

Pierre Huyghe

(Paris, 1962)

The relationship between reality and the imagination, the stratification of stories and interpretations, and the field of experience as a territory subject to continuous modifications are some of the themes that Pierre Huyghe addresses. For the artist, the concept of the exhibition, its possible formats, as well as the relation with the museums or the institutions, are always a matter of analysis, and his resulting works are open to diverse media, including digital animations, installations, films, books, and parades. Opening doors that are usually shut, Huyghe favors works of a performative nature and often seeks the collaboration of other artists, involving curators and the public in events that resemble festivals. Through this process, according to a circularity that is laden with variables, the outcomes of which accept the risk of uncertainty and possible failure, the imagination of the artist nurtures a reality that in turn produces a new fantastical dimension.

Following some news items about the existence of an unknown animal and an island not yet present on maps, in February 2005 Huyghe organized an expedition to the Antarctic on board the *Tara*, a vessel equipped for scientific research. The film, *A Journey That Wasn't*, 2006, describes the boat trip amid the polar seas and the experience of the new island, up to the encounter with a mysterious creature. The sequences that show Huyghe and his companions are mounted alternating with those showing a group of musicians in Central Park in New York. In addition to the voyage, Huyghe's project also included a concert focused on a symphony composed according to a structure extracted from the island's topographical data. The musical event thus allows the public to "listen to" the place. (MB)