

# Camille Henrot's *Grosse Fatigue* The Frame as an Ordering Element of Hyper-Enactment

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**Abstract** This essay aims to analyse the ordering role that the frame plays in *Grosse Fatigue* (2013) by French artist Camille Henrot. Presented for the first time at the 55th Venice Biennale, the work is a 'desktop documentary', which uses words and images to reconstruct the complex history of the evolution of the Universe and of humanity. With the help of some concepts taken from Object-Oriented Ontology, this article considers *Grosse Fatigue* as a 'hyper-enactment', a neologism used to describe the stage in which pre-existing images/objects (here well circumscribed by desktop frames) aggregate as both particle-weaves and event-objects, producing new narratives that prevent the punctual rediscovery of their references.

**Keywords** Camille Henrot. *Grosse Fatigue*. Hyper-enactment. Desktop documentary. Re-framing.

**Summary** 1 A Chaotic Composition for an Impossible Task. – 2 The Frames Within the Frame. – 3 A Hyper-enactment. – 4 An Immersive Mess.



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Camille Henrot (Paris, 1978) is an omnivorous artist. Not only because her work demonstrates a media versatility that includes filmic, pictorial, sculptural and installation experiments. But, above all, because, for the last fifteen years, she has been building her imagery at the intersection of multiple quotations, feeding off references equally taken from the history of art, psychoanalysis, social media, anthropology, or simply from everyday life. Admittedly “pregnant” with reference images or ideas, the artist “connect[s] them with the stories they are telling, like some sort of divination process or card game” (Henrot, Vamvouklis 2022).

Although the results achieved by such an interdisciplinary voracity can often resemble bizarre *mise-en-scènes* in which strange metamorphic figures or fantastic animals appear (i.e. *Tropics of Love* series, 2010-15), this essay intends to underline how Henrot’s visual references are always carefully managed with a compositional attention that is functional to enhancing the themes of her work.

Using techniques such as iconographic juxtaposition, collage or (as this essay will specifically explore) framing, the French artist rearranges her reference images in order to always tell new stories that explore the complexity of human relationships, intertwined with the social context to which individuals belong along with their cultural heritage.

Two examples of older works may be useful in introducing the artistic results of these sensibilities. In a 2010 film titled *Coupé/Décalé*, Henrot explores the secular tradition of the Naghol on Pentecost Island of an initiation rite in which young men leap from a wooden tower with their ankles tied to vines. After identifying the appropriate formal rhymes between the ritual, the practice of bungee jumping and Yves Klein’s iconic shot of his *Saut dans le vide* (1960), the artist creates a collage of pre-existing and unpublished hybrid images. These are not mounted without criterion: on the contrary, they are underlined by the title of the work (literally ‘cut/offset’), appearing and disappearing on the screen following the same shift “back and forth” (Alemani, Henrot 2012) expected for the fall of the human bodies. In another work made in 2009 and titled *Collections Préhistoriques*, Henrot was inspired by an Algerian book to build her own visual collection by associating erotic images with pictures of historical artefacts. Far from being a pure formal whim, the artist uses visual montage as a tool with a high productive value. By juxtaposing historical and intimate photos, she has the possibility of recognising innumerable formal rhymes, considering how, over time, even artificial objects have been inspired by the shapes of the human body.

And yet, the work that best demonstrates the way in which Henrot appropriates pre-existing images/imageries, adding compositional elements capable of illuminating new conceptual perspectives, is undoubtedly *Grosse Fatigue* (2013). It is a video installation resulting



**Figure 1** Camille Henrot, *Grosse Fatigue*, 2013.  
© ADAGP Camille Henrot. Courtesy of the artist, Silex Films and Kamel Mennour (Paris)

from a research residency conducted at the Smithsonian Institution in Washington DC, and it earned the artist the prestigious Leone d'argento<sup>1</sup> prize at Massimiliano Gioni's Venice Biennale entitled *Il Palazzo Enciclopedico* (The Encyclopedic Palace). On this occasion, by simulating the aesthetics of the graphic interfaces used by computer technology, Henrot creates a "desktop documentary" (Kiss 2021; Valenti 2018), namely, an audiovisual composition that uses screen capturing software to record the actions that are performed on the desktop space of a computer; opening folders, selecting photos and videos, browsing online, etc.

