

CAMILLE HENROT: IS TODAY TOMORROW

18 JUN – 24 OCT 2021
NGV INTERNATIONAL

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CAMILLE HENROT: IS TODAY TOMORROW

EXHIBITION FACT SHEET

This fact sheet provides information specific to *Camille Henrot: Is Today Tomorrow* to support the study of VCE Studio Arts – Art Industry Contexts Unit 4 Outcome 3. For a more detailed overview of exhibition preparation, presentation, conservation and promotion at the NGV refer to Studio Arts: Art industry contexts at the NGV.¹

Cover

Camille Henrot

The Pale Fox 2014

Exhibition View, Kunsthall Charlottenborg,
Copenhagen, 2014

© ADAGP Camille Henrot

Photo: Anders Sue Berg

Courtesy kamel mennour, Paris/London
and König Galerie, Berlin/London/Seoul

Installation view of *Camille Henrot: Is Today
Tomorrow* on display at NGV International

© ADAGP Camille Henrot. Photo: Tom Ross

ABOUT THE EXHIBITION

Camille Henrot: Is Today Tomorrow is a survey of significant works made over the past decade by New York/ Berlin-based French contemporary artist Camille Henrot. Henrot has participated in group exhibitions in Australia, most recently the NGV Triennial in 2017. This is the first major survey exhibition of her work in Australia. Entry to the exhibition is free.

NUMBER AND TYPE OF WORKS

The exhibition contains twenty-eight works: videos, sculptures, installations and drawings.

CURATORIAL RATIONALE

Camille Henrot: Is Today Tomorrow introduces Australian audiences to the breadth and diversity of Henrot's ideas and practice. Working across a broad range of media, Henrot references literature, psychoanalysis, social media, cultural anthropology, self-help and the banality of everyday life to question what it means to be both a private individual and a global subject.

KEY PERSONNEL

Contemporary Art Curators: Jane Devery and Pip Wallis

Exhibitions and Loans Conservator: Janelle Borig

Exhibition Designer: NGV Design Studio

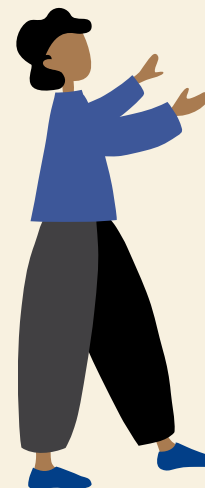
IN THE GALLERY

How do the works chosen and the way they are arranged reflect the curatorial rationale?

What was done to prepare and present key works?

How does the exhibition layout enhance your understanding of themes and ideas?

What measures have been taken to support and protect works?



SELECTED WORKS

THE PALE FOX, 2014

The Pale Fox, 2014, is an immersive room-scale installation on display in the final section of the exhibition. The work comprises hundreds of objects, sculptures, books, photographs, magazine clippings and drawings which have been collected and made by the artist. The placement of the objects appears chaotic, but they are carefully arranged in an order specified by Henrot. Each of the four walls corresponds to a cardinal point, an element (earth, air, fire, water) a stage of life and one of German philosopher Gottfried Wilhelm Leibnitz's philosophical principals.

The installation is an attempt to understand the world through the objects that surround us, as the artist explains: 'The main focus of *The Pale Fox* is obsessive curiosity, the irrepressible desire to affect things, to achieve goals, to perform actions, and the inevitable consequences.'²

The Pale Fox borrows its title from a book about the West African Dogon people. In Dogon cosmology, the character of the Pale Fox represents disorder and chaos but also creation. *The Pale Fox* is a companion piece to Henrot's award-winning video *Grosse Fatigue*, 2013, which offers a critical view of the human drive to represent the totality of the world, a phenomenon witnessed both in museum collections and on the Internet.³

KEY CONSIDERATIONS

The Pale Fox consists of over 500 individual items – these were documented, packed and shipped to the NGV in customised crates. The work is also accompanied by a detailed instruction manual which outlines how it should be displayed and any possible modifications. For example, the carpet and wall colour are colour matched according to the artist's specifications to create an immersive electric blue space. The bundled newspapers were collected locally. Each component of the installation was carefully positioned and fixed in a way that best protected it and the pieces around it.

