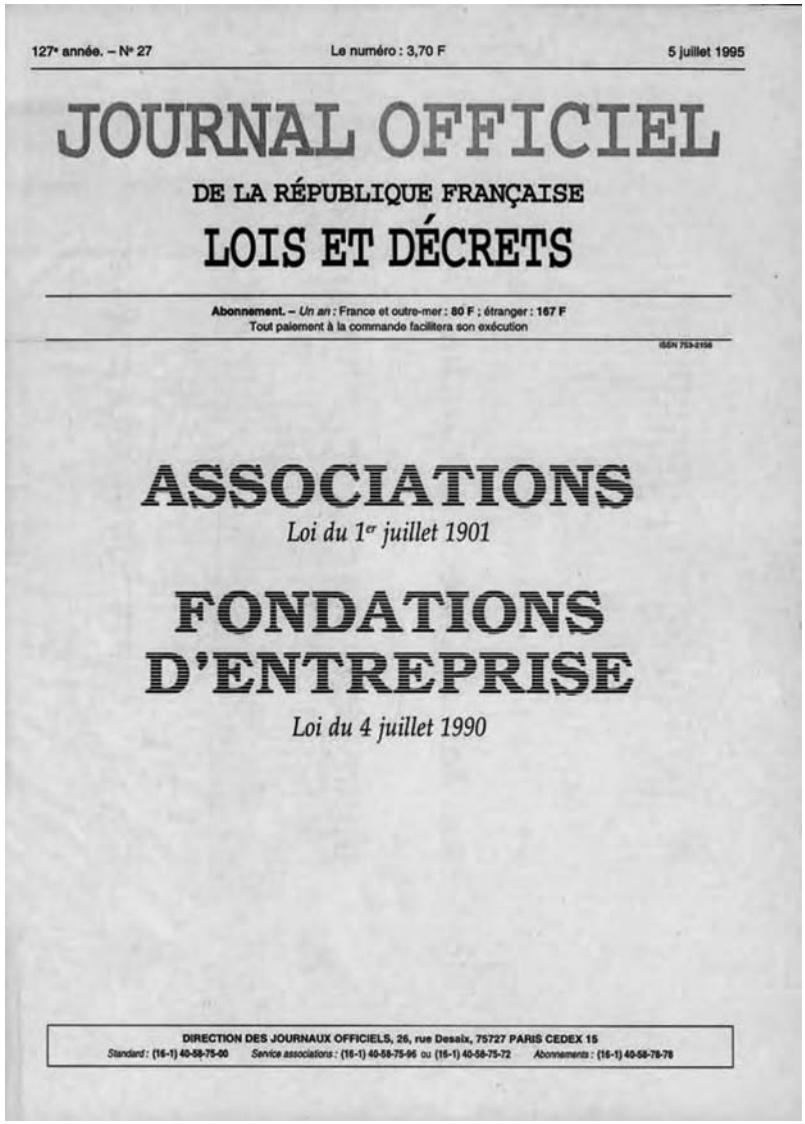
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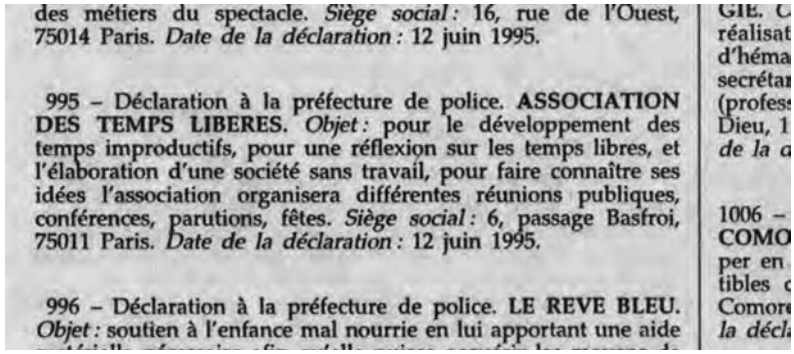
Figure 1. Pierre Huyghe. L'Association des Temps Libérés (A.T.L.)/Freed Time Association *Journal Officiel*, French Association of law 1901, July 5, 1995. Courtesy Pierre Huyghe.

abstract concept of *temps libérés*. For their first project, *The House or Home?* (1995), the Association aspired to purchase an unfinished house where each artist would add his/her unique contributions to finalize its construction. In their second project, *Temporary School* (1996), Huyghe, Parreno and Gonzalez-Foerster created a manual for a nomadic school and a video documenting their experiences with the students. These projects were not intended for exhibition and seem to have no utility within systems of capitalist exchange. They therefore had the potential to


des métiers du spectacle. *Siège social :* 16, rue de l'Ouest, 75014 Paris. *Date de la déclaration :* 12 juin 1995.

995 – Déclaration à la préfecture de police. **ASSOCIATION DES TEMPS LIBERES.** *Objet :* pour le développement des temps improductifs, pour une réflexion sur les temps libres, et l'élaboration d'une société sans travail, pour faire connaître ses idées l'association organisera différentes réunions publiques, conférences, parutions, fêtes. *Siège social :* 6, passage Basfroi, 75011 Paris. *Date de la déclaration :* 12 juin 1995.

996 – Déclaration à la préfecture de police. **LE REVE BLEU.** *Objet :* soutien à l'enfance mal nourrie en lui apportant une aide

Figure 2. Pierre Huyghe. View from the declaration in the *Journal Officiel*, July 5, 1995. Courtesy Pierre Huyghe.

represent forms of non-work and explore social relations that re-imagine a community not defined by "work," or at least paid labor.[5]

For Huyghe, this autonomous freed/liberated time would catalyze social encounters no longer regulated by the rhythm of the work cycle and contest the notion of an "experience as product" within post-industrial societies.[6] Recent economic theories purport that advanced capitalism has shifted to what business experts Joseph Pine and James Gilmore coined the "experience economy," in which companies manufacture "experiences as objects for consumption" by staging memorable and interactive encounters.[7] Yet Huyghe's claims to construct an alternative time "freed" from capitalism is a utopian ideal that assumes a position no longer thought possible; as Autonomist-Marxist Michael Hardt and Antonio Negri declared in *Empire* (2000), "there is no outside to the world market."[8] To what extent is it critically viable to claim a time "outside" of capitalism? How would freed time be experienced? And how, exactly, could liberated time enable alternative social experiences that are not, in Huyghe's words, "regulated by the rhythmic in which we are dancing?"[9]

The notion of freed time reflects a renewed engagement with utopianism described by French curator Nicolas Bourriaud in his influential and highly contested publications *Relational Aesthetics* (1998) and *Postproduction* (2002). It is no coincidence the Association's members are also protagonists of Bourriaud's theory, which conceptually groups these artists' work from the 1990s by their shared interest in collaboration and catalyzing alternative forms of sociability within what Bourriaud calls "everyday micro-utopias and imaginative strategies."[10] Despite the plethora of now well-established criticism of relational aesthetics (by Claire Bishop, Tim Griffin, Brian Holmes, Stewart Martin, and Grant Kester, among others), the underlying utopian impulse of these practices has continued to blossom over the last decade along with relational, socially engaged and participatory art forms in biennials and exhibitions around the globe. Relational

art locates its political thrust in the utopian prospect of creating alternative models of sociability — an ideal that resonates in today's climate of global protest since 2010 (the "Arab Spring," "European Summer," "American Autumn" and Occupy movement) demanding alternatives to the political status quo and social orderings of global neoliberalism. As such, it is still urgent to ask: How might the utopianism of socially engaged art be critically harnessed to act as a vehicle for social change? Is it possible to locate a negative interruption to capitalist instrumentality from within its very conditions?

The Association is an example of a utopian project (itself a dense historical concept) that constructs an alternative time, rather than space, wherein the artists model "a society without work."[11] I propose calling freed time a *utopian temporality* — a time outside of capitalist measured and productive time in which the artists stage the use of liberated time in projects that self-reflexively reveal the impossibility of time "freed" from capitalism. I will demonstrate how the Association models the uses of liberated time within its two projects, contextualize this shift from earlier artistic and revolutionary efforts to evade capitalist instrumentality, and assess how freed time rhetorically questions the conditions of artistic production as well as the necessity of "liberated" time itself. This is achieved while sidestepping the problematic claims of an "outside" position. The Association activates the imaginative, using fiction and ambiguity as tools to locate sites of autonomy and agency within functional everyday activities (work time) and participatory artistic scenarios (leisure time). As activities within freed/liberated time are ultimately shown to be productive and useful, the collapsing of categorical distinctions between work and non-work preserves the utopian dimension of the project and implies the radical potential for "a time of reflection and self-construction" — Huyghe's definition of freed time — to function as negative interruptions of capitalist instrumentality from within its very conditions.[12]

For the group's first collective project, *The House or Home?*, Huyghe selected an unfinished house in the countryside of Burgundy, France (Figure 3). The artist calls this architectural structure an "open scenario" that would be used for the production of social relationships, as stated in the project's *Note of Intent*: "in what way the relationships between these different individuals can today produce a new space." The minimalist aesthetic of the project's logo circulating in exhibition catalogues (along with four views of the abandoned house) remains open to multiple interpretations to the question: "the house or home?" (architecture or dwelling?) (Figure 4). This scenario presents freed time for self-construction and contemplation as active, collaborative, and socially engaged processes. "You must do something," Huyghe explains, "you must construct yourself through an activity."[13] *The House or Home*? stages the use of unproductive time for non-work activities that are immediately functional and grounded in the experiences of everyday living.