For thirteen minutes the video shows a magmatic and simultaneous flow of heterogeneous visual material that appears on the computer screen. Well enclosed within pop-up windows or frames, it shows documents and ethno-anthropological objects belonging to various sections of the Smithsonian archives, as well as screenshots of Wikipedia or Google pages, photos of book excerpts, small sculptures, and other unpublished images created by the artist [fig. 1].

This variety of items functions as a visual compendium that retells the history of the Universe. This counter-narrative, written by Henrot together with the poet Jacob Bromberg, is performed orally

<sup>1</sup> The prize is intended for the most promising young artist of the exhibition and that year Henrot was awarded it "for having contributed with a new work capable of capturing our time in a dynamic and fascinating way" (<https://www.labiennale.org/it/arte/2013/premi>).

by the American slammer Akwetey Orraca Tetteh, and set to music by the composer Joakim Bouaziz. Even the script is an assemblage of literary quotations taken from a scientific context and from some of the most diverse religious traditions: Hindu, Buddhist, Jewish, Christian, Islamic, Dogon and Navajo. So much that the result is a syncretic text that mirrors the shape-shifting montage of the pop-up images on the desktop.

Perfectly centred on the leitmotiv of that year's Biennale, which investigated the "desire to see and know everything, and the point at which this impulse becomes defined by obsession and paranoia" (Gioni 2013, 23), the main objective of Henrot's work is to represent the eagerness with which humanity runs its history. By presenting *Grosse Fatigue* as an attempt to make the different perspectives on this very subject to coexist in the same work, she proposes "a prismatic image of the realm of thought" (Wiley 2013, 396), which unmasks the impossibility of humans to know everything. The stratification and fragmentation of the audiovisual composition represents the explosion of research perspectives on a generic topic and prompts reflection on how much general understanding is usually achieved through flawed and partial visions. As the artist states: "amassing a great deal of objects and writing about them (scientific scholarship) is only a way of historicizing the world" (Henrot, Jeudy-Ballini 2016, 185). Even the Smithsonian archives, thus, appear as collections of images that could be reordered following narratives that would inevitably exclude other narratives.

## 1 A Chaotic Composition for an Impossible Task

Although in *Grosse Fatigue* the chaotic treatment of the audiovisual material is functional, and it gives the sense of impossibility that one feels in trying to orient oneself in the history of the Universe and of humanity, it would be naïf to think that the montage adopted by Henrot is the result of pure chance and that the compositional study is not well-balanced.

As the artist herself has tried to clarify (Meister et al. 2016, 180),<sup>2</sup> *Grosse Fatigue*'s storytelling follows the course of human life. Images and words take on an ascending climax that progressively describes the birth, childhood, adolescence, maturity and death of the Universe, combining this evolutionary experience with that of the

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<sup>2</sup> The clarification takes the form of an equally complex scheme that the artist publishes in an artist volume/catalogue entitled *Elephant Child*. This marks the culmination of the research begun at the Smithsonian as it collects the documentation material useful for re-reading *Grosse Fatigue* and the installation *The Pale Fox* (2014-15).

other entities that inhabit it; from Earth to planets, from water to air, from man to molluscs. Despite not following a linear time trend, each section is intricately linked one to the other, forming a whole, which is only occasionally synchronous.

