

PIERRE HUYGHE
TARRAWARRA INTERNATIONAL 2015
29 AUGUST – 22 NOVEMBER 2015
CURATED BY AMELIA BARIKIN AND VICTORIA LYNN

The first major Australian solo exhibition by internationally renowned contemporary French artist Pierre Huyghe will be presented at TarraWarra Museum of Art, 29 August – 22 November 2015.

Recently featured in major exhibitions at the Centre Pompidou, Paris; Ludwig Museum, Cologne; Los Angeles County Museum of Art, L.A.; the Metropolitan Museum of Art and the Museum of Modern Art, New York, Pierre Huyghe's (b. 1962, Paris) work includes films, photography, sculpture, installation and living elements, including ants and spiders.

"This is an exhibition about time: geological time, historical time, subjective time, non-human time, and the time of art," said the co-curators Victoria Lynn, Director of TarraWarra Museum of Art, and Amelia Barikin, author of *Parallel Presents: The Art of Pierre Huyghe*.

It's the second exhibition in the TarraWarra International series, designed to showcase leading contemporary art practice in a global context and Huyghe's extraordinary projects will occupy the entire gallery at TarraWarra Museum of Art.

Exhibition highlights include the mesmerising *L'Expédition Scintillante Acte 2 Untitled (Light Box)*, 2002, a hallucinatory display of light, smoke and sound; *Umwelt* (2011), in which living spiders and ants inhabit the gallery, and several of Huyghe's critically acclaimed films including *A Way in Untitled* (2012) – shot on site during Huyghe's dOCUMENTA (13) project in Kassel – and *A Journey That Wasn't* (2005) which traces Huyghe's journey to Antarctica in search of a rare albino penguin. A special screening of Huyghe's remarkable new work *Untitled (Human Mask)*, 2014, will be presented at ACMI Cinemas, 6pm, September 2, 2015 as a satellite component of the exhibition.

The curatorial starting point for the exhibition is Huyghe's founding of *The Association of Freed Time* in 1995, a collaborative proposal for liberating temporal horizons. At TarraWarra, Huyghe's projects are envisioned as a series of temporal excavations, highlighting art's potential to generate science-fictional time zones and develop alternate human and non-human chronologies.

Co-curators Victoria Lynn and Amelia Barikin comment, "Huyghe's projects transport us to an 'elsewhere', while intensifying the conditions of the present moment. They cannot be consumed instantly. This is one reason why they are so politically and emotionally affective."

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PIERRE HUYGHE

Pierre Huyghe (b. 1962, Paris) is an internationally renowned contemporary artist who lives and works in Santiago, Chile. Educated at the École Nationale Supérieure des Arts Graphiques et Décoratifs in Paris, he has held numerous major solo exhibitions at leading institutions around the world, including *The Roof Garden Commission: Pierre Huyghe*, Metropolitan Museum of Art, New York (2015); *Pierre Huyghe*, LACMA, Los Angeles (2015); *Pierre Huyghe*, Museum Ludwig, Cologne (2014); *Pierre Huyghe*, Centre Pompidou, Paris (2013); *El Día del Ojo*, Museo Tamayo Arte Contemporáneo, México D.F. (2012); *La saison des fêtes*, Museo Nacional Centro de Arte Reina Sofía, Palacio de Cristal (2010); *Celebration Park*, ARC, Musée d'art Moderne de la Ville de Paris, Paris and Tate Modern, London (2006); and *Pierre Huyghe*, Castello di Rivoli, Turin (2004).

He was a recipient of the Smithsonian American Museum's Contemporary Artist Award (2010), and the Roswitha Haftmann Preis Award (2013). Huyghe is represented by Marian Goodman Gallery, New York; Esther Schipper Gallery, Berlin; Galerie Chantal Crousel, Paris; and Hauser & Wirth, London.

**SATELLITE FILM SCREENING: Pierre Huyghe, *Untitled (Human Mask)*, 2014
Wednesday 2 September 6-7pm, ACMI Cinemas, Melbourne**

At 6pm on Wednesday 2nd September, TarraWarra Museum of Art in association with the Australian Centre for the Moving Image present a special, one-off screening of Pierre Huyghe's remarkable new work *Untitled (Human Mask)*, 2014, at the ACMI cinemas. This work will be screened exclusively at ACMI as a satellite component of the exhibition, and will be preceded by an introduction by the curators. *Untitled (Human Mask)* is inspired by a real situation in Japan, in which a monkey – wearing the mask of a young woman – has been trained to work as a waitress. The film opens with footage of the deserted site of Fukushima in 2011, the camera functioning as a drone scaling the wreckage. The monkey is filmed alone in her now empty workplace, silhouetted against the dark, abandoned restaurant. In this dystopian setting, an animal acts out the human condition, trapped, endlessly repeating her unconscious role.