Airflow from vents on the floor was adjusted in consideration of its impact on loose elements in the installation.

To make sure all the objects remain in the correct place, reference photographs are taken and an NGV team member regularly checks the space. The work is also monitored by security staff.



above

Camille Henrot

The Pale Fox 2014

Exhibition View, Kunsthall
Charlottenborg, Copenhagen, 2014

© ADAGP Camille Henrot

Photo: Anders Sue Berg

Courtesy kamel mennour, Paris/London
and König Galerie, Berlin/London/Seoul

overleaf

Installation view of *Camille Henrot's*

The Pale Fox, 2014, at NGV

International © ADAGP Camille Henrot.

Photo: Tom Ross





JEWELS FROM THE PERSONAL COLLECTION OF PRINCESS SALIMAH AGA KHAN, 2011-2012; 2021

Jewels from the Personal Collection of Princess Salimah Aga Khan, 2011-2012; 2021, consists of 135 printed pages reproduced from an auction catalogue, with botanical specimens attached to each page in a specific arrangement designed by the artist. The catalogue details the entire jewellery collection belonging to Princess Salimah Aga Khan, auctioned at the Hotel Richemond in Geneva, Switzerland in 1995. She received the jewels during her twenty-six year marriage to the Aga Khan and sold them following their divorce. This work offers a contemplation on what we consider to be precious and why, as well as the connection between jewels and flowers as gendered gifts.⁴

KEY CONSIDERATIONS

The botanical specimens in *Jewels from the Personal Collection of Princess Salimah Aga Khan* have been taped to the pages using neutral PH, gummed tape (a type of tape which is typically used to mount herbarium specimens). The pages are laid out flat and secured to a long MDF and cinder block table in a white room. The table was constructed for the exhibition with locally sourced materials according to the specifications of the artist.

The room is painted white to highlight the rawness of the materials and joinery. The tables are lit by a strip of light which is directed at the botanical specimens and prints; the rest of the room is not lit. Lighting levels are kept below 50 lux to protect the plant specimens and works on paper. The controlled layering of all this material creates a contrast between the natural and ordered world. As with *The Pale Fox*, this work has been arranged to fit the gallery space in consultation with Henrot.



above

Camille Henrot

Jewels from the Personal Collection of

Princess Salimah Aga Khan

2011–2012; 2021 (detail)

pressed plants and flowers, paper,

MDF, concrete

(1–135) 28.0 x 44.0 cm each

Collection of the artist

© ADAGP Camille Henrot

below

Installation view of *Camille Henrot:*

Is Today Tomorrow on display

at NGV International

© ADAGP Camille Henrot.

Photo: Tom Ross



INTERPHONES, 2015

The *Interphones* series consists of nine custom 3D-printed interactive telephones: eight are wall mounted and one is fixed to a table. Some of the phones resemble conventional telephones or intercoms while others are quirky and sculptural.

The works are titled *Bad Dad & Beyond*, *Dawg Shaming*, *Ded Moroz*, *Enough is Enough*, *Guilt Tripping*, *Is He Cheating*, *Maso Meet Maso*, *Splendid Isolation* and *Skypesnail*. Each phone plays a recorded script emulating a fictional hotline offering advice around a different question or dilemma, such as a cheating partner or a dog with behavioural problems. The series invites the audience to engage and respond, playing on our search for authoritative sources of information and the way technology both helps us and surveilles us, creating a potentially harmful dependency.