Figure 3. Pierre Huyghe. *The House or Home ? (A.T.L.)*. 1995. Residential project, unrealized. © Marian Goodman Gallery, Paris/New York.

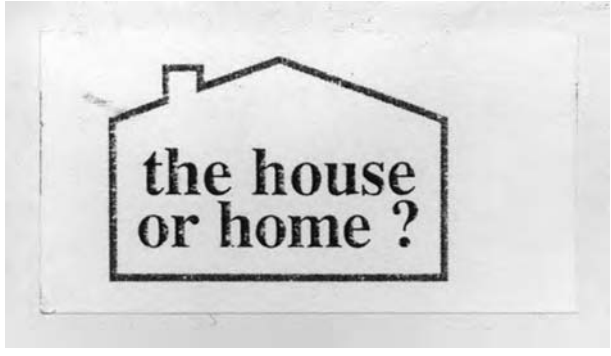


Figure 4. Pierre Huyghe. *The House or Home ? (A.T.L.)*. 1995. Residential project, unrealized. © Marian Goodman Gallery, Paris/New York.

The House or Home? takes its cue from *Chantier Permanent* (1993), Huyghe's earlier collaborative work with architect François Roche that documented houses at different stages of construction (Figure 5). Some houses are bare-bone concrete structures without windows, doors, and walls. Others have fresh laundry drying on clotheslines, bicycles lying in the yards, cars parked in the driveways and outdoor chairs and furniture — signs indicating that these incomplete houses are also homes. Located in Italy, the houses were left perpetually incomplete by the owners; this enabled residents to live within a "zone of exception," exempt from paying local property taxes applicable only to "finished" houses.[14] Referencing French philosopher Michel de Certeau, Huyghe praises this "community at work" for demonstrating creative appropriation and remaining in a constant state of production.[15] Both *Chantier Permanent* and *The House or Home?* illustrate Huyghe's desire for a perpetual "open present" and self-directed production.

Huyghe is not alone in exploring collective living projects "outside" the spheres of art. Rirkrit Tiravanija's *The Land* (1998–ongoing) and Andrea Zittel's *High Desert Test Site* (HDTS) (2000–ongoing) are deliberately located in rural areas and the desert, respectively, because the artists perceive these sites as more open for experimentation. Tiravanija conceives of *The Land*, located near Chang Mai, Thailand, as a "rest stop" from the international art circuit that also serves as a platform for collaborative projects, educational programs, and agricultural experiments in a self-sustaining development and communal living space

Figure 5. Pierre Huyghe. *Chantier Permanent*. 1993. Twelve photographs. Courtesy Marian Goodman Gallery, New York/Paris.

(Figure 6).[16] HDTS is also a support entity for artistic projects such as Noah Purifoy's *Outdoor Desert Art Museum*, a collection of the artist's assemblage sculptures created between 1989 and 2004 on seven and a half acres of land in Joshua Tree, California (Figure 7). Zitell explains that her "experimental art sites" are located in the American desert because it "is the ultimate symbol of the 'frontier' . . . a space where lack of structure creates gaps in which innovation or change can happen."[17] Both *The Land* and HDTS are situated in geographically "remote" locations ideologically perceived as beyond the regulating time protocols of art's institutions. These long-term communal projects share an impulse with earlier artists (whom Huyghe cites as influences) including Marcel Broodthaers, Daniel Buren, Robert Smithson, post-minimalists and the Dia Generation of artists who questioned art's conceptual and institutional frameworks.[18] While the Association similarly seeks what the artist calls an "elsewhere," it differs in its strategy to mobilize time, rather than space.[19]

For the Association's second collaborative project, *Temporary School* (1996), artists Gonzalez-Foerster, Parreno, and Huyghe collaborated to produce a manual for a nomadic school and a video containing clips of their experiences with the students (Figure 8). The artists entered schools in Denmark, Sweden, and Paris, each time for three or four days, and used imaginative scenarios in the manual as starting-points for educational sessions. As in *The House or Home?*, the input of

Figure 6. Rirkrit Tiravanija. *The Land*. 1998–ongoing. Photograph Liz Linden. Courtesy Rirkrit Tiravanija.

Figure 7. Noah Purifoy. *Noah Purifoy's Outdoor Desert Art Museum*. 1989–2004. Mixed media. 7.5 acres. Joshua Tree, California. Photograph Aurora Tang. Courtesy Andrea Zittel.

each artist shaped these participatory scenarios modeled on experimental schools including Black Mountain College in North Carolina, America and Summerhill School in Suffolk, England as well as fragments of science fiction texts and excerpts from avant-garde histories.[20] The project's nomadic and ephemeral nature, with the word "temporary" in its title, emphasizes the artists' privileging of time over fixed space. If *The House or Home?* was an early experiment with freed time that remained fixed to a site and accessible only to an exclusive group of artists, *Temporary School* liberated freed time from any site and furthered the potential for non-territorial communities.

As a utopian temporality, the Association self-reflexively uses fiction and ambiguity (key features of utopian practices) to question both the *when* and the *how* of artistic production.[21] The fictional "what if?" proposal of freed time became apparent in my interview with Huyghe. The Association never held meetings. *The House or Home?* "failed," Huyghe admitted. "It never happened." The artists were paid to teach at the schools they visited, and this paid labor certainly qualifies as "work." "The Association only exists," Huyghe confessed, as "a set of ideas you can interpret and play with."[22] Although the artists appear to question the *time* of artistic production by refusing to label their activities as art, these ideas materialize in forms they have designed: a legal declaration, a written *Note of Intent* for *The House or Home?*, a set of images of the prospective house, a short text and still

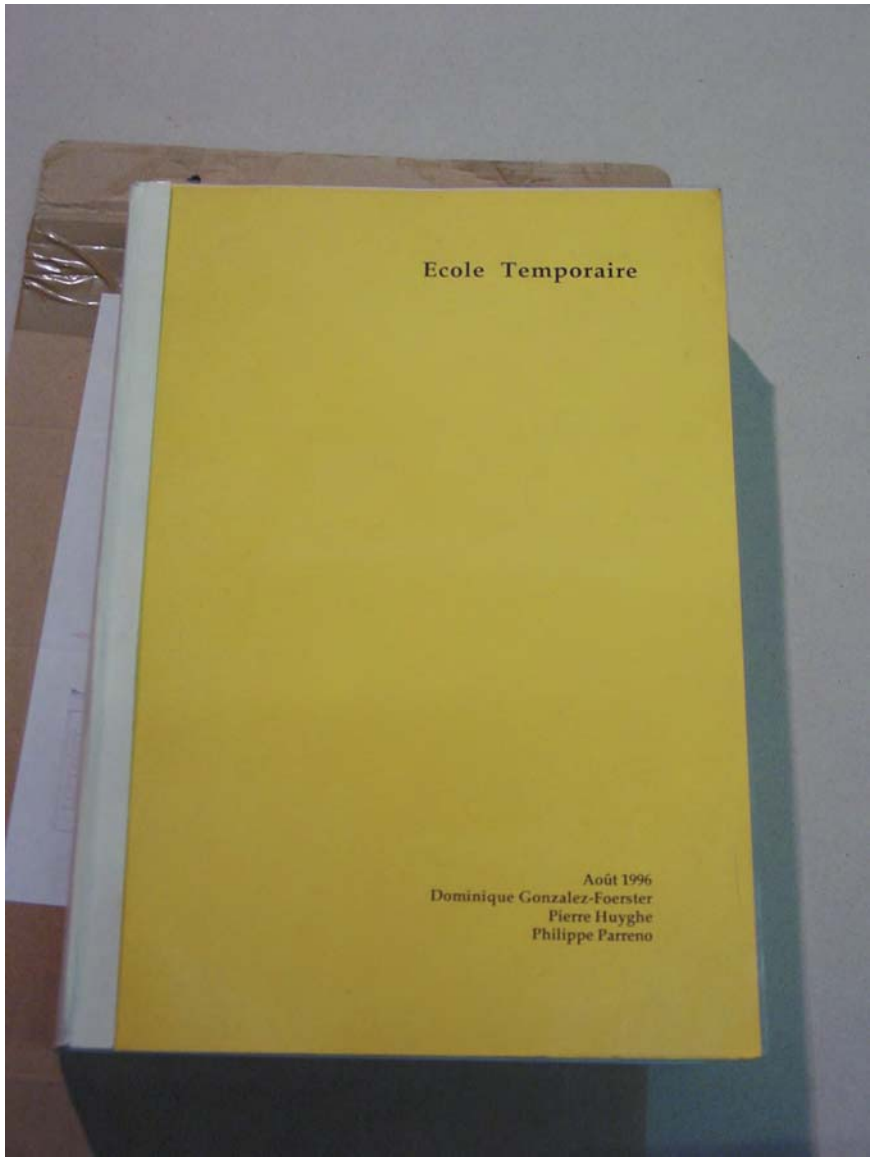


Figure 8. Pierre Huyghe. *Temporary School*. 1996. Manual. Collaborative project with Dominique Gonzalez-Foerster and Philippe Parreno. Courtesy Pierre Huyghe.