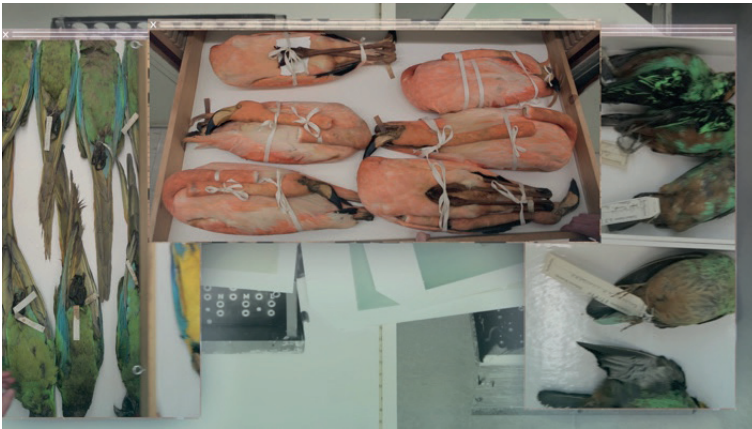
The storytelling starts with pictures of natural and artificial elements that are in a state of disorder or disquieting primordium. For example: a group of marbles moving chaotically on a surface, the waves of the sea rippling from their foam, black ink that spreads in a fascinating way inside undefined liquids, archivists and scholars of the Smithsonian showing cryptic photographs of space. Overlapping, colliding and disappearing one under the other on the computer desktop, these well-framed images are the visual translation of Orraca Tetteh's poem, which reads as follows:

In the beginning there was no earth, no water - nothing. [...]  
 In the beginning there was nothing, nothing at all. No light, no life, no movement no breath.  
 In the beginning there was an immense unit of energy.  
 In the beginning there was nothing but shadow and only darkness and water and the great god Bumba.  
 In the beginning were quantum fluctuations.  
 In the beginning, the universe was a black egg where heaven and earth were mixed together.  
 In the beginning there was an explosion.  
 In the beginning, a dark ocean washed on the shores of nothingness and licked the edges of Night.  
 In the beginning was the eternal night Han.  
 In the beginning, before all things, there was Amma, and he rested upon nothing.  
 In the beginning, Ptah the demiurge born from the essential ocean.  
 [...]  
 In the beginning was only the sky above, and water and marshland below.  
 In the beginning was nucleosynthesis.<sup>3</sup>

After a few minutes, then, the succession of images as pop-up screens (or frames) starts to increase, following the narrating voice's rhythm and becoming obsessively compulsive. For instance, when Orraca Tetteh refers either to the birth of man, language or culture the frames on the desktop immediately multiply: the result is a pressing visual montage that keeps each framed image on the desktop only for a flesh of time. The naked bodies of men and women appear alongside

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<sup>3</sup> Camille Henrot, *Grosse Fatigue*, script available at [https://dailyartfair.com/events/download\\_press\\_release/2525](https://dailyartfair.com/events/download_press_release/2525).



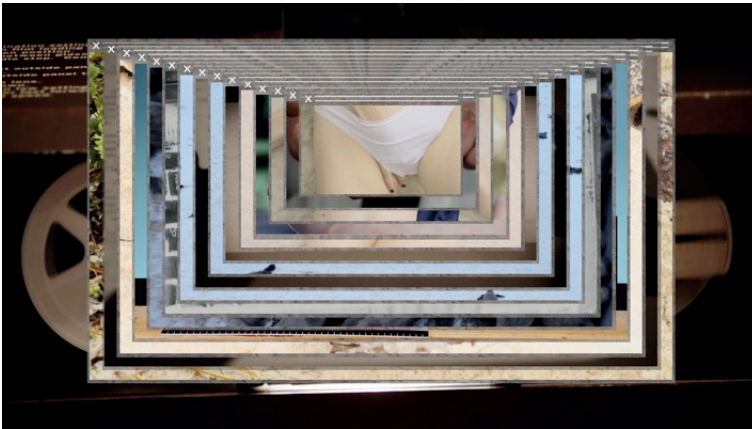
Figures 2-3 Camille Henrot, *Grosse Fatigue*, 2013.

