

Press Release

July 23, 2020

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Camille Henrot *Saturday, Tuesday*

July 23 – September 13, 2020
Art Sonje Center, 2F

Curated by Heehyun Cho (Curator, Art Sonje Center)
Organized by Art Sonje Center
Supported by INSTITUT FRANCAIS of Paris



Camille Henrot, *Tuesday* (still), 2017, HD film with color and sound, 20 mins 50 secs.

Art Sonje Center proudly presents *Saturday, Tuesday* a solo exhibition by Camille Henrot from July 23 to September 13, 2020. A year represents the Earth's journey around the sun, a month is the cycle of the moon, and a day is the result of Earth's rotational cycle. In contrast, the week is a measure of time created without any connection to astronomy. It is an artificial system made only for the sake of the

human life cycle. For each day of the week, the artist Camille Henrot examines the forms of human behavior that have been standardized and repeated within society, using the areas of cultural anthropology, religion, social media, and psychoanalytic theory as her references. This exhibition focuses on artworks associated with “Saturday” and “Tuesday,” which are presented alongside the artist’s series of watercolor drawings.

Filmed in New York, Washington, DC, Tahiti, and Tonga, her video *Saturday* (2017) focuses on the Seventh Day Adventist Church (SDA), an evangelical millenarian Christian denomination that celebrates the Sabbath and practices baptism rituals on Saturday. Shot mostly in 3D, the film combines images of baptism rituals recorded by Henrot at SDA Church with neurological testing, a food commercial, a Botox injection, high-wave surfing, an endoscopy, and civil demonstrations. This amalgam of imagery highlights connections between different human strategies to maintain hope in medical, religious, and political dimensions. The worldwide scope of the SDA Church’s mission is being altered as different contexts generate exceptions to their principles. Separated from the main SDA centers by the International Date Line, for example, Adventists in the Kingdom of Tonga instead observe the Sabbath on Sunday so as to celebrate in unison with the rest of the community. This particular detail also highlights the long relationship between religion and globalization that is further typified by the Church’s mimicry of news corporations seen in the film. The Hope Channel is one of some ten SDA channels broadcasting God’s good news, while the headlines that scroll along the bottom of the screen in *Saturday* relate upheaval and disaster. This contrast underlines what Joyce called the “digestive value of religion”.

The word “Tuesday” has its origins in Tyr, the Norse god of war and victory. *Tuesday* (2017) is a body of work combining video and sculpture that refers to both ancient mythology and the phenomenon of contemporary motivational messaging, as seen through the hashtag “#transformationtuesday”, for example. The film interweaves images of racehorses running, breathing, and having their hair groomed with others showing jiu jitsu practitioners in slow motion as they train on mats before a match. *Tuesday* subverts competition and replaces it with passive contemplation and an exaggerated suspension of movement and action. Installed along with the video are two sculptures that represent the body in an entangled form. They blur the lines between the acts of surrender and control.

