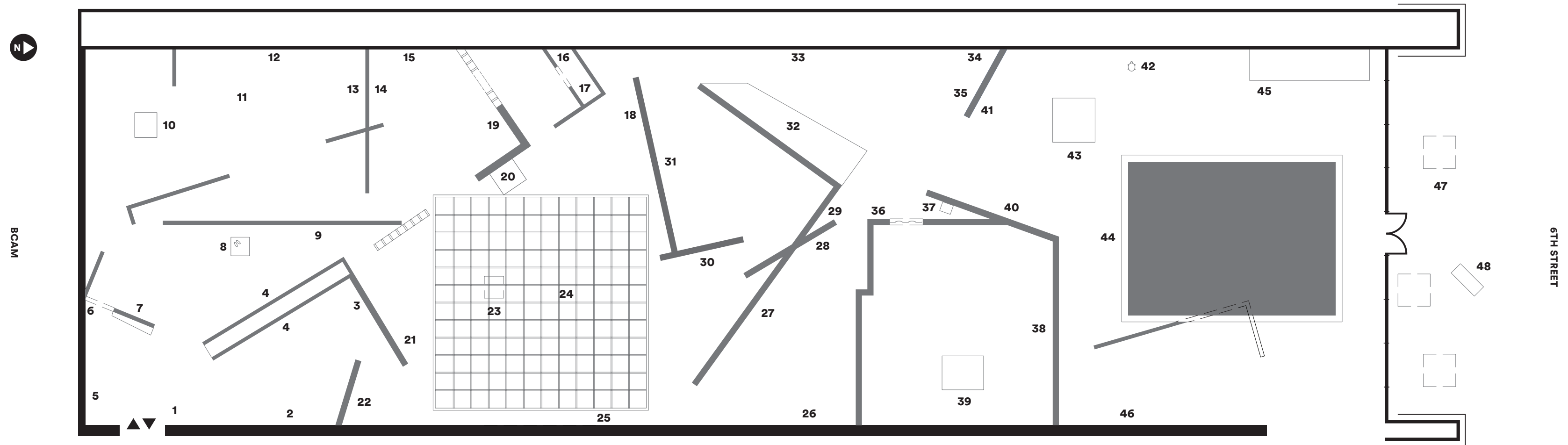


PIERRE HUYGHE

November 23, 2014–February 22, 2015

LACMA



WORKS IN THE EXHIBITION

Unless otherwise specified, all works are presented courtesy of Pierre Huyghe; Marian Goodman Gallery, New York; and Esther Schipper, Berlin.

1. *Name Announcer*, 2011; Ishikawa Collection, Okayama, Japan; courtesy of Esther Schipper, Berlin
2. *À Part*, 1986–87; super-8mm film, 21:06 min.
3. *Or*, 1995; poster
4. *Umwelt*, 2011; ants and spiders on wall and corners; courtesy of Esther Schipper, Berlin
5. *Timekeeper*, 1999/2014; architectural intervention, succession of exhibition layers; courtesy of Marian Goodman Gallery, New York
6. *C.C. Spider*, 2011; spider
7. *L'Association des Temps Libérés*, 1995; *journal officiel*
8. *Singing in the Rain*, 1996; live event, wooden base, dancer, and rain; Collection Laurent Fiévet
9. *La Toison d'or*, 1993; Polaroids

10. *Zoodram 5*, 2011; live marine ecosystem, resin mask after Constantin Brancusi's *Sleeping Muse* (1910)
11. *RSI, un bout de réel*, 2006; neon
12. *The Host and the Cloud*, 2010; film, 2:1:30 hrs. **Content may not be suitable for all audiences.**
13. *De Hory Modigliani*, 2007; oil on canvas
14. *Two Minutes out of Time*, 2000; animated film, 4 min.
One Million Kingdoms, 2001; animated film, 6 min.
15. *No Ghost Just a Shell*, 2002; contract to transfer Annlee's copyright
16. *This is not a Time for Dreaming*, 2004; painted wood and cloth marionette; private collection, Paris
17. *This is not a Time for Dreaming*, 2004; film, 24 min.; Centre Pompidou, Musée National d'Art Moderne
18. *Light Conical Intersect*, 1996; photograph; Centre Pompidou, Musée National d'Art Moderne
19. *No Ghost Just a Shell*, 2002; poster

