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Le Cabinet en croissance

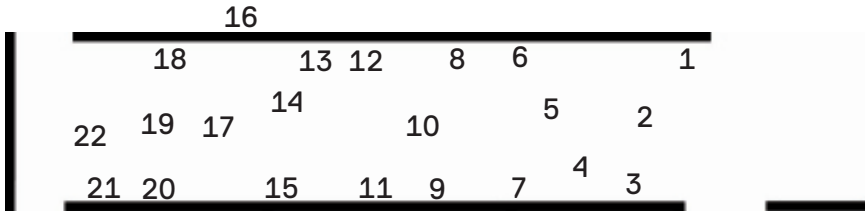
Ann Veronica Janssens

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INSTITUT
D'ART CONTEMPORAIN
Villeurbanne/Rhône-Alpes

Le Cabinet en croissance



1. *Aquarium avec lentille*
2. *Blue Glass Roll (405A)*
3. *Untitled, In the car* (affiche)
4. *Barcelone Berlin (Fragments)* (vidéo)
5. *Test pour le Théâtre National*
6. *Test Slowlight* (vidéo)
7. *Rouge 106 - Bleu 132 (Scale model)*
8. *Chambre à brouillard*
9. *Fantaisie transparente*
10. *Odeillo* (vidéo)
11. *Side*
12. *Petite danse avec l'étoile (Jupiter)*
13. *Test E-lite*
14. *Sans Titre (Sculpture laiton)*
15. *Oscar* (vidéo)
16. *Untitled, red filter (gélatine)*
17. *Vent solaire* (vidéo)
18. *Sans titre (Plinthe)*
19. *Chasseurs d'éclipses en Mongolie* (vidéo)
20. *Sans titre (Luminaire)*
21. *Sans titre (Plinthe)*
22. *Aérogel*

Cabinet en croissance,

[1991-2006] 2008/2009/2013/2017

Courtesy of the artist

In 2006, The National Centre for the Plastic Arts (CNAP) acquired *the Cabinet* (1991-2006) that gathered together seven prototypes¹ 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 Cabinet en croissance was presented in the context of the *Laboratoire espace cerveau*², 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 experiments³. 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.

For the mars exhibition, new elements have been added temporarily to the *Cabinet en croissance*, such as the *Chambre à brouillard* (LAAP, Laboratoire d'Annecy-Le-Vieux de Physique des Particules), the video *Vent solaire, Rouge 106 - Bleu 132 (Scale Model)* and *Untitled, In the Car*.

¹ *PVC strip, Untitled* (Brass sculpture), *Untitled* (Aluminium lamp with tripod), *Test E-Lite, Aquarium* (1991-2006), *Untitled* (poster printed in colour on paper) and *Test for the National Theatre*

² www.laboratoireespacecerveau.eu

³ *Cocktail Sculpture, Jupiter, Looking for The Pole Star*, all dating from 2008, *Phosphènes* and *Side* (2006)

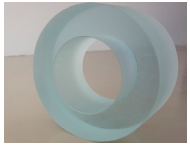
1



Aquarium avec lentille, 1991-2006

A tall vase in transparent glass (Aquarium) holds a drop of silicone oil in a mixture of alcohol and water. This drop appears to be floating in zero gravity.

2



Blue Glass Roll (405A), 2017

3



Untitled, In the car (affiche), 2015-2017

4



Barcelone Berlin (Fragments), 1999

This little film is part of Ann Veronica Janssens' research on the perception of visible phenomena, disorientation, and a type of blindness. A football match played in a thick fog (*Barcelone Berlin (Fragments)*, 1999) through which the artist questions the limits

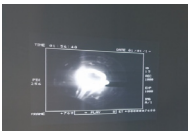
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Test pour le Théâtre National, 2002

Wooden platform with electronic components, a timer, and a fixture for neon.

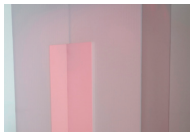
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Test Slowlight, 2008

Video projection, 10'55". The video shows the film recording of a lightbulb's incandescent filament when it goes on and off. These images were made via MRI and edited in slow motion.

