

DAYS ARE DOGS

CARTE BLANCHE TO
CAMILLE HENROT

WITH

JACOB BROMBERG

DAVID HORVITZ

MARIA LOBODA

NANCY LUPO

SAMARA SCOTT

AVERY SINGER

Exhibition from 18 Oct, 2017 to 7 Jan, 2018

PALAIS DE TOKYO●

Palais de Tokyo is delighted to offer French-born international artist Camille Henrot (b. 1978 in Paris, lives in New York) its third Carte Blanche exhibition.

Titled “Days are Dogs”, Henrot’s exhibition questions the relationships of authority and fiction that determine our existence, and is organized around one of the most foundational structures in our lives – the week.

Years are measured by the journey of the Earth around the Sun; months derive from the position of the Moon; days correspond to a rotation of the Earth. The week, by contrast, is a fiction, a human invention. Yet that does not diminish its emotional and psychological effects. We experience it as a narrative cycle, structured by the particular qualities of its component days.

Each room of the exhibition evokes a day of the week – an open world where conventions, emotions, and individual freedom are playfully confronted with one another.

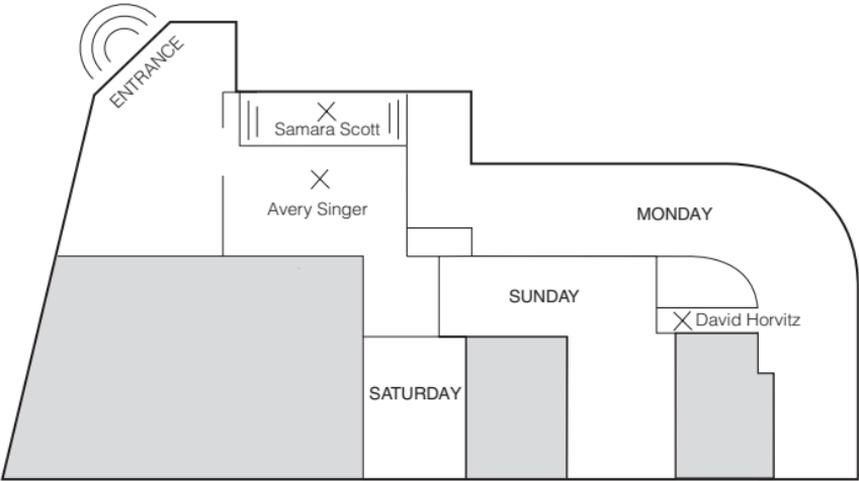
Our days take their names from the cosmos and mythology – the Moon for Monday, the god Thor for Thursday, the god Saturn for Saturday – and the viewer is invited into a new human mythology, both contemporary and timeless: a mythology from the Internet age, where emotions are marked by each day’s hashtag. The exhibition as a whole operates through the composition and recomposition of archipelagoes of artworks – works by Camille Henrot herself, some of them presented for the first time, as well as those by international artists with whom she entertains a dialogue, broadening the scope of each day.

Curator: Daria de Beauvais

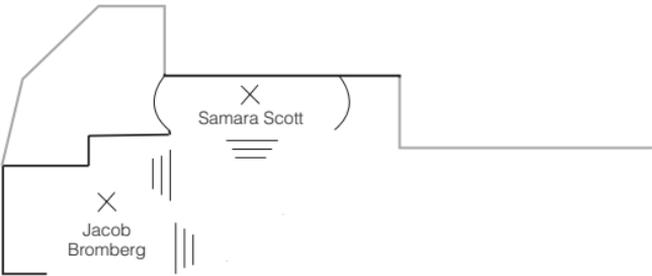
ISSUE #26 OF THE MAGAZINE *PALAIS* IS ENTIRELY DEDICATED TO THE EXHIBITION.

With texts by Ben Eastham, Orit Gat, Haidy Geismar, Chris Kraus, Miranda Lash in conversation with Lora Ann Chaisson, Chris Sharp, and Polly Staple; an interview of Camille Henrot by Daria de Beauvais; contributions by the invited artists: Jacob Bromberg, David Horvitz, Maria Loboda, Nancy Lupo, Samara Scott, and Avery Singer; as well as a large selection of images of Camille Henrot’s works.