image of the video for *Temporary School*, its manual (exhibited once) and a video (never shown).[23] That formal meetings and *The House or Home?* project never actually occurred is not a problem for Huyghe: "I can just say that it did, why not? It is enough for me to transmit a thought, an idea, a potentiality."[24] This revelation unveils the double layer of fiction at play in the Association's claims to hold meetings and execute projects, as well as to segregate their activities from economic capture. Perhaps this was precisely the point: the Association is a fiction,

circulating as an open conceptual work of art, a potential idea. Despite "failing" to execute its mandate, it is still worth considering insights derived from the Association's hypothetical uses of liberated time.

The group's use of fiction challenges the *process* of making by modeling alternative methods to the logic of capitalist work-time production. *The House or Home?* and *Temporary School* strive to produce social space by operating according to arbitrary scripts that deliberately frustrate linear processes. Intending to build a house without planning is an illogical process of construction. The manual's scenarios are temporal frameworks that are frustrated further by recycling, as participants' chance encounters collide to shape the social space differently with each repetition. These artistic scenarios seem to contest linear production processes that follow planned protocols and allow social space to remain open to accident and chance constructions, thereby deviating from capitalism's rational and efficient productive logic. As social space is initially unplanned and constituted by interactions within the timeframe of "open scenarios"; this also avoids ideological closure, where a perpetual "open present" is literalized in the fabric of the unfinished house — what Huyghe calls the "architecture of the incomplete."

The Association also uses ambiguity as a safeguard against projecting coherent depictions of a so-called better "society without work." The group retains its ambiguity by remaining vague about the outcomes of the projects and how, exactly, accident and chance constructions in fact produce a different kind of social space. The language of the projects' accompanying texts is also ambiguous. Art historian Amelia Barikin observes that the *Note of Intent* is always situated in the present or future tense as a proposal, a potentiality, and Huyghe never reveals the projects' outcomes by issuing postscripts.[25] The Association's minimal production of images further contributes to this lack of clarity, representing a refusal to "work" as artists who communicate meaning, which ensures its experimentations remain open to different interpretations. This openness avoids spatial ordering and presenting coherent depictions of social life, unlike Thomas More's canonical novel *Utopia* (1516), where — as Marxist geographer and social theorist David Harvey argues — the "isolated, coherently organized, and largely-closed space" of Utopia modeled social harmony, stability and a moral order.[26]

This emphasis on openness and the open present is a key feature of the recent iterations of utopia as it has re-emerged in the last decade in exhibition and events such as *Utopia Station*, an ongoing project initially co-curated by Molly Nesbit, Hans Ulrich Obrist and Rirkrit Tiravanija for the Venice Biennale in 2003 that included hundreds of artists, multimedia and interdisciplinary platforms such as performances, concerts, lectures, readings, film programs, and events;[27] *UTOPIA* series at ARKEN Museum of Modern Art, Denmark (2009–11), which featured installations by artists Qiu Anxiong, Katharina Grosse, and Olafur Eliasson, and events expounding the questions: "What happened to the utopia? What had

happened to the dream of the best possible worlds?";[28] the Biennial Foundation's *Utopia* (2012), an arts project and itinerant "platform for engagement" roving between Melbourne, Tokyo, Singapore, Seoul and New Delhi;[29] as well as events such as the 6th Subversive Festival in Zagreb (May 2013), where 300 activists, artists, authors, writers and intellectuals gathered to explore "The Utopia of Democracy" through a film festival, Subversive Forum, book fair, and conference.[30] Marie Laurberg, a curator of the *UTOPIA* series, suggests that the emphasis on openness and the immediate context reflects efforts to distance utopianism's association with its dangerous mobilization by totalitarian ideologies and fascist regimes in the twentieth century.[31] Recent uses of utopia in contemporary art activate utopianism to model *real* alternatives and act as a catalyst for change in the *here and now*.[32]

The Association's notion of "unproductive time" proposes an alternative to previous artistic efforts to mobilize non-work and rethink the concept of laziness. This lineage is specifically referenced in *Le Procès du Temps Libre, Part 1: Indices* (*The Trial of Free Time, Part 1: Clues)*, exhibited at Wiener Secession, Vienna in 1999, where Huyghe and Parreno put notions of "work," "rest" and "leisure" "on trial."

The first clue is a postcard with the large word "Boycott" across the center (Figure 9). The text on the back tells the story of Captain Charles Boycott, a land agent who in 1880 attempted to evict tenants who could not pay their rents. The artists propose a new holiday to celebrate Sir Charles, the first victim of "boycotting."[33] Playing with the pun of the word "party," the artists link the notion of a community, an association of people, to its formation through a party, a festive celebration. The Boycott Party aligns with Guy Debord's view:

Figure 9. Pierre Huyghe. *Le Procès du Temps Libre*. 1999. *The Boycott Party*, postcard. Courtesy Marian Goodman Gallery, New York/Paris.

> Proletarian revolutions will be *festivals* or nothing . . . *Play* is the ultimate principle of this festival, and the only rules it can recognize are to live without dead time and to enjoy without restraints.[34]

The second clue is a Manifesto poster with a found image from the 1970s (Figure 10). For these artists, the image of a naked woman with stylized long blond hair lying in a field with daisies harks back to the putative sense of freedom and revolutionary potential of the late 1960s. The large printed words directly reference the pamphlet in *Le Droit à la Paresse (The Right to be Lazy)*, written in 1880 by Karl Marx's son-in-law, Paul Lafargue, who criticized the dominant work ethic as an instrument of torture that erodes the individual's ability to contemplate and "to look at nature leisurely."[35] Instead, he urged the nineteenth- century French working classes to embrace *paresse* and to "proclaim the Rights of Laziness a thousand times more noble and more sacred than the . . . Rights of Man."[36] Laziness, as a non-work activity *par excellence*, informed artists such as the Russian Suprematist Kazimir Malevich, author of the text "Laziness: The Real Truth of Mankind" (1921), as well as the Belgian Dadaist Clément Pansaers, whose short book, *L'Apologie de la Paresse* (The Advocacy of Laziness) (1921), includes the poetic verse "Very complex work? I agree. This is why I want to fight with you — me — inertia — laziness."[37]

The third clue is an A4 black-and-white photocopy of Belgian conceptual artist Marcel Broodthaers' *Fig. 1 Programme* from 1973 (Figure 11).[38] Broodthaers' "Fig" practices, which began in 1966, reference a model of classification and a stage of observation when an object is about to be connected with a concept. His strategic use of ambiguity created a suspended moment before

Figure 10. Pierre Huyghe. *Le Procès du Temps Libre*. 1999. *The right to laziness*, 1880. Image found 1970, offset print. Courtesy Marian Goodman Gallery, New York/Paris.

Figure 11. Pierre Huyghe. *Le Procès du Temps Libre*, 1999. Facsimile of a work by Marcel Broodthaers, figure 1 Programme, 1973. Courtesy Marian Goodman Gallery, New York/Paris.

the resolution of an idea in part as a way of critiquing attempts to freeze meaning in place. Art historian Rachel Haidu argues Broodthaers' embrace of ambiguity exploited a language that refused to "work" by deliberately failing to communicate meaning.[39] The Association adopts this strategy by insisting on a perpetual open present in which a state of constant production refuses to yield "finished" artworks that resolve ideas.

The last clue is the *Atari Light Diagram*, a wall painting for a game of Pong from 1972 (Figure 12). Parreno states that video games such as Pong give only the "impression of participating in a story."[40] This form of leisure-time entertainment fails to realize Marx's assertion that greater freedom is possible with the extension of leisure time.[41] Huyghe and Parreno offer an insightful yet seemingly problematic critique of Lafargue by suggesting that laziness and passivity are complicit with capitalist consumption. "Once a tool to disrupt the system," Huyghe contends, "laziness does not initiate a place where you build yourself and where you reflect."[42] The artists instead insist on constant production and active participation within "liberated" time. Yet, at first glance, this required participation may replicate the integrated control the artists aimed to contest.