KEY CONSIDERATIONS

The *Interphones* series relies on the physical interaction of the audience for its meaning and effect, therefore they are spaced in a way that allows us to get close to them. To maintain COVID-19 public health requirements, the gallery is supervised by attendants who monitor the number of people in the space. Visitors are also asked to hand sanitise before touching the phones and they are wiped with disinfectant every two hours.

Technical details and specifications regarding installation and maintenance of the work are provided by the artist's studio in a detailed manual. Since the phones are handled so regularly by gallery visitors, they are more subject to wear and tear damage than other artworks. The buttons and handset wear down and sometimes need to be replaced, tangled chords need to be untangled, and the paint can also get chipped or scratched which needs to be repaired using specific paint provided by the artist.



above

Camille Henrot

Bad Dad & Beyond 2015

three dimensional resin print, HDMI
4 pi 10.1", HMDI cable, 9V AC/DC
1000 mA power adaptor, IR sensor,
8 ohm speaker small, class D amp,
soundcard (USBconnected),
1/8" cable, pushbutton, jumper wire:
6-pin female conn, RJ11 jack, 25 ft
Vodavi Gray Phone Cord, Rasp Pi
2 Model B V1.1, power cord USB,
ethernet cable
© ADAGP Camille Henrot

below

Installation view of *Camille Henrot:*
Is Today Tomorrow on display
at NGV International © ADAGP
Camille Henrot.
Photo: Tom Ross

IN THE GALLERY



EXHIBITION DESIGN

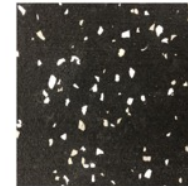
Camille Henrot: Is Today Tomorrow was originally scheduled to open in 2020 but was postponed when the NGV closed during the global pandemic. Camille Henrot collaborated with the NGV curatorial, conservation and exhibition design teams via video calls, phone calls and email over many months to plan and prepare for the exhibition, considering the layout and presentation of the works.

The exhibition is divided into six sections: Foyer/intro, *Interphones*, Bronze sculptures and works on paper, *Saturday*, *Jewels from the Personal Collection of Princess Salimah Aga Khan*, and *The Pale Fox*. Each section is painted in a colour that supports the ideas and appearance of the works on display, for example:

Interphones is pale grey (Dulux Tranquil retreat) to emulate a neutral office environment and to highlight the pastel colour of the phones. The floor in this space is finished with black rubber with white and grey flecks.



