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## ANN VERONICA JANSSENS

### *mars*

MARCH 24<sup>TH</sup> - MAY 7<sup>TH</sup> 2017

INSTITUT  
D'ART CONTEMPORAIN  
Villeurbanne/Rhône-Alpes

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The Institut d'Art Contemporain presents a large-scale solo exhibition of Ann Veronica Janssens' work. The entire space is dedicated to setting new pieces in relation to existing works. Ann Veronica Janssens bases her work on the act of perception, developing an experimental research through the prism of physical phenomena such as light, colour, sound, or mist. Using stripped-down gestures, the artist activates 'undefined zones' between blindness and revelation. Her works reveal the undefinable, transitory, and impermanent nature of material. The recurrent interrogations embodied by this half-sculptural, half-pictorial oeuvre have led the IAC to dedicate an exhibition to this artist, building upon her solo exhibitions at the [mac] in Marseille (2004), the Wiels in Brussels (2009), and the Nasher Sculpture Center in Dallas (2016). A co-founder, with Nathalie Ergino (IAC director), of the Laboratoire Espace Cerveau, Ann Veronica Janssens has worked closely with the IAC for many years.

Since 2009, *the Laboratoire*, a transdisciplinary research facility, has explored practical and theoretical research arising from the field of artistic experimentation, bringing together space, time,

body, and brain. This privileged relationship has given rise to a unique and chronologically extensive collaboration, through the constitution of a constantly-evolving corpus of artworks: the *Cabinet en croissance (Developing Cabinet)*. This grouping brings together prototypes, regularly completed and updated by the artist, with new experiments added in their turn to the IAC collection. The *March* exhibition is based upon a foundational work, the 1997 *Brouillard blanc (Mukha, Anvers)*, around which are deployed a group of recent works arranged in a spiral circuit, creating a privileged view of, for instance, the correspondence between the first and last rooms. Ann Veronica Janssens' arrangements engender a loss of orientation, a hypnotic absorption in the visitor, who is invited both to sink into visual, sonic, and perceptual environments and to become an observer in motion, even a contemplator. With light as her medium, Ann Veronica Janssens infiltrates material to create spaces. Whether through an enveloping fog, a curtain of mist, films of sprayed water, or glitter, light is always the subject explored. Waves and particles, in levitation or gravitation, are by turns propelled, materialised, dispersed ... never crystallising, always in potential dispersion. Examining the multiple properties of the phenomenon of light leads Ann Veronica Janssens to create a dialogue between constructed and immaterial spaces, horizontality and verticality, surrounding and cosmic space, finally reaching an imaginary space where the body shifts into a different space-time. And at last mars, at the centre of the exhibition space, joins the *Cabinet en croissance*, like an autonomous central node, like a star at the heart of the project. The bringing together of these many prototypes reminds us of the transitory dimension of Ann Veronica Janssens's works, which direct us back to direct experience, the experience of ourselves as well as that of the world.

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Ann Veronica Janssens was born in 1956 in Folkestone (United, Kingdom), she lives and works in Brussels (Belgium). Her works are displayed on international stages from the 90's. She is represented by Alfonso Artiaco, Naples ; Bortolami Gallery, New-York ; Kamel Mennour, Paris ; Esther Schipper, Berlin ; 1301 PE, Los Angeles et Micheline Szwajcer

