

Seizing

Exhibition at Hangar Y

Exhibition leaflet

the
sun

16th Dec. 2023
21st Apr. 2024

Welcome to Hangar Y!

Explore the exhibition with one of our cultural guides. Learn about carefully selected works in the course of twenty-minute tours departing every 30 minutes.

Seizing the sun

16th Dec. 2023 - 21 Apr. 2024

With:

Guillaume Aubry • Mustapha Azeroual •
Abdelkader Benchamma • Jean Claracq •
Caroline Corbasson • Raphaël Dallaporta •
Tacita Dean • Disnovation.org •
Rachel Duckhouse • Samuel Fosso •
Léon Foucault • Fragmentin • Erwan Frotin •
Marina Gadonneix • Noémie Goudal •
Laurent Grasso • Jules Janssen •
Anne Lindberg • Colectivo Los Ingrávidos •
Thomas Mailaender • Massao Mascaro •
Peter Miller • Desire Moheb-Zandi •
Morris • Martin Parr • Joan Rabascall •
Sébastien Reuzé • Simon Roberts •
Dagoberto Rodríguez • Charles Ross •
Camille Sauvageot • SMITH •
Stéphanie Solinas • Sun Ra & his Arkestra •
Clara de Tezanos • Laure Tiberghien •
Étienne Léopold Trouvelot •
Penelope Umbrico • Gwenola Wagon

Curators:

Aurélié Baron • Luce Lebart • Marta Ponsa

A word from the curators

A sensitive exploration of the Sun from the artists' perspective

From Tacita Dean's green ray to the many digital Suns Penelope Umbrico collected on Flickr, including the photographs of sunspots observed by the astronomer Jules Janssen, this new exhibition at Hangar Y is a luminous and sensitive journey through works by contemporary artists and scientific images.

The Sun is so familiar to us that we sometimes forget about it. It is no longer just its light that seeps into our lives and shapes them, as some artists have suggested, but the electric light produced by lamps and screens. The Sun fuels the imagination of artists captivated by its ambivalences, without which life on Earth would not exist: the Sun warms yet burns; it illuminates while dazzling... The contradiction inherent in this star recalls François de La Rochefoucauld's famous saying: "On neither the sun nor death can man look fixedly".

Abstract and vibrant photographs by a whole new generation of photographers, fascinated by the effects of the Sun's rays on sensitive surfaces, rekindle the experiments of the pioneers of photography and film. Some artists use the sunset as a motif in a humorous way, subverting it, while others are enraptured by its superb eternity, as the moon "rises" and the Sun sets. Night falls gently. It is dark. The Sun is still there, but not quite.

This exhibition celebrates a multitude of encounters with the Sun, as well as its potency and its imaginary, often in connection with divine or sacred power, but also with environmental issues. It showcases works by thirty or so international artists, with a specific focus on French emerging artists.

Culture, science and nature at Hangar Y

Nature and science are integral to the identity of Hangar Y, a new cultural venue in Greater Paris. Located on the edge of the Meudon forest, the site is emblematic in international aeronautics, having witnessed the first indoor flight of an airship in 1884. Since then, major French scientific institutions such as the Observatoire de Paris – PSL have chosen to settle in Meudon.

Boasting a prolific scientific past, Hangar Y is delighted to promote rich interactions between artists and researchers from all backgrounds.

The Observatoire de Paris – PSL, our scientific partner

Founded in 1667, the Observatoire de Paris – PSL is spread over three locations: Paris, Meudon and Nançay. As a public institution, it is responsible for primary and applied research, higher education and sharing knowledge in fields relating to Universe sciences and astronomy.

The Observatoire de Paris – PSL, the scientific partner of the exhibition, has been making daily observations of the surface of the Sun on its Meudon site for over a hundred years. It boasts a collection that is unique in the world, comprising over one hundred thousand images illustrating ten cycles of solar activity. Some of these images are on display in the last section of the exhibition.

For *Seizing the sun*, Hangar Y and the Observatoire de Paris – PSL have set up a number of collaborations inspired by the encounter between art and science. Three artists, Abdelkader Benchamma, Rachel Duckhouse and Gwenola Wagon, were commissioned to produce works inspired by the world of the observatory. Over a period of several months, they met astrophysicists and curators, explored the Meudon and Paris sites and enjoyed access to the observatory's collections. The exhibition includes a number of archives on loan from the Paris Observatory Library. Produced by scientists, historical exhibits (images and observation tools) are displayed throughout the exhibition, resonating with the works of contemporary artists. During the exhibition, Hangar Y will organise a series of events hosted by scientists and astrophysicists from the Observatoire de Paris – PSL (full programme available on hangar-y.com).

The scientific trail

A scientific trail has been designed for the public in collaboration with LESIA, the Laboratory for Space Science and Astrophysical Instrumentation. Through a selection of six works and objects, a text written by a scientist provides a better understanding of our Sun and of the major scientific stakes involved in its observation and study.

Scan the QR code in front of the works featuring a pictogram to access the texts along the scientific trail!



Main Screen in Hall

1

PENELOPE UMBRICO

Screen Sun, 2014

Video, silent, 35'

Courtesy of the artist

Hundreds of thousands of photographs of sunsets are regularly posted online on image-hosting sites such as Flickr. These platforms that host digital images are the favourite hunting ground of the American artist Penelope Umbrico. Her works, which are often immersive, are both analytical and aesthetic.

For *Screen Sun*, the artist collected hundreds of digital images of sunsets that lap dissolve in a looping video. The images resemble one other and dissolve into the next, producing a visual distortion. This phenomenon known as “moiré” can be observed when photographing or filming a screen and images whose resolution varies are superimposed. The artist filmed this succession of sunsets on her mobile phone.

Several screens are placed between the setting Suns and the viewer: the mobile phone screen that the artist used for filming, the computer screen on which the images succeed one another, and finally the screen of the digital sensor that recorded them.

This work reminds us of the materiality of screens, preventing us from directly experiencing superb natural phenomena such as sunsets.

Penelope Umbrico was born in 1957 in Philadelphia. She lives and works in New York.

Eastern Mezzanine – Sunrise

(1st part of the exhibition)

2

ANNE LINDBERG

reaching sun, 2023

In situ installation

Egyptian cotton threads stretched and stapled, 2.1 x 4.7 x 3.2 m

Courtesy of the artist

“(…) yellow is never regular, it’s varied. As you say it stores and reflects light, but it receives and gives off waves which are not constant – as though its surface is liquid rather than solid. And this irregularity reminds us of living skin... of a body.” From *I Send You This Cadmium Red* – a correspondence between writer John Berger and John Christie, Barcelona: ACTAR, in collaboration with MALM 2000.

Luminous threads stretch from one wall to the next: the light makes them shimmer. Invisible notes are played on the staves of these taut threads, brightening and colouring the space. The works of the American artist Anne Lindberg are immersive and site-specific, transforming our perception of space. They create light and optical effects. Lindberg’s artistic approach is rooted in the tradition of “walking artists”. Walking connects creative thinking to physical movement. The notions of rhythm and speed inherent in walking are reflected in the precise layout of the transparent threads in the work. Wavering between the visible and the invisible, the piece is a manifestation of the concept of solar radiation.

Anne Lindberg was born in 1962 in Philadelphia. She lives and works in New York.

3

GUILLAUME AUBRY

Phénoménologie du dégradé, 2021

Photographic print, 23 x 32 x 3 cm
6 framed risographs. Series of 12.

Produced by Lafayette Anticipations

© Guillaume Aubry. ADAGP, 2023

For several years now, Guillaume Aubry has been carrying out visual and theoretical research into the aesthetic experience of sunsets.

The artist is particularly interested in how a sunset may be enjoyed as a drink, inspired by cocktails named after sunsets. Together with Sterling Hudson, they have created twelve original recipes, which have been published in the book *Sunset Cocktails* (JB Edition books).

Each recipe is a reference to his research into the “phenomenology of the gradient”. A mutation or in-between, the coloured gradient characteristic of sunsets evokes the idea of a transition between day and night.

The artist took a photograph of the inside of the glass containing each cocktail. By choosing this round frame, he sows confusion and embraces a new scale. The coloured circles evoke the scientific imaginary and raise questions: is this an image seen through a microscope, or a distant planet in an astronomy book?

Guillaume Aubry was born in 1982 in Saint-Quentin. He lives and works between Paris and Fermanville in Normandy.

4

CAMILLE SAUVAGEOT

Paris, France Eclipse de Soleil, 1921

Archive video, silent, 7'13"

Musée départemental Albert-Kahn

The spectacle of natural events is fascinating. In Paris in the 1920s, filming a solar eclipse represented a *tour de force* for director Camille Sauvageot. Employed by Albert Khan, a philanthropist and a banker based in Boulogne-Billancourt, Sauvageot worked on his patron's great project: *Archives of the Planet*.

In this video, the director takes a singular approach by choosing to focus his lens on the crowd rather than on the eclipse itself.

The captivated onlookers gaze at the Sun through various devices designed to protect their eyes (smoked glass). Many men, women and children have gathered to observe this display of shadow and light.

Camille Sauvageot was born in 1889 and died in 1961.

5

SÉBASTIEN REUZÉ

Soleil Frontal #01, #02, #03, #04, 2023

Analogue print, 127 x 170 cm, 1/1.

© Studio Sébastien Reuzé. ADAGP, 2023

Since 2016, Sébastien Reuzé has studied the tradition of sunsets in photography. His work is fuelled by his memories of the Sun's reflections on the Mediterranean Sea, on the French Riviera, where the artist comes from. Reuzé strives to give a tangible form to the Sun, its rays and its warmth. His dreamlike, hypnotic *Soleil Frontal* series is inspired by *Vermillion Sands*, J.G. Ballard's collection of short stories. His photographs are like the characters created by the writer, who evolve in a world at the crossroads of reality, fantasy and strangeness.