By testing these categories, Huyghe and Parreno destabilize notions of "work," "rest" and "leisure" in relation to earlier anti-capitalist and revolutionary efforts. Intervening in this history, the artists assert that time for reflection and

Figure 12. Pierre Huyghe. *Atari Light*. 1999. Computer game program, interface, joysticks, halogen lamps. Installation view, Secessions, Vienna. © Marian Goodman Gallery, Paris/New York.

self-construction is not inherently guaranteed within the capitalist work cycle. Parreno argues that even rest is productive and useful: "Rest allows the workforce to reconstitute itself . . . [it] *is merely necessary for the pursuit of work*." Leisure is not "free time," but a reified form of passive consumption.[43] Authentic "free time" – "the time in which we find ourselves" (Parreno) and "for constructing ourselves or our community" (Huyghe) — has been eroded by the annexation of rest and leisure to the service of industry.[44] Since time for oneself is no longer guaranteed within work, rest, or leisure, the artists established the Association to create this alternative time.

The artists' criticisms of capitalist control over our time are not new. They were expounded at length in the sociological and philosophical analyses of the Frankfurt School, such as Theodor Adorno's critique of "free time" as a mirage produced by capitalism, in which he writes that people's "own need for freedom gets functionalized, extended and reproduced by business . . . [and] forced upon them."[45] Adorno's Marxist belief that capitalist development leads towards further integration and dominance reflects the pessimism of the Frankfurt School, which fears that the totalization of capitalism obscures the possibility of an alternative and a free society.[46] Autonomists including Hardt and Negri maintain that capitalism is immanently dismantling itself, its totalization merely a stage in its dissolution. For them, the "no outside" to capitalism does not preclude the

possibility for a free society.[47] Although Bourriaud's theory of relational aesthetics reflects this optimism, what it requires is locating sites of autonomy and agency from *within* this condition of capitalist hegemony.

The Association's experiments also follow the legacy of Debord and the Situationist International (SI) by recalling, for example, Debord's iconic "*Ne travaillez jamais*" ("Never work") chalk graffiti on Rue de Seine from 1953. Insisting on active participation, the Association, as the SI, aims to restore forms of communication, autonomy, *savoir-faire*, and "authentic" encounters that Debord described in *The Society of the Spectacle* (1967). *The House or Home?* and *Temporary School* are experiments for tackling the capitalist conditions criticized by Debord where "all community and all critical awareness have disintegrated."[48] However, unlike the SI, whose extensive writings on work, rest, leisure, and wasted time attempted to reclaim these temporalities, the Association imagines a singular autonomous freed time.

The significance of appropriating time in resistance to capitalism is laid out in well-known scholarship such as E.P. Thompson's *The Making of the English Working Class* (1963) and Roy Rosenzweig's *Eight Hours for What We Will* (1983), which addressed workers' resistance to "the tyranny of the clock" and to capitalism's ownership of their bodies, joys and relationships with the rise of industrialism. From a Marxist perspective, Thompson argued that the emergence of working-class consciousness in Britain between 1780 and 1832 was not a product of structural circumstances but was created self-consciously through overlapping struggles by different sections of workers that fomented by the 1830s the attempt to consolidate a single trade union for all workers and the Ten Hours Act movement. In his analysis of evolving recreational spaces (the saloon, playground, movie house and July 4 celebrations) in Worcester, Massachusetts at the turn of the 19th century, Rosenzweig argued for the formation of working-class consciousness in leisure time, where, in a city with a weak labor movement, workers used leisure as "an arena of class struggle" to create an "alternative" culture that gave them a source of autonomy, from which they rejected the values of industrial capitalism.

Within today's post-industrial societies, it is no longer possible to conceptualize work and leisure as separate spheres of activity that, for Rosenzweig, were based on a separation of work from sociability. Political philosophers Giorgio Agamben, Michael Hardt, Maurizio Lazzarato, Antonio Negri and Paolo Virno, who draw on Italian *Operaismo* from the 1960s, propose a new conception of work as abstracted, or "immaterial," as it is no longer based on forms of industrial manufacture.[49] They argue for a fundamental shift in advanced capitalism now driven by an economy of services and knowledge production, within which the work of "immaterial labor" requires communication, interactivity and sociability – the immanence of capital to all social relations is best expressed in Hardt and Negri's words: "Society became a factory."[50] Yet Thompson's account of the

formation of class consciousness is a reminder that for socialists, *consciousness* is the key to mobilizing resistance against the forces of capitalism and its forms of social control.

The utopian proposals of freed time intervene in the struggles against cognitive capitalism — this phase of capitalism that values creative intellectual activity, knowledge and innovation.[51] By using the imaginative to open new conceptual and visceral experiences, utopianism functions as a critical tool that can alter the perceptions of audience/participants and build political consciousness. Freed time raises awareness of alternative possibilities to capitalist values and models how contemplation and self-reflection are located within everyday activities (work time) and artistic scenarios for imaginative play (leisure time), as staged in *The House or Home?* and *Temporary School*. At the same time, the Association avoids the traps of utopianism in which Bourriaud finds himself caught. Marxist philosopher Stewart Martin convincingly questions relational art's ability to resist subjection to capital because it hinges on the curator's precarious claim that social relations as a work of art, "represents a social *interstice*" that operates beyond the spaces of capitalism.[52] Bourriaud's naive reliance on a position outside of the economy risks becoming a form of reactionary escapism, or becoming dangerous, as "a daydream or fantasy, even a trap in reality," as described by theorist Louis Marin in *Utopics* (1984).[53] Arguing against Bourriaud, I consider that the disruptive potential of freed time lies in its direct engagement with capitalist conditions.

The Association overcomes the problem of an "outside" position by proposing that freed-time experiences are located within site-specific and functional everyday activities. Huyghe's interest in French philosopher Michel Foucault can be seen in his work, where the unfinished house and nomadic school are examples of what Foucault calls "heterotopias" — "counter-sites, a kind of effectively enacted utopia in which the real sites . . . found within the culture, are simultaneously represented, contested and inverted."[54] The house and classrooms are heterotopias that contest the processes of social ordering, and also embody Foucault's notion of "heterochronies," as "a sort of absolute break with their traditional time."[55] Building a house while residing in it ruptures distinctions between production and consumption. Receiving payment for teaching within a project designating these actions as freed-time activities confuses categories of work and non-work. The practical implementations of freed time within everyday living locate the utopian temporality in the present moment, *within* production and consumption and work and non-work. This is a useful corrective to Bourriaud's claims that art is "a set of tasks carried out beside or beneath the real economic system."[56]

By demonstrating the slippage between work and non-work, the Association highlights the collapsing distinctions between production and consumption and locates opportunities for exercising autonomy through creative appropriation.

The open structures of *The House or Home?* and *Temporary School* elicit participation from artists (in theory) and students (in practice) to encourage self-directed forms of production. Critics such as Bishop and Tom McDonough, who have drawn on economics and political philosophy to question Bourriaud's emancipatory claims, also challenge this form of participation that instrumentalizes subjectivities. Bishop, for example, problematizes Bourriaud's democratic claims couched in rhetoric of open-endedness and viewer emancipation, as well as the idea of relational art as public art, by asking "what *types* of relations are being produced, for whom, and why?"[57] Tom McDonough argues that participatory art such as Huyghe's fails to achieve emancipatory effects because subjectivity cannot be mobilized against the totalizing effects of capitalism: "If this site [of subjectivity] was once considered a locus of potential resistance to capitalist production . . . today its colonization is complete."[58] Yet, as T.J. Demos has argued, McDonough does not account for agency built into this system, as outlined by Maurizio Lazzarato's theory of "immaterial labor." Lazzarato argues that although engaging subjectivity within production processes represents a moment of economic capture, as subjectivity is used to create value, there also remains what he calls "a space of radical autonomy" left open to potential intervention.[59] For Demos, immaterial labor suggests a (both/and) complexity: capitalism penetrates into the private realm of subjectivities *and yet* allows room for autonomy.[60] *The House or Home?* and *Temporary School* transform consumption into production, allowing participants to exercise radical autonomy by remaining in a constant state of production and choosing the nature, length and forms of their social interactions within the open structure of these scenarios.