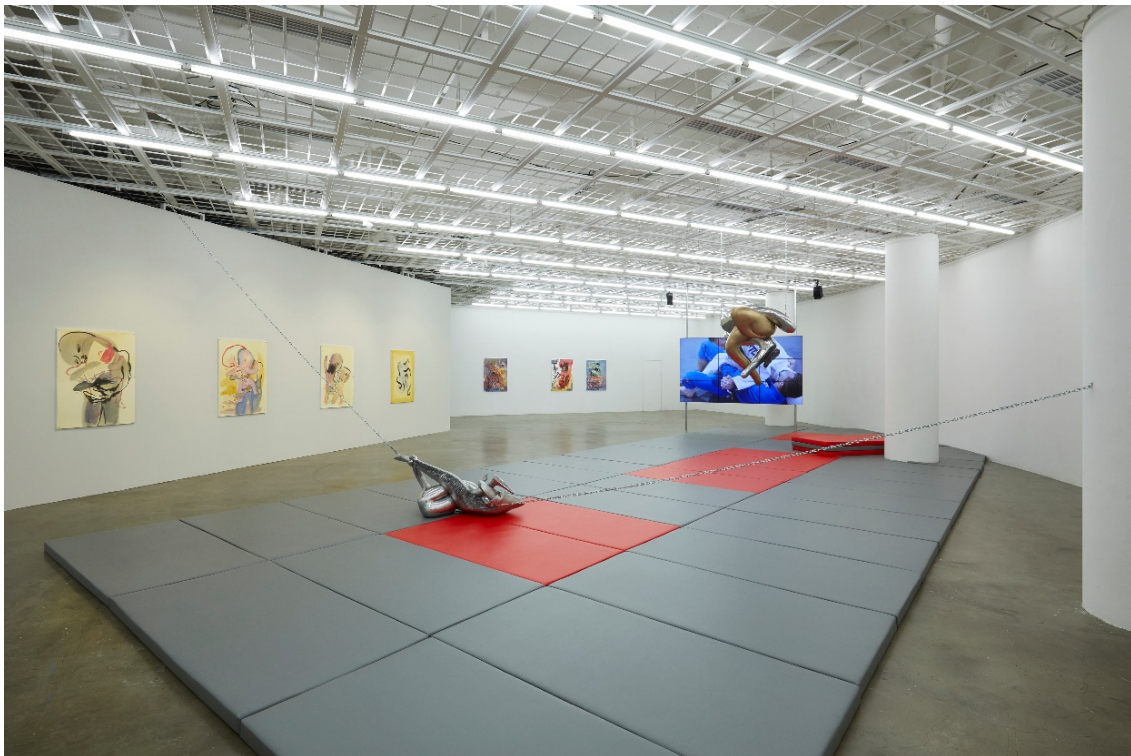
The exhibition *Saturday, Tuesday* examines the forms of behavior and emotion that make up our existence, twisting the dualistic power structure and relationship to authority as we perceive it as individuals or communities. Henrot builds a space of possibilities protected from the binary dynamic and the irreversibility operating in our daily life, where the question of who wins or who loses becomes irrelevant.

Camille Henrot (b. 1978, France) lives and works in New York City. Her multidisciplinary practice moves seamlessly between film, drawing, sculpture and installation. The artist references self-help, online second-hand marketplaces, cultural anthropology, literature, psychoanalysis, and social media to question what it means to be at once a private individual and a global subject. A 2013 fellowship at the Smithsonian resulted in the film *Grosse Fatigue*, for which she was awarded the Silver Lion at the 55th Venice Biennale, the 2014 Nam June Paik Award and the 2015 Edvard Munch Award. In 2017, Henrot was given carte blanche at Palais de Tokyo in Paris, where she presented the major exhibition *Days Are Dogs*. Henrot has participated in the Lyon, Berlin and Sydney Biennials and exhibited at Schinkel Pavillon, Kunsthalle Wien, New Museum and Tokyo Opera City Art Gallery.

■ Images



Camille Henrot, installation view of *Saturday*, 2017, Art Sonje Center, Photo: Yeonje Kim.



Camille Henrot, installation view of *Saturday, Tuesday*, 2020, Art Sonje Center, Photo: Yeonje Kim.



Camille Henrot, installation view of *Tuesday*, 2017, Art Sonje Center, Photo: Yeonje Kim.



Camille Henrot, *Tuesday*, 2017, HD film with color and sound, 20mins 50secs, Art Sonje Center.
Photo: Yeonje Kim.



(ceiling) Camille Henrot, *Chained Bronze 1*, 2017, cast aluminum, chain and bronze, 120 x 120 x 70 cm. Photo: Yeonje Kim
(floor) Camille Henrot, *Lobster*, 2017, cast aluminum, polished mirror and matte finish, 70 x 155 x 74 cm, Collection of MOCA, Los Angeles. Photo: Yeonje Kim

■ Outlines, Camille Henrot: *Saturday, Tuesday*

Artist Camille Henrot
Dates July 23 – September 13, 2020
Venues Art Sonje Center, 2F
Curated by Heehyun Cho (Curator, Art Sonje Center)
Organized by Art Sonje Center
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Hours Tuesday–Sunday 12–7pm
Admissions General 5,000 KRW
Students 3,000 KRW
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