PAINT COLOUR - TRANQUIL RETREAT



FLOORING - BLACK & WHITE/GREY RUBBER FLECK

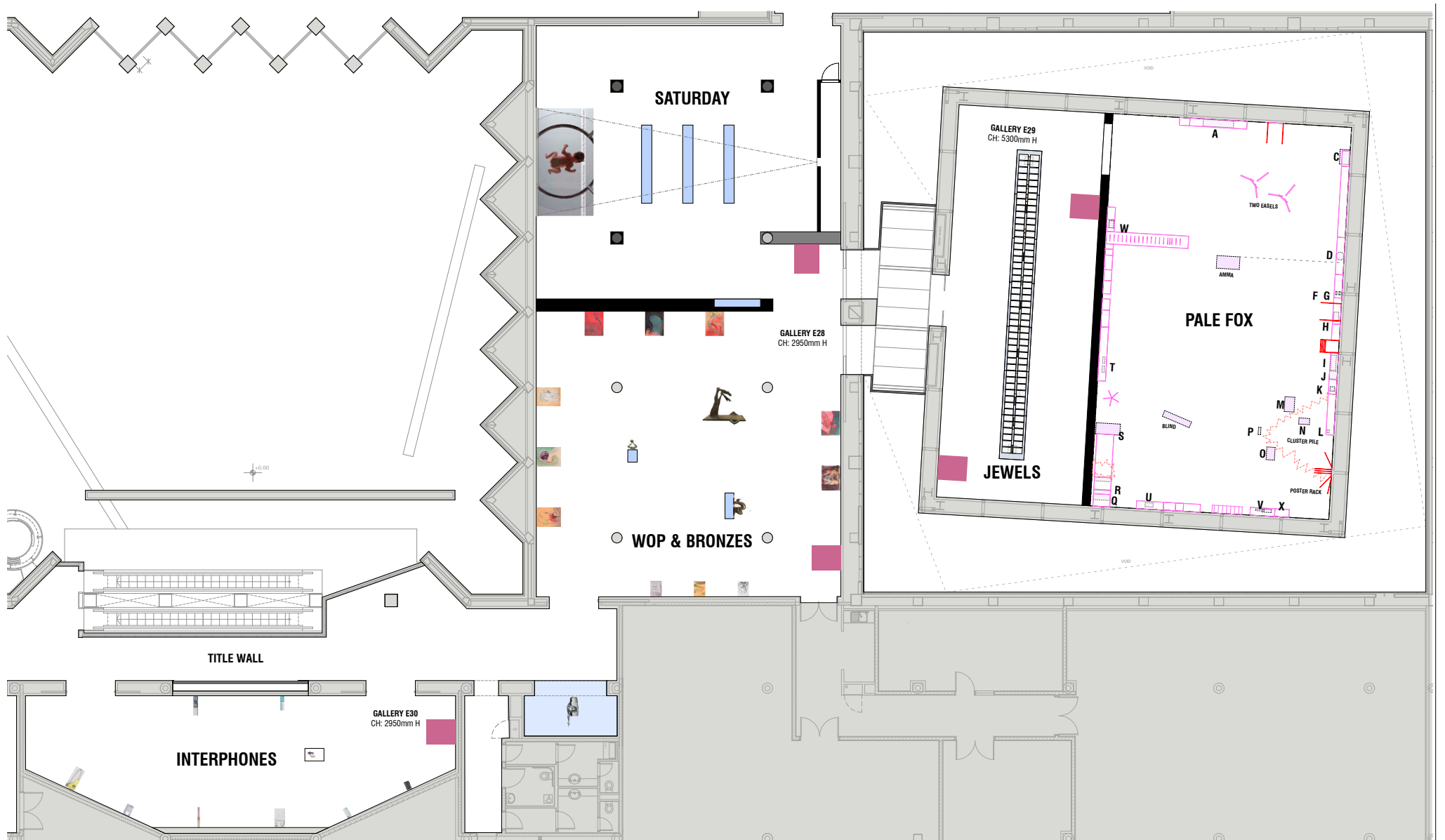
'Bronze sculptures and works on paper' is painted in a pale green hue (Dulux Mystified half) to reference the oxidation of the sculptural works and some of the tones used in the drawings. The plinths are painted in the same hue.