Freed time models *real* alternatives from within capitalist conditions precisely by using the negative mirroring of a utopian temporality to reflect what *cannot* be achieved — the possibility of separating activities from the arena of production and economics and thereby creating an autonomous social time liberated from economic infringements. The group's so-called non-work activities are commercially useful, since they lead to increased cultural capital for the artists as experimental practitioners and named authors whose idealistic claims position them as neo-avant-garde artists, and result in greater commercial success.[61] Social encounters within "unproductive time" do not escape economic capture either, as informational conversations between Gillick, Gordon, Höller, Huyghe, Parreno and Tiravanija inspired new collaborations and generated ideas. For example, the artists' discussion one evening at a hotel during the Venice Biennale in 1999 constituted the script of *Vicinato 2* (2000) (Figure 13), a commercially produced video work in which a group of people gather in the wilderness to debate the concept of leisure.[62] The title, *Vicinato* — the Italian word for neighborhood — points to this formative relationship between capitalist-measured time and communities. These examples of the commercial uses of freed time reveal how the

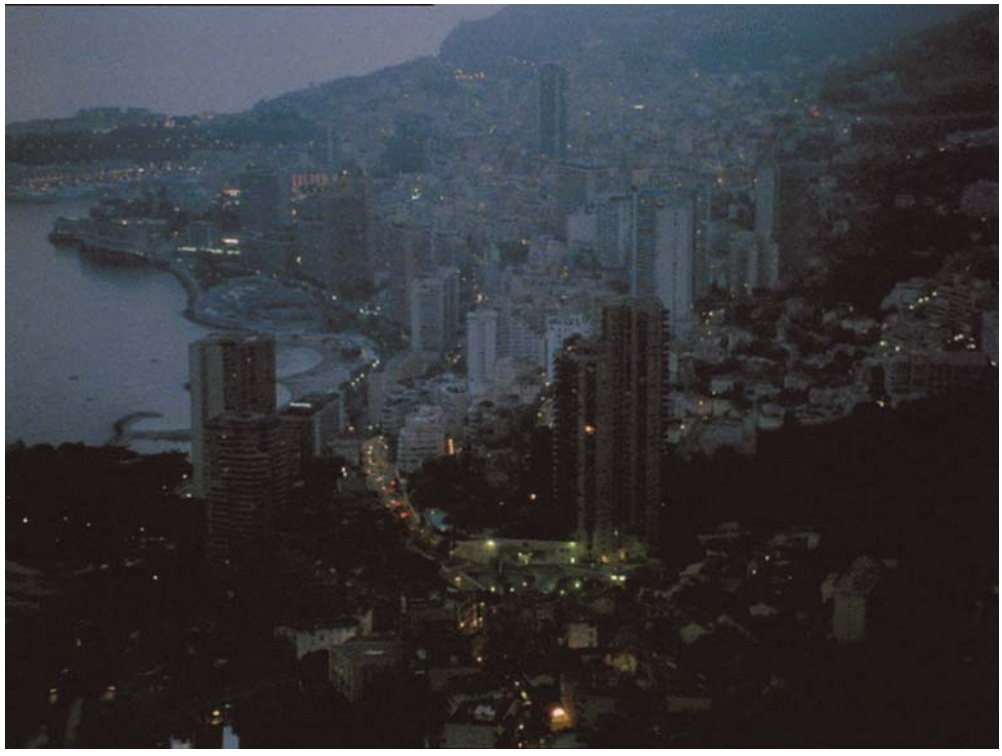


Figure 13. Pierre Huyghe.*Vicinato 2*. 2000. Color film 35 mm, sound Dolby stereo, 15 mn, 2000. Production Anna Sanders Films. © Marian Goodman Gallery Paris/New York.

artists' processes of work and non-work in fact produced forms of "immaterial production" — creating publicity, marketing, the engineering of ideas and social relations. The Association's so-called "unproductive activities" created new forms of exchanges and acts of alternative communication that are exactly the intellectual and cultural content of commodities produced by immaterial labor.[63]

Yet ironically, or perhaps deliberately, whether by chance or strategic design, the success of the Association lies in its "failure" to "liberate" time. This is possible because the fundamental characteristic of a utopia is that it cannot exist without destroying itself.[64] It is a fictional construct for imagining alternative potentials that cannot be actualized, so it can critique by inflecting the present. Hal Foster has argued that the utopian dimension of avant-garde practices is a strategy that raises the question of what cannot be done in order to critique what is, proclaiming: "It is in this *rhetorical* relation that avant-garde rupture and revolution are located.[65] The Association raises the prospects of freed time as a rhetorical question asking what *cannot* be, and this inflects the present by questioning the conditions of art production and the potential for liberated time

itself. This "failure" allows the imaginary ideal of liberated time to fold back on itself and critique its own condition.

That the group's unstructured methods (accentuated by the artists' use of chance and lack of planning) nevertheless created art raises two important questions: What, then, is the difference between art created within the economy (work time) and art conceived within "liberated" time? Since activities within "unproductive time" are no different from work time, what are the real uses of freed time? Liberated time self-reflexively questions its own necessity. In my view, these questions not only reveal what cannot be achieved but also create new potentialities by signaling what *can* be achieved: opportunities for self-directed production, contemplation and self-reflection are located within the capitalist cycle through creative appropriation of production processes. And because consumption is also a moment of production, freed-time experiences also occur within the social time of leisure.

As freed time altered the context of social time, in theory liberated from economic determination, it seemed to offer an alternative to the experiences-as-objects that are packaged within post-industrial economies. In *The Experience Economy: Work is Theatre and Every Business is a Stage* (1999), business experts Joseph Pine and James Gilmore identify the emergence of the "experience economy" as a fundamental shift in advanced capitalist societies by classifying experiences as a fourth category of economic offerings that are distinct from services and goods.[66] According to the business experts, a company (an "experience-stager") "no longer offers goods or services alone but the resulting experience, rich with sensations, created within the customer."[67] Companies engage consumers in a personal and memorable way since this creates economic value by establishing bonds with customers that lead to repeat business. Hard Rock Café and Planet Hollywood, for example, use food as props for "eatertainment" experiences and stores such as FAO Schwarz and Niketown provide "shoppertainment" through fun activities and promotional events.[68] Once utilitarian, pragmatic and located in the public sphere, the consumption of goods and services now involves the private domain of affects and socially engaged interactivity among strangers. As consumption is no longer passive, but is an interactive social process, the participation promoted by Huyghe and Parreno as a substitute for passivity and laziness may seem complicit with capitalist consumption. Yet it is precisely by inscribing audiences as co-producers that socially engaged art mobilizes the subversive potential of affect as a site of agency within capitalism's own logic.

As artistic scenarios replicate the logic of the experience economy (a criticism of relational aesthetics made by Bishop, Martin and McDonough, for example), they also open the possibility for different forms of knowledge production, an "authentic" experience of *self*, by eliciting affect. Theorists Brian Massumi, Gilles Deleuze and Félix Guattari describe affect as a feeling of *self* on a level prior to subjectivity that has not yet undergone processes of mediation.[69] Deleuze and

Guattari define affect as "prepersonal intensity," or passions, that exist before subjectivity and before the individual.[70] While subjectivity is conceptualized (from an anti-humanist perspective) as a mediated state lacking autonomy, mobilizing affect seems to circumvent the problems of engaging subjectivity because affect is a non-linear, formless and unstructured intensity not yet registered and narrativized (as emotion) to create function and meaning.[71] It is therefore a point of agency (conceived as autonomous) and site for resistance to the forces of "biopower" — characterized by Hardt and Negri as the production of subjectivity by and for capitalism.[72] Artistic scenarios that encourage participation, use fiction and cultivate ambiguity elicit affective responses.

Consider the striking similarities between the formula for a corporate setup and Huyghe's script for *La Toison d'or (The Golden Fleece)* (1993), performed in a public park in Dijon:

> Companies that want to stage compelling experiences . . . develop a list of impressions . . . and then think creatively about different themes and storylines that will bring the impressions together in one cohesive narrative . . . accentuating the positive and eliminating the negative. They must meticulously map out the effect each cue will have . . . [73]

> A contemporary fable is to be acted out at the foot of suburban buildings; a group of teenagers wearing animal heads . . . will wander around a structure in a playground. The teenagers introduce themselves into the setting and re-enact the town's history in real time, from right within the symbols . . . [74]

Photographs of *La Toison d'or* capture the participants role-playing the town's history, embodying the Greek myth of Jason and the Gold Fleece appropriated by Dijon in the city's coat of arms, the name of its former amusement park and the shopping center that replaced it (Figure 14).[75] In both cases, scenarios create multisensory events that engage participants in memorable ways, transforming consumers into producers of their own experiences and co-creators of immaterial commodities — knowledge, communication, and social relations.

Unlike corporate models, the loosely defined script drafted by Huyghe ensures that the experimental setup remains open, allowing for random encounters and self-directed forms of participation and production. The open and participatory structure of *La Toison d'or* evokes affect that Massumi claims is "associated with nonlinear processes" and "a state of suspense, potentiality, or disruption" by permitting chance constructions.[76] Importantly, these outcomes are unlike the coherent narratives strategically stitched together within experiences staged by companies where, as Pine and Gilmore explain, the contrived "impressions" are designed to elicit consumption of *other* goods and services.[77]

Figure 14. Pierre Huyghe. *La Toison d'or*. 1993. Event, Dijon. 15 Polaroids. Courtesy Marian Goodman Gallery, New York/Paris.

