
The statement is 1935 characters long. The statement limit is 2000 characters. It includes background, significance and contribution of the work.

**Background**

_Pierre Huyghe: TarraWarra International 2015_ was co-curated by Amelia Barikin (University of Queensland) and Victoria Lynn (Director, TarraWarra Museum of Art, Healesville). Huyghe (b. 1962, Paris), is one of the world’s most significant contemporary artists; this was the first exhibition of his work to be presented in Australia. Attended by 12,000 visitors, it was presented at TarraWarra Museum of Art from Aug-Nov 2015 with industry funding from the Institut Français, the Melbourne Festival, and Alliance Française and research funding from Museums & Galleries Australia, Copyright Agency Cultural Fund.

**Contribution**

Expanding on Barikin’s earlier research, the exhibition generated new scholarship on Huyghe’s philosophy of time. Focussing on his durational and time-based works, including rarely seen early projects, it argued for an understanding of Huyghe’s practice as an attempt to counter teleological modellings of temporality. Huyghe’s projects were presented as a series of temporal interventions, highlighting art’s potential to develop alternative chronological platforms for being-in-the-world.

**Significance**

The exhibition was accompanied by a range of public programs, including a symposium and film screenings in partnership with the Australian Centre for the Moving Image. A 12,000 word, fully-illustrated catalogue co-authored by Barikin and Lynn was published, featuring a 5000-word research essay, critical project summaries, an exhibition chronology and biography. The project was high impact and attracted substantial media attention, with reviews in _The Australian, The Age, The Sydney Morning Herald, ABC Radio, SBS Radio, 3RRR Radio, 3MDR Radio_), and feature articles in arts magazines including _Art Collector, Broadsheet, Vault Magazine, Ocula, and Artlink_. The research constituted a significant new addition to scholarship on the artist, demonstrating the key significance of non-chronological time to the development of his works.”