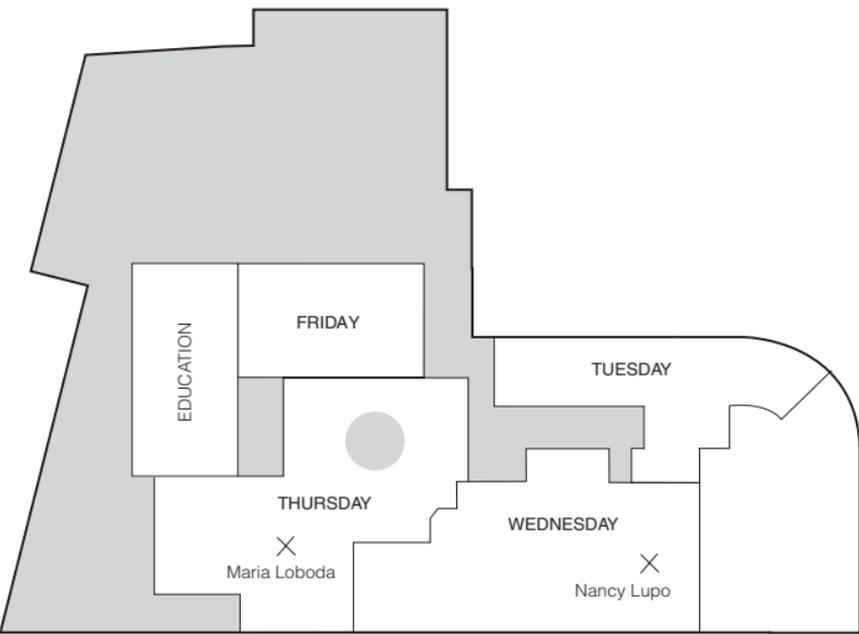
Level 2 - Entrance level



Level 1a - Mid-level



Level 1 - Lower level



Saturday

SAMEDI / SÁBADO / SAMSTAG / SABATO

“The authentic (*das Eigentliche*) in man and in the world is potential, waiting, living in fear of being frustrated, living in hope of succeeding.”

Ernst Bloch, *The Principle of Hope*

Anything is possible on Saturday; or so we hope on this day, set under the sign of Saturn (Chronos in Greek mythology, god of time, generation, dissolution, and life cycles).

Camille Henrot's latest film, *Saturday*, focuses on the Seventh-Day Adventist (SDA) Church – an evangelical millenarian Christian denomination that celebrates the Sabbath and practices immersion baptism rituals on Saturday. Through the figure of the SDA Church appear the themes of hope for a better life and the desire to flee the daily mundane, which here manifests in a religious mode, but takes form elsewhere in the practice of extreme sports.

Shot mostly in 3D, the film combines scenes recorded at SDA Church sites in the USA, Polynesia, and the Kingdom of Tonga with images of food, surfing, and medical tests; together, they immerse us in a parallel world of hope and belief – of transparencies and opacities. Meanwhile, text scrolling at the bottom of the screen materializes both a source of information and a desire to escape from it.

Seven paintings by Avery Singer (b. 1987, USA) corresponding to each day of the week act as the frontispiece for the exhibition.

Sunday

DIMANCHE / DOMINGO / SONNSTAG / DOMENICA

“Our rulers at the present day, with their machines and their preachers, are all occupied in putting into our heads the preposterous notion that activity rather than contemplation is the object of life.”

John Cowper Powys, *In Defence of Sensuality*

Named after the Sun, Sunday is also the day for sleeping in, cleaning house, spiritual connection, and solitary daydreams. It is a day outside of society, spent at home.

Camille Henrot adapts *ikebana* – traditional Japanese flower arrangements created according to specific codes – using a heterodox method, transforming them into conversations with literature, as each arrangement is conceived in dialogue with a book from the artist’s library. These *ikebana* bring the world of Sunday to light, gesturing to reading time, solitude, and one’s relationship to oneself. They question other salient themes, such as the belonging to an order (that of the *ikebana*, but also the social and political order more generally) and the break from this order, as well as the confrontation of the pleasure principle with the principle of productivity, with ideology.

The private space is at the heart of the installation *The Pale Fox*, where personal material is accumulated and superimposed according to an excess of principles (the cardinal directions, the stages of life, Leibniz’s philosophical principles), creating the physical experience of a sleepless night when everything is put on the line. Sunday is the moment when the world’s intimate sequencing reflects the breadth of the universe.

Monday

LUNDI / LUNES / MONTAG / LUNEDÌ

“—But Saturday and Sunday being free days some boys might be inclined to think that Monday is a free day also. Beware of making that mistake. I think you, Lawless, are likely to make that mistake.

—I, sir? Why, sir?”

James Joyce, *A Portrait of the Artist as a Young Man*

Monday is the day of the Moon: the ever-changing satellite that embodies the fluid variations of the world in ancient myth, just as it does the humors (“lunatic” comes from the Latin *luna* for Moon)...