Critics including Mark Godfrey, David Joselit and McDonough have addressed Huyghe's use of fiction and the spectacular elements as critical to his practice. While McDonough sees the spectacle as alienating and oppressive, Godfrey argues that Huyghe's "counterspectacle position" provokes affective responses and draws viewers into realms of imaginative fantasy, but he does not explicitly state how the spectacle-as-format operates as a critical strategy.[78] For Joselit, "Huyghe's embrace of the spectacle [is] profoundly ambiguous . . . and ambivalent."[79] Yet Huyghe's use of fiction is more productive than the ambivalent, and it is precisely its ambiguity that enables it to operate critically. The artist abandons Debord's pessimistic conclusion that the spectacle's mediated images prevent "authentic" encounters, stating: "I also believe these layers of images, of mediation, can be themselves experienced." Huyghe works with the assumption that all experiences are "always already-mediated," and uses fiction as a starting point.[80] This transforms the spectacle from a site of "nonintervention" (so called by the Situationists) into a way to enable direct experiences.[81]

The use of fiction within art scenarios blurs fantasy and reality to create a particular state of ambiguity that elicits affect. The script and animal costumes of *La Toison d'or* highlight the scenario as an artificial construct with its ethos of festivity, dress-up and spectacle. Although this role-play induces a theatrical identity that seems artificial, this quality is not problematic because, as Debord states: "The spectacle that falsifies reality is nevertheless . . . real."[82] Huyghe claims to invert the logic of the spectacle using fiction to create reality, such as the Association itself, and scenarios such as *La Toison d'or* blur fantasy and reality to create what Deleuze and Guattari call "a zone of indetermination, of indiscernibility" where Deleuze explains: "Affectivity arises in the center of indetermination."[83] Massumi seems to support this by locating affect within "dynamic thresholds," explaining that affect is both virtual and real, the "critical point" in which one of many virtual potentials is "selected," actualized, and given expression in reality.[84] This interplay between virtual (fantasy) and reality is an example of how the virtual (or fiction) becomes real. The artificial nature of artistic scenarios that encourage role-play and theatrical forms of participation are necessary conditions for evoking affect.

Affect opens the possibility for an authentic experience of *self*, as the way, Deleuze writes, "the subject perceives itself, or rather experiences or feels itself 'from within.'"[85] Massumi describes this as "*the perception of one's own vitality*" or "nonconscious *self-perception* (unconscious self-reflection)."[86] It seems, then, that this experience of self-reflection — the intended use of freed time — can be realized within art experiences, which eliminates the need for creating a singular social time freed from economic infringements. The desire to restore a sense of "authentic" encounters historically demanded by Debord does not require a time liberated from capitalism, then, since participatory art that activates the social unleashes affect (direct experiences of self) through art's open and participatory structure and through the interplay of virtuality/fiction and reality.

Although subjectivities may be instrumentalized in this process, it also has political potential. As socially engaged art inscribes audiences as co-creators of social relations, it ignites their productive capacities as affective labor which, according to Hardt, is "one face" of immaterial labor with the greatest potential "for subversion and autonomous constitution."[87] This is possible because affective labor produces "social networks, forms of community and biopower" and realizes its political potential by producing and reproducing affects that create new forms of life.[88] While Bishop calls for models of sociability with "inherent friction," the mobilization of affect is in itself political, according to Hardt – it is a site of agency against biopolitical control.[89]

Like affect, freed time exists in this "zone of indetermination," suspended between fiction and reality. The Association is a conceptual work of art that strategically amplifies fiction to the point at which it is indiscernible from reality, where creating a legal Association names freed time so that it emerges in reality as

more than an abstract concept, as potential. Giorgio Agamben explains that potentiality stands only in relation to its own impossibility; it is "the presence of an absence."[90] He also explains that potentiality touches actuality and cannot be easily separated. Freed time exemplifies this paradox: it is an alternative time that exists only in relation to its inability to be, and is actualized as potential by being named so that it can be analyzed. By deliberately cultivating ambiguity through vague images, texts, and open scenarios with indeterminate outcomes, the Association exerts its force as an art intervention that cannot easily be pinned down as the success, failure, and meaning of the group remains open to different interpretations. It also reflects on the possibilities for utopian practices to imagine alternatives and generate new potentialities that are constructive, rather than reactive or escapist proposals.

Freed time reveals the possibility for restoring the community and critical awareness that Debord longed for within advanced capitalism's logic of immaterial production, in which collapsing distinctions between work/non-work and production/consumption both employs the private domain of subjectivities and affects and yet preserves a space of radical autonomy and biopolitical resistance. These sites of resistance are unveiled by the utopian temporality where non-work activities and community formation are staged within everyday living and artistic scenarios of imaginative play. Although the artists aspired to avoid performing work and to model sociability outside of capitalist instrumentality, their so-called failure to achieve these goals actually preserved the utopian dimension of the project, in which the group's use of fiction and ambiguity allowed it to rhetorically question the when and how of artistic production, catalyze debates on the nature and necessity of "liberated" time and experiment with social formations without offering clearly defined or prescriptive solutions. *The House or Home?* and *Temporary School* conceptualize how overlapping moments of production/consumption open the possibility for self-directed production, contemplation, reflection and sociability to function as negative interruptions of capitalist instrumentality from within its conditions while also grounding these experiments within heterotopic spaces and heterochronic temporalities. The Association intervenes to build consciousness that may be mobilized politically against cognitive capitalism as the fiction of liberated time models viable strategies for appropriating our time in the here and now. In this sense, the liberation of time practiced here cannot be dismissed as a "dreamy idea," as simply a fiction, since through its very fictionalization it comes into being.

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Huyghe, Marian Goodman Gallery, Rirkrit Tiravanija and Andrea Zittel for interviews and images.

NOTES

[1] Huyghe created the Association to play with the format of the exhibition: "I was trying to open up the exhibition's protocols to other formats, so that it was a point of departure, not arrival: a pre-production." In Richard Leydier, "Pierre Huyghe: A Sentimental Journey," *Art Press* 332 (2006): 31.

[2] The Association of Freed Time is a registered non-profit organization, as defined in France's Associations Act of July 1901.

[3] *Labyrinthe Moral* (Moral Maze) at Le Consortium Centre d'Art Contemporain, Dijon (Jun. 22 — Aug. 10 1995) also included artists Lothar Hempel, Paul Ramirez-Jonas, and Xavier Veilhan.

[4] Pierre Huyghe in Jean-Christophe Royoux, "In the Folds of Representation: Dominique Gonzalez-Foerster, Pierre Huyghe, and Philippe Parreno," in *Dominique Gonzalez-Foerster, Pierre Huyghe, Philippe Parreno*, eds. L. Bosse and A. Scherf (Paris: Paris Musées, 1998), 100.

[5] Key theoretical scholarship on reimagining the conditions of community include Maurice Blanchot, *The Unavowable Community*, trans. Pierre Joris (Barrytown, NY: Station Hill Press, 1988); Jean-Luc Nancy, *The Inoperative Community* (Minneapolis, MN: University of Minnesota Press, 1991); and Giorgio Agamben, *The Coming Community* (Minneapolis, MN: University of Minnesota Press, 1993).

[6] Pierre Huyghe, interview by author, tape recording, 10 May 2011, Marian Goodman Gallery, Paris, France.

[7] B. Joseph Pine II and James H. Gilmore, *The Experience Economy: Work is Theatre and Every Business is a Stage* (Boston, MA: Harvard Business School Press, 1999). Earlier writers identifying this shift to the "experiential" include Alvin Toffler, *Future Shock* (London: Bodley Head, 1970); Morris B. Holbrook and Elizabeth C. Hirshman, "The Experiential Aspects of Consumption: Consumer Fantasies Feelings, and Fun," *Journal of Consumer Research* 9.2 (Sep. 1982): 132–140; Gerhard Schulze, *The Experience Society* [1992] (London: SAGE Publications Ltd., 2007).

[8] Michael Hardt and Antonio Negri, *Empire* (Cambridge, MA: Harvard University Press, 2000), 190.

[9] Pierre Huyghe, interview by author, 10 May 2011.

[10] Nicolas Bourriaud, *Relational Aesthetics* [1998], trans. Simon Pleasance and Fronza Woods with the participation of Mathieu Copeland (Dijon: Les Presses du réel, 2002), 31.