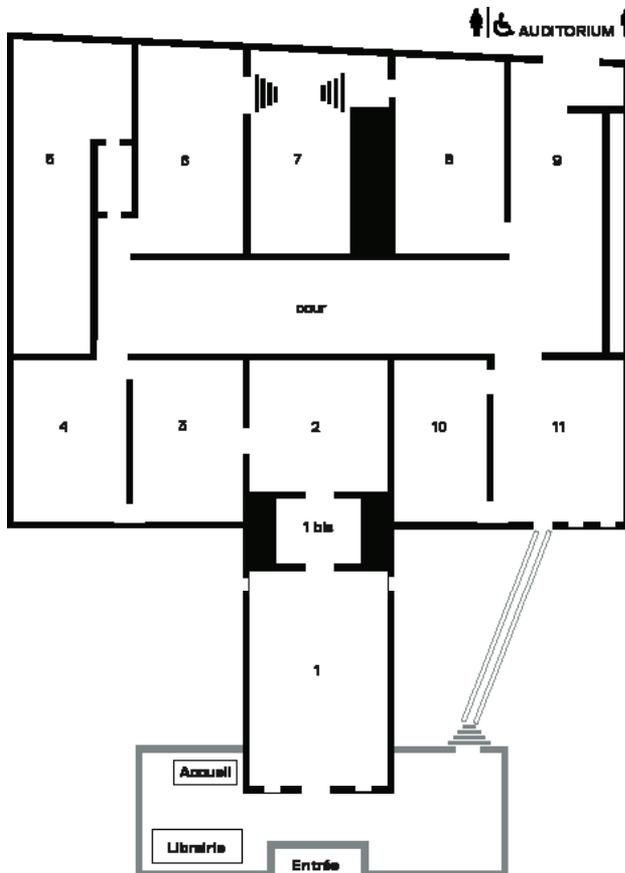
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# Exhibition rooms

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**ROOM 1 :** *Untitled (Blue Glitter)*

**ROOM 1 bis :** *Untitled*

**ROOM 2 :** *IPE 650, Explosions*

**ROOM 3 :** *Sans titre, Canicule #2, Lamelle PVC*

**ROOM 4 :** *Glitters, Spray #3, Evian 3*

**ROOM 5 :** *Mukha, Anvers*

**ROOM 6 :** *Jupiter*

**ROOM 7 :** *Rose*

**ROOM 8 :** *Blue Papagai, Orange, Cocktail Sculpture, Moonlight*

**ROOM 9 :** *Gaufrette CL2BL35, CL2 Blue Shadow, CL2BK, CL9 Pink Shadow, CL2GN35 Orange, CL9GN35 Sunset Bright Green*

**COURTYARD :** *Cabinet en croissance*

**ROOM10 :** *Hot Pink Turquoise*

**ROOM 11 :** *Magic Mirror (Blue), Magic Mirror Pink #2, Magic Mirror Green, Untitled (White Glitter), Untitled (Prism)*

**GARDEN :** *Untitled*

# room 1

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## *Untitled (Blue Glitter), 2015*

Polyester

Variable

Courtesy Galerie Kamel Mennour

Turquoise blue glitter is strewn directly on the ground, which becomes a work space. Evoking a comet's tail, this piece takes the form of an ephemeral sculpture through the use of a simple, volatile medium that can be blown around or away. The artist questions its properties: lightness, brilliance, and especially its sparkling iridescent surface, on which natural light acts to reveal shapes and colour variations. The very surface of the work, animated by these particles, seems to be in motion. Proceeding from a simple gesture, the work is activated by a stamp of the artist's foot, its print visible in the medium. *Untitled (Blue Glitter)* opens the perceptual progression of the mars exhibition's composed circuit. The circuit, conceived as a spiral, begins and ends the visit by two movements, echoing each other, in the first and the last room visited.

# room 1 bis

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## *Untitled, 2017*

Fog screen

Variable

IAC Production

Courtesy Esther Schipper

Normally used as a projection screen, particularly in theatres, the fog screen (transformation of water to fog using ultrasound) is deployed as an evanescent wall materialising a transitory space. As visitors begin the exhibition circuit, going through the fog screen's impalpable, infrathin border between imagination and reality involves them physically and symbolically in the perceptual dimension of the artist's work. Close observation of the fog screen's continuous wave patterns brings out moving figures, producing an almost hypnotic sensation.

## room 2

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### ***IPE 650, 2009-2017***

Steel, one polished face  
20 x 650 x 10 cm  
Production IAC

The title of this work is a direct reference to the construction industry. This abstract name, as used, starting in the 1960s, for minimal art pieces, refers tautologically, for anyone who understands it, to its object: a European-standard I-beam, 6.5 metres long.

