

# ROBERT HUOT

## *Death and the Maiden*

2009-2021

*Homage to Hans Baldung Grien in the Age of Covid-19*

*Robert Huot with Carol Kinne, Edward Hettig and Katy Martin*



**March 4 - April 30, 2021**

***Opening Thursday, March 4, 3 - 6 pm***

**Extension**

**from May 19 to July 3, 2021**

**Galerie Arnaud Lefebvre - 10 rue des Beaux-Arts - 75006 Paris**

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In this new series from Robert Huot, the artist personifies the role of Death, while the Maiden is portrayed by his late wife Carol Kinne, who modeled for the photos before her recent passing. Death stalks the Maiden in the allegory, at the same time that the living artist stalks the memory of his spouse in the studio... or is it she that stalks him? The undeniable force of Kinne's presence in the photos renders the Death character perhaps the frailer of the two. Death hovers, covetous but trapped in an ethereal space, while the Maiden incarnates reality, physicality, and worldly beauty. With the context of real life, one might view this Death as the one that claimed Kinne, but in the photos the artist embodies his own fragility, which is heightened by his wife's passing, even as he delivers her image into the immortality of this classical motif. The large-scale prints immerse us in a realm where literal and figurative death circle each other, posing each other questions, and where ultimately, both artists transcend.

**Jason Stoneking**

# /// Available Images

(Please mention the captions and credit for reproductions: Photo © Robert Huot, courtesy Galerie Arnaud Lefebvre)



**Robert Huot**

*Death and the Maiden - These Boots Were Made for Walking*  
2009 - 2021

Photograph, Pigment Print on Hahnemühle Photo Rag Ultra Smooth Paper  
Image 38" x 36" on 50" x 44". Five copies





**Robert Huot**

*Death and the Maiden - One Shoe Off and One Shoe On*  
2009 - 2021

Photograph, Pigment Print on Hahnemühle Photo Rag Ultra Smooth Paper  
Image 41" x 36" on 54" x 44". Five copies



**Robert Huot**

*Death and the Maiden - Red Skirt*

2009 - 2021

Photograph, Pigment Print on Hahnemühle Photo Rag Ultra Smooth Paper

Image 54" x 32" on 66" x 40". Five copies





**Robert Huot**

*Death and the Maiden - Tambourine*

2009 - 2021

Photograph, Pigment Print on Hahnemühle Photo Rag Ultra Smooth Paper

Image 49" x 36" on 61" x 44". Five copies



**Robert Huot**

*Death and the Maiden - Boa*

2009 - 2021

Photograph, Pigment Print on Hahnemühle Photo Rag Ultra Smooth Paper  
Image 37" x 36" on 50" x 44". Five copies





**Robert Huot**

*Death and the Maiden - Conversation*

2009 - 2021

Photograph, Pigment Print on Hahnemühle Photo Rag Ultra Smooth Paper

Image 50" x 36" on 62" x 44". Five copies





**Robert Huot**

*Death and the Maiden - Odalisque*

2009 - 2021

Photograph, Pigment Print on Hahnemühle Photo Rag Ultra Smooth Paper

Image 42" x 36" on 54" x 44". Five copies





**Robert Huot**

*Death and the Maiden - The Flautist*

2009 - 2021

Photograph, Pigment Print on Hahnemühle Photo Rag Ultra Smooth Paper

Image 52" x 36" on 64" x 44". Five copies





**Robert Huot**

*Death and the Maiden - Defiant*

2009 - 2021

Photograph, Pigment Print on Hahnemühle Photo Rag Ultra Smooth Paper  
Image 54" x 30" on 66" x 39". Five copies

## **A Dance of Death**

Here are, under the English title given by Robert Huot, two dates side by side that seem enigmatic to me, to say the least: 2009-2021.

For the record, I call to mind the last exhibition in 2019 at the Arnaud Lefebvre Gallery *Red Classic/Red Figure* (2009-2019), which featured 9 photographs - including the emblematic *Expulsion* - made in 2009 with his wife Carol Kinne, who died in 2016.

As I line up these dates, I suddenly grasp the temporal dreadness and find myself plunged into the heart of a precisely profane drama.