Bordering on photographic abstraction, his pieces create a mental space infused with colour and light that takes us on a journey through sensations and emotions. The intense and deep yellow invites us to experience light in an almost mystical manner.

Sébastien Reuzé was born in 1970 in Neuilly-sur-Seine. He lives and works in Brussels.

6

LAURE TIBERGHIE

sans titre, 2022

C-print (single copy), 70 x 120 cm

© Laure Tiberghien. ADAGP, 2023

The Sun, its power, its light and its energy lie at the heart of Laure Tiberghien's approach. The artist's work is produced without cameras. She uses expired colour darkroom paper, remnants of the photographic processing industry, which she exposes to natural light sources, such as the Sun, but also artificial sources, such as torches or telephone screens.

The colours shimmer, changing from red to green, from yellow to orange. The artist also modulates the rays of light with coloured filters. Tiberghien uses this play of light to draw abstract patterns on the paper, which she then dips in chemical baths in a laboratory. While some of the processes involved in producing these images require to be isolated in a darkroom, others rely on direct exposure to sunlight.

Laure Tiberghien's abstract photography focuses on a single subject: colour. These coloured vibrations poetically document how light streams have been diverted.

Laure Tiberghien was born in 1992. She lives and works in Paris.

7

MASSAO MASCARO

Untitled (Sub Sole #51), 2021

Gelatin silver print on aluminium under glass, 60 x 48 cm

Courtesy Galerie C.

Untitled (Sub Sole #54), 2021

Gelatin silver print in an aluminium frame with glass, 90 x 72 cm

Courtesy Galerie C.

Massao Mascaro's photographic work is bathed in the light of the southern Sun, right down to the title of his series, *Sub Sole*, which is Latin for "beneath the Sun". The dazzling power of the Sun also infuses his prints, which are low-contrast and very light grey. They appear washed out, as if diluted by the Sun's light.

To close one's eyes and turn one's face to the Sun... With one's skin basking in its softness, to forget oneself in its warmth, or to avoid it altogether.

Massao Mascaro produced this set of images between 2017 and 2020, in the course of seven trips around the Mediterranean. The photographer travelled in the footsteps of Ulysses, whose itinerary, as described in the mythological tale, he followed through his work: from Ceuta to Naples and Athens, via Palermo, Istanbul, Tunis and Lampedusa.

Massao Mascaro was born in 1990 à Lille. He lives and works in Brussels.

8

MUSTAPHA AZEROUAL

Radiance #8 Finisterrae, 2022

UV inkjet print of 4 images on a lenticular backing, 165 x 120 cm

© Mustapha Azeroual, courtesy Galerie Binome

Mustapha Azeroual's *Radiance* series is designed as an experiment in the perception of time, as well as in colour-synthesis-ing light. Exploring light and time, and more generally what is invisible to the naked eye, is his leitmotif.

To produce these images, Mustapha Azeroual captured the same landscape at sunrise and sunset, two key moments in the

day in terms of chromatic variations in light. He took several shots on the same sheet film before digitally interlacing his negatives. Once this operation was completed, the artist transferred several images onto a single surface, creating a lenticular print. This technical process enables several images to be juxtaposed and seen successively according to the viewer's movements. Each movement of the body replicates the recurring cycle of natural light.

Mustapha Azeroual was born in 1979 in Tours. He lives and works in Casablanca and Paris.

9

CHARLES ROSS

Sunlight Dispersion, 1972

16 mm colour film, sound, 25'

Centre Pompidou, Paris

Musée national d'art moderne / Centre de création industrielle

© Charles Ross. ADAGP, 2023

© 1972 Charles Ross All Rights Reserved

The protean work of Charles Ross (sculptures, installations, paintings, films, videos and his *Star Axis* project in the New Mexico desert, conceived in 1971 and ongoing) makes this artist one of the pioneers of Land Art.

Charles Ross has devoted his career to studying and representing natural light and time. Fascinated with the movement of the Earth in relation to the Sun, he explored its aesthetic potential in *Sunlight Dispersion*. This film depicts the natural movement of sunlight according to the Earth's rotations during the day. Using a simple, neutral and minimal still frame, the artist records the coloured spectrum of sunlight as it passes through one of the Plexiglas sculptures in his studio. The diffraction of light into elementary colours creates environments whose shape never ceases to vary. This film combines astrophysical questions and spiritual experiences.

Charles Ross was born in 1937 in Philadelphia. He lives and works in New York and in New Mexico.

10

LÉON FOUCAULT

Spectre Solaire, 1844

Facsimile of a quarter-plate daguerreotype

Société française de photographie (coll. SFP)

A French physicist and astronomer, Léon Foucault demonstrated the Earth's rotation using a pendulum. He studied the intensity of sunlight and the interference of infrared radiation, as well as the varying lengths of optical paths and their chromatic polarisation.

This passionate observer of the Sun very soon took an interest in photography, which appeared in France in the form of the daguerreotype (a plate covered with a thin layer of silver on which images appear thanks to mercury vapour). Together with the physicist Hippolyte Fizeau, they used this technique to record variations in sunlight intensity. Pointing their camera at the star, the two physicists reduced the exposure time from three seconds to three-fifths of a second. The resulting daguerreotype of the solar spectrum is a technical *tour de force* and an aesthetic mystery.

An empirical and abstract image ahead of its time, it paved the way for the experiments of a whole generation of contemporary artists keen to explore the medium.

Léon Foucault was born in 1819 and died in 1868 in Paris.

11

DESIRE MOHEB-ZANDI

Abyss, 2020

Hand-woven tapestry / Mixed media
Cotton, wool, silk, plastic, spray paint, rope, PVC, acrylic paint, nylon, poly-fil, wood,
227 x 130 cm

Private collection

Raised in Adana, Turkey, by her grandmother, who taught her embroidery and knitting, Desire Moheb-Zandi developed a passion for textile arts. In her Paris studio, the artist interweaves threads and pieces of fabric on her loom, skilfully mixing colours and materials.

Her tapestries combine tradition and modernity, as they draw on an ancestral know-how and mix salvaged materials (synthetic fabric, pieces of plastic and rubber tubes) that symbolise our contemporary society.

Abyss is a tapestry-sculpture in warm, shimmering colours: iridescent red, moiré orange, bright yellow, neon pink... A palette that evokes gentleness, warmth, but also energy and strength.

The dense interweaving of threads and fabrics is reminiscent of the chain mail used for impenetrable armours, and conjures the protective power of our star.

The nourishing Sun, source of all life, seems to sow drops of gold in its wake, while its reflection dances delicately on the crest of waves.

Desire Moheb-Zandi was born in 1990 in Berlin. She lives and works in Paris.

12

MARINA GADONNEIX

untitled (classification of colour), 2016

untitled (study on colour), 2016

untitled (polar aurora borealis), 2016

untitled (double rainbow), 2016

untitled (light in homogeneous media), 2016

untitled (polychromatic fringes), 2016

The Forces of Nature - A popular introduction to the Study of Physical Phenomena, Amédée Guillemin, London, MacMillan and co., 1872

Dibner Library of the History of Science and Technology, Smithsonian Libraries, Washington DC (USA)

untitled (midnight at the north cape), 2016

untitled (the phenomena of the seasons), 2016

The Beauty of the Heavens, a Pictorial Display of the Astronomical Phenomena of the Universe - One Hundred and Four Coloured Scenes, illustrating a familiar lecture on Astronomy, Charles F. Blunt.

London, Tilt and Bogue, 1842

Dibner Library of the History of Science and Technology, Smithsonian Libraries, Washington DC (USA)

Framed pigment print with spacer and glass,
50 x 60 cm

© Marina Gadonneix, Courtesy Galerie Christophe Gaillard

A photographer who describes herself as an artist-scientist, Marina Gadonneix is interested in the sensitive, strange and sometimes artificial aspects of the familiar worlds in which we live. Eluding documentary photography, she unveils the flipside, showcasing the photographic apparatus and the environment of the object photographed as much as the subject itself. The artist distorts the scales of representation, taking circuitous routes to create images that reveal the invisible aspects of the subjects.

These two lecterns, small desks whose primary purpose is to serve as reading props, raise questions: are they pieces of furniture or sculptures? Each of these study tables includes four photographs, images and texts deriving from scientific research into natural phenomena.

This composition illustrates the poetic and sensitive aspects of an aurora borealis, the refraction of light, the Milky Way, or a Sun seen from other planets.

Marina Gadonneix was born in 1977.
She lives and works in Paris.

13

LAURENT GRASSO

***Miracle of the Sun, Fatima*, 2014**

Fresson printing on silver paper mounted on aluminium in walnut frame

63 x 83 x 8 cm

© Laurent Grasso / ADAGP, Paris, 2023 - courtesy PERROTIN

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© Laurent Grasso / ADAGP, Paris, 2023 - courtesy PERROTIN

***Miracle of the Sun, Fatima*, 2014**

Fresson printing on silver paper mounted on aluminium in walnut frame

63 x 83 x 8 cm

© Laurent Grasso / ADAGP, Paris, 2023 - courtesy PERROTIN

At midday on 13th October 1917, a crowd of around 70,000 gathered near Fatima, at the Cova de Iria, Portugal, to observe a phenomenon in the sky known as the “miracle of the sun” (or dance of the Sun). Whether it was a Marian apparition to three young shepherds, a collective hallucination or a meteorological phenomenon, this inexplicable event, the subject of many rumours that enjoyed wide coverage by the local and international press, was described as luminous projections, spinning and movements of the solar orb.

This archive, reprinted following the Fresson process*, shows the dazed crowd, and questions our desire to read divine premonitory signals and our need for transcendence.

Laurent Grasso draws from reality to explore the invisible and the collective consciousness, which compels us to believe in miracles, driven by a desire for magical and enigmatic experiences. He offers a new perspective on history that goes beyond our usual perceptions.

* This historical footage was reworked and printed using a process that dates back to the early 20th century, Fresson printing, a unique technique combining silver pigments and charcoal, invented four generations ago by the Fresson family who have kept the process secret.