© ADAGP Camille Henrot. Courtesy of the artist, Silex Films and Kamel Mennour (Paris)

votive images of unidentified cultures; live and stuffed animals are respectively superimposed on photographs of their natural environments or on the deposits in which they are neatly kept (fig. 2); scientists are shown at work next to research books and pictures of their authors (e.g. Robert Oppenheimer, for the field of physics, or Charles Darwin, for that of biology).

When, towards the end of the video, the narrator's voice mentions the discoveries of humanity in every disciplinary field,<sup>4</sup> the pop-up screens visualise and frame images which illustrate human achievements. These images frenetically superimpose on each other and get progressively smaller in dimension forming a pattern of concentric rectangles (fig. 3). At that very moment the audiovisual 'chaos' reaches its peak. Keeping track of the ways in which the images alternate becomes almost impossible and, in perfect coherence with the objectives of the work, the viewer definitively experiences

<sup>4</sup> This is the passage: "And mankind discovered the knowledge of history and nature/ of minerals, vegetables, animals and elements, / the knowledge of logic and the art of thinking, / the sciences of gratification and those of utility, / the art of remembering and pure mathematics, / the science of physics, the science of medicine, / the science of botany, the science of chemistry, / the knowledge of politics, the knowledge of alphabets, / the knowledge of magic and the science of God, / the knowledge of virtue and the mechanics of poetry / the science of laws and the science of commerce, / the metaphysics of bodies and the transcendental geometry, / the dynamics, the hydraulics, the optics, the dioptrics, / the acoustics and grammar, music, cosmology, geography, / orthography, chronology, zoology, physiology, pathology, astrology, aerology and more. / Then there was promiscuity and monogamy and polygyny and polyandry and polygynandry. / Then Mayshe and Mashyane fulfilled their desire. / The whole earth was heavy and then Yahweh rested".



the sense of 'effort' suggested by the title. It is the 'grosse fatigue' of trying to grasp the Universe and its components, which inevitably results in failure.

## 2 The Frames Within the Frame

Even without going into detail of the (visual) narrative sequences at the basis of the work – a summary would be rather impossible – it seems pretty clear that the stratification of contents conveyed by *Grosse Fatigue* is the result of a well-studied compositional organisation in which the frame is both a structural element and an organiser, for several reasons.

On a first level of analysis, as it happens for almost every work of art, Henrot's piece is 'framed', since it has a limit that separates the space of representation from that of reality. The frame of a video work takes on different shapes and scales depending on the support or screen on which it is presented. Most often, the edge of a mobile device, on which the viewer enjoys the work on its own,<sup>5</sup> or the margins of the projection screen, if the work is presented in an exhibition

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<sup>5</sup> It does not seem trivial to underline that if the mobile device were a computer, the space of use would coincide with that of fiction given the graphic interface simulated by the work. Such a way of using *Grosse Fatigue* was tested in the pandemic period, when, from 1 to 31 July 2020, the Museum of Modern Art (MoMA) in New York presented the palimpsest *Virtual Views: Video Lives*, curated by Stuart Comer. On this occasion, six video masterpieces from the collection by Camille Henrot, Joan Jonas, Letícia Parente, Mako Idemitsu, Sadie Benning, Petra Cortright and Marine Syms were presented in free streaming, allowing anyone to watch the work according to their own pace, especially on the devices at their disposal – tablet, smartphone, computer, television screen, etc.

space or in a cinema hall. In both cases, this frame has a very specific function, namely, the ability to direct the viewer's gaze by delimiting, decontextualising, and legitimising the space of contemplation (Cf. Somaini 2000; Spinicci 2000; Pinotti 2018; 2021). It means an act of "delimitazione che è al tempo stesso chiusura verso l'esterno e apertura alla fruizione"<sup>6</sup> (Somaini 2000, n.p.). As Jacques Derrida put it recalling Kant, this type of frame works like a *parergon*: "an outside which is called inside the inside to constitute it as inside" (Derrida 1979, 26). Needless to say, in *Grosse Fatigue*, this frame mediates the transition from the real environment (the physical space in which the work can be experienced) to a world which is by definition 'virtual'. By crossing this threshold with their gaze, viewers start a unique immersive experience, and they do it consciously as daily consumers of digital technology via the screens of their computers and mobile devices.