A structural building element, it is presented in this room on the central axis of symmetry of the IAC building, reclaiming symbolically the role of 'pillar'. Acting on this readymade element through a polishing process, the artist extracts (in the alchemical sense of the term) light from its material. The polished metal becomes reflective, sending back light and the image of the space surrounding it.

### ***Explosions, 2017***

Installation sonore

A dull, regular detonation, whose source is hard to identify, resonates through the exhibition spaces. This is the sonic work *Explosions* which, as its title indicates, functions by propagating the powerful vibratory waves produced by explosions.

## room 3

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### ***Canicule #2, 2011-2015***

Aluminium, gold sheet  
0,9 x 100 x 80 cm  
Courtesy of the artist

This sculpture draws from the formal vocabulary of architecture. Seeming to levitate, it resembles a screen or a shelter, both catching and protecting against the light. A thin sheet of aluminium covered with gold leaf, its title refers to the meteorological phenomenon of the 'dog days'. Evoking the sun, its gilded, corrugated surface intensifies the light we see and also suggests the shimmer of mirage-producing heatwaves.

### ***Sans titre, 2015***

*Sans titre, 2015*  
Variable  
Courtesy of the artist

AA light projector faces a wall in which a horizontal slit has been cut. This opening acts like a graphic sign, its depth apparent only as we get closer. The dazzling light of the project attacks the structure, revealing the incision while simultaneously making it disappear. Evoking the sun's course over a possible horizon, this arrangement emphasises both the materiality of the building (the bearing wall is one of the constitutive elements of the work) and the act of cutting-into, with all its brutal connotations, a contrast with the rest of the exhibition.

## **Lamelle PVC,**

3D

Colored PVC strip

Diameter: 20 x 41 cm

An almost colourless sheet of PVC, three millimetres thick, is rolled up. The artist seeks, through the accumulated layers of the roll, the colour revealed by the density of the material. The final sculpture is an intense blue.

## **room 4**

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### ***Glitters***

Video

Courtesy de l'artiste

### ***Spray #3, 2012***

Video

Courtesy de l'artiste

### ***Evian 3***

Video

Courtesy de l'artiste

Like laboratory workers observing and analysing the chemical behaviour of an element, Ann Veronica Janssens' experimental films proceed like explorations of material, revealing both its tangible realities and poetic projections. By a procedure combining extreme close-up and slow motion on droplets of sprayed water or flying glitter diffusing light, these images show an organic material outside any identifiable spatio-temporal context, suggesting cosmic phenomena more than microscopic experiments. With *Glitters*, we observe shooting stars or the sparks dropped from a firework. The slow, powerful propulsion of *Spray#3* evokes the creation of a galaxy, a sort of hypothetical Big Bang; *Evian 3*, in the form of a cloud of dust, a dark, heterogeneous fog, a journey into the heart of a nebula. These films act as revealers, bringing physical phenomena to life and attempting to make the invisible visible. The experimental nature of these films corresponds to the prototypes of the *Cabinet en croissance* and emphasises again that Ann Veronica Janssens' research places her in the company of avant-garde artists like Lucien Bull and Jean Painlevé, at the juncture of the artistic and scientific realms.

## room 5

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### ***Mukha, Anvers, 1997***

White fog, artificial light

Variable

Collection 49 NORD 6 EST - Frac Lorraine

Both element of the setting and medium itself, light – whether artificial or natural – is considered an essential component of this exhibition, defining and breaking up the path of the visit (as in *coda*). Ann Veronica Janssens reactivates at the IAC the first artificial fog she designed in 1997 for her exhibition at the Museum of Modern Art in Antwerp. This foundational environment, now emblematic of the artist's production, already features certain aspects characteristic of her later creations, and prefigures the orientation of explorations subsequently developed: using a vocabulary of stripped-down shapes and materials chosen for their plastic qualities, she performs a psycho-sensory test upon the observer, playing upon the disturbance of spatio-temporal reference points. Visitors are invited to enter into this vaporous, impalpable environment, immerse themselves, stroll about, lose themselves in it. We are confronted with our solitude, our interiority, depending on non-visual sensorial reflexes (hearing or touch) to move about or leave the environment. In this sensual labyrinth, the border between seeing and touching dissolves and experimentation outvalues our vaunted visual knowledge. The work becomes an exploration of a limitless architectural space, assisted by the heightened senses of the body. Fluctuating light causes the work to

evolve imperceptibly, hour by hour; our experience of it is constantly renewed. Three stages in the transformation of material are suggested in this exhibition, like so many milestones on the circuit, First *Spray*, creating particles; then *Mukha*, putting them in suspension; and finally the trails of glitter that reacquire solidity and redeposit themselves on the ground.