Laurent Grasso was born in 1972 in France.
He lives and works between Paris and New York.

14

SUN RA & HIS ARKESTRA

LP vinyl record sleeves

Médiathèque Musicale de Paris (coll. MMP)

The Lost Arkestra Series, Vol 1.

Sun Ra and His Arkestra. Call number: 4189

St Louis Blues. Solo Piano.

Sun Ra. 1977. Call number: 23144

Universe in Blue.

Sun Ra and His Universe Arkestra.

Call number: 23123

Space is the Place.

Sun Ra and His Arkestra and Space Ethnic

voices. Call number: 23125

On Mythic Worlds.

Sun Ra. 1980. Call number: 23121

The Heliocentric Worlds of Sun Ra, Vol 1.

Sun Ra and His Solar Arkestra. 1965.

Call number: 21938

The Heliocentric Worlds of Sun Ra, Vol 2.

Sun Ra and His Solar Arkestra. 1965.

Call number: 23151

Sun Songs.

Sun Ra and His Arkestra. 1967.

Call number: 23127

Fate in a Pleasant Mood.

Sun Ra and His Arkestra. 1974.

Call number: 21920

Cosmos.

Sun Ra. 1976.

Call number: 14375 / 77SUN22

The Nubians of Plutonia.

Sun Ra and His Arkestra. 1974.

Call number: 23149

Atlantis.

Sun Ra and His Arkestra. 1973.

Call number: 23140

Pathways To Unknown Worlds.

Sun Ra and His Arkestra. 1975.

Call number: 23126

Super-Sonic Sounds.

Sun Ra. 1974. Call number: 23128

Nuits de la Fondation Maeght, Saint-Paul de Vence Août 1970, Vol.1.

Sun Ra. 1970. Call number: 17962

Live in Paris at the Gibus.

Sun Ra. Call number: 23146

Nuits de la Fondation Maeght, Saint-Paul de Vence Août 1970, Vol.2.

Sun Ra. 1970. Call number: 23145

Live at Montreux.

Sun Ra. 1976. Call number: 23141

Sun Ra ("Ra" was the god of the Sun in Ancient Egypt) was a North American jazz pianist, organist, composer and poet known for his avant-garde and experimental musical style, as well as for his theatrical performances with his band the Arkestra.

Interested in esotericism and space exploration (he recounted having being abducted and travelling to Saturn in his youth), his political philosophy bore the legacy of the progressive ideas of anti-segregationist black movements. It focuses on lineage, on rediscovering the African origins of Humankind in order to revive its heritage. He is considered to be one of the pioneers of Afrofuturism, a cultural aesthetic defined by the appropriation of sci-fi technology and imagery by the Afro-American counter-culture since the 1960s.

The creator of the concept of "space jazz", his cosmic themes are reflected in the titles of his albums, released under his own label, El Saturn, outside of all commercial system.

Sun Ra & His Arkestra had a strong aesthetic vision, with album sleeves often designed by the painter Claude Dangerfield. The artist filled them with images inspired by space, like cosmic hallucinations mixed with visions of instruments that seem to float in an alternative world, at the crossroads of dream, reality and unknown dimensions. Other regular contributors included the artist and activist of Chicago Black art's movement, Sylvia Abernathy, as well as the artist Bodhi Wind, and John Lykes, an actor and cartoonist, both from Los Angeles.

Herman Sonny Poole Blount (or Lee, according to some biographers), who legally changed his name to Le Sony'r Sun Ra, was born in Birmingham (Alabama) in 1914 and died in his home town in 1993.

Listen to tracks by Sun Ra & His Arkestra selected by Damien Poncet, Médiathèque Musicale de Paris

Sun Ra & His Astro Infinity Arkestra - Wurlitzer And Celeste

Sun Ra & His Arkestra - Advice to Medics

Sun Ra - New Planet

Sun Ra - Cosmo Sun Connection

Sun Ra & His Arkestra-- Space Aura

Sun Ra - Nebulae

Sun Ra - Pan Afro

Sun Ra - Spectrum

15

NOÉMIE GOUDAL

Stéréoscope, Viewer II, Plate XVII, 2012

Translucent print with electrical device,
7 x 13 cm

© Noémie Goudal. ADAGP, 2023

Two photographs of clouds crossed by sunbeams have been taken with a slight spatial gap. Placed side by side, they can be seen in 3D when observed through a special viewer. The brain has the capacity to combine two images into a single virtual three-dimensional one: this is the principle behind stereoscopy. This type of device was very popular in the late 19th and early 20th centuries. It was used by amateurs and professionals alike. Series of stereograms were commercialised (photographs of the First World War, erotic images, etc.).

The device was also used, albeit seldom, for the scientific study of clouds. Photogrammetry, its underlying principle, was upgraded and adapted, making it possible to read approximate cloud measurements (height and movement) before weather balloons. Cloud effects, not cloud shapes, are the main focus here. And these cloud effects, so prized by artists, obey only one conductor: the Sun.

Noémie Goudal was born in 1984 in Paris, where she lives and works.

16

TACITA DEAN

The Green Ray, 2001

16mm colour film, silent, 2½ minutes

© Tacita Dean. Courtesy of the artist;
Marian Goodman Gallery (New York, Paris, Los Angeles);
Frith Street Gallery (London)

Tacita Dean explores filmmaking extensively, attaching as much importance to the material (the film) and the equipment (the projector) as to the image. Questioning our relationship with time, memory and speed, the artist is particularly interested in rare natural events.

The legendary and almost mystical green ray is the last light of the Sun before it sets.

The artist filmed a sunset off the coast of Madagascar, without the green ray appearing. It was only later that she discovered that she had in fact recorded the phenomenon on film.

The film is a real-time static shot. As the audience is invited to play the film while hoping for the green ray to appear, the relationship between time and space is blurred.

Tacita Dean was born in 1965 in Canterbury. She lives and works in Berlin and Los Angeles.

17

CHARLES ROSS

HSSB 3/1/17 Human Size Solar Burn, 2017

Canvas, 63.5 x 2.25 x 224 cm

Sigg Art Foundation

Almost half a century separates the two Charles Ross pieces featured in the exhibition. In the early 1970s, a watershed occurred in the artist's work. After seeking to spread sunlight, he chose to focus it. The work presented here is part of his extensive *Solar Burn* series.

To produce this impression, the artist used a Fresnel lens, which acts like a magnifying glass, channelling the sunlight onto a lacquered surface (for certain pieces, the artist used planks of wood). It takes 8 minutes 19 seconds to produce a *Solar Burn*, the time it takes for a photon to travel the distance between the Sun and the Earth.

The curve drawn by the light reveals the axis of the Earth in relation to the Sun.

Charles Ross was born in 1937 in Philadelphia. He lives and works in New York and New Mexico.

18

CLARA DE TEZANOS

Mural de Lámparas Votivas IV, 2023

In situ installation

Found objects, wood, glass and metal

260 x 470 x 5 cm

Courtesy of the artist and La Galería Rebelde

Lámparas Votivas versión NFTS, 2023

NFT available on Opensea

Video, NFT, sound, 7'13"

Courtesy of the artist and La Galería Rebelde

The Sun and how we experience its light in a variety of ways (a source of dazzle, of life, or a mystical radiance) are the main themes that run through Clara de Tezanos' work, inspired by pre-Columbian traditions.

As a trained photographer, light lies at the core of her research and she links it with the experience of time and of the sacred. To study the Sun and its infinite power, the artist crafts amulets from objects found in her studio (small pieces of wood or leather, viewfinders, prisms and magnifying glasses). These glittering lamps invite us to imagine how time translates into light. Their coloured reflections become a metaphor for the cycles of life, symbolising the eternal, the ephemeral and permanent change.

The objects and the video available in NFT are an intimate ritual for the artist, as well as a tribute to memories and mysticism.

For Clara de Tezanos, "light is a synthesis of spirituality". Her objects and images invite us to experience the physicality of the sacred, and to connect to our dreams and our senses.

Clara de Tezanos was born in 1986 in Guatemala where she lives and works.

19

RACHEL DUCKHOUSE

Notes from the Observatory, 2023

Drawings, 14 x 2 x 21 cm, Sketchbooks

Courtesy of the artist

Rachel Duckhouse draws in ink and graphite, pen and pencil. Her sketchbooks resemble the lab notes of a scientist.

On the pages of her notebooks, her drawings recount her experience of wandering around

the sites of the Paris and Meudon observatories. In addition to exploring the domes and gardens, she has spoken to the men and women who work there.

While moving around the historical buildings, she discovered instruments, books, collections of objects and archives.

Her study of the Sun led the artist to focus on spectacular engravings in 18th century books from the collection of the Paris Observatory Library.

Her drawings explore the structures, patterns and movements within environments, in this case astronomy, as well as the dynamic relationships between elements: the architecture of the observatories, archives, the Sun's magnetic field, sunspots and solar eruptions, and the effects of the Sun's gravity and its gravitational force on the Earth.

Equipped only with a pencil and a fountain pen, she walks in order to explore, slowly and carefully, the connection between inner and outer worlds.

Rachel Duckhouse was born in 1975 in Warwickshire. She lives and works in Glasgow, Scotland.

This work was commissioned by Hangar Y, in partnership with the Observatoire de Paris - PSL.

20

NOÉMIE GOUDAL

Terrella, 2022

11/ Series of 15

Produced as part of a residency

at the Manufacture de Sèvres, 2022

© Studio Noémie Goudal. ADAGP, 2023

Noémie Goudal's practice involves the construction of staged, illusionistic installations within the landscape, documented through film, photography and performance.

This series of sculptures stemmed from the artist's research into the history of theories and beliefs about the formation of the Earth, and her residency at the Manufacture de Sèvres between 2017 and 2022.