On a second level of analysis, which could be called 'compositional', being exclusively referable to the space of the work, Henrot's audiovisual work is characterised by a complex flow of frames that appear on screen delimiting the individual images or video excerpts. The graphics follow that of computerised interfaces: rectangles of variable sizes and with a translucent grey border that bear on the top left corner the 'x' sign with which to close the open window. It is almost like a game of Chinese boxes that resembles the *mise en abyme* theorised by André Gide (1893) and Louis Marin (1988); or - as defined by Andrea Pinotti - "una caduta negli abissi"<sup>7</sup> (2018, 63-4), in which the largest frame of *Grosse Fatigue* contains hundreds of other frames with changing images.<sup>8</sup>

The frames behave as auxiliary structures, as "non-mimetic elements of the image-sign" (Schapiro 1969, 9), which give form to the apparatus that mediates the visual and narrative component of the work. They can be considered as tools which direct the observer's attention to the content: "focalizzano l'attenzione dello spettatore

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The same ones that, as the project curator also underlined, have allowed humanity to project fragmented bodies outside the frame. Cf. <https://www.youtube.com/watch?v=6qAx28A9q1E&t=44s>.

**6** 'Delimitation which is at the same time closure toward the outside and openness to use' (Author's translation),

**7** 'A fall into the abyss' (Author's translation).

**8** The term *mise en abyme* refers to a visual (or narratological) expedient that involves the multiplication of an image within itself. Think of the famous *Self-Portrait* (c. 1646) by Johannes Gump, in which, thanks to an ingenious game of mirrors, the painter's image is duplicated in the space of representation. In the case of *Grosse Fatigue*, obviously, this approach is limited to the element of the frame since the content of each one is different every time. However, the vertigo effect appears to be the same.



sul quadro nel quadro (l'immagine incastonata, il dipinto di secondo livello)"<sup>9</sup> (Pinotti 2018, 58).

In addition to delimiting the space of the icons from that of the desktop, the individual frames delimit the moment reserved for the viewer to make verbovisual connections, they serve as an illustrative compendium of Orraca Tetteh's *spoken words*. Just to give a couple of examples: the window/frame showing some marbles thrown chaotically on a table appears exactly at the moment in which the narrative voice speaks "in the beginning there was an explosion", or when the voice proclaims "and the King above the Sky said, 'Punch holes in the Earth, the water will drain away'", a well-framed image of a hand squeezing a sponge over a basin appears on the screen.

Even when we are not dealing with such literal verbovisual associations, the frame is the space for imagination, "uno strumento per sottolineare e rendere visibile la grammatica degli oggetti immaginativi"<sup>10</sup> (Spinicci 2000, n.p.).

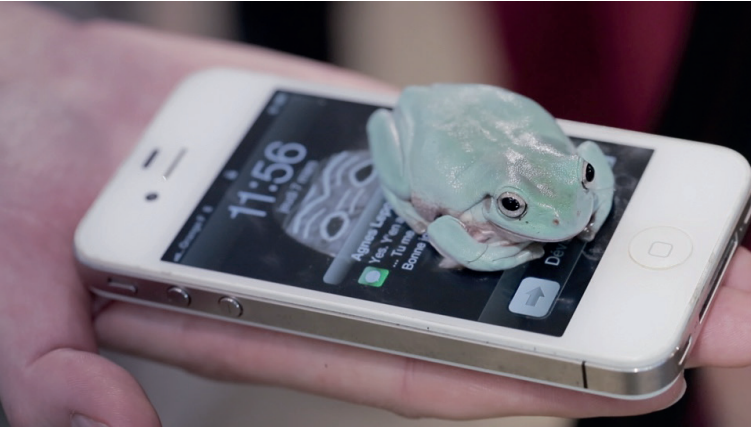
Following this first consideration, it is clear that the frame isolates each image from the rest of the composition, turning it in a single 'object': "si assume il compito di contrassegnare l'autonomia di significato degli oggetti immaginativi [che ospita], la loro pretesa di un senso compiuto che si radica nella loro acontestualità"<sup>11</sup> (Spinicci 2000, n.p.). An issue that is reinforced by the fact that each image that appears well framed in *Grosse Fatigue* is a material endowed with a distinct spatiality and temporality from those of the other portions with which it interacts. As in other works by the artist, these images are pre-existing and often refer to an "indiscriminate range of times and places". They are ready-mades, references, which offer a sense of idiosyncratic time (Katrib 2014, 53).