## room 6

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### ***Jupiter, 2017***

Sound installation, 2017

Courtesy of the artist

After the immersive experiences of *Spray* and *Mukha*, Ann Veronica Janssens offers an immersion in sound. Entering the heart of an environment that plays upon a sensation of spatialised sound, the visitor is surrounded by sound recordings of the planet Jupiter captured by a NASA spacecraft. The visit becomes a venture into a space of which we have, as yet, no known representation.

## room 7

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### **Rose, 2007**

Projectors LED, fog machine  
Variable  
Donation of the museum member's society  
Musée national d'art moderne, 2012  
Project for contemporary art 2011  
Collection of Centre Pompidou, Paris  
Musée national d'art moderne/Centre de création industrielle

Like a sculptor, Ann Veronica Janssens uses light as a medium and exploits its properties : fluidity, immateriality, impermanence ... Light enters material and dissolves its limits. It creates or redefines spaces, dilates or condenses our perception of time, opens new ways of apprehending reality. The sculptures thus produced are not tangible; they play upon a transitory condition of material. Between appearance and disappearance, they 'escape' the visitor; they do not insist. *Rose* is a light installation created by combining the beams from seven projectors, captured in a suspended mist, creating the pattern of a vaporous star. Like *Blanchette*, *Bluette*, and *Stella*, it belongs to the *RR Lyrae series*, initiated in 2006. In astronomy, RR Lyrae are pulsating stars usually found in globular clusters. They are of use particularly in defining distances within the Milky Way.

## room 8

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### **Blue Papagai, 2017**

Glass container, filled with paraffin oil, fluo serigraph, wooden base  
60 x 60 x 60 cm  
Courtesy of the artist

### **Orange, 2017**

Glass container, filled with paraffin oil, fluo serigraph, wooden base  
60 x 60 x 60 cm  
Courtesy of the artist

### **Cocktail Sculpture, 2008**

Glass container, filled with paraffin oil and filtered water, wooden base  
70 x 70 x 70 cm  
Courtesy de la Galerie Kamel Mennour

For mars, Ann Veronica Janssens presents a group of works featuring cube-shaped aquariums. Originating in the *Cabinet en croissance*, these sculptures, using optical physical phenomena whose primary vector is light, alter our visual perception. ll This material optimises the penetration of light rays into the liquid material ('angle of incidence') where they are refracted from the bottom of the receptacle, creating a mirror effect which, carried to its farthest extreme, would produce invisibility, and generates an optical effect of the coloured layer floating on the surface.

### **Moonlight, 2015**

Aluminium, palladium  
100 x 80 x 0,9 cm  
courtesy de l'artsite

In this instance covered with white gold, this structure echoes *Canicule #2*, shown in Room 3. *Moonlight* is an indirect light, reflecting that of the sun, its intensity varying with the phases of the moon.

**16 Mai, 2013**

A lens is engraved on its surface, through which our gaze travels through the space: the lens receives and concentrates the light, but also acts as an enlarging, distorting mirror. The arrangement of this sheet on the floor gives it the height of a child's horizon.