Working with historians of science, Goudal selected fifteen scientific hypotheses about the formation of the Earth and its relief. Since Antiquity, these hypotheses have evolved, under the influence of religion and scientific

progress. These representations reveal our human desire to understand and rationalise the world around us.

This is reflected in the title of the series, *Terrella*, a Latin term meaning 'little Earth'. Each sculpture represents a 'hypothesis' and is named after the scientist, scholar or philosopher who articulated it. The focus is placed here on the development of the human mind over the centuries, which illustrates the need for human control when observing the environment.

Each sculpture is inspired by historical scientific tools, combining porcelain, wood and brass. They are presented on column plinths that highlight the techniques, tools and materials used to produce them at the Manufacture de Sèvres.

21 NOÉMIE GOUDAL

Observatoire II, 2015

LightJet print, 150 × 200 cm

Galerie Filles du Calvaire

Combining environmental and anthropological research, her work questions the limits of theoretical ideas about the natural world and the notion of perspective. Her current work approaches the landscape through different scales, as a constantly evolving construction. *Observatoire II* is part of the *Observatoire* series of imaginary constructions. Created from a number of images printed and pasted onto plates that are then placed outdoors, this fictitious building with its rounded architecture evokes the domes of astronomical observatories that house scientific instruments such as telescopes.

Noémie Goudal was born in 1984 in Paris, where she lives and works.

22

ABDELKADER BENCHAMMA

L'horizon des événements, 2019

Ink on paper mounted on canvas, triptych, 250 × 150 cm

Courtesy of the artist and TEMPLON, Paris – Brussels – New York. © ADAGP, 2023.

In astrophysics, the event horizon describes the hypothetical boundary of a black hole, which absorbs everything, including light. Beyond this hypothetical boundary, space-time as we know it no longer exists. Matter, as we understand it, will no longer exist.

In a very distant past, the black hole was a star, a Sun. A super nova. A Sun so monstrous and gigantic that, unlike other stars, it was unable to explode at the end of its life. The matter collapsed upon itself, compressed in a tiny area, producing chaos and an extraordinary surge of energy. Now out of control, matter began to absorb everything around it. Unless a higher, infinitely great and unfathomable order causes each event to respond with its opposite. A black hole would then act as a regulator, a negative point of balance, as is the case in our Milky Way, whose centre is occupied by a massive black hole.

Crossing the event horizon means getting lost forever. It means making other worlds tangible. In this triptych, entirely covered in drawing, the swirls seem ready to burst out of the frame. Functioning like a vacuum, the movements of the drawing capture the viewers, who surrender to the vibrations of its lines. The material is almost organic, seething. Shapes form before our eyes, only to vanish again on the surface of the paper. For the time being, this event horizon cannot be crossed. In Abdelkader Benchamma's drawing, unimaginable materials in black and white combinations seem to have become unleashed, creating an abstraction that stirs the imagination. This drawing could be capturing these energies.



ABDELKADER BENCHAMMA

White Dwarf, 2023

Ink and charcoal on paper, 160 x 115 cm

Courtesy of the artist and TEMPLON,
Paris – Brussels – New York. © ADAGP, 2023.

For this exhibition, Abdelkader Benchamma has produced a drawing inspired by research conducted by the Observatoire de Paris – PSL into the death of the Sun.

In 5 billion years' time, the Sun will die and become a white dwarf. The colour of a star – red, yellow, blue or white – is determined by its temperature. The “colder” the colour, the “hotter” the star.

In *White Dwarf*, the artist combines the Sun's futures over infinitely long, inconceivable periods of time.

In the upper part of the drawing, highlighted in red, the artist uses the very first photograph of a black hole (2019), located at the heart of the M87 galaxy.

In the centre of the work, he draws from the motifs of the Nebra sky disc, dating from around 1600 BC. and considered to be the first representation of the celestial vault.

Between the two, a surface filled with convulsions and transformations, scarred in places, as if we were seeing the end of the solar star as it becomes a white dwarf, dotted with craters. But, as in Abdelkader Benchamma's drawing, other futures are still possible.

Abdelkader Benchamma was born in 1975 in Mazamet. He lives and works between Paris and Montpellier.

This work was commissioned by Hangar Y, in partnership with the Observatoire de Paris – PSL.

23

ETIENNE LÉOPOLD TROUVELOT

A painter, lithographer, astronomer and amateur entomologist, Étienne Léopold Trouvelot produced thousands of astronomical illustrations throughout his career. Fascinated by the study of the Sun, his interests included eclipses, the Sun's corona and sunspots.

In 1872, he joined the Harvard College Observatory and was commissioned with producing the *Astronomical Engravings*, a project designed to promote the Harvard College Observatory with illustrations of the most beautiful celestial objects observed from its facilities. Between 1872 and 1875, Trouvelot created over thirty drawings. Reproduced in chromolithography by J.H. Bufford's Sons in 1876, these drawings were published in the eighth volume of the *Annals of the Astronomical Observatory of Harvard College*. Étienne Léopold Trouvelot then joined the Meudon Observatory in 1882. The images he produced were not only invaluable records for astronomers, but also enhanced versions of celestial bodies.

Étienne Léopold Trouvelot was born in 1827 in Guyencourt and died in 1895 in Meudon.

23-a

The Sun, Pl.3A (Le Soleil), 1873-1876

Chromolithography, 35.2 x 27.8 cm

Part of the series: *Astronomical Engravings from the Observatory of Harvard College* (original title)

Bufford, John H (printer)

Paris Observatory Library

View of the Sun drawn by Trouvelot in 1873 for the Harvard College Observatory. Here, Trouvelot illustrated the granular appearance of the Sun, dotted with sunspots, and the surrounding chromosphere on which solar prominences spurt plasma.

23-b

Solar prominences, Pl.8 (Proéminences solaires), 1872

Chromolithography, 35 x 28 cm

Part of the series: *Astronomical Engravings from the Observatory of Harvard College* (original title)

Bufford, John H (printer)

Paris Observatory Library

Ten solar prominences observed and drawn in February and May 1872 by Trouvelot for the Harvard College Observatory.

23-c

Solar prominences, Pl.9 (Proéminences solaires), 1872-1876

Chromolithography, 35 x 28 cm

Part of the series: *Astronomical Engravings from the Observatory of Harvard College* (original title)

Bufford, John H (printer)

Paris Observatory Library

Two solar prominences observed and drawn in April 1872 by Trouvelot for the Harvard College Observatory.

23-d

Solar prominences, Pl.10 (Proéminences solaires), 1872-1876

Chromolithography, 35.6 x 27.9 cm

Part of the series: *Astronomical Engravings from the Observatory of Harvard College* (original title)

Bufford, John H (printer)

Paris Observatory Library

Nine solar prominences observed and drawn in April 1872 by Trouvelot for the Harvard College Observatory.

23-e

Éclipse totale du soleil du 29 juillet 1878, 1878

Modern reprint, 87.5 x 98.4 cm

Part of the series: *Astronomical Engravings from the Observatory of Harvard College* (original title)

Bufford, John H (printer)

Paris Observatory Library

23-f

Éclipse totale du soleil, 1883

Modern reprint, 87.1 x 98.4 cm

Part of the series: *Astronomical Engravings from the Observatory of Harvard College* (original title)

Bufford, John H (printer)

Paris Observatory Library

This could be the eclipse of 6th May 1883 that Trouvelot observed with Janssen on Caroline Island.

24

MARINA GADONNEIX

Sans titre (aurore boréale #18), 2016

Framed pigment print with spacer and glass, 126 x 151 cm

© Marina Gadonneix, Courtesy Galerie Christophe Gaillard

LESIA (Laboratory for Space Science and Astrophysical Instrumentation), the Observatoire de Paris, Meudon (France)
Baptiste Cecconi: astronomer

Interested in the way scientific images are produced, Marina Gadonneix reaches out to scientists and invites herself into their workplace, which becomes, for a while, an artist's studio. Her work underlines the ability of scientific images to captivate as much as photographs of "real" elements. Between the image of an aurora borealis, captured in its natural environment, and its artificial double produced in a laboratory, a clever game of illusion unfolds.

This photograph belongs to the *Phénomènes* series, which documents natural meteorological and astrophysical phenomena reproduced in a laboratory.

This aurora borealis, featuring a large iridescent reddish ring and several green and pink spherical shapes with evanescent outlines, was created using a simulator called the Planeterrella*, housed at the Meudon observatory.

* The Planeterrella, or "Little Earth", at the Meudon observatory is an auroral simulator that replicates northern lights in a laboratory by shooting electrons into a magnetised sphere placed in a vacuum chamber.

The Norwegian physicist Kristian Birkeland was the first to recreate auroras in a laboratory in the late 19th century.

Marina Gadonneix was born in 1977.
She lives and works in Paris.

25



CAROLINE CORBASSON

Phosphor I, II, III, 2012

Screen prints on paper, 35 x 50 cm

© Caroline Corbasson. ADAGP, 2023

Caroline Corbasson draws her inspiration from science, and more specifically from astronomy.

Her world is filled with images of planets and stars, instruments and buildings such as observatories. Her work takes the form of installations, sculptures, photographs and drawings.

Entitled *Phosphor I, II, III*, this work evokes phosphor, a substance that comes from the alteration of rocks (in its mineral form) and the degradation of plants by soil flora and fauna (in its organic form).

Phosphors – whether fluorescent or phosphorescent – glow when in contact with solar radiation.

This luminescent phenomenon translates here into vibrant densities of black, as if a photographic negative in which black and white had been reversed.

The artist works in black charcoal, a draughtsman's tool that is none other than burnt, charred wood, whose traces and movements on the paper echo the intensity of solar explosions and eruptions.

Caroline Corbasson was born in 1989. She lives and works in Paris.

26

RAPHAËL DALLAPORTA

Équation du Temps, 2020

Piezography print on Awagami Kozo paper 70g, 70 x 24 cm

© Raphaël Dallaporta,

Courtesy Jean-Kenta Gauthier gallery, Paris

With *Équation du Temps*, Raphaël Dallaporta invites us to consider the discrepancy between mean solar time, kept by our watches, whereby the length of a day is uniformly equal to 24 hours, and apparent solar time, which varies throughout the year.

