

CAMILLE HENROT

IS TODAY TOMORROW

ARTWORK LABELS

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Interphones

Interphones is a series of interactive sculptures comprising nine custom telephones that invite viewers to pick up their receivers and press the buttons as they respond to prompts from a recorded voice over. The scripts for each device, created in collaboration with poet Jacob Bromberg, offer answers to existential and trivial questions, including how to diagnose an abusive father, how to fix a failed internet connection, how to know if your partner is cheating on you, and what to do with an aggressive dog. The technology of the phones provides a modicum of interaction and control over the selection of texts, but at the same time, perversely, the inherent limited choices and pre-recorded nature of the audio provoke a feeling of powerlessness. *Interphones* addresses the controlling and dehumanising effects of today's technologies, a relationship Henrot likens to a dysfunctional family structure. The voice suggests a care for the listener that is empty, a situation amplified by the contrast between the intimacy of the encounter (the phone pressed to the audience's ear) and the utter detachment of the content and delivery of the texts.

Bad Dad & Beyond

2015

from the series *Interphones*

interactive sculpture, mixed media

Collection of the artist and kamel mennour, Paris, London;
Metro Pictures, New York; and KÖNIG GALERIE, Berlin,
London, Seoul

Skypesnail

2015

from the series *Interphones*

interactive sculpture, mixed media

Collection of the artist and kamel mennour, Paris, London;
Metro Pictures, New York; and KÖNIG GALERIE, Berlin,
London, Seoul

Ded Moroz

2015

from the series *Interphones*

interactive sculpture, mixed media

Collection of the artist and kamel mennour, Paris, London;
Metro Pictures, New York; and KÖNIG GALERIE, Berlin,
London, Seoul

Splendid Isolation

2015

from the series *Interphones*

interactive sculpture, mixed media

Collection of the artist

Enough is Enough

2015

from the series *Interphones*

interactive sculpture, mixed media

Collection of the artist and kamel mennour, Paris, London;
Metro Pictures, New York; and KÖNIG GALERIE, Berlin,
London, Seoul

Dawg Shaming

2015

from the series *Interphones*

interactive sculpture, mixed media

Collection of the artist and kamel mennour, Paris, London;
Metro Pictures, New York; and KÖNIG GALERIE, Berlin,
London, Seoul

Guilt Tripping

2015

from the series *Interphones*

interactive sculpture, mixed media

Collection of the artist and kamel mennour, Paris, London;
Metro Pictures, New York; and KÖNIG GALERIE, Berlin,
London, Seoul

Is He Cheating

2015

from the series *Interphones*

interactive sculpture, mixed media

Collection of the artist and kamel mennour, Paris, London;
Metro Pictures, New York; and KÖNIG GALERIE, Berlin,
London, Seoul

Maso Meet Maso

2015

from the series *Interphones*

interactive sculpture, mixed media

Collection of the artist and kamel mennour, Paris, London;
Metro Pictures, New York; and KÖNIG GALERIE, Berlin,
London, Seoul

I Say 1

2017

aluminium, punching bag

Private collection, Sydney

System of Attachment

Camille Henrot has described the *System of Attachment* series as appearing flooded with water, as if the works are in the process of dissolution or contamination. As she has noted, they embrace ‘the creative potential of loss: loss of body fluids, loss of shape, loss of agency, loss of identity, loss of control’. The drawings relate to the idea of digestion – of what is inside the body and not yet processed – as well as the passing of time. Some feature abstract graphic systems of day counts, such as systems used by prisoners in jail. Others register life cycles through the depiction of human figures at different stages of life, from the sagging flesh of aging bodies to the youthful exuberance of children. Like her drawings, Henrot’s bronze sculptures hover between figuration and abstraction. Several are seen here, including *Contrology*, which derives its title from an early term for pilates. From the *Monday* series, it meditates on feelings that the first day of the week inspires, from renewed faith in the possibility for change to despondency over the tedium of weekly routine. Henrot’s bronzes are also connected to the baroque sculptural tradition, with its ambitions of splendour and expressions of gloom.