[11] The use of utopia as a tool for critique has a long and complex history. For debates on utopia as either a potential source of totalitarianism and violence or as essential to human freedom, see Jean Baudrillard, "Dialectical Utopia," in *Utopia Deferred: Writings from Utopie* (1967–1978), trans. Stuart Kendall (New York: Semiotext(e) Foreign Agent Series, 2006), 31–32; David Harvey, *Spaces of Hope* (Edinburgh: Edinburgh University Press, 2000); Lyman Tower Sargent, "Authority & Utopia: Utopianism in Political Thought," *Polity* 14.4 (Summer 1982): 565–584. Recent scholarship signals a revived interest in the political potential of utopian thought, such as Susan Buck-Morss, *Dreamworld and Catastrophe: The Passing of Mass Utopia in East and West* (Cambridge, MA: MIT Press, 2000); Frederic Jameson's *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (London: Verso, 2005); Jörn Rüsen, Michael Fehr and Thomas W. Reiger, eds., *Thinking Utopia: Steps into Other Worlds* (New York, NY and Oxford: Berghahn Books, 2005); and Richard Noble, ed., *Utopias* (London: Whitechapel Gallery, 2009).

[12] Pierre Huyghe, cited in Jean-Christophe Royoux, 100.

[13] Pierre Huyghe, interview by author, 10 May 2011.

[14] Huyghe, cited in George Baker, "An Interview with Pierre Huyghe," *October* 110 (Autumn 2004): 93–94.

[15] Huyghe states: "It is a community at work, a community that represents society. Within this movement one can be constantly in a state of producing something." Huyghe, cited in Carolyn Christov-Bakargiev, *Pierre Huyghe* (Milan: Skira, 2004), 16.
[16] Tiravanija says of *The Land*: "We've never even wanted to make it part of the sphere of art — although now are unable to avoid that discussion, and perhaps we should admit that we are artists, as are most of the participants." Tiravanija cited in Tim Griffin et al., "Remote Possibilities: A Roundtable Discussion on Land Art's Changing Terrain," *Artforum* 43.10 (Summer 2005): 291.
[17] Andrea Zittel, cited in Tim Griffin et al., 291.
[18] Huyghe, cited in Baker, 80–82, 88. The Dia Generation of artists from the 1960s and 1970s include Donald Judd, Dan Flavin, Walter De Maria, Michael Heizer, Robert Smithson, Sol LeWitt, Andy Warhol, Robert Ryman, Agnes Martin, Bruce Nauman and Richard Serra. On artistic questioning of art's institutional framing, see Benjamin H.D. Buchloh, "Conceptual Art 1962–1969: From the Aesthetic of Administration to the Critique of Institutions," *October* 55 (Winter 1990): 105–143; and Andrea Fraser, "From Critique of Institutions to Institutional Critique," *Artforum* 44.1 (2005): 278–283.
[19] Huyghe, cited in Baker, 103; Griffin et al., 291; Leydier, 31.
[20] Pierre Huyghe, interview by author, 10 May 2011.
[21] Art historian Amelia Barikin recently noted that "freed" time impacts the "formatting" of working time by referring to when and how work is performed, and she contextualizes this in relation to the restructuring of the workforce that "conflated the time of self with the time of the world market"; yet exactly how this critical questioning operates is not fully analyzed. Amelia Barikin, *Parallel Presents: The Art of Pierre Huyghe* (Cambridge, MA: MIT Press, 2012), 46.
[22] Pierre Huyghe, interview by author, 10 May 2011.
[23] The manual was exhibited in *Joint Venture*, curated by Nicolas Bourriaud at the now-defunct Stephano Basilico Gallery (7 Sep.–12 Oct., 1996).
[24] Pierre Huyghe, interview by author, 10 May 2011.
[25] Barikin observes Huyghe's lack of distinction between the unrealized concept and the finished work. In her extended analysis of the Association, she distinguishes between "utopia" (a non-place, a fiction) and "utopian" (a commitment to the realization of utopia). While Barikin suggests that "utopian" dogmatically refuses to submit to failure, my use of "utopian" keeps open this possibility and refers to a non-prescriptive potentiality, the "not yet made." Barikin, 49, 159–160.
[26] Harvey writes: "The internal spatial ordering of the island [Utopia] strictly regulates a stabilized and unchanging social process." Harvey, 159–160.
[27] Nesbit explains that "No single image, no bounded whole, no single Utopia Station summarizes the project. This is deliberate." For both Huyghe and these curators, the temporality of Utopia is not future-oriented but is situated in "the NOW moment." Molly Nesbit, "Utopia Station," in Nancy Spector et al., *theanyspacewhatever* (New York: Guggenheim Museum, 2008), 226.
[28] Christian Gether, "ARKEN's Director Christian Gether on Utopia," http://www.arken.dk/content/us/art/exhibitions/utopia_-_olafur_eliasson_din_blinde_passager/past_utopia_exhibitions/utopia_2_-_katharina_grosse/read_more_about_utopia (accessed 24 May 2013).
[29] The first Utopia was in 2012. The project is scheduled to be held every two years. "Biennial Foundation," http://www.biennialfoundation.org/2011/03/utopia-the-asian-pacific-manifesta/ (accessed 24 May 2013).
[30] "The 6th Subversive Festival: The Utopia of Democracy," http://www.subversivefestival.com/newsiteml/3/148/en/the-6th-subversive-festival-the-utopia-of-democracy (accessed 24 May 2013).
[31] Marie Laurberg, "The Return of the Imaginary: Utopian Impulses in Contemporary Art," in *Utopia and Contemporary Art*, eds. Christian Gether, et al. (Ishøj, Denmark: ARKEN Museum of Modern Art, 2012), 19.
[32] T.J. Demos argues that recent revivals of utopianism might represent "a counter-hegemonic political-aesthetic project" — that is, "the construction of a real alternative to neoliberalism today and thus a challenge to its post-political consensus." T.J. Demos, "Is Another World Possible?

The Politics of Utopia in Recent Exhibition Practice," in *On Horizons: A Critical Reader in Contemporary Art*, eds. Maria Hlavajova, Simon Sheikh and Jill Winder (Utrecht: BAK, 2011), 56.
[33] Huyghe and Parreno, cited in Christov-Bakargiev, 179–180.
[34] Guy Debord, "On the Poverty of Student Life (1966)," in *Situationist International Anthology* [1981], ed. and trans. by Ken Knabb (Berkeley, CA: Bureau of Public Secrets, 2006), 429. The Association links itself to this idea of play as a self-described "temporal game" in "El Diario del fin del Mundo (A Journey That Wasn't)," *Artforum* 43.10 (Summer 2005): 301. The extended version of this article further develops the Association's use of play and draws links with philosopher George Bataille's notion of "unproductive expenditure" from the 1930s that located opposition to the social order of capitalism in "the human activity [that] is not entirely reducible to processes of production and conservation" such as games, spectacles and arts, and activities that "have no end beyond themselves." Georges Bataille, *Visions of Excess: Selected Writings 1927–1939*, ed. and trans. Allan Stoekl (Minneapolis, MN: University of Minnesota Press, 1985), 118–120; Lauren Rotenberg, "Contemporary Art's Economy of Immaterial Production: 1990s–2000s," Ph.D. dissertation, University College London (forthcoming).
[35] Huyghe and Parreno, cited in Christov-Bakargiev, 180.
[36] Paul Lafargue, *The Right to be Lazy* [1883], trans. Charles Kerr (Chicago, IL: Charles H. Kerr & Co., 1907), 13, 29.
[37] Translated by the author. Original text:
Travail très complexe? J'en conviens.
C'est pourquoi je veux lutter avec toi
moi — inertie — paresse.
Clément Pansaers, *L'Apologie de la Paresse* (Anvers: Ça ira, 1921), 14.
[38] Huyghe and Parreno, cited in Christov-Bakargiev, 180.
[39] Rachel Haidu, *The Absence of Work: Marcel Broodthaers, 1964–1976* (Cambridge, MA: MIT Press, 2010).
[40] Parreno, cited in Huyghe, *Pierre Huyghe: The Trial*, 78.
[41] Marx theorized that the "disposable time" possessed by the few would be attainable for the many via technological advancements that would "free everyone's time for their own development." Karl Marx, *Grundrisse*, trans. Martin Nicolaus (Harmondsworth: Penguin, 1973), 708.
[42] Pierre Huyghe, interview by author, 10 May 2011.
[43] Pierre Huyghe, interview by author, 10 May 2011.
[44] Parreno, cited in Christov-Bakargiev, 178; Pierre Huyghe, interview by author, 10 May 2011.
[45] Theodor W. Adorno, "Free Time," in *The Culture Industry: Selected Essays on Mass Culture* [1991], ed. J.M. Bernstein (London: Routledge, 2010): 190–191.
[46] J.M. Berstein, introduction to Adorno, *The Culture Industry*, 3.
[47] See Michael Hardt and Antonio Negri, *Empire*; *Multitude: War and Democracy in the Age of Empire* (London: Hamish Hamilton, 2004); *Commonwealth* (Cambridge, MA: Harvard University Press, 2009).
[48] Debord, *Society of the Spectacle* [1967], trans. Ken Knabb (London: Rebel Press, 2006), 14.
[49] A collection of these ideas are found in Michael Hardt and Paolo Virno, *Radical Thought in Italy: A Potential Politics* (Minneapolis, MN: University of Minneapolis Press, 1996). For analysis of art and post-Fordism, see Pascal Gielen, *The Murmuring of the Artistic Multitude: Global Art, Memory and Post-Fordism* (Amsterdam: Valiz, 2010).
[50] Hardt and Negri, *Empire*, 284.
[51] Cognitive capitalism refers to this "third phase" of capitalism, marking a fundamental shift from mercantile and industrial capitalism. These ideas are developed by authors associated with the French journal *Multitudes* (Eric Alliez, Michael Hardt, Antonio Negri, Maurizio Lazzarato, Judith Revel, among others), which was founded in 2000 by Yann Moulier Boutang. For Boutang, "cognitive capitalism" is a condition in which "the capturing of gains from knowledge and innovation is central issue for accumulation, and it plays a determining role in generating profits." Yann Moulier Boutang, *Cognitive Capitalism* [2008], trans. Ed Emery (Cambridge: Polity Press, 2011), vii. Negri