The equation of time is the astronomical value that indicates the difference between these two measurements. The gap between these two “times” is a metaphor for how we adapt to the movements of the world.

Between 2017 and 2020, Dallaporta carried out a study of this astronomical phenomenon, observed since antiquity, at the Observatoire de Paris – PSL.

Every day, at the same time, the artist photographed the luminous spot left by the Sun. The Cassini Hall features a large line traced on the floor, the meridian line: this astronomical instrument designed in 1732 determines solar elevation.

Dallaporta's photograph reveals the “figure 8” loop that sunlight traces around this axis. This curve illustrates the equation of time.

Raphaël Dallaporta was born in 1980 in France. He lives and works in Paris.

27

DISPLAY CASES

From scientific tools to vernacular objects and artistic drawings, these archives highlight the many different ways in which the Sun was understood and observed.

Invented by the astronomer Jules Janssen, the photographic revolver was designed to help scientists accurately determine the distance separating the Sun from the Earth. In 1874, the Venus transit offered scientists a unique opportunity to test this tool.

With their large domes housing telescopes pointed skywards, the architecture of observation sites is quite distinctive. These buildings from which the stars are observed, rounded like stars and planets, continue to inspire contemporary artists. Just like the drawings of sunspots, which are visible because they are darker and cooler, or those of solar protuberances, recognisable thanks to the intense magnetic activity that takes place on the Sun's surface every eleven years.

The two sundials remind us that humans have been trying to use the Sun to measure time for centuries.

Finally, the three collectible Meurisse images, from the brand's chocolate bars, recall our childhood fascination with the stars and the Sun.

JULES JANSSEN

Études de surfaces solaires, 1876-1903

Fac-similé of a solar photograph,

53,6 x 44,6 cm

Private collection

A French astronomer, Jules Janssen was behind the creation of the Meudon Observatory, devoted to astrophysics, which remains one of the landmark laboratories for the study of the Sun, and which he ran until his death. He moved to Meudon in 1876 and in 1877 began photographing the Sun every day. For him, photography was a dream tool for scientists: it was «the true retina of the scientist». A keen photographer, he chaired the Société française de photographie, devoted to the history of photography, and the Union Nationale des Sociétés photographiques de France, which represented French photographers. In 1874, he invented the «photographic revolver» to record the transit of the planet Venus across the Sun in Japan. He produced fascinating circular daguerreotypes (photographs on copper plates). His revolver inspired the creation of the chronophotographic gun by Étienne-Jules Marey (1830-1904) in 1882 and the cinematograph by the Lumière brothers in 1895. His plates of solar photographs were taken using a photoheliograph of his own design, in the Meudon park between 1876 and 1903, the year his Atlas of Solar Photographs was published by Gauthier-Villars.

Jules Janssen was born in 1824 in Paris and died in Meudon (France) in 1907.

ANONYMOUS

Elements of Janssen's photographic revolver, 1870 – 1890

Facsimile, photography, 22 x 22 cm

Paris Observatory Library

ETIENNE LÉOPOLD TROUVELOT

Sun spots, Pl.5A / Tâches solaires en mars 1873, 1873-1876

Modern reprint, 35.2 x 27.7 cm

Part of the series: *Astronomical Engravings from the Observatory of Harvard College*

(original title)

Bufford, John H (printer)

Paris Observatory Library

Sunspots drawn by Trouvelot in March 1873 for the Harvard College Observatory. Figures 2a, 3b and 4c show the same group of sunspots and their evolution on different days of March 1873.

ETIENNE LÉOPOLD TROUVELOT

Successive views of a Sun spot, Pl.5,

1872 – 1876

Chromolithography, 29.5 x 24.7 cm

Part of the series: *Astronomical Engravings from the Observatory of Harvard College*

(original title)

Bufford, John H (printer)

Paris Observatory Library

Drawings of a sunspot and its evolution by Trouvelot between March and April 1872 for the Harvard College Observatory.

LEGROS C.

Transit of Venus, Ile Saint-Paul Mission.

Successive appearances of the aureole of

Venus before the [3rd] contact, around 1875

Etching, rotogravure, 19.1 x 25.8 cm

Paris Observatory Library

Plate 18 from Volume II, Part 1 (Astronomy) of Ernest Mouchez's book. Handwritten annotations in graphite.

ANONYMOUS

Studies of the solar surface (central region), 9th September 1883, 8:50:20 am, pl. 1

Rotogravure, 39.5 x 30 cm

Printer: Fillon & Heuse

Paris Observatory Library

Offprint from pl.1 of *Annales de*

l'Observatoire de Meudon, vol. 1, 1896

ATELIER R.T

Horizontal sundial, 1984

Facsimile, brass and wood, 6.5 x 17 x 11 cm with base

Paris Observatory Library

This double sundial combines a classic horizontal dial with an analemmatic* dial.

The hours indicated by the two dials coincide to determine the orientation along the North-South axis, which passes through the pointer of one dial and the gnomon** of the other. To use this instrument, you need to:

- unscrew the gnomon slightly and place it opposite the sign of the zodiac corresponding to the observation period
- place the dial on a horizontal base and rotate it to obtain the same time on both dials.

* An analemmatic sundial is an azimuth sundial that tells the time when its gnomon casts a shadow, indicating the solar azimuth.

** A gnomon is an astronomical instrument that displays the Sun's movements on the celestial vault by means of its shadow. Its simplest form is a stick planted vertically in the ground.

ATELIER R.T

Flag sundial, 1984

Facsimile, metal, wood, 15.5 x 11 x 13.5 cm with base

Paris Observatory Library

This instrument, inspired by the shepherd's dial, is used to determine the time of the day based on the height of the Sun above the horizon.

To use it, place the gnomon opposite the date of observation, then rotate the dial around its axis to point the gnomon towards the Sun. The end of the shadow indicates which curve to read the time on.

ALPHÉE DUBOIS

Passage de Vénus sur le Soleil, 1874

Institut de France. - Académie des Sciences. Bronze coin, d : 68 mm

Paris Observatory Library

On the obverse side of the medal, the inscription: QVO.DISTENT.SPATIO.SIDERA.IVNCTA. DOCENT [=By their meeting, the stars reveal the distance that separates them].

On the edge of the medal, lower left, the engraver's signature: ALPHEE DUBOIS.

Against a background of clouds and a Sun surrounded by its rays, Apollo stands on his chariot pulled by four horses. To his right, superimposed, Venus is represented naked, with a long veil over her shoulders, her hair long, a star sitting atop her head.

Bottom right: Urania is seated, dressed in antique style, her head surmounted by a flame, her left elbow resting on a globe, her hand holding a roll of paper, and her right hand holding a compass, with her arm extended.

On the reverse side: INSTITUT DE FRANCE / ACADEMIE DES SCIENCES / PASSAGE DE VENUS SUR LE SOLEIL / 8-9 DECEMBRE 1874 (Institut De France / Académie Des Sciences / Transit of Venus across the Sun / 8-9 December 1874)

BERTAUD, CH.

Meudon Observatory: equatorial platform with 5 m telescope, 20th century

Postcard, 9.1 x 14 cm

Paris Observatory Library

BERTAUD, CH.

Meudon Observatory: dome of the equatorial platform. View of the south-east, 20th century

Postcard, 9.1 x 14 cm

Paris Observatory Library

BERTAUD, CH.

Meudon Observatory: domes of the Eichens equatorial telescope and the telescope with one-metre aperture, 20th century

Postcard, 9.1 x 14 cm

Paris Observatory Library

ANONYMOUS

Battery of telescopes on the terrace of the Paris Observatory, on the occasion of the transit of Mercury across the Sun, 14th November 1907

Postcard, 10.5 x 15 cm

Paris Observatory Library

ANONYMOUS

Janssen instruments stationed in Kobe, Japan, in 1874

Photographic print, 27 x 18.5 cm

Paris Observatory Library

Mission for the transit of Venus across the Sun, 1874

ANONYMOUS

Image of the Sun's hydrogen atmosphere using the spectroheliograph at the Meudon Observatory

Postcard, 10.2 x 14.8 cm

Paris Observatory Library

ANONYMOUS

Black glass for looking at the Sun, 20th century

Glass, d: 5.3 cm

Paris Observatory Library

ANONYMOUS

MEURISSE CHOCOLATE IMAGES

**Large solar protuberance
Aurora borealis**

The moon during an eclipse

Towards 1935

Chromolithography, 4 x 5.6 cm

Paris Observatory Library

These small images to be collected in an educational album were inserted into the chocolate bars sold by "Chocolat Meurisse Ltd".

28

GWENOLA WAGON

Chronique du Soleil Noir, 2023

Film, 16'

Film script: co-written with Pierre-Cassou Noguès

Score: Kerwin Rolland with Marie Solies

Images: created in collaboration with scientists at the Observatoire de Paris – PSL (Meudon), recreated from archives using DALL-E-type software.

Through installations, films and publications, Gwenola Wagon imagines alternative and paradoxical narratives to deconstruct our contemporary digital world.

In a dystopian future, humans have had to block out the Sun to stay alive on Earth. The drought is extreme and the planet is gradually being transformed into a scorching desert in which the survivors live in a perpetual eclipse in the cellars of the great observatories. To make up for the image of the Sun which they can no longer see and have no memory of, they commission an Artificial Intelligence program to reconstruct it. To achieve this, the AI chooses the mental image of a young woman. Inspired by the photo-novel technique of Chris Marker's film *La Jetée* (1962), Gwenola Wagon unrolls a sci-fi narrative in which an algorithm is assigned with the task of recreating the past, using an image from the protagonist's childhood, as in Marker's film.

