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Pierre Huyghe, La Saison des Fêtes as case study for DIAL

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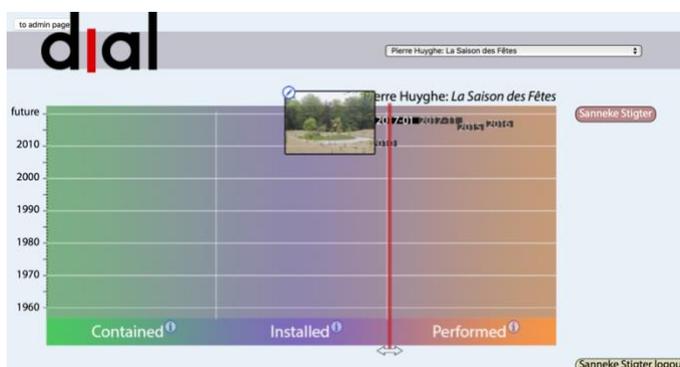
Pierre Huyghe, *La Saison des Fêtes* as case study for [DIAL](#)

La Saison des Fêtes 2010, (execution 2016) of Pierre Huyghe is a circular garden in a seemingly natural landscape in which different festivals are represented with their corresponding flowers. The question is how this 'living installation' functions in the Dutch climate in the sculpture garden of the Kröller-Müller Museum, given that the original concept was designed for a colonial glass house in Barcelona. How has this changed the artwork?

The DIAL provides an analysis of the involvement and working methods of the artist, the role of the garden architect as intermediary between concept and realisation, and the garden department, who eventually 'restore' the concept into a new form.



Garden architect Sanne Horn and Garden Department Head Eddie Morren during the planting of bulbs, November 2017. © Sanneke Stigter



The behaviour of the work is situated on the border between 'installed' and 'performed', as a 'living installation', which develops autonomously and with which there are recurring performative moments of maintenance; this means that there is therefore active intervention in the material form. © Sanneke Stigter and Wiel's Simple Solutions

For this, exhibition and conservation interact as a continuous process. In each season decisions have to be made to maintain the visibility of the idea underlying the work. The work develops through both the force of nature and its cultivation. The latter is done through regular maintenance in recurring performative moments, in which the supervising professionals steer the form of the work and in this way guide the concept. This ensures that visitors can continue to be amazed each time they see *La Saison des Fêtes*.

The DIAL shows that there is a fine line between following the artwork's concept and filling in for the artist. This is always evaluated through regular contact with the studio.. This is well documented in order to make the role of the museum as transparent as possible in the development of the artwork's life.

Sanneke Stigter

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