In *Grosse Fatigue*, however, the closure and delimitation operated by the frame are neither functional to protect the space-time autonomy of the image nor to suggest its withdrawal. On the contrary, to quote George Simmel, their role is to mediate "between the work of art and its milieu, separating and connecting" (Simmel 1994, 17). The windows in Henrot's work are then transitional elements between one image and another: thresholds that are fully part of the space of representation and, at the same time, infrastructures that separate and connect the visual fragments allowing the artist the dialogic montage between the concepts evoked by the images.

<sup>9</sup> 'They focus the viewer's attention on the picture within the picture (the set image, the second painting level)' (Author's translation).

<sup>10</sup> 'A tool to underline and make visible the grammar of imaginative objects' (Author's translation).

<sup>11</sup> 'It assumes the task of marking the autonomy of meaning of the imaginative objects (that it houses), their claim to a complete meaning that is rooted in their acontextuality' (Author's translation).



**Figure 4** Camille Henrot, *Grosse Fatigue*, 2013.

© ADAGP Camille Henrot. Courtesy of the artist, Silex Films and Kamel Mennour (Paris)

It is precisely the control of the ways in which the windows relate; their simultaneous appearance, their superimposition or the effects of analytical cut-ins and zoom-ins to which they are subjected (Kiss 2021) that allows the artist to deploy their reasoning and assure him an argumentative causality.

This last consideration on the dialogical nature of framed images takes on an even more important meaning considering that Henrot selects the images that appear on the desktop by following a classification approach. By tracing and combining the research methodologies used by anthropology or the biological sciences, the artist organises her visual materials based on their ability of bearing meaning to the narrative. And in doing so, she isolates each image precisely because, as the researcher Monique Jeudy-Ballini underlines in a conversation with Henrot herself, “no object would make sense without a frame” (Henrot, Jeudy-Ballini 2016, 185).

This act of classification/delimitation encourages both a moment of “differentiation, separation, and thus exclusion” (Henrot, Jeudy-Ballini 2016, 185) and an act of constant interpretation. Once again, it is the artist herself who claims that: “this over-systematization creates freedom, as categories can be understood together as a group or a structure that permits arbitrariness”<sup>12</sup> (Henrot, Jeudy-Ballini 2016, 185). Therefore, thanks to the frame dialogues, images progressively contribute to the narration on the evolution of the Universe and of

<sup>12</sup> The artist refers to *The Pale Fox* (2015), an installation project that takes its cue from *Grosse Fatigue* and mimics its compositional rules, therefore, by extension, it does not seem risky to apply these words to its audiovisual work as well.

humanity but, at the same time, they open up to new and more specific narrative drifts appearing on the screen even for just a few seconds. The mix of images referable to both Western and non-Western cultures, for example, prompts a reflection on the colonial dynamics that permeate the ethno-anthropological museum culture. The use of Internet pages alongside images of original books and documents recalls the age-old conflict between the digital and the analogue, even at a cultural level. The coexistence of naked human (both male and female) and animal bodies requires a reflection on the idea of hybridity and post-human sexuality. The presence of natural images within digital interfaces prompt reflection on the relationship between nature and technology [fig. 4]. Each compositional aggregation produces a consequence on the narrative level, offering different interpretative germinations on the same narrative. And the associations seem to take on meaning precisely in the interstitial space of the frame.

