the principal role.

A collection of press articles, broadcasts and screenplays, by means of which the event has been interpreted, serve as a prologue to the filmed reconstruction *The Third Memory*. John Wojtowicz presents his accounts of the facts, to which he adds fictional elements as well as the various roles he played in this chain of events.

He demonstrates the troubled relationship between a character and the person on whom it is modelled.



EXHIBITION

CURATOR

Emma Lavigne

CURATORIAL ASSISTANT

Florencia Chernajovsky

PRODUCTION COORDINATOR

Maud Desseignes

ARCHITECT/SCENOGRAPHER

Jasmine Oezcebi

In media partnership with:



CATALOGUE

Pierre Huyghe

Directed by Emma Lavigne and

Pierre Huyghe

246 pages, 800 colour illustrations

Price: €39.90

INFORMATION

01 44 78 12 33

www.centrepompidou.fr

EXHIBITION OPEN TO THE PUBLIC

From 25 September 2013 to 6

January 2014

Galerie Sud, Level 1

Every day from 11.00 to 21.00 except
Tuesdays

Last admission at 20.00

ADMISSION CHARGES

Access with the "Musée &
Expositions" ticket

Valid on the same day for single
entry to each space, to the museum,
to all exhibitions and to View of Paris
€13, concessions €10

Free with the annual Laissez-Passer
and for under 18s

Available to buy and print out online
(full price only)

www.centrepompidou.fr/billetterie

ON THE CENTRE POMPIDOU WEBSITE

Discover video clips of works by
Pierre Huyghe, a filmed guided tour
of the exhibition by curator Emma
Lavigne, an interview with Pierre
Huyghe, as well as the educational
file

TWITTER

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TRAVELING EXHIBITION

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

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c-album

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