

YES or NO

Interview of Pierre Huyghe by Claude Closky, July 5th 2002, published in Trouble #2, Paris.

All questions were derived from commentaries on Pierre Huyghe's work published recently.

Were you born in 1962?

YES

NO

Do you live in Paris?

YES

NO

Have you been interested in the discrepancies between the real and its representation in the modern entertainment industry media since the early 1990s?

YES

NO

Do you explore the question of how to counteract the entertainment industry's appropriation of an individual's own image?

YES

NO

Have you developed a reappropriation strategy that both uses and yet undermines Hollywood's technology and principles of exploitation?

YES

NO

Did you hire amateur actors who spent two weekends filming a remake of Hitchcock's classic *Rear Window* in a suburban building (*Remake*, 1994/95)?

YES

NO

Does this remake have obvious technical limitations?

YES

NO

Does it have an astonishing resemblance to the original?

YES

NO

Was your intention to give the viewer a chance to identify with the nonprofessional actors?

YES

NO

Are you more interested in interpretation than in representation?

YES

NO

Is the translation of films a way to appropriate contents for yourself?

YES

NO

Do you want to draw attention to the shifts in meaning accompanying this process?

YES

NO

Do you also make use of translation as an opportunity to question the notion of authorship?

YES

NO

— of the role of the mediator?

YES

NO

— of sovereignty over one's own space or time?

YES

NO

Are your works vehicles serving the ideal of translating meaning to create a universal image?

YES

NO

Did you make a film featuring Lucie Dolène, the French actress who provided the voice for *Snow White* in the French version of the Disney film, and who sued the company to regain the rights to her voice?

YES

NO

Does your film (*Blanche Neige Lucie*, 1997) show her once again singing a song from the film while her story is told in subtitles?

YES

NO

Do you consider that transferring objects into new contexts is equivalent to replacing them?

YES

NO

By doing this, do you want to create new oppositions and connections?

YES

NO

In your earlier works (*Chantier Barbès-Rochechouart*, 1994; *Rue Longvic*, 1994; *Géant Casino*, 1995; *Little Story*, 1995), did you reenact scenes from daily life in public places?

YES

NO

Did you photograph these scenes, turn the photographs into posters, and then place the posters on billboards at the various sites where the reenactments took place?

YES

NO

Do you return to the public space its own image?

YES

NO

Do you question their origins to draw attention to the time that has gone by?

YES

NO

Does *Light Conical Intersect*, 1996, consist of the projection of a film made in 1976 by the American artist Gordon Matta-Clark (documenting his architectural intervention in a Parisian house) at the exact location where the film had been made twenty years before--and where, in the meantime, massive architectural changes had occurred?

YES

NO

Do you intend to replace the medium or genre fiction with the documentary?

YES

NO

Are you concerned with activating the relations that appear between different media and genres?

YES

NO

– between sound and image?

YES

NO

– between two pictures in a series?

YES

NO

– between a site and its media representation?

YES

NO

Do you want to show that these are particular sites where criticism and reappropriation can begin?

YES

NO

Does *The Third Memory*, 1999, feature Wojtowicz re-enacting the events of 28 years ago with scenes from the Hollywood version *Dog Day Afternoon* and archives of TV news of the event spliced in your film?

YES

NO

Did you invite the subject represented to take back his place at the very heart of the spectacular machinery that had dispossessed him of his own identity?

YES

NO

Is *The Third Memory* a probing critique of media spectacle?

YES

NO

Does your work question how diverse languages can apply to the same reality?

YES

NO

Do you think reality and fiction can be interchanged?

YES

NO

Do you think fiction is prior to historical fact?

YES

NO

Together with Philippe Parreno, did you purchase the copyright of a manga character from a Japanese animation company's commercial catalogue (*Annlee*, 2000, 2001, etc.)?

YES

NO

Was your intention to free her from her industrial fate and give her a multifaced life?

YES

NO

When interpreting your scripts, does *Annlee* become a recording device that engages the audience, honing their attention on various critical issues?

YES

NO

In the context of an art exhibition can *Annlee* carry a critical message about the articulation of subjectivity without losing her seductive powers?

YES

NO

Is it (*Annlee*) a critical laboratory for ongoing investigation of the condition of cultural production and display in the age of entertainment?

YES

NO

In *Two Minutes Out of Time*, 2000, and *One Million Kingdoms*, 2001, did you want cartoon fantasy and real emotion to meet?

YES

NO

Would you depict *Two Minutes Out of Time* as full of pathos and wonder?

YES

NO

Does your film *Les grands ensembles*, 2001, picture two apartment buildings displayed in artificial weather changes?

YES

NO

Does the bad weather imbue these extremes of architectural alienation (typically French HLM *banlieue* housing projects) with a romantic ambience?

YES

NO

In *Les grands ensembles*, do you speak about urban claustrophobia and architectural failure of the public housing projects erected in post-war France?

YES

NO

Does the accelerating flicking on and off of room lights turn the apartment towers into some unknown game board?

YES

NO

Does your work continually build on an investigation of overlapping phenomena and categories:
the construction of collective memory and fictive narratives?

YES

NO

— as well as cultural organization and production?

YES

NO

Does the film *Block Party*, 2002, you present at the Documenta11 recall the birth of Hip-Hop?

YES

NO

Did you want to evoke the hierarchies between the West and the rest of the world?

YES

NO