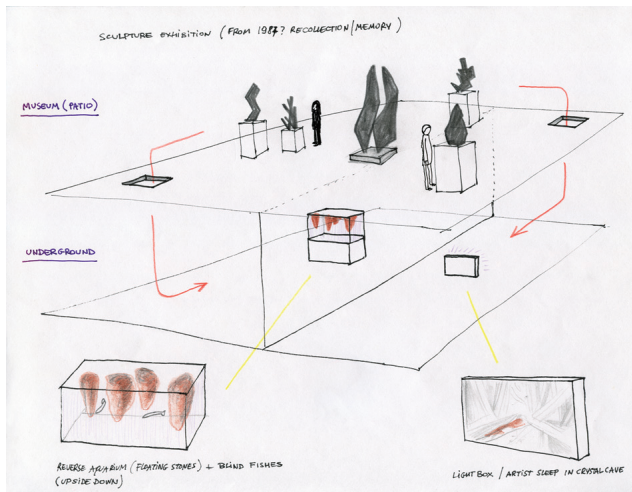


**EL DÍA DEL OJO  
PIERRE HUYGHE**



The drawing on pages 2, 5, 9 and 10 form part of the folder of sketches of Pierre Huyghe for the development of this project, and are taken from his archives. (Courtesy of the artist.)

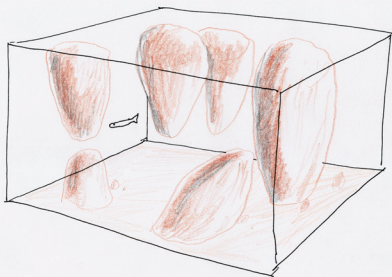
## About the Project

Pierre Huyghe (France, 1962) conceived *El día del ojo* specially for the Museo Tamayo; this new project follows the artist's series of journeys, expeditions and chance encounters across Mexico as he explores natural phenomena and cultural manifestations which exist, yet often go unseen. As its title suggests, the work focuses on the experience of the subject-witness and the repercussion of significant events, either intimate or public, that this experience sets in motion.

An aquatic sculpture by Huyghe lies underneath the wooden floorboards, beside the museum's sculpture patio. This is one of the three component parts of *El día del ojo*, inspired both by natural caves and cenotes as well as by reservoirs and modern aquariums. Hidden by the floor, the sculpture was revealed during the Museo Tamayo's reinauguration following the building's expansion work. Blind cave fish swim among volcanic rocks from Mexico that float in this space explored and uncovered by the artist. The aquatic sculpture offers a glimpse into specific or imagined subterranean worlds.

This aquatic sculpture is accompanied by a publication that narrates Huyghe's research process; it serves as a tool for interpreting with the use of images, the artist's encounters with Mexico: his first visit to Mexico City in 1987, an expedition to the Naica Mine in Chihuahua, a trip to the cenotes of Yucatan, an expedition to the Cárcamo of Tláloc. Whether it is about the artist's encounters with Mexico, or the public's with this project, the celebration of *El día del ojo* depends on the witness whose experience will become, inevitably, a memory... or oblivion, buried, hidden, invisible yet existent.

Along with the sculpture and publication, this work is also accompanied by an exhibit in the sculpture patio, which includes pre-Columbian artifacts and artworks from Rufino Tamayo's collections left to the Museo Tamayo and the Museo de Arte Prehispánico de Oaxaca:



UPSIDE DOWN APJARIUM

LENOTE BLIND WHITE FISH

Jaguar with rope  
around his neck  
Carved stone from Oaxaca  
Collection Museo de Arte  
Prehispánico, Oaxaca



Axe in form of macaw  
and character  
Carved stone from Veracruz  
Collection Museo de Arte  
Prehispánico, Oaxaca



Isamu Noguchi (USA)  
*Mannari*  
Carved sandstone rock



Kiyoshi Takahashi (Japan)  
*Universo abierto*  
(Open Universe)  
Black marble



Sergio de Camargo (Brazil)  
*Sin título* (Untitled)  
Carved marble



Kiyoshi Takahashi (Japan)  
*Recuerdo de Palenque II*  
(Memory of Palenque II)  
White marble and iron



Mathias Goeritz  
(Germany/Mexico)  
*La luna* (The Moon)  
Gold and silver leaf on wood