A Better Bra

2019

from the series *System of Attachment*
watercolour on paper

Collection of the artist and kamel mennour, Paris, London

Carnivores

2019

from the series *System of Attachment*
watercolour on paper

Collection of the artist and Metro Pictures, New York

Winter Skin 1

2019

from the series *System of Attachment*
watercolour on paper

Collection of the artist and Metro Pictures, New York

Where the Snow has Fallen in August

2019

from the series *System of Attachment*

watercolour on paper

Collection of the artist and Metro Pictures, New York

Gus Gus Da Da 3

2019

from the series *System of Attachment*
watercolour on paper

Collection of the artist and kamel mennour, Paris, London

Life Span

2019

from the series *System of Attachment*
watercolour on paper

Collection of the artist and kamel mennour, Paris, London

Contrology

2016

bronze

National Gallery of Victoria
Suzanne Dawbarn Bequest, 2018

2018.652

I am both Saturn's Child and Saturn Himself

2019

from the series *System of Attachment*
watercolour on paper

Collection of the artist

Suzanne and the Old Men

2019

from the series *System of Attachment*

watercolour on paper

Collection of the artist and KÖNIG GALERIE, Berlin, London, Seoul

Livestreamsfailswas

2019

from the series *System of Attachment*
watercolour on paper

Collection of the artist and KÖNIG GALERIE, Berlin, London, Seoul

How Much

2019

from the series *System of Attachment*
watercolour on paper

Collection of the artist and Metro Pictures, New York

Ceinture et bretelle

2019

from the series *System of Attachment*

watercolour on paper

Collection of the artist and KÖNIG GALERIE, Berlin, London, Seoul

Dependent Personality Disorder 2

2015

bronze

Private collection, Sydney

Personal Development 2

2014

bronze

Private collection, Sydney

Saturday

Saturday takes as its starting point what the Marxist philosopher Ernst Bloch called 'the principle of hope', which he used to describe our aspiration for private liberation and fulfilment as well as for radical change. The film focuses on the Seventh-day Adventist (SDA) Church, an evangelical millenarian Christian denomination that both celebrates the Sabbath and practises baptism rituals on Saturday. Shot mostly in 3D, the film combines imagery of civil protests, neurological testing, cosmetic surgery, endoscopic exams and staged food television commercials, recorded at SDA Church sites in the USA and throughout Polynesia. Together, this material immerses us in a parallel, transnational world of hope and belief. *Saturday* also reflects the artist's interest in considering religion as an ongoing force in shaping the globalised age. Today's technological culture promotes values that appear secular, but which are the product of Protestant beliefs. Looking at the SDA through the lens of its current digital media operations, *Saturday* shows how the church mirrors the preoccupations of social media, such as optimism, fitness, cosmetics and transparency, along with the idea of the end of the world. But such preoccupations are not uncomplicated, as Henrot has noted: '[E]ven apocalypse can be an expression of hope and of faith in the imminence of radical change'.

Saturday

2017

3D video, colour, sound, 19 min 2 sec

National Gallery of Victoria

Purchased, NGV Supporters of
Contemporary Art, 2018

2019.284

Jewels from the Personal Collection of Princess Salimah Aga Khan

Jewels from the Personal Collection of Princess Salimah Aga Khan features various plants and flowers gathered by Camille Henrot from private flowerbeds decorating building entrances on the Upper East Side, a wealthy New York City neighbourhood. The botanical specimens are displayed like herbarium sheets on facsimile pages of a Christie's auction catalogue for the entire jewellery collection of Princess Salimah Aga Khan. The auction, which took place in 1995 following the princess's divorce from the Aga Khan, featured all the jewellery she accumulated during her twenty-six-year marriage. Henrot was inspired by the etymology of the word 'paradise', which refers to a walled garden, pristine but inaccessible. A meditation on value, the project hinges on the connection between jewels and flowers as gendered gifts. Both jewellery and flowers are symbols of wealth; however, jewellery is meant to remain beautiful and valuable, whereas flowers are ephemeral. The concept of excess connects the princess's gesture and that of the artist: the former relieves herself of a valuable inheritance, while the latter collects flowers from gardens that mark a border: a closed-off paradise in an affluent area of New York. Both transgress codes imposed by the dictates of wealth and the cultural meaning of the gift.

Jewels from the Personal Collection of Princess Salimah Aga Khan

2012–14; 2021

pressed plants and flowers, paper,
MDF, concrete

Collection of the artist

The Pale Fox

The Pale Fox is a meditation on our shared desire to understand the world intimately through the objects that surround us. Structured as a continuous timeline that expands and diverts into clusters of references and ideas, the installation comprises more than 500 items, including photographs, sculptures, books, drawings and various found objects. Each of the four walls corresponds to a cardinal point; a natural element (earth, air, fire, water); a stage of life (childhood, teenagehood, adulthood, old age); and one of seventeenth-century German philosopher Gottfried Wilhelm Leibniz's philosophical principles: 'the principle of being', 'the law of continuity', 'the principle of sufficient reason' and the 'principle of the identity of the indiscernibles'. A composition by Joakim Bouaziz – an ambient soundtrack interrupted by coughing fits – connects the images and objects with concepts of disease and pollution. *The Pale Fox* can be understood as both a critique of the urge to accumulate, as well as an allegory of the failure inherent in any attempt at addressing universality. Henrot says, 'With *The Pale Fox*, I intended to mock the act of building a coherent and peaceful environment. Despite all of your efforts and good will, you always end up with a pebble in your shoe.'

The Pale Fox

2014

mixed media

Collection of the artist and kamel mennour, Paris, London;
KÖNIG GALERIE, Berlin, London, Seoul