writes: "In this cognitive era the production of value depends increasingly on creative intellectual activity which, apart from placing itself beyond any valorization related to scarcity, also places itself beyond mass accumulation, factory accumulation and the like. The originality of cognitive capitalism consists in capturing, within a generalized social activity, the innovative elements which produce value." Antonio Negri, *Reflections on Empire*, trans. Ed Emery (Cambridge: Polity Press, 2008), 64.

[52] Stewart Martin, "Critique of Relational Aesthetics," *Third Text* 21:4 (2007): 369–386. Bourriaud borrows from Marx's use of the term interstice "to describe trading communities that elude the capitalist economic context by being removed from the law of profit . . . [which] . . . suggests other trading possibilities than those in effect within this system." Bourriaud, *Relational Aesthetics*, 16.

[53] Louis Marin, *Utopics: The Semiological Play of Textual Spaces* [1984], trans. Robert A. Vollrath (Atlantic Highlands, NJ: Humanities Press, 1990), 276–277.

[54] Barikin cites Huyghe's interest in the historiographic writings of Foucault such as *The Archaeology of Knowledge* (1969), 3; Michel Foucault, "Of Other Spaces" [1967], *Diacritics* 16.1 (Spring 1986), 24.

[55] Foucault, "Of Other Spaces," 26.

[56] Bourriaud, *Relational Aesthetics*, 36.

[57] Bishop, "Antagonism and Relational Aesthetics," *October* 110 (Fall 2004): 68, 65; See also Claire Bishop, "The Social Turn: Collaboration and its Discontents," *Artforum* 44.6 (Feb. 2006): 178–183.

[58] Tom McDonough, "No Ghost," *October* 110 (Autumn 2004), 113.

[59] Lazzarato explains that "a space for radical autonomy" is left open as workers are called upon to make decisions and develop creative solutions on which capitalist innovation depends. Maurizio Lazzarato, "Immaterial Labour," in *Radical Thought in Italy: A Potential Politics*, eds. Michael Hardt and Paolo Virno (Minneapolis, MN: University of Minneapolis Press, 1996), 139.

[60] T.J. Demos, "(In)Voluntary Acting: The Art of Candice Breitz," in *Candice Breitz: Mother + Father, Monuments* (Monaco: Prince Pierre of Monaco Foundation, 2007), 17.

[61] Isabelle Graw develops arguments for the symbolic value of artistic negation and its translation in the markets in *High Price: Art Between the Market and Celebrity Culture* (Berlin: Sternberg Press, 2009).

[62] Pierre Huyghe, interview by author, 10 May 2011. *Vicinato 2* was recorded in Milan in 1995 at a hotel by Monte Carlo between 1998 and 1999 and co-produced by Marian Goodman Gallery, Lisson Gallery and others. It was exhibited at neugerrieumschneider, Berlin, with Galerie Schipper & Krome (8 Jul.–5 Aug., 2000). Christov-Bakargiev, 332.

[63] See Michael Hardt, "Immaterial Labour and Artistic Production," *Rethinking Marxism* 17.2 (Apr. 2005), 175–177.

[64] Marin writes: "Not only is utopia not 'realizable,' but it cannot be realized without destroying itself" (Marin, 274); Harvey asks how, then, the materialization of utopianism can function as a social force within political-economic life (Harvey, 167).

[65] Hal Foster, "What's Neo about the Neo-Avant Garde?," *October* 70 (Autumn 1994), 17.

[66] Pine and Gilmore state: "While commodities are fungible, goods tangible, and services intangible, experiences are memorable." Pine and Gilmore, *The Experience Economy*, 11–12.

[67] Pine and Gilmore, *The Experience Economy*, 12.

[68] Pine and Gilmore, *The Experience Economy*, 3.

[69] I am not referring to Freudian psychoanalysis, where subjectivity designates processes governed by the violent impulses or desires of the unconscious that affect the consciousness of the individual. The notion of subjectivity used here is based on an anti-humanist notion of the subject, read through Michel Foucault, Gilles Deleuze and Félix Guattari. Foucault argues for the construction of the subject in language, within discourse and subjected to discourse. Deleuze and Guattari identify capitalism as this dominant power that creates subjectivity, stating: "In effect, capital acts as a point of subjectification that constitutes all human beings as subjects." See Michel Foucault, *Archaeology of Knowledge* [1969] (London: Routledge, 2002); Gilles Deleuze and Félix Guattari, *A Thousand Plateaus* [1988], trans. Brian Massumi (Minneapolis, MN: University of Minnesota, 2009), 505.

[70] Deleuze and Guattari draw on Spinoza's *affectus* ("an ability to affect and be affected"); see Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*, xvii.
[71] Brian Massumi, "The Autonomy of Affect," *Cultural Critique* 31 (Autumn 1995): 96.
[72] Hardt defines biopower as "the power of the creation of life; it is the production of collective subjectivities, sociality, and society itself." Michael Hardt, "Affective Labor," *Boundary* 2, 26:2 (Summer 1999): 98. For Hardt and Negri's extended discussion on biopower and biopolitics, formulated in relation to Michel Foucault's definitions of these terms, see *Commonwealth*.
[73] Pine and Gilmore, *The Experience Economy*, 61.
[74] Huyghe, *Pierre Huyghe: The Trial*, 53.
[75] A pamphlet with photos of the event was available at Dijon's tourist information office. Christov-Bakargiev, 116.
[76] Massumi, 86.
[77] As Pine and Gilmore state, "companies give away experiences in order to sell existing offerings better" (*The Experience Economy*, 61–62).
[78] Mark Godfrey, "Pierre Huyghe's Double Spectacle," *Grey Room* 32 (Summer 2008), 44.
[79] David Joselit, "Inside the Light Cube," *Artforum* 42.7 (2004), 159.
[80] As Huyghe stated: "Fiction could enter – as a tool of transmission." This fiction, or mediation, "has to take into account the quality of the 'always-already mediated'" (Huyghe, cited in Griffin et al., 366). Luc Boltanski and Ève Chiapello question this "commodification of the authentic" and how so-called authentic conditions are highly artificial in *The New Spirit of Capitalism* (London and New York: Verso, 2005). See also James H. Gilmore and B. Joseph Pine II, *Authenticity: What Consumers Really Want* (Boston: Harvard Business School Press, 2007). Yet this does not preclude the political potential of mobilizing affect.
[81] Guy Debord, "Report on the Construction of Situations and on the International Situationist Tendency's Conditions of Organization and Action [1957]," in *Situationist International Anthology* [1981], ed. and trans. Ken Knabb (Berkeley, CA: Bureau of Public Secrets, 2006), 40.
[82] Debord, *Society of the Spectacle*, 8–9.
[83] Gilles Deleuze and Félix Guattari, *What is Philosophy?*, trans. Hugh Tomlinson and Graham Burchell (London: Verso, 1994), 173; Gilles Deleuze and Charles J. Stivale, "Image-Movement and Its Three Varieties: Second Commentary about Bergson," *SubStance* 13.3/4 (1984), 88.
[84] Massumi, 93.
[85] Deleuze and Stivale, "Image-Movement," 88.
[86] Massumi, 93.
[87] Hardt, "Affective Labor," 90.
[88] Hardt, "Affective Labor," 98.
[89] Bishop, "Antagonism and Relational Aesthetics," 67.
[90] Giorgio Agamben cites Aristotle's notion of potential as that which "can both be and not be." See *Homo Sacer: Sovereign Power and Bare Life*, trans. Daniel Heller-Roazen (Stanford, CA: Stanford University Press, 1998), 32; also Giorgio Agamben, *Potentialities: Collected Essays in Philosophy*, ed. and trans. Daniel Heller-Rozen (Stanford, CA: Stanford University Press, 1999), 179.

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