20. *Le Procès du temps libre*, 1999; poster, postcard, book, and plant
21. *L'Écrivain public*, 1995; live event; typewritten pages; Thyssen-Bornemisza Art Contemporary, Vienna
22. *Extended Holidays*, 1996; montage of twelve C-prints
23. *Nymphéas Transplant (14–18)*, 2014; live marine ecosystem; courtesy of Pierre Huyghe; Marian Goodman Gallery, New York; Hauser & Wirth, London; and Esther Schipper, Berlin
24. *Atari Light*, 1999; video-game program, joysticks, and lights; courtesy of Marian Goodman Gallery, New York
25. *Untitled (Human Mask)*, 2014; film; 19 min.; courtesy of Pierre Huyghe; Marian Goodman Gallery, New York; Hauser & Wirth, London; Esther Schipper, Berlin; and Anna Lena Films, Paris
26. *La Saison des fêtes*, 2010; preparatory drawings and collage
27. *Streamside Day*, 2003; film, 26 min.

28. *One Year Celebration*, 2003–06; 48 posters
29. *Untitled*, 2014; block of salt
30. *Chantier permanent*, 1993; montage of twelve C-prints
31. *A Way in Untilled*, 2012; film, 14 min.
32. *Crystal Cave*, 2009; drawing, photograph, brass sculpture, and geodes
33. *Monster Island / Isla Ociosidad Pavilion*, 2009; drawing for 2007 Venice Biennale project
34. *Unrealized (Mies Cuba Gets Cold, 2000)*, 2011; collage on paper; private collection, Geneva
35. *Forest of Lines*, 2008; film, 7:32 min.
36. *Courrier de découvert de l'île*, 2006; document
37. *Terra Incognita / Isla Ociosidad Pavilion*, 2006 (with François Roche); prototype model
38. *A Journey That Wasn't*, 2005; film, 21:41 min.; courtesy of Marian Goodman Gallery, New York
39. *L'Expédition scintillante, Acte 2 (Light Box)*, 2002; smoke and light system, sound
40. *Stars*, 2008; pigments on paper

41. *Apollo 0*, 1998; collage on paper
42. *Shore*, 2013; site-specific sanded wall, wall pigments, turtle fossil
43. *Precambrian Explosion*, 2014; live marine ecosystem; courtesy of ARARIO Collection, Korea; Esther Schipper, Berlin; and Marian Goodman Gallery, New York
44. *L'Expédition scintillante, Acte 3 (Black Ice Rink)*, 2002; broken black ice rink
45. *L'Expédition scintillante, Acte 3 (Black Ice Rink), libretto*, 2002; publication
46. *Silence Score*, 1997; score with handwritten annotations; courtesy of Marian Goodman Gallery, New York
47. *L'Expédition scintillante, Acte 1 (weather score)*, 2002; snow, rain, and fog, programmed precipitation
48. *Untitled (Liegender Frauenakt)*, 2012; concrete cast with beehive structure, wax; Ishikawa Collection, Okayama, Japan. **Please use caution.**

THROUGHOUT:

- Paris, 1738*, 2014; scent
- Player*, 2010; mask, LED lights, and brass
- Human*, 2012; dog. **Please do not approach the dog. Please note: The dog's appearance is consistent with her breed. She has been examined by local animal safety agencies and is in excellent health.**

PIERRE HUYGHE

November 23, 2014–February 22, 2015

LACMA

Pierre Huyghe (b. 1962, Paris) creates events and encounters that upend the expectation of art as a discrete work exhibited for a specific time. Since the 1990s, he has ventured outside of institutional structures to work beyond the restrictions of preexisting mediums, an approach that has become integral to art in the twenty-first century. Often collaborating with artists and specialists in fields such as science, literature, film, music, and architecture, Huyghe's diverse practice includes live situations, exhibitions, films, objects, and drawings.

This exhibition marks Huyghe's first retrospective, bringing together over fifty works spanning his twenty-five-year career, many of which are being presented in the United States for the first time. Deviating from a conventional chronological format, the artist has placed recent and older works side by side, in many cases altering them for this presentation. A temporal and spatial instability characterizes the works themselves, which can exist simultaneously as artworks, events, and exhibitions. The encounters that occur in *Pierre Huyghe* are not choreographed but unplanned; in what he refers to as "auto-generative systems," the artist constructs a set of conditions and allows events to unfold following their own course.