### 3 A Hyper-Enactment

In order to understand how the very meaning of *Grosse Fatigue* depends on the way Henrot manages the frame, it now seems appropriate to delve into that capacity (only briefly mentioned) that windows have to turn the image into a single 'object'. And to do so, it seems pertinent to resort to the rules of so-called Object-Oriented Ontology (OOO): one of the most radical contemporary philosophical currents. It claims that any portion of reality – therefore also the work of art – would behave like a well-delimited entity which, regardless of its human, non-human, technological or imaginary nature, is defined as 'object'. These entities would relate to each other in a peculiar way each time creating compounds that inherit the spatio-temporal characteristics encapsulated in the objects they are composed of, and, at the same time differ from them for the creation of new qualities generated by their assembly.

Just as suggested by OOO, it seems that Henrot uses images as single entities which are well-delimited by what Andrea Pinotti has defined as "dispositivo insularizzante"<sup>13</sup> (2018, 53). They appear as portions of a lexicon used to construct a very stratified space-time narration.

Given the formal rhymes that *Grosse Fatigue* establishes with computerised technology, it seems important to highlight that American philosopher Graham Harman, the founder of OOO, describes the mechanics of aggregation between objects by referring to the

<sup>13</sup> 'An insulating device' (Author's translation).

functioning of object-oriented computer programs.<sup>14</sup> In fact, they do not use written codes “each time from scratch”, but instead use “objects already written elsewhere for different purposes, [...] repurposing them in various combinations to create new uses and meanings” (Harman 2017, 11). Every image-object of *Grosse Fatigue* is the trace of a specific pre-existing experience (whether a document from the Smithsonian archive or created from scratch by the artist) and contributes to the construction of a new narration when juxtaposed with the others. Every time the windows open on the desktop and are visible all at once – or every time the images multiply following Henrot’s dizzying montage – the work appears as an ever temporally and spatially complex palimpsest. It becomes what I propose here to call ‘hyper-enactment’ or ‘hyper-composition’: a *mise-en-scène* in which (as in a re-enactment) pre-existing objects migrated from other contexts appear (Baldacci, Nicasto, Sforzini 2022; Baldacci, Franco 2022). However, it is also a configuration where (unlike in a re-enactment) references follow such a convulsive order of apparition that it is almost impossible to reconstruct the genealogies and trajectories to which they belong.

The adoption of the prefix ‘hyper’, which always indicates exuberance in quality or form, is not only motivated by the fact that it has often appeared in the information technology field to which Henrot’s work could also be aesthetically associated.<sup>15</sup> Its use is rather inspired by the use of it by one of the first OOO supporters, the philosopher Timothy Morton, who describes his “hyperobjects” as entities widely distributed in time and space which, thanks to the union of portions of smaller objects have become so large (‘hyper’ in fact) that they are never perceivable in their physical totality or conceptual complexity (Morton 2013). Although the nomenclature coined by Morton describes entities such as global warming, the biosphere and other objects or phenomena very different and much larger than art installations, the object-oriented roots of his thought mean that the recognisable characteristics in these entities are found in smaller scale objects such as artistic ones. In *Grosse Fatigue*, for example, the space of the staging is given by the aggregation of material so heterogeneous and interconnected as to frustrate any possibility of exhaustive understanding of the composition.

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**14** These are computer programs from which the same ontological doctrine derives its name (Harman 2017, 11).

**15** Think, for example, of the term “Hypermedia” with which information technology describes the interconnection between text, audio, graphics and video to create a collection of heterogeneous and non-linear information. Or HTML (HyperText Markup Language) pages which contain a series of words which, underlined and highlighted in blue, function as links to other pages building almost infinite sequences.