## room 9

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***Gaufrette CL2BL35, 2015***

Glass, PVC filter  
200 x 100 x 1,2 cm  
Courtesy of the artist

***CL2 Blue Shadow, 2015***

Glass, PVC filter  
200 x 100 x 1,2 cm  
Courtesy of the artist

***CL2BK, 2015***

Glass, PVC filter  
200 x 100 x 1,2 cm  
Courtesy of the artist

***CL9 Pink Shadow, 2016***

Glass, PVC filter  
200 x 100 x 1,2 cm  
Courtesy of the artist

***CL2GN35 Orange, 2016***

Glass, PVC filter  
200 x 100 x 1,2 cm  
Courtesy of the artist

***CL9GN35 Sunset Bright Green, 2016***

Glass, PVC filter  
200 x 100 x 1,2 cm  
Courtesy of the artist

The *Gaufrettes* series is presented as a set of coloured variations. Their striated surface erases visitors' reflections, making their presence

barely perceptible. We may also see modifications of colour depending on angle and distance. Large geometric planes, these 'wafers' are fictitious windows opening on abstract chromatic horizons, demonstrating pictorial materiality and the spatiality of colour. The arrangement of these sculptures in space emphasises once again the play of vertical/horizontal alternation that punctuates the exhibition. Here again, bathed in natural light, these sculptures are closely related to their environment and continue through their shadows (luminous haloes recalling those produced by stained glass windows) the dialogue between interior and exterior that has gone on since the beginning of the visit to the exhibition.

# courtyard

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## *Cabinet en croissance*

[1991-2006] 2008 / 2009 / 2013

Courtesy of the artist

An installation that presents a number of prototypes (tests) created by the artist in the context of different projects.

In 2006, The National Centre for the Plastic Arts (CNAP) acquired the *Cabinet* (1991-2006) that gathered together seven prototypes created between 1991 and the date of acquisition, in other words, seven projects that are miniaturised propositions, trials and tests, and indexes of the artist's work (whether accomplished or not). It contains for example the *Test for the National Theatre of Brussels* that allowed him to finalize his project of intermittently disturbing the building's lighting system. The IAC, having previously acquired *Corps noir* in 1995, and wishing to pursue its collaboration with the artist, now hosts the *Cabinet* and intends to present it during the *Collection(s)08* (2008) exhibition, enhanced by three prototypes: *Test Slowlight*, *Plinthe* and *Untitled*.

The *Cabinet* becomes the *Cabinet en croissance*, and is amplified with new exhibitions by additional experiments and new prototypes. The original *Cabinet* remains inalienable, with its changes indicated as follows:  
*Cabinet en croissance*  
[1991-2006] / 2008/2009 (etc.). The *Cabinet en croissance* was presented

in the context of the *Laboratoire espace cerveau*, initiated in 2009 by Ann Veronica Janssens and Nathalie Ergino, Director of the Institute of Contemporary Art, Villeurbanne / Rhône-Alpes, and which proposes to explore, beginning with the field of artistic experiments, the practical and theoretical research that allows links to be created between space, time, body and brain. And so it has acquired five additional experiments. In addition, these evolutive archives of Ann Veronica Janssens gave rise to the book *Experienced* in 2009.

After the *Sources* exposition at the Espace Ducros of Grignan in the Summer of 2013, the *Cabinet en croissance* has been enhanced and enriched by 11 new prototypes, deposited in the IAC by the artist.

**Detailed information on all of these elements is collected and presented in its own booklet, available in the *Cabinet en croissance* (courtyard).**

## room 10

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### ***Hot Pink Turquoise, 2006***

*Hot Pink Turquoise, 2006*  
2 halogen floodlight with Dichroic polyester film  
Variable  
Courtesy of the artist

Using halogen lamps, the artist creates a light environment that reproduces artificially a natural optical phenomenon, irisation, which breaks down the spectrum of visible light. From pink to blue, the parti-coloured pictorial composition fills the three-dimensional space of the room, becoming a landscape and surrounding the visitor. The visual effect produced by this work recalls certain eternally fascinating atmospheric phenomena like rainbows and the aurora borealis.