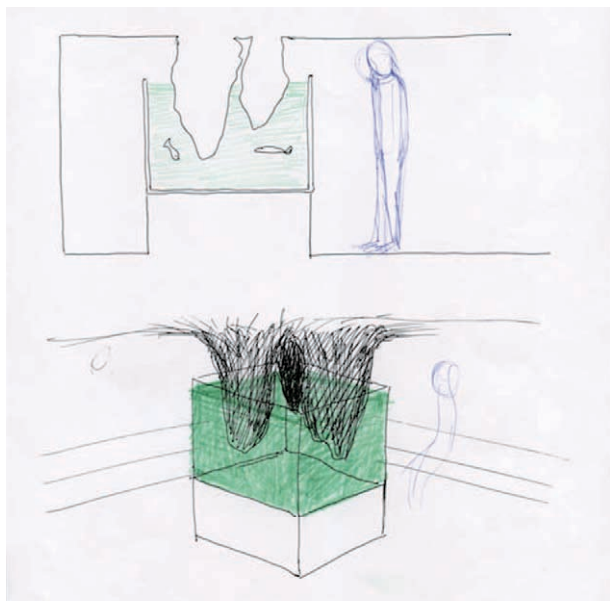
Marino Marini (Italy)  
*Miracolo* (Miracle)  
Carved marble



This sculptural montage takes its lead from the exhibition that Huyghe saw on his first visit to the Tamayo in 1987. In an attempt to distinguish the space of interpretation generated between the memory and oblivion of experiences, this second element of *El día del ojo* is not a reconstruction of the montage from twenty-five years ago; instead it presents works that blend antiquity and modernity, rituals and beliefs. Dates have intentionally been left off the labels in order in order to focus attention on the various ways of creating and perceiving art and time, disregarding predetermined styles or periods.







## About the Artist

Pierre Huyghe was born in 1962 in Paris, France. He trained at the École Nationale Supérieure des Arts Décoratifs in Paris. He works using diverse media from film and public events, to small parades through towns or theatrical productions. His most recent solo exhibitions include *Pierre Huyghe: Streamside Day, One Year Celebration*, Caixa Forum, Barcelona; *Pierre Huyghe: A Journey That Wasn't*, Banff, Canada; *Pierre Huyghe: Works from the Collection*, Kunstmuseum Basel, Switzerland; *La Saison des Fêtes*, Museo Nacional de Arte Reina Sofía, Madrid (2010). His work has also been shown in solo exhibitions at venues such as MUSAC, Castilla y de León (2007), Tate Modern, London (2006), Guggenheim, New York (2003), Neue Nationalgalerie, Berlin (2002) and Van Abbemuseum, Eindhoven (2001). Huyghe is currently showing his work at DOCUMENTA 13, in Kassel, Germany.

## Educational Notes

- The species known as blind cave fish, native of Mexico, is currently in danger of extinction due to the deterioration of its ecosystems and over-fishing. It requires special care and respect for its habitat—pitch-black underground caves that made them adapt to living far from light, in controlled environments and without eyes.
- The Naica Caves are below the Sierra de Naica in a mine to the north of Chihuahua, Mexico; they were discovered accidentally due to mine exploration activities. Naica's cave of selenite crystals is 300 meters below the surface in an environment where the presence of ice contrasts with the high temperatures.

Perception and memory are central to Pierre Huyghe's project.

- Can you remember anything natural, cultural, human that is invisible yet exists?
- What are the implications of witnessing an artistic act?

# Project's Workshop

*Visible/invisible*

Workshop designed by artist Paola de Anda.

Open to the general public.

Free with museum ticket

Place: Sala educativa

Time: Tuesday to Friday 10 am to 2 pm

Saturday and Sunday 12 pm to 4 pm

(the workshop lasts between 30 to 40 minutes)

## Credits

### *Curator*

Sofía Hernández Chong Cuy

### *Project Coordinator*

Daniela Pérez

### *Producer of El día del ojo and Naica project*

Melissa Dubbin

### *External support and production staff*

Víctor Hugo Reynoso, biologist

Juan Carlos Garduño, arquitech

### *Education*

Mónica Amieva

Paola de Anda

### *Museography*

Rodolfo García

### *Design*

Lídice Jiménez

### *Registrar*

María Marines

Liliana Martínez

### *Supporting staff*

Martha Sánchez Fuentes, Deputy Director

Carlos Lara, assistant to Deputy Director

Juan Carlos Pereda, Deputy Director of Collections and Rufino Tamayo

Adriana Domínguez, curatorial assistant

*Documentation Center*  
Enrique Arriaga

*Editor*  
Arely Ramírez Moyao

*Communications*  
Amanda Echeverría  
Beatriz Cortés  
Pilar Altamirano

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*We would like to thank Museo de Arte Prehispánico, Oaxaca, for its support in this project.*

*This education material was possible thanks to the contribution of the French Embassy in Mexico.*



arte contemporáneo



*El día del ojo. Pierre Huyghe*  
August 26th - December 2nd, 2012