According to Henrot herself, who speaks cryptically of the question in *Elephant Child* "everything is within" (Meister et al. 2016). As if - as proof of the effectiveness of the prefix 'hyper' - *Grosse Fatigue* functioned as that entity which Julia Kristeva named "hypertext" in 1960 and which Ted Nelson adapted to the computer environment in 1965: a textual object that contains heterogeneous portions linked together thanks to a system of connections which, regardless of being more or less explicit open up to other times, spaces and meanings (Kristeva 1978, 121).

In fact, in the frame of the largest and most unitary work *Grosse Fatigue*, each image that appears well-delimited by the rectangles of the pop-up windows is in turn a set entity that encapsulates different themes and concepts - such as those already mentioned and related to ethno-anthropology, interspeciesism and the relationship between analogue and digital. From rectangle to rectangle, from window to window, each image-object finds itself sucked into a flow but, at the same time, allows the hyper-enactment to contain more rhizomatic conceptual and narrative insights.

#### 4 An Immersive Mess

In conclusion: *Grosse Fatigue* brings together a series of pre-existing references either extrapolated from the archives of the Smithsonian Institution or created by Henrot herself. The visual materials appear well-delimited from a space-time point of view to the point of appearing each time as autonomous 'objects', simultaneously divided and united with each other thanks to the frames within which they appear. The latter are interstitial spaces: hybrid membranes that allow the spatio-temporal experience of each object to live in isolation and simultaneously participate in a larger composition. Given the characteristics of the video montage - uninterrupted and convulsive - the result of the union between the framed-images is a chaotic and convulsive staging which, defined here as 'hyper-enactment', due to its formal exuberance, tells the story of the evolution of the Universe and of all the entities that inhabit it.

Once again, as it was the case for the works described at the beginning, the formal treatment chosen by Henrot for her audiovisual project is not a whim. She combines the visual material on the basis of its ability to produce meaning and, with a few effective tricks, such as overlapping, collision, shifting between images, pressing times of appearance, she produces a coherent composition to represent how certain narratives are decidedly expansive and elusive in their entirety - both for the narrator and audience. What emerges from Henrot's approach, in fact, is that her/humanity's 'grosse fatigue' does not only coincide with the impossibility of approaching knowledge

along the history of the Universe. This is true for any observer who tries to juggle the rhythms that govern the evolution of the Universe, so as for anyone who wants to re-construct a plausible version of the history of things and encourage the exodus of its fragments in cross-temporal migrations.

These repercussions of conceptual disorientation, which are offered to the viewer, are once again due to the role assumed by the frame. The outermost frame mediated by Henrot is that of the work, which has the ability to indicate to the eye the place where it must rest in order to immerse itself in the representation and to understand its meaning. It becomes a trading zone that allows the crossing of the image, bringing the observer into a digital and virtual space.

This is a complex operation in itself, given the amount of attention required of the bystander. But in *Grosse Fatigue* it appears even more difficult if one considers that this frame includes an indefinite quantity of other framed images that appear in front of the viewer in a reduced amount of time. Faced with the convulsive appearing and disappearing of the frames, the gaze is sucked into the vortex of representation, fragmented, and finally disoriented by the *mise en abyme* effect. The spectators experience the sensation of being engulfed in the narration, they viscosly feel themselves as objects among objects.

This operation becomes even more powerful since each frame surrounds an image that has its own spatio-temporal extraction given by its reference to archival material. While getting lost in the hyper-enactment, thus surrounded by objects that refer to different temporalities, the viewer is literally lost in the story. Here he/she experiences the consequences of the human being's greed for knowledge, the desire to rearrange historical facts and, thanks to Henrot's visual tricks, there is a final realisation that any attempt to understand the totality of things is to be considered constitutively partial: "everything makes sense, but nothing adds up" (Katrib 2014, 53).

The *whole*, as Henrot herself says: "is the multitude of hyper-personal points connected together" (Meister et al. 2016, 120). The frames of *Grosse Fatigue* remind us exactly how these perspectives are bounded, so that it is even easier to get lost among them.

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