David Horvitz (b. 1983, USA) traces the proliferation of a personal image of depression – an emotion that swallows one up – as it is itself engulfed by the Internet.

But in everyday life, Monday is also the beginning of the week – the return to work and the melancholy it induces. It is a day one would rather spend at home, outside of the world in a meditative, creative space, where, like Proust or Matisse, one could create from one’s bed. These two concomitant aspects – the one metaphysical and mythical, the other social and personal – are associated here to shape the world of Monday as an artist’s studio, replete with chasms in *trompe l’œil*. This space – a sort of artist’s “*maison absolue*” [absolute house], as Henrot describes it – is a twilight zone between dreaming and wakefulness that blurs the distinctions between idleness and productivity, the mundane and the transformative, the trivial and the monumental.

Inspired in part by the poem “Drunk Too Soon”, written by 8th and 9th century Tang dynasty author Yuan Zhen, the figure of the inexhaustible *Drinking Bird* leans over a saucer made to look like the full Moon in order to sip whiskey.

Tuesday

MARDI / MARTES / DIENSTAG / MARTEDÌ

“The element of contempt in the submission of the masochist has often been emphasized: his apparent obedience conceals a criticism and a provocation. He simply attacks the law on another flank.”
Gilles Deleuze, *Masochism: Coldness and Cruelty*

Tuesday is ardently oppositional, competitive and warlike. The uniform grid of the jiu-jitsu mat warns us that we stand in an arena where space itself is an object of control and struggle. The sculpture *Tug of War* simultaneously evokes the pain of having one's hair braided and the pleasure of being cared for. Here, we find a key element in power relationships: masochism, and the temporary and fictitious inversion of power dynamics with which it is associated.

In the film *Tuesday*, caretaking for thoroughbreds evokes both sexual drives and preparations for war – two forms of competition and potential exploitation. The use of slow motion in the film and of chains to anchor the sculptures effects a suspension of power relationships in an indeterminate space. This central element of the masochist's strategy consists in slowing or arresting manifestations of strength to the point where they become aesthetic activities, and thus sensual objects of contemplation.

In the stairwell, Samara Scott (b. 1985, UK) has created a sedimented assemblage where the remainders of the preceding day accumulate alongside portents of the next.

Wednesday

MERCREDI / MIÉRCOLES / MITTWOCH / MERCOLEDÌ

“Cause when love is gone, there’s always justice
And when justice is gone, there’s always force
And when force is gone, there’s always Mom. Hi Mom!
[...] So hold me, Mom, in your long arms
Your petrochemical arms. Your military arms
In your electronic arms”
Laurie Anderson, *O Superman (For Massenet)*

Wednesday, the day of Mercury in French, the day of Odin and of the wind in English, is all noise and signal. The messenger god now takes the form of global communications – the whole world speaking through horoscopes, emails, telephones, and newspapers, as well as social media messages and the many other ways that communication constantly circulates. Our overflowing inboxes are embodied in the *Office of Unreplied Emails*, where pleas to engage with the macroscopic problems of the world and invitations to seize on commercial offers invite reflection on how all these forms of communication transmit what comes the closest to today’s fragmented public opinion seen from the point of view of a solitary individual faced with this wall of messages with no response.

A group of telephones seems to provide multiple offers of limitless help, but our childlike trust in the impersonal authority of technology soon finds itself frustrated. Nancy Lupo’s (b. 1983, USA) benches are replicas of public benches the artist has scaled down to a size appropriate for nine-year-olds, offering them to adults infantilized by society.

In the *May Zoetrope*, a set of hybrid dog-men attached to a central bridge recalls New York’s professional dog walkers in a ritual celebration of renewal and the most gregarious of alienations.

On Wednesday, Mercury has no message other than, perhaps, an invitation to ask the question: who is speaking to us and how should we answer?

THIS SECTION BENEFITS FROM THE SUPPORT OF LUNE ROUGE.

THE STRETCHED FABRICS SOLUTION OF THIS SECTION HAS BEEN REALIZED WITH THE SUPPORT OF CLIPSO.

Thursday

JEUDI / JUEVES / DONNERSTAG / GIOVEDÌ

“Ocean, who decides which boats and men shall return, give to me the wrecks of sumptuous ships and their riches, gold, and treasures...”

Ocean, beautiful Ocean blue, roll me on the sand, I am thy betrothed...”