PAINT COLOUR - MYSTIFIED HALF



FLOORING - EXISTING RESIN

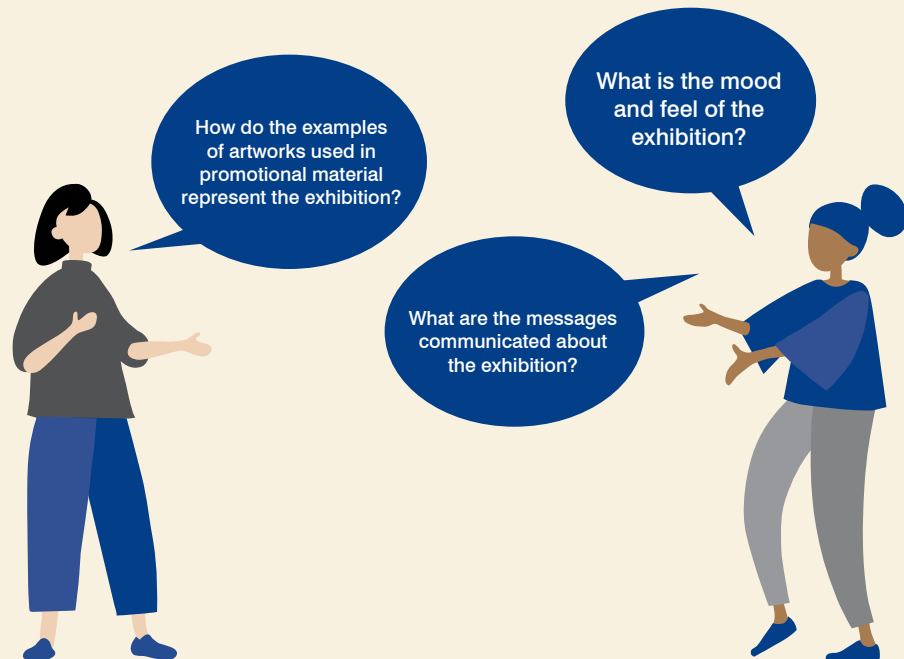




The exhibition masthead and didactics throughout the exhibition appear in a serif font called Romain which was selected in consultation with the artist to reflect the character of the work on display.

Installation view of *Camille Henrot: Is Today Tomorrow* on display at NGV International
© ADAGP Camille Henrot.
Photo: Tom Ross

IN THE GALLERY



EXHIBITION PROMOTION

Henrot's most recognisable works have been used as hero images to represent the exhibition in exhibition promotion. *Bad Dad & Beyond* and *Guilt Tripping* from the *Interphones* series, and *The Pale Fox*, were all chosen to show the playfulness and interactivity of Henrot's practice.

The exhibition has been promoted via a media release which is sent to media outlets by the NGV Public Affairs and Media team, and online on NGV owned channels such as the NGV website, social media, eNews, What's On guides and *NGV Magazine*. It is also promoted in NGV International through screens and signs. A feature on the exhibition was commissioned for *Vault*, an Australasian magazine with a focus on contemporary art and culture.

The exhibition is accompanied by a publication produced by the NGV in partnership with Hatje Kantz publishers. It is the first major monograph on Camille Henrot and features essays by established writers, academics and cultural critics along with more than two-hundred colour reproductions.



Camille Henrot (2021) Published by the National Gallery of Victoria

Cover image
Camille Henrot
L'Enfant Plus 2019
bronze
55.0 x 50.0 x 30.0 cm
Collection of the artist
© ADAGP Camille Henrot. Courtesy
König Galerie, Berlin/London/Seoul
Photo: König Galerie

NOTES

1. National Gallery of Victoria, 'VCE Studio Arts: Art industry contexts at the NGV', 2020, *NGV*, Victorian Government https://www.ngv.vic.gov.au/school_resource/studio-arts-art-industry-contexts-at-the-ngv/, accessed 7 May 2021.
2. Camille Henrot, 'Artist: Selected works: The Pale Fox', *Camille Henrot*, <https://www.camillehenrot.fr/en/work/74/the-pale-fox>, accessed 9 April 2021.
3. Mousse Magazine, 'Camille Henrot "The Pale Fox" at Chisenhale Gallery, London', *Mousse Magazine*, 2014, <http://moussemagazine.it/camille-henrot-chisenhale/>, accessed 14 April 2021.
4. Find out more about the Aga Khan: Agha Khan Foundation, 'Biography of His Highness the Aga Khan', *AKDN*, 2020, <https://www.akdn.org/about-us/his-highness-aga-khan/biography-his-highness-aga-khan>, accessed 7 May 2021.

FURTHER RESOURCES

[Media release](#)

[Artist's website](#)

[Artist's instagram](#)

[Exhibition labels](#)

SUPPORTERS



NGV SCHOOLS PROGRAM PARTNERS



The NGV gratefully acknowledges the Packer Family and Crown Resorts Foundations for their support of the Your NGV Arts Access Program for Students, Children and Families. The NGV warmly thanks Krystyna Campbell-Pretty AM and Family for their support of the NGV School Support Program.