Isn't Robert Huot inconsolable about his years of widowhood? In the empty room, I imagine that he is turning over and over the photographs of Carol made in 2009; she appears so young and desirable, but how to reach her? So is this how he would have decided the self-portrait to enter the dance?

It took the artist several years to come to conceive this grotesque oratorio, mainly in red and black, digitally inlaying his flesh into the flesh of the vivid images of his young daughter of a woman.

Here we go. Death is here, but the soul is weary. And it is not death that threatens with its scythe, but it is death that is invoked in these gestures of supplication and offering that I lend to the old man, the model, the artist.

I do not see in these photographs any form of symbolism, any allegory, and it is precisely through this straightforward confrontation that the whole of humanity unfolds its desires and sufferings.

Here again at work, the whole power of art, and I fantasize in what Robert Huot might finally say: "In this, I join yourself in having inscribed myself in your image."

Does he say so? I like to believe that he delivers among us, and luminously, these photographs as an avowal of an indefectible melancholy and unspeakable tenderness.

Love, death, what do we know about it? Let's leave it at that...

**Pascal Hausherr**



# /// Biography

## **Robert Huot**

Born in 1935 in Staten Island (NY)

Lives and works in Central New-York, USA

Biography of Robert Huot on the Gallery's website

<https://www.galeriearnaudlefebvre.com/bio-robert-huot>

Website of Robert Huot

[www.roberthuot.com](http://www.roberthuot.com)

<http://www.roberthuot.com/biography/from-huot/>

Catalogue

*ROBERT HUOT : DEATH AND THE MAIDEN*

published on the occasion of the exhibition

# **ROBERT HUOT**

## *Death and the Maiden*

**Homage to Hans Baldung Grien  
in the Age of Covid-19**

**Robert Huot with Carol Kinne,  
Edward Hettig and Katy Martin**

+

*Red Classic / Red Figure*  
**with a text by Jason Stoneking**

**GALERIE ARNAUD LEFEBVRE**

**PARIS**

**2021**

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Catalog 22 x 17 cm, 32 pages,  
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text by Jason Stoneking (bilingual English / French).  
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Public price : 10 euros



# /// Additional events

## FRANCE-CULTURE

Le réveil culturel (Tewfik Hakem)

**About the show of Robert Huot, presented by Arnaud Lefebvre  
(time 22')**



**Tuesday March 2, 2021  
(6:07 - 6:30 am. Paris)**

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<b>R</b>	<b>É</b>	43 <sup>e</sup> festival international du film documentaire		<b>12</b> <b>21</b> 2021	mars
<b>E</b>	<b>L</b>				

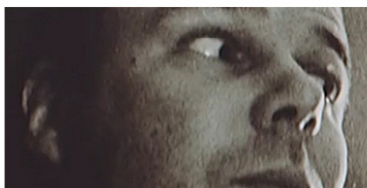
### Séance Robert Huot

présentée par Arnaud Lefebvre, galeriste (Galerie Arnaud Lefebvre)

Après avoir produit des œuvres d'art qui comptaient parmi les plus extrêmes de la fin des années 1960 – dématérialisées et essentialisées, parfois jusqu'aux limites de la visibilité – j'entamai en janvier 1970 un journal filmé. [...] Peu à peu, mes choix de vie commencèrent à avoir un effet concret sur mon art. Les journaux filmés ressemblaient de plus en plus à une célébration de la « nature ». À mesure que mon/notre conscience de notre impact sur l'environnement grandissait, je me sentais dans l'obligation de produire un art et de mener une vie qui refléteraient cette prise de conscience. (Robert Huot)



**Notes 1984, Part.3**  
Robert Huot  
1984 | États-Unis | 31 min



**Rolls: 1971**  
Robert Huot  
1972 | États-Unis | 97 min

**Screening Robert Huot  
introduced by Arnaud Lefebvre (time 13'43")**



**Notes 1984, Part.3**  
**Robert Huot, 1984 / USA / 31 min.**  
**Rolls : 1971**  
**Robert Huot, 1972 / USA / 97 min.**

## Contact & informations

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Tuesday-Saturday : 10:30-12:30 am / 2:30-6:30 pm