Seeking what the artist has termed a "non-knowledge zone," Huyghe approaches an existing system—such as an institution, a situation, or an area of knowledge—and creates a speculative proposition, a "what could be." Influences and role-playing become the materials with which he works. Taking

the exhibition and its accompanying rituals as both an object in itself and a living entity, he explores the possibilities of this dynamic experience and the *mise-en-scène* of its boundaries. To this end, he has constructed time-based situations in which live events unfold according to a program or score. Most recently, his projects have taken the form of a self-generating network with "emergences and rhythms" that are indeterminate and exist beyond our presence. Animals, machines, objects, and humans become understood as contingent and durational, rather than static, entities.

The exhibition emphasizes the living dimension of the artist's propositions, which envision the space as a world evolving according to its own rhythms. Rather than displaying a selection of objects, the exhibition explores the "porosities and intensities" that arise between elements. With time, certain rhythms may begin to emerge; moments of quiet contemplation are punctuated by sparks of acceleration, raising the possibility of an event.

Huyghe has sought to extend the time and space of an exhibition so that it may continue indefinitely or exist in multiple sites at once. Some of the cycles reflected here have been in progress since long before the opening of this retrospective. Many of the gallery walls have been taken from the show's previous venues—the Centre Georges Pompidou in Paris and the Museum Ludwig in Cologne—thus embedding the exhibition's own history within its current presentation in Los Angeles.

ARTIST'S NOTES ON THE WORKS IN THE EXHIBITION

7. *L'Association des Temps Libérés* The Association of Freed Time was founded in 1995 on the occasion of a group exhibition and formalizes the status of this temporary social ritual, extending the exhibition beyond its determined frame of time and place.

9. *La Toison d'or* The Golden Fleece—a medieval order whose armorial bearings depict animal heads—is the coat of arms of the city of Dijon, France. It is also the name of a shopping mall and a now-closed amusement park whose characters found themselves without a story. The event occurs in a park. A group of teenagers wear animal heads over their clothes. They wander around a playground without a script, having taken on the appearance of the symbols of history.

12. *The Host and the Cloud* In a vacant ethnographic museum, an experiment unfolds over the course of one year. A group of people is put under influences and exposed to live situations. Nothing is staged. They can repeat, imitate, or transform the unplanned situations that appear in front of them. The experiment grows as an auto-generative system. *The Host and the Cloud* is a ritual of separation, an exorcism of the modes of exhibition. The live events are filmed.

14. *Two Minutes out of Time One Million Kingdoms* As a collaborative project starting in 1999, Huyghe and artist Philippe Parreno purchased the rights to a Japanese manga character, Annlee. Without inventing a fictitious narrative, a number of artists brought the figure to life. In 2002 Huyghe and Parreno relinquished Annlee's rights to herself; they commemorated her disappearance with the signing of a contract and a fireworks show.

16–17. *This is not a Time for Dreaming* A puppet opera draws a parallel between two situations: Modernist architect Le Corbusier's difficulties with the Harvard University administration during the design of the Visual Arts Department, and Huyghe's difficulties when commissioned to make a work in response to Le Corbusier's building. An allegory on the conditions of production.

22. *Extended Holidays* On the day students return to school, they are invited to go back on vacation. The situation, a three-day trip, is a visit to the location where the artist spends his holidays, the time and site making up the archaeology of the place.

23. *Nymphéas Transplant (14–18)* The biotope—water, animals, and plants (including water lilies)—is extracted from Claude Monet's pond at Giverny, France, a man-made environment bioengineered by Monet in 1893, and the subject matter of his Impressionist *Nymphéas* paintings. The light is programmed to render, over one day, the light conditions at Giverny between 1914 and 1918, when Monet was painting the *Nymphéas*. The glass blinks from clear to opaque, allowing the viewer to see either the "painted" surface or the world under it.

24. *Atari Light* The ceiling lights of the earliest "white cube" exhibition space—the Secession in Vienna—are programmed into a game. The exchange between humans and machines lights the exhibition space. The program randomly transforms the game into a cellular automaton, a Turing machine.

25. *Untitled (Human Mask)* Wearing the mask of a young woman, a monkey is trained to work as a waitress in a restaurant near Fukushima, Japan. Waiting alone amid the dystopian setting, she is trapped within her role, forced to enact the human condition.

26. *La Saison des fêtes* Plants are positioned in the circle following their date of appearance in the calendar, for example: roses for Valentine's Day (in February) or pumpkins for Halloween (in October). It is a garden of celebrations, marked by the friction that exists between biological and historical time.