## room 11

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### ***Magic Mirror (Blue), 2012***

Dichroic polyester film, securit glass, float glass  
200 x 100 x 1,8 cm  
Courtesy of the artist

### ***Magic Mirror Pink #2, 2013***

Dichroic polyester film, securit glass, float glass  
200 x 100 x 1,8 cm  
Courtesy of the artist

### ***Magic Mirror Green, 2014***

Dichroic polyester film, securit glass, float glass  
200 x 100 x 1,8 cm  
Courtesy of the artist

Here, deprived of its primary reflective function, the iridescent surface of Ann Veronica Janssens' 'mirrors' is broken in a thousand pieces and responds to its surroundings (visitors as well as spatial environment) with a whimsical recolouring of their reflection. Metaphor of sight, these fragments suggest a kaleidoscopic approach, a multiplicity of points of view to be adopted towards reality. Here again, as with the footprint in the glitter, a simple gesture, once again a blow, is at the origin of creation. The fissured surface of the mirrors bears witness to an impact. It is like a recording of the spread of a shockwave, materialising and making visible a vibratory phenomenon, freezing it in time.

## **Untitled (White Glitter), 2016**

Polyester

Variable

Courtesy of the artist

*Untitled (White Glitter) echoes the first work shown in Room 1, Untitled (Blue Glitter). Only the colour has changed. Although white may appear as an absence of colour to the human eye, it contains the entirety of the spectrum. Natural light again works as a revealer of tones. If we move closer to the piece, these thousands of glittering specks take on an iridescent pink tone.*

## **Untitled (Prism), 2015**

Prism, glass

Variable

Courtesy of the artist

A prism is set on one of the glass surfaces of the Institut d'Art Contemporain building. This element is used for its physical properties: diffusing, reflecting, and refracting, it gives visitors a glimpse of the possibilities inherent in light.

This last room closes the visit to the exhibition while at the same time opening potential prolongations of it: a fragile dialogue is established between the sparkling spread of glitter and the prism's optical focus on the garden, where bicycles offer visitors an opening towards the exterior.

# **garden**

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## **Sans titre, 2001**

3 bicycles

Collection CNAP, Centre national des arts plastiques

Three bicycles with engraved aluminium wheel rims are available to visitors. The reflection of natural light on the wheels creates convex, mobile cones of light, reflecting the surrounding environment in movement. An optical effect is generating, giving visitors-observers an enormous play of perception, multiplying viewpoints. As Ann Veronica Janssens emphasises, on a bike one splits the air, one is fully conscious of cutting through the transparent materiality of air and light. These bicycles may be borrowed, with a deposit, to ride outside. Further information at the reception desk.<sup>1</sup>

<sup>1</sup>Ann Veronica Janssens, Notes, 8'26", Nathalie Ergino, Ann Veronica Janssens, Anne Pontégnie, 2004



## PRACTICAL INFORMATIONS

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### ANN VERONICA JANSSENS

*mars*

Exhibition from march 24<sup>th</sup> to may 7<sup>th</sup> 2017

### OPENING HOURS

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Exhibition from Wednesday to Friday, from 2p.m. to 6p.m.

Weekends from 1p.m. to 7p.m.

T. + 33 (0)4 78 03 47 00

The Institut d'art contemporain is open on public holidays during exhibitions, except on 1 May, 25 December and 1 January.

### GETTING HERE

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The Institut d'art contemporain is 10 minutes from Lyon Part-Dieu railway station. To reach the Institut d'art contemporain, you can use Lyon public transport:

Métro ligne A (arrêt République)

Bus C3 (arrêt Institut d'art contemporain), C9 (arrêt Ferrandière) et C16 (arrêt Alsace)

Station Vélo'v

### ADMISSION

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Tickets : 6€/ 4€, Pass IAC 2017 : 15€

### BOOKSHOP

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Specialised in contemporary art, the bookshop at the Institute is open during exhibition opening hours.

### UPCOMING EVENTS

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Friday, 7th of April 2017 at midday and 1PM : *Visite sur le pouce*

Saturday 8th of April 2017 at 2PM visite de l'exposition en L.S.F



Saturday 22th of April 2017 at 3 PM : visite experience *Postures à l'oeuvre*

Sunday 23th of April 2017 at 3,5 PM : *Family Sunday*

L'institut d'art contemporain is supported by the French Ministry of Culture and Communication (DRAC Auvergne-Rhône-Alpes), the Regional Council Auvergne-Rhône-Alpes and the City of Villeurbanne

Avec le soutien de :



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