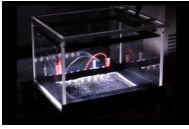
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Rouge 106 - Bleu 132, (Scale model)

This project is a cabin bathed in a vibrant, fleeting, uncapturable light, alternating between blue and red, which combine to produce an incandescent white, a radiant pulsation dazzling the eye. (Ann Veronica Janssens, 8'26", Musée d'art contemporain [mac], Marseille, 2004)

8



Chambre à brouillard, 2017

Apparatus invented by the British physicist Charles Thomson Rees Wilson in 1912. The fog chamber allows visualisation of cosmic rays visible from the Earth. It makes it possible to detect organic and inorganic particles swarming in the atmosphere.

9



Fantaisie transparente, 2016

10



Odeillo, 2008

This Super 8 film shows Odeillo, the site of one of the largest solar furnaces in the world. A research centre and symbol of solar energy, it is located in the Regional Nature Park of the Catalan Pyrenees. Its concave parabola of mirrors concentrates light on a focal point and reflects it, producing a temperature as high as 3000° C. The parabola was registered as a historic monument in 2009.

11



Side, 2006

This is a colour video projection of 3'30". The film is based on images of a total eclipse of the sun filmed with Guillaume Bleret in the city of Side, Antalya Province, Turkey, 29 March 2006.

12



Petite danse avec l'étoile (Jupiter), 2008

This is a free-hand film of the rays of Jupiter: a fragile, dancing light drawing against a background of space.

13



Test E-Lite, 2000

At first, Ann Veronica Janssens wanted a prototype for designing two 'fitting rooms': 'The rooms would be slightly separated from each other, to be approached as two independent sculptures in space. The walls of the shell would be covered with an electroluminescent material as thin as a sheet of paper. Someone entering the sculpture would experience the space with a sensation of lightness, delicacy, and light that would create an effect close to solarisation.'

14



Sans Titre (Sculpture laiton), undated

Rolled strip of brass.

15



Oscar (Vidéo)

Shot of the Brazilian architect Oscar Niemeyer (1907-2012), smoking a cigar. Niemeyer designed emblematic buildings like the contemporary art museum in Niteroi, near Rio de Janeiro, famous for its flying saucer shape; the cathedral of Brasilia; and the Ravello Auditorium (Italy). He was known as the 'architect of sensuality' because of the many curves of his buildings.

16



Untitled, red filter, (gélatine), 1998

A light installation created with a sheet of red gelatine (Lee FILTER #106 Red Primary) and a spotlight. The simple sheet of gelatine produces a vast coloured projection on the wall and a luminous halo creating a certain atmosphere.

17



Vent solaire, 2017

Video shown on monitor.

18

21



Sans titre (Plinthe), 2008

Placed on a slant against the wall, like a plinth, a mirror disrupts the spectator's image of body and space.

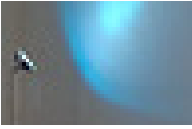
19



Chasseurs d'éclipses en Mongolie, 2008

Filmed during the total eclipse of the sun in Western Mongolia, this film is dedicated to the dialogue between eclipse hunters and Mongols. I am interested in what escapes me, not to prevent it but to experience 'the ungraspable'. (...) Knowledge, reflexes, the senses, human perception, and psychology are at the heart of this research. These spatio-temporal experiments are hypnotic, but in order to reach reality, rather than escaping it... (Ann Veronica Janssens, *Experienced*, BasePublishing, Brussels, 2009). The artist reintroduces a human dimension to these lumino-astronomical phenomena in overwhelming space.

20



Sans Titre, (Luminaire) 2002

An aluminium light fixture on an adjustable tripod diffuses a halo of bluish light.

22



Aérogel, 2003

Ann Veronica Janssens experiments with materials, often the most fragile, to bring them into her world of sculpted light. 'Aerogel is the lightest material ever created. Its proportion of air varies between 99.5 and 99.9%. It is transparent as mist. It is blue because the sky is blue. The fine particles it is made of give off a light like that of the atmosphere. In the same way, light can appear tinged with blue or yellow – like a sunrise or a sunset – when one sees it through Aerogel' (Ann Veronica Janssens, 8'26'', Musée d'art contemporain [mac], Marseille, 2004).