**TALKS AND PERFORMANCES: *Time out of Time: An Afternoon in the Valley*
Saturday 24 October, 12pm - 6:30pm, TarraWarra Museum of Art**

TarraWarra Museum of Art and Liquid Architecture in association with Melbourne Festival present *Time Out of Time: An Afternoon in the Valley* on Saturday 24th October, 12noon – 6.30pm (includes bus and light lunch). This lively event promises a unique afternoon of sound art, performances and talks curated especially for Melbourne Festival in the beautiful surrounds of the Yarra Valley. The afternoon begins with an optional bus ride from Federation Square to TarraWarra, accompanied by a specially commissioned sound work. At 2pm, a panel of curators, artists and philosophers will offer their creative insights and thoughts into the workings of time across aspects of art, lived experience, and the fabric of the cosmos. At 3.30pm, Liquid Architecture artists create live, time-based performances throughout the Museum and surrounding grounds. After refreshments, the bus will take us back to the city, as we recall the myriad of sensations experienced throughout the day. Information and bookings at twma.com.au.

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EXTRACTS FROM THE CATALOGUE ESSAY BY AMELIA BARIKIN AND VICTORIA LYNN Barikin & Lynn, 'A Leak in Time', *Pierre Huyghe: TarraWarra International, 2015*

'There is antagonism, association, hospitality and hostility, corruption, separation or collapse with no encounter. There are circumstances and deviations that enable the emergence of complexities. There are rhythms, automatisms, and accidents, invisible and continuous transformations, movements and processes, but no choreography; sonorities and resonances but no polyphony. There's repetition, chemical reactions, porosity, reproduction, formation, vitality, but the existence of a system is uncertain.' Pierre Huyghe, 2012

This is an exhibition about time: geological time, historical time, subjective time, non-human time, and the time of art. The timescale for the exhibition spans 30 million years. It opens with a line of ants and a trip through an ancient piece of fossilised amber; takes a journey to Antarctica in search of a rare penguin, and begins again in a compost heap in a park in Kassel, Germany. Collapsing distinctions between past, present and future, the exhibition speculates towards a non-linear mode of history, in which non-human time scales and non-human agencies not only play equal part, but also interconnect.

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Since the 1990s, Huyghe's heterogeneous body of projects has included events, films, architecture, celebrations, installations, situations, sculptures, photographs and living ecosystems. Working across media, his practice evinces an ongoing concern with questions of time and temporality. He has experimented with different 'formats' – exhibition formats, ontological formats and structural formats – in the generation of aesthetic experiences and ideas. Resistant to categorisation and the traps of nomenclature, his projects often take the form of trials or tests for possible sets of relations between objects, subjects and territories. In discussing his work, Huyghe refers to scripts and scenarios, organisms and ecologies. He has spoken of the need for 'no-knowledge zones' where things have no names. Much of this experimentation is bound up with the protocols of world making; as Huyghe admits, 'as I start a project, I always need to create a world. Then I want to enter this world and my walk through this world is the work.'

One of Huyghe's most significant contributions to the field of contemporary practice has been to rethink the temporal frames surrounding art's access and production. 'I am looking for a ritual', Huyghe explains, 'other than that of the exhibition as it has been constructed since the nineteenth century; it is instead a ritual made out of the rhythmic of autoemergences, events with variations, accelerations. It is an evolving organism, generating itself in a continuous, ever-changing transformation.'

Much of Huyghe's practice confronts a dissociative gap between a 'liberated' temporality of art unbound by museological imperatives and the institutional formatting of art's visibility: the exhibition protocols of opening and closing hours, set durations, preservation and conservation controls and defined terms of temporal access. The idea of 'liberated' or freed time can be glimpsed throughout the exhibition at TarraWarra, as a proposition for an open mode of temporality resistant to closure and conclusions. Huyghe's projects carry within them internal antagonisms, commensurable and incommensurable associations, disjunctive conjunctions, where fabulation rubs up against fact and where the fabric of life as we experience it, and as it is represented, are endlessly compared. In the words of Jorge Luis Borges, 'I thought of a maze of mazes, of a sinuous, ever growing maze which would take in both past and future and would somehow involve the stars.'

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