Camille Henrot: *Don't*
29 May - 25 July 2026

Private View
Thursday 28 May, 6–8pm

Press Release

The Perimeter is pleased to present a solo exhibition by Camille Henrot, *Don't,* curated by Polly Staple.

Don't brings together two bodies of work by Camille Henrot: the *Dos and Don'ts* painting series (2021- ongoing) and a selection of drawings spanning 2014 to early 2026. Drawing is foundational to Henrot's expansive practice which moves fluidly across painting, sculpture, installation and film. A daily exercise in seeing and thinking, Henrot has said, "If I don't draw, I don't really feel myself." The act of drawing links these two bodies of work, and the exhibition juxtaposes the *Dos and Don'ts* and the drawings to explore consistent themes in Henrot's practice such as the relationship between digital and analogue form, the creative process and social behaviours, desire and the formation of the self.

Henrot's work is characterised by a restless intelligence and a deep fascination with how we organise knowledge and construct meaning. Inspired by everything from psychoanalysis to social media, anthropology, literature, art history and cartoons, and preoccupied with the twin spheres of private and public life, Henrot mines both her own personal archive and the internet's vast network of digital information for content and form.

The *Dos and Don'ts* paintings draw on vintage etiquette manuals as source material alongside personal documents such as medical bills, family photographs, to-do lists and scanned brushstrokes from Henrot's 'Brushstroke Library'. The material is combined through a layering of digital and analogue printing, collage and expressive painting techniques, revealing tensions between order and excess, authority and vulnerability. Henrot explores the relationship between contemporary painting and digital culture, confronting the instability of authorship, authenticity, and human exceptionalism in an era increasingly shaped by AI.

In contrast, Henrot's drawings operate as autonomous, intuitive works that map psychic and libidinal states. Often erotic or surreal they depict hybrid human-animal figures, unstable identities, and shifting power dynamics. While the *Dos and Dont's* address external systems - a world of spreadsheets and x-rays, algorithms and manners – the drawings expose an unruly inner life of desire, rage, humour, transformation and becoming. Installed in dialogue at The Perimeter the works form a structural relationship establishing a dialectic between instruction and action, thinking and feeling, the unconscious and the conscious in a deliberately unresolved and tender tension.

The exhibition is accompanied by a catalogue with an essay by Polly Staple, published by The Perimeter, designed by Thomas Spallek and edited by Henrot and Staple.

With thanks to Hauser & Wirth and Mennour galleries.

Bookings via our website: theperimeter.co.uk/pages/visit
For press enquiries or images, please contact Fabian Strobel Lall: fabian@strobellall.com

Camille Henrot

Born in France in 1978, Camille Henrot lives and works in New York. Over the past twenty years Henrot has developed a critically acclaimed practice which captures the complexity of living as both private individuals and global citizens in an increasingly connected and over-stimulated world.

In 2013, Henrot received widespread critical acclaim for her film *Grosse Fatigue*, made during a fellowship at the Smithsonian Institution and awarded the Silver Lion at the 55th Venice Biennale in 2013. The film was recently ranked #7 by ARTnews in a list of the 100 Best Artworks of the 21st Century. Henrot elaborated ideas from *Grosse Fatigue* to conceive her acclaimed 2014 installation *The Pale Fox* at Chisenhale Gallery in London which toured to multiple collaborating venues across Europe.

Henrot is the recipient of the 2014 Nam June Paik Award and the 2015 Edvard Munch Award, and has participated in the Lyon, Berlin, Sydney and Liverpool Biennials, among others. Henrot has had numerous solo exhibitions worldwide, including the Palais de Tokyo, Paris; New Museum, New York; Schinkel Pavilion, Berlin; Art Sonje Center, Seoul ; Fondazione Memmo, Rome and Tokyo Opera City Art Gallery, Japan, among others. Her work is held in the collections of Museum of Modern Art in New York City, the Guggenheim, the Centre Pompidou, and the National Gallery of Victoria, among others.

In 2026, Henrot will premiere her new film *In The Veins* at the New Museum, New York and LUMA, Arles; a major performative survey exhibition will open at Copenhagen Contemporary, and she will debut her first theatrical piece *Commedia dell'Arte* at the Aspen Art Museum's AIR Festival, a co-commission by Performa, Aspen Art Museum / Wheeler Opera House, and LYRA Art Foundation. Henrot's first public commission in New York City with the New York Public Art Fund will also be unveiled in September, and will remain on view in Central Park until August 2027.

Polly Staple

Polly Staple has a long-standing relationship with Camille Henrot. She was the curator of Henrot's landmark installation *The Pale Fox* (2014).

Staple is an independent curator based in London. She was previously Director of Collection, British Art at Tate; Director of Chisenhale Gallery; Director of Frieze Projects and Editor-at-Large of *frieze* magazine. Since 2000, Staple has played a significant role in shaping contemporary art discourse, championing emerging artists and contributing to the development of major art collections. She often collaborates closely with artists to realise new commissions, exhibitions, and publications to expand the definition of what contemporary art can be.

Staple is renowned for her award-winning programme at Chisenhale Gallery and significant projects with artists such as Lydia Ourahmane, Ed Atkins, Lynette Yiadom-Boakye, Helen Marten, Ima-Abasi Okon, P. Staff, Mark Leckey and Hito Steyerl. The commissions she produced by Maria Eichhorn, Ed Atkins and Banu Cennetoğlu were recently recognised by *ARTnews* and *frieze* as three of the 'Best Works of the 21st Century'.

The Perimeter

The Perimeter is a registered charity and non-profit gallery for contemporary art in London. Founded by Alexander V. Petalas, the exhibition programme is defined by The Perimeter's objective to elevate British and international contemporary artists at pivotal moments in their careers.

Since opening in 2018, The Perimeter has staged solo exhibitions dedicated to Carmen Herrera, Sarah Lucas, Ron Nagle, Anna Uddenberg and Christopher Williams, among others. Group exhibitions have highlighted the work of artists including Phyllida Barlow, Anthea Hamilton, Rachel Jones, Helen Marten, Rene Matić, Walter Price, Mohammed Sami, Wolfgang Tillmans and Salman Toor.

To support the creation of new work and ambitious exhibitions, The Perimeter frequently collaborates with institutional partners to co-produce exhibitions and catalogues, and realise new artwork commissions.