By recycling photographs from the artist's personal album, ads and scientific images from the collection of the Observatoire de Paris – PSL, all reprocessed by AI, the film questions our relationship with technology in a disturbing and ironic way.

Co-written with Pierre Cassou-Noguès, this work is a tale that invites us to reflect on our lifestyles, which are endangering our planet.

Gwenola Wagon was born in 1975 in Paris, where she currently lives.

This work was commissioned by Hangar Y, in partnership with the Observatoire de Paris – PSL.

Western Mezzanine – Sunset

(2nd part of the exhibition)

1

THOMAS MAILAENDER

Illustrated People, #03, #04, #07, #18, #19, #21, #22, 2011

Print on aluminium, 80 x 5 x 110 cm

Courtesy of the artist

To produce his *Illustrated People* series, artist Thomas Mailaender selected 23 original negatives from the Archive of Modern Conflict collection. He then applied them directly to the skin of models before exposing them to a powerful UV lamp.

Gradually, a fleeting image appeared on the surface of the skin. The artist photographed each of the models before this red and white image disappeared.

Mailaender's approach here is as much exploratory as it is transgressive. The artist challenges the materiality of images and the variety of supports to the limit, from skin to leather, including ceramics.

In the course of his research, he has even eaten a photograph, thus ingesting the very materiality of the image.

Burning skin by printing photographs on it is a provocative gesture, given that sunburn can cause skin cancer years later.

Thomas Mailaender was born in 1979. He lives and works between Marseille and Paris.

2

FRAGMENTIN

Your Phone Needs To Cool Down, 2019

Aluminium, glass, 2 heat lamps, LCD screen, smartphone, temperature sensor, phone cases, electronic components, 100 x 39 x 39 cm

Fragmentin collective

At the crossroads of art and engineering, the Fragmentin collective questions the impact of technology on our everyday lives, and especially its ability to exert control over them. As regards climate change, technology can be seen as either a cause or a solution. This installation envisions how electronics would behave in a future afflicted by catastrophic global warming.

Two heat lamps are placed in terrariums, one representing the Sun and the other moonlight. These lamps generate temperatures that can vary between 25°C and 55°C. In the glass box, reptiles have been replaced by smartphones, whose behaviour varies according to temperature.

Above 45°C, in scorching temperatures, the devices enter a kind of high-tech hibernation, with their blocked screens warning us: "Your phone needs to cool down before you can use it".

Below 45°C, the phone displays media content that speculates on its own ability to survive as a consumer electronic device.

Fragmentin is an artist collective based in Lausanne, founded in 2014 and now composed of three artists: David Colombini (1989, Lausanne), Marc Dubois (1985, Basel, Switzerland) and Laura Nieder (1991, Lausanne).

3

COLECTIVO LOS INGRÁVIDOS

Danza Solar, 2021

16mm and Super 8mm film, sound, 1E, 4'03"

© All rights reserved by the artists / Light Cone

The Sun Quartet : Part 1, Piedra de Sol, 2017

Super 8mm film, sound, 9'24"

© All rights reserved by the artists / Light Cone

Los Ingrávidos arose from the need for its members to dismantle the commercial audiovisual grammar of film and television, and its capitalist ideology. The collective mixes digital and analogue media, as well as archives and documentaries. Its cinematic experiments produce visual and auditory sensations that aim to rouse political awareness.

The images presented in these two films suggest that the narrator is not human. The images could have been produced by machines, animals or plants. The camera movements, sometimes jerky, dual or distorted, are deliberate on the part of the artists.

Here, the collective intentionally moves away from a vision that it considers too anthropocentric (focused solely on humans) in favour of a non-colonial representation of the landscape and human figures.

The film *Danza Solar* (Solar Dance) combines images from found footage shot with a Super 8 camera and images shot in 16mm. In the latter, several levels of superimposed sequences and environments (Sun, dance, plain) evoke a communal solar trance, both Andean and Mesoamerican.

The film *The Sun Quartet* is a composition in four movements. This political and audiovisual composition uses four natural elements to describe four bodily mutations: a sun stone where youth blooms in protest, a river flooding the streets, the rising Sun scorching the city and the clamour of the people that shook Mexico City after the night of 26 September 2014*.

Only the first part, *Piedra de Sol* (Sunstone), is shown here.

The film's title refers to Octavio Paz's 1957 poem on the fragility of human relationships and the desire inherent in bodies.

The poem consists of 584 hendecasyllables. According to its author, "the 584 lines echo the number of days it takes the planet Venus (Quetzalcoatl, in Mexican mythology) to orbit the sun". This Sun stone, also known as the Aztec calendar stone, is a monolithic disc of olivine basalt bearing inscriptions alluding to Mexican cosmogony and solar cults.

** On the night of 26 to 27 September 2014, in Iguala in southern Mexico, 43 students from the Ayotzinapa school were kidnapped on their way to a demonstration in Mexico City, the country's capital.*

The activist audiovisual collective

Los Ingrávidos was founded in Tehuacán, Mexico, in 2012. Their decision to operate anonymously challenges the ideology of authorship, autonomy and objectivity.

4

LAURENT GRASSO

Future Herbarium, 2023

Distemper on wood, 34 x 24 x 4.5 cm

© Laurent Grasso / ADAGP, Paris, 2023 - courtesy PERROTIN

Presented opposite the film *Soleil Double*, this oil on wood depicting a sunflower with two disks stands out against a dark background. Evoking Darwin and his theory of evolution, this sunflower seems to have already adapted to a strange, fictitious future environment.

Emblematic of the *Future Herbarium* series, which features imaginary mutations in flowers, this work, produced in the style of 18th and 19th century herbariums, is a reflection about time and our representations of a post-anthropocene world.

Soleil Double, 2014

16 mm film transferred still, 11'

© Laurent Grasso / ADAGP, Paris, 2023 - courtesy PERROTIN

Director: Laurent Grasso

Director of photography: Jean-Louis Vialard

Production manager: Bertrand Scalabre

Assistant director: Christophe Herreros

Assistant cameraman: Pierluigi de Palo

Editing: Maryline Monthieux

Soundtrack: Samy Bardet

Special effects: Pierre-Yves Boisramé

Filmed in Rome, in buildings emblematic of Mussolini's architecture, the film *Soleil Double* bears a disturbing political theme that hints at a totalitarian universe. Although it is science fiction, the possibility of another Sun appearing is just as disturbing. This twin star would suggest the existence of another solar system, other planets, or other distant and unknown worlds. Devoid of any human presence, the film plays on our perception of reality and invites us to imagine an alternative or potential world mirroring our own.

Laurent Grasso was born in 1972 in France. He lives and works between Paris and New York.

5



DISNOVATION.ORG

Life support system, 2023

Conception: DISNOVATION.ORG

& Baruch Gottlieb

Web developer: Jerome Saint-Clair

Hardware: Vivien Roussel, Thomas Demmer

Production: iMAL Art Center

Coproduction: Biennale Chroniques

The DISNOVATION.ORG collective works at the crossroads of contemporary art, research and hacking. Their recent artistic projects focus on post-growth imaginaries and practices, while challenging dominant techno-solutionist ideologies and logics.

This artistic project seeks to assess the intrinsic value of the ecosystems fundamental to all life.

In our cultures determined by economic conceptions, we are missing adequate discursive tools to address, both socially and politically, the importance of the contribution of ecosystems to life on Earth.

The *Life Support System* installation consists of one square metre of wheat, artificially cultivated in a closed environment. Critical inputs such as water, light, heat and nutrients are measured, monitored and shared with the public in real time.

This process makes the extent of the environment's contributions tangible and provides a speculative point of reference to help acknowledge the work of the biosphere, which is currently undervalued and overexploited.

DISNOVATION.ORG is a research collective set up in Paris in 2012, whose core members include Maria Roszkowska (PL/FR), Nicolas Maigret (FR), Baruch Gottlieb (CA/DE) and Jérôme Saint-Clair (FR).

6

SAMUEL FOSSO

Le Chef (qui a vendu l'Afrique aux colons), 1997

Digital C-print: Kodak Pro Endura Premier Paper, 100 x 100 cm

Galerie Christophe Person

Le Rockeur, 1997

Digital C-print: Kodak Pro Endura Premier Paper, 125 x 100 cm

Galerie Christophe Person

Le Chef (qui a vendu l'Afrique aux colons) and *Le Rockeur* belong to a series of images produced by Samuel Fosso for the Tati clothes shops in Paris.

In this series, Fosso has produced self-portraits under different identities. These fictional self-portraits thus take on a collective and critical dimension. Wearing the royal headdress of the Zairean dictator Mobutu Sese Seko, the artist challenges the genre of self-portraiture by playing on Western clichés about the portrayal of African dictators. Embodying historical figures and social archetypes has become, for the artist, not only a stance, but also a clear demonstration of the power of photography in constructing myths, and a way of subverting the codes of representation.

Samuel Fosso was born in 1962 in Cameroon. He lives and works in France and Bangui, in the Central African Republic.

7



ANONYMOUS

Inuit snow goggles, 19th century

Wooden object, 14 x 3 cm

The Eyewear Museum, Hauts de Bienne/On loan from EssilorLuxottica (coll. Pierre Marly)

Traditionally made from local materials (wood, bone, ivory, etc.), these goggles were used by the Inuit in the Arctic to protect their eyes and prevent snow blindness.

Two small slits have been created to protect the wearer against strong winds and reduce the glare, while ensuring good distance vision. This model offers double protection thanks to a small visor.

8

MARTIN PARR

Gucci Cruise, Cannes, France, 2018, 2018

Knokke, Belgium, 2001, 2001

Magaluf, Mallorca, Spain, 2003, 2003

Pigment print on Canson satin paper 310g, 101.6 x 67.5 cm

© Martin Parr / Magnum Photos

Martin Parr documents our times. He joined the Magnum agency in 1994. Faced with the growing stream of images relayed by the media, his photographs offer an opportunity to see the world from the artist's point of view.