"Princess Dahut's song", *The Legend of the City of Ys*

Thursday is the day of Thor, whose Latin equivalent is Jupiter, king of the gods and father of many on Olympus, including Apollo and Bacchus, deities of the arts. Jupiter embodies power – that of the patriarchy, which in the West has long symbolized power itself.

In the installation *Cities of Ys*, the artist associates the legend of the mythic city Ys, which is said to have been swallowed by the Ocean (essential lore in Brittany, from which her family hails), and the disappearing wetlands of the Houma, a matriarchal American Indian tribe from Louisiana.

A path of coins entitled *Small Change* snakes through the Thursday rooms to a space featuring a sculpture and a series of photographs by Maria Loboda (b. 1979, Poland). Her *Young Satyr Turning to Look at His Tail*, modeled on a type of classical Greek sculpture, is doubly phallic and doubly truncated, while elegant men's shoes emerge from the mud in the photographic series *The Evolution of Kings*.

In the film *Grosse Fatigue* (Silver Lion at the 2013 Venice Biennale), the universe appears as through the lens of what Walter Benjamin called a “cataloguing neurosis”, highlighting the threat of destruction and the construction of our identity underpinned by creation myths. The fear of death becomes a self-fulfilling prophecy in a sort of archive fever retracing the circulation of objects and ideas, where the quest for the origin reveals its unconscious motivation, its dark side.

Friday

VENDREDI / VIERNES / FREITAG / VENERDÌ

“Monday you can fall apart
Tuesday, Wednesday break my heart
Thursday doesn’t even start
It’s Friday, I’m in love”
The Cure, "Friday I'm in Love", *Wish*

Friday is the day of Nordic goddess Frige, goddess of love, friendship, desire, and beauty. In *Jewels from the Personal Collection of Princess Salimah Aga Khan*, flowers collected from building entrances on New York’s wealthy Upper East Side are affixed as though in a herbarium to the pages of the auction catalogue for the sale of the Princess’ jewels following her divorce in 1995. Flowers and jewels are both traditional forms of reparations.

The artist’s first film, *Deep Inside*, is presented in the final room. It superimposes an effusion of melancholic emotions on an amateur pornographic film. This contrast is underscored by the film’s singular color – itself overexposed in the sun – of sunburned skin.

The dualism that has governed Western civilization is rejected in the sculpture *Gemini*, an intertwining of the fragile sense of self and of existence in a couple.

From object dependence to the power of sex to coupled existence frozen in sculpture, this room is both the end of one cycle and the beginning of a new one.

Nearing the exhibition’s exit, Jacob Bromberg (b. 1983, USA) has scrawled a text-based piece on the handrails, like a counterpoint to the inscription above Dante’s Hell-gate in the *Divine Comedy*.

And the exhibition, like any cycle, can start again.



LE PALAIS DE TOKYO REMERCIE LES PARTENAIRES DE L'EXPOSITION
PALAIS DE TOKYO THANKS ITS EXHIBITION PARTNERS

DAYS ARE DOGS | 18 OCT 2017 - 7 JAN 2018

PINAULT COLLECTION



LE PALAIS DE TOKYO REMERCIE ÉGALEMENT
PALAIS DE TOKYO ALSO THANKS

Nicoletta Fiorucci
Frédéric Jousset, Alexander V. Petalas, Denise et Alexandre Vilgrain

AINSI QUE LES GALERIES
AND THE GALLERIES

kamel mennour, König Galerie, Metro Pictures

LE PALAIS DE TOKYO BÉNÉFICIE DU SOUTIEN ANNUEL DE
PALAIS DE TOKYO BENEFITS FROM THE ANNUAL SUPPORT OF



PARTENAIRE DE LA MÉDIATION SOLIDAIRE
SOLIDARITY MEDIATED-LEARNING PARTNER



PARTENAIRE DES ACTIVITÉS TOK-TOK
TOK-TOK PARTNER



PARTENAIRES DU LASCO PROJECT
LASCO PROJECT PARTNERS



PARTENAIRE DE LA PROGRAMMATION EN FAVEUR DES MÉTIERS D'ART
PARTNER OF THE ARTS AND CRAFTS PROGRAM



PARTENAIRES MÉDIA
MEDIA PARTNERS



LE PALAIS DE TOKYO REMERCIE ÉGALEMENT
PALAIS DE TOKYO ALSO THANKS

Le Tokyo Art Club Entreprises, le Tokyo Art Club et les Amis du Palais de Tokyo
La Fondation Nationale des Arts Graphiques et Plastiques

PALAIS DE TOKYO

13, avenue du Président Wilson 75116 PARIS - www.palaisdetokyo.com