27. *Streamside Day* A custom is created to celebrate the birth of a village near a forest in the Hudson Valley. The new inhabitants take part in a parade within the development that is under construction. By means of this celebration, the artist introduces a new anniversary into the calendar, a return to this growing village.

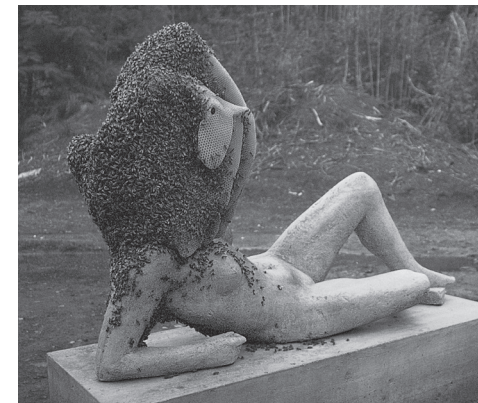
31. *A Way in Untilled* During the *Documenta 13* exhibition, Huyghe created *Untilled* (2012), a secluded site in a former compost of the city's main park. Inanimate elements, artifacts (including remnants of work by artists like Joseph Beuys and Dominique Gonzalez-Foerster) and living organisms, plants, animals, and bacteria are present, indifferent to the presence of visitors. As elements emerge, pollinate, grow, or collapse, *Untilled* transforms itself.

32. *Crystal Cave* Upon discovery of the Naica crystal cave, a shaman, a mathematician, a mineralogist, and an animal tamer go underground. These first witnesses of the cave produce artifacts.

35. *Forest of Lines* The concert hall of the Sydney Opera House is transformed into a dark fog-filled forest for twenty-four hours. Eliminating any division between stage and audience, people navigate a maze of trees with headlamps. A singer wanders the pathways; the lyrics, inspired by Aboriginal songlines, describe an uncertain route out of the opera house and into a jungle north of Australia.

44–45. *L'Expédition scintillante, Acte 3 (Black Ice Rink)* The exhibition *L'Expédition scintillante* (2002) functioned as a hypothetical presentation, in three acts, of an upcoming journey. Three years later (in 2005) an expedition to Antarctica took place followed by an orchestral event in New York's Central Park; footage from both is incorporated into the film *A Journey That Wasn't* (38).

47. *L'Expédition scintillante, Acte 1 (weather score)* Climatic variations noted in the logbook written by the main character in Edgar Allan Poe's novel *The Narrative of Arthur Gordon Pym of Nantucket* (1838).



PLEASE BE AWARE

Some works in this exhibition contain graphic content and may not be suitable for all audiences.

This exhibition also contains living elements, including an Ibizan hound and a beehive. The dog's appearance is consistent with her breed. She has been examined by local animal safety agencies and is in excellent health. The beehive is located outdoors on the north side of the pavilion. All visitors viewing the exhibition do so at their own risk.

CONNECT

Share your experiences and ask questions at: #PierreHuyghe | @LACMA

TAKE HOME THE CATALOGUE

The exhibition catalogue *Pierre Huyghe* is available for purchase in the Museum Stores or online at shop.lacma.org.

APPLY YOUR TICKET TO A MEMBERSHIP

Join LACMA today to support the arts in Los Angeles. You'll receive twelve months of free unlimited general admission, free tickets to special exhibitions, and much more. Stop by any membership table or ticketing office to have the cost of your *Pierre Huyghe* ticket applied toward your membership today. To learn more about membership, visit lacma.org/members.

This exhibition is organized by the Centre Pompidou, Musée National d'Art Moderne, Paris, in association with the Los Angeles County Museum of Art and the Museum Ludwig, Köln.

The exhibition is sponsored by Christie's; the LUMA Foundation; Marian Goodman Gallery, New York; Esther Schipper, Berlin; and Hauser & Wirth, London. Additional support is provided in part by the Institut Français.

Education programs at the Los Angeles County Museum of Art are supported in part by the William Randolph Hearst Endowment Fund for Arts Education and the Margaret A. Cargill Arts Education Endowment.

Images: Pierre Huyghe, *Untilled*, 2011–12. Commissioned and produced by *Documenta 13* with the support of Colección CIAC AC, Mexico; Fondation Louis Vuitton pour la création, Paris; Ishikawa Collection, Okayama, Japan. © Pierre Huyghe

Brochure: © 2014 Museum Associates/LACMA