At first glance, his images seem exaggerated, even grotesque. The motifs chosen are banal or strange, the colours garish. These images are a crude exposé of the way we live. They show us how we present ourselves to others, and what we value.

Leisure, consumption and communication are the subjects closest to the British photographer's heart. He prefers photographs that are entertaining and accessible. In this way, Parr creates his own image of society, opening our eyes to the visible signs of globalisation.

These three photographs capture scenes of holidays by the sea, one of Martin Parr's favourite subjects. He looks for sun-tanned bodies and the way we expose ourselves to its rays.

"I have a long-established affection for the beach as a place to photograph; people can really be themselves as they sunbathe, play, swim and relax."

These humorous images invite us to make fun of ourselves and entitle us to feel recognised and liberated.

Martin Parr was born in 1952 in Epsom.

He lives and works in Bristol.

9

SMITH

Sans titre - Désidération (Anamanda Sîn),

2021

Thermogram on brushed aluminium,
100 x 130 cm

© Courtesy Galerie Christophe Gaillard. ADAGP, 2023

This image depicts a mutant Sun on the Moon. Produced with a thermal camera, it shows the light of one celestial body caressing another, the relationship between them, between the living and the non-living, human and non-human vision, presence and absence, expressed in the ghostly and ephemeral contours of the thermal afterglow of one body projecting its heat onto the surface of another.

The psychedelic colours of the thermal camera reveal relationships, not objects, highlighting the trace of oppositions harmonising. This image belongs to the photographic diary of Anamanda Sîn, a figure from the *Desideration* mythology.

The term "desideration" refers both to the disappearance of stars and the desire for their return experienced by sailors who relied on their position in the sky to find their bearings. Lost in the darkness on stormy evenings, they regretted their absence.

Today, this lost connection with the cosmos makes the desire to rediscover the stars all the more compelling.

SMITH was born in Paris, where he lives and works just outside the Père-Lachaise cemetery.

10

ERWAN FROTIN

Dustin, 2020

From the *Roses mystiques* series

Inkjet on paper, polychrome,
106 x 86.5 x 3.5 cm

Photo Elysée - Fondation Plateforme 10

Erwan Frotin eloquently represents the irisation of reality in his portraits of flowers, people and clouds. Beyond its documentary aspect, his photography is imbued with

an evocative dreamlike quality. The backgrounds of his images are often gradations of colour, conjuring the range of ethereal hues seen at sunrise or sunset.

His *Roses mystiques* series, which includes this portrait of Dustin, explores the expressive and symbolic significance of the naked torso. It was shown for the first time in 2020 at *Des Seins à Dessein*, a charity exhibition in Lausanne.

Freely combining religious and mythological iconography, the artist presents enigmatic portraits in elaborate postures. The skin, with its changing colours, evokes mysterious experiences of the body and the soul. The portraits join in a cosmic choreography, enhanced by gender ambiguity. Like an unbridled pantheon offering us its divinities, this collection of images invites us to shed light on the hidden aspects of our being and to embrace them as integral to ourselves.

Erwan Frotin was born in 1978 in Toulon.

He lives and works in Fontainebleau.

11

STÉPHANIE SOLINAS

Twelve West Coast Stations #03 - Le soleil ni la mort, 2022

Immersive video and sound installation, 8'47"

© Stéphanie Solinas. ADAGP, 2023

This work is part of *Devenir soi-même* by Stéphanie Solinas, a research project between science and beliefs into the humans of tomorrow on the west coast of the USA.

This immersive video installation combines two elements of her investigations: her interviews with Linda Chamberlain and Max More, founder and CEO of the Alcor Life Extension cryonics foundation in Arizona, and a series of photographs. The latter were taken from a plane owned by a Silicon Valley engineer, while flying together over San Francisco at the end of the day, between the setting Sun to the west and the rising full moon to the east.

Each photograph of the star and the earth's satellite, which it was impossible for the artist to see simultaneously, is testament to the other missing image.

The title *Le soleil ni la mort* (neither the Sun nor death) is borrowed from La Rochefoucauld's saying: "On neither the sun nor death can man look fixedly".

Stéphanie Solinas was born in 1978 in La Tronche. She lives and works in Paris.

12 

SIMON ROBERTS

Citizen Watch Chasing Horizons,

une 27, 2016, 2016

Video, 5'27"

© Citizen Watch Co., Ltd.

Simon Roberts was commissioned by Wieden+Kennedy in 2016 to create a unique work of art for the first ever global advertising campaign by the Citizen watch brand.

Together with former NATO pilot Jonathan Nicol, Roberts rose to the challenge of chasing sunsets across all the Earth's time zones in twenty-four hours.

Chasing Horizons features photographs of sunsets, which Roberts "captured" in each time zone, and a short film by the acclaimed documentary director Tristan Patterson, which illustrates the story of the journey itself.

Simon Roberts was born in 1974 in South London and lives and works in Brighton.

13

JEAN CLARACQ

Albib portant un ikat du XVIII^e siècle, 2021

Oil on wood, wood frame, 18 x 15.1 x 3cm

Private collection, courtesy Galerie Sultana.

A figurative painter who trained at the Ecole des Beaux-Arts fine arts school in Paris, Jean Claracq is an expert in the art of detail and symbols. He skilfully creates miniature worlds whose contemporary iconography evokes our mundane everyday lives.

In this work, the artist portrays Albib, a young epebe posing nonchalantly. Shirt half-open, he stares at us with melancholy.

In the background, a mauve sky unfolds. A neon blue swimming pool stands out against a landscape plunged into darkness, where city lights come on as the Sun sets over the horizon.

In his right hand, he holds a glass containing a yellow-orange drink, the flamboyant shading evoking a blazing sunset, like a sunny cocktail ready to be enjoyed.

Inspired by medieval and Flemish paintings, the artist invites us to unravel the secrets of this image filled with symbols to be deciphered.

Jean Claracq was born in 1991. He lives and works in Paris and Marseille.

14

JOAN RABASCALL

Objets issus de la Collection Rabascall, 2012

Moulded plastic, 11 x 9.5 x 4 cm

Moulded plastic and metal antenna, 11 x 10 x 8 cm

Moulded plastic and metal antenna, 5.5 x 12.5 x 3.5 cm

Collection Rabascall, Paris

Joan Rabascall's work is a critique of media images and the lifestyle foisted on us by capitalism and the mass media.

One of the recurring elements in his work is television, which he approaches from multiple angles: as an icon, an object, a souvenir, a sculpture, a communication tool or a fetish. In his series of mini-TVs, which he began in the 1970s, Rabascall produces a caricature of the television set, then the main communication media. The artist highlights the role of this mass media in standardising our view of the world.

Originally, these mini-TVs were picture frames sold as tourist souvenirs. The frames already contained generic images, or were sold empty, ready to be adorned with the portrait of a loved one.

In these frames, Rabascall has placed images of sunsets, a motif widely represented in the history of art. Mainstream and kitsch, these mini-TVs are ready to decorate a bookshelf at home.

His personal collection of souvenirs, that includes hundreds of items (toys, piggy banks and small, cheap objects), also highlights, in a burlesque way, the concept of collecting art. The artist creates a sham collection of trivial value.

Joan Rabascall was born in 1935 in Barcelona and has worked and lived in Paris since 1962.

15

SÉBASTIEN REUZÉ

F605 (2017), 2017

Lambda print, 24 x 30.5 cm

© Studio Sébastien Reuzé. ADAGP, 2023

F605 (2017) is the first plate of a work around anamnesis, produced in 2021 and based on the novel *Heart Of Darkness* (Joseph Conrad, 1899).

Travelling from the sea and up a symbolic river, towards the earliest source of memory, *Rio Anamnesis* starts here, in the sensual and entranced contemplation of the dazzling Sun, as its rays produce a distinctive sparkle on the surface of the water, on the northern coast of the Mediterranean Sea.

Sébastien Reuzé was born in 1970 in Neuilly-sur-Seine. He lives and works in Brussels.

16

GUILLAUME AUBRY

SNRS SNST, 2016

Tattoo on phalanges

Photographic print, 160 x 95 cm

© Guillaume Aubry. ADAGP, 2023

An indelible creation inserted into the skin, the word tattoo derives from the Tahitian word “Ta-atuas”, *Ta* meaning drawing and *atua* translating as spirit, god. Illustrating his obsession with the Sun, the letters SNRS and SNST (respectively sunrise and sunset in Aviation English) are forever tattooed on Guillaume Aubry’s phalanges. Could it be that the spirit of the Sun and the artist have become one?

In Tahitian again, the word *tatau* means to draw, but also to mark or strike. A visual and semantic punch, these arms, extended in the direction of the viewer, emphatically occupy the entire surface of the image.

Displayed in a theatrical fashion, these letters illustrate the intense aesthetic experience of watching the Sun rise or set. An exhilaration so strong that it resembles a “climax”, a brief loss of consciousness that is re-enacted every day.

On the artist’s right forearm, another drawing stands out. It is a tribute to the work of the American artist Sol Lewitt (1928-2007), who photographed the sunrise and sunset in Priano (Italy) for several days, always from the same vantage point.

Guillaume Aubry was born in 1982 in Saint-Quentin. He lives and works between Paris and Fermanville in Normandy.

17

PETER MILLER

SET, 2016

Video, 9'32"

© All rights reserved by the artist / Light Cone

The work of the American artist Peter Miller always hints at his childhood dream of becoming a magician. Today, however, his preoccupation with magic is expressed primarily through film and photography. He also creates installations, sculptures, spatial interventions and performative works.

In his work, the artist explores the phenomena of cinema and its fundamental constituents: the lens, the light, the chemistry, the audience, the flickering, the projection, and so on.

To create this animated film, he downloaded photographs of sunsets, which he cropped, arranged and laid out in chronological order, creating a unique, massive and collective sunset.

Peter Miller was born in Burlington (USA) and lives between Essen (Germany) and Paris.

18

Postcards

Private collection

What could be more superb than a sunset? And what could be more photogenic? Representations of sunsets increased massively in the mid-twentieth century with the emergence and development of colour photography.

Stamped and containing a few words, hundreds of thousands of postcards of sunsets and sunrises were produced and sent by post. These brightly coloured images, which often illustrate holiday destinations with heavenly beaches, continue to be shared, but digitally and on social media, as demonstrated by the popularity of the hashtag #sunset. Despite its repetition, the cliché resists trivialisation.

19

DAGOBERTO RODRÍGUEZ

Tormenta Solar, 2022

Video, 2'06"

Courtesy of the artist and Galerie Peter Kilchmann, Paris, Zurich

Dagoberto Rodríguez is known for his futuristic visions constructed in Lego (utopian architectures, space shuttle corridors and neo-planets). In this video, he questions the impact that technology could have on humanity and its environment by simulating a solar implosion using Lego bricks, innocent and fun objects.

This construction toy, which is not available in Cuba, is used by the artist as a metaphor for capitalism, a symbol of the immediate gratification of technological progress that drives our human desire to travel beyond the boundaries of our planet.

The dangerously seductive solar storm resembles a cluster of luminous pixels that encourage online (or galaxy) surfing and the over-consumption of resources. The Lego bricks that make up the Sun pulsate and explode, eventually taking over the entire screen.

Solar flares have an impact on our planet's technological systems, power grids and telecommunications. With this video, Dagoberto Rodríguez seems to be warning us about a storm that could wipe out humanity, while being ironical about the conquest of space and our lack of awareness of the possible consequences.

Dagoberto Rodríguez was born in 1969 in Caibarién, Las Villas (Cuba). A former member of the Los Carpinteros collective, he now lives and works in Madrid.

20

PENELOPE UMBRICO

49,336,217 Suns from Sunsets from Flickr (Partial) 08/18/2023, 2023

Photographic prints, 1,900 copies,
300 x 936 cm

Courtesy of the artist

Penelope Umbrico is an artist and collector of images who works with existing photographs that she finds online. Her work *Suns from Sunsets from Flickr*, begun in 2006 and constantly growing, was created by collecting images on Flickr tagged with the keyword “sunset”

Between its inception in 2006 and its exhibition in 2011, the work grew from 541,795 images to over 8 million, an increase that mirrors the staggering growth in the number of images shared online. Through accumulation, the work strips images of their uniqueness.

As well as collecting and amassing images, the artist’s intervention consists in cropping these thousands of images, whose authorship is challenged.

Penelope Umbrico was born in 1957 in Philadelphia. She lives and works in New York.

21

Photographs of the Sun from 1909 to 2023, 2023

Observatoire de Paris – PSL (Meudon)

Since 1908, teams from the Observatoire de Paris – PSL have been taking three photographs every day of the Sun at their Meudon site. The service is known as the “Meudon spectroheliograph”. The spectroheliograph helps to systematically monitor the Sun and the chromosphere from the ground, as well as forecasting solar activity and producing solar data useful for space meteorology. Long-term observation also provides data to explore other interactions between the Sun and the Earth, such as the potential contribution of solar activity to climate change.

Today, this scientific research and service is carried out by teams from the Laboratory for Space Science and Astrophysical Instrumentation (LESIA). The data collected by the spectroheliograph is freely available via the BASS2000 database (Bass2000. obspm.fr). These daily digitised and calibrated images have been available since 1980. A project to digitise the entire collection (since 1908) is currently underway. Historical data is available from *Collection d’images et vidéos du Soleil*. By entering a day, month and year, you can access the image of the Sun taken on that particular date. Alongside the tablet are a number of photographs of the Sun from 1909 to 2023. Images of the Sun taken over nearly a century are displayed here, almost one per year, with a few exceptions. In addition to this composition of solar “portraits”, the Observatoire team has indicated key events, such as the recent confinement in 2020, to explain the absence of photographs.

22

GUILLAUME AUBRY

An attempt to fake the sunset, 2016

Raw egg on postcard, photographic print,
10.5 x 14.8 cm

© Guillaume Aubry, ADAGP, 2023

It is commonplace to say that the sky lights up when the Sun goes down. For his research and creative RADIANT doctorate, the artist hypothesised the existence of a link between the aesthetic experience of fire and the aesthetic experience of sunset.

Could our love of sunsets explain the fascination that fire can sometimes hold?

A recurring motif on holiday postcards, a sunset on a beach always seems heavenly. The horizon is ablaze between two black palm trees. Is it a sunset or a fire? This incongruous raw egg, ready for the pan and placed exactly where the Sun should be, is a humorous take on this burning question.

The egg, which brims over the image, also nods to the history of photography.

The gelatin silver process, which became the most common method of processing photographs from 1855 until the early 20th century, uses the albumen from egg whites.

Guillaume Aubry was born in 1982 in Saint-Quentin. He lives and works between Paris and Fermanville in Normandy (France).

23

MAURICE DE BEVERE,

BETTER KNOWN AS "MORRIS"

Lucky Luke

Print on paper, 10 x 10 cm

© LUCKY COMICS, 2023

Created in 1947 by the cartoonist and scriptwriter Maurice De Bevere, better known as "Morris", Lucky Luke has become an iconic character in French-language comics. This courageous "cowboy righter of wrongs" travels the Great West on the back of his loyal mount, Jolly Jumper.

His creator got into the habit of ending each album with a frame depicting the cowboy, from behind, heading towards the Sun setting on the horizon. As the Sun rises in the east and sets in the west, these remote American lands seem to represent unreachable territories. Launching into the famous song "I'm a poor lonesome cowboy, and a long long ways from home...", Lucky Luke is already set for his next adventure. By heading towards the Sun, the character seems to refuse to go to bed.

This vain race in pursuit of the Sun questions both our ability to accept the end of all things and our vital need for renewal.

Does sunset mark the beginning or the end of an adventure?

Maurice de Bevere, known as "Morris", was born in 1923 in Courtrai and died in Brussels in 2001.

Exhibition at Hangar Y from 16th December 2023 to 21st April 2024

Hangar Y would like to thank:

The artists in the exhibition

Guillaume Aubry • Mustapha Azeroual • Abdelkader Benchamma •
Jean Claracq • Caroline Corbasson • Raphaël Dallaporta •
Tacita Dean • Disnovation.org • Rachel Duckhouse • Samuel Fosso •
Fragmentin • Erwan Frotin • Marina Gadonneix • Noémie Goudal •
Laurent Grasso • Anne Lindberg • Colectivo Los Ingrávidos •
Thomas Mailaender • Massao Mascaró • Peter Miller •
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Simon Roberts • Dagoberto Rodríguez • Charles Ross • SMITH •
Stéphanie Solinas • Clara de Tezanos • Laure Tiberghien •
Penelope Umbrico • Gwenola Wagon

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Photo Elysée - Fondation Plateforme 10 • Perrotin • Collection Rabascall •
La Galería Rebelde • Sigg Art Foundation • Société française
de photographie (coll. SFP) • Galerie Sultana • Galerie Templon

and the staff at the Observatoire de Paris – PSL.

Scientific partnership

Exhibition

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Aurélie Baron
Luce Lebart
Marta Ponsa

With the help of

Célia Hamitouche

SCENOGRAPHY

Cécile Degos

PRODUCTION COORDINATION

Grazia Cattaneo

ARTWORK MANAGEMENT

Céline Cormier

GRAPHIC DESIGN

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Lysandre Le Cléac'h

LIGHT DESIGN

Carlos Cruchinha

LIGHTING

Luminoœuvre

CONSTRUCTION

BAREM

TRANSPORT

ESI Fine Art

INSTALLATION

Cardinal Art Solutions

SPACE-DRESSING

Exhibit

SIGNAGE

Graphic Report Brigato

AUDIOVISUAL INTEGRATION

Magnum

PRINTER

Stipa

This exhibition has been designed responsibly. 60% of the display elements come from the previous exhibition.

Hangar Y

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Around the exhibition

FAMILY WORKSHOPS

Young explorers

Every Saturday from 3pm to 4pm.

Children aged 6 to 12.

Price: €15 - Booking recommended

Recreational workshops offering a range of scientific experiments around the "superpowers of light".

Unexpected escapes

With the CNRS, the French national

centre for scientific research

Saturday 27 January

From 3pm

Free – Booking recommended

A fun and educational event about the Sun, organised by CNRS researchers, to enjoy with the whole family.

CONFERENCES AND MEETINGS

Conferences

With the Observatoire de Paris – PSL

Included in the admission price –

Booking recommended

Dates to be announced on hangar-y.com

Study Day

Saturday 23rd March

From 2pm

Booking recommended

An event organised by Léa Bismuth. Encounters, debates and performances with artists, researchers and scientists about the Sun and astronomical observatories.

Meet the artists

• Saturday 16th December

From 2pm to 6pm

Included in the admission price – Booking recommended

With the artist PIERRE-LOUIS FERRER.

A pop-up photo studio to raise public awareness about the dangers of Sun exposure, particularly UVA rays. Each portrait reveals these marks, invisible to the naked eye, thanks to ultraviolet photography.

A round-table discussion on Sun safety will round off the event.

• Saturday 16th March

At 3pm

Included in the admission price – Booking recommended

With the DISNOVATION.ORG COLLECTIVE.

The public is invited to help harvest the square metre of wheat planted at the start of the exhibition. This will be an opportunity to chat with the artists and discuss the many stakes raised by their *Life Support System* installation.

• Saturday 3rd February

From 6.00 pm

Admission free – Booking recommended

With artist GUILLAUME AUBRY.

For several years now, Guillaume Aubry has been carrying out visual and theoretical research into the aesthetic experience of sunsets. He is interested in how a sunset may be enjoyed as a drink, inspired by cocktails named after sunsets. Together with Sterling Hudson, they have created twelve original recipes that participants are invited to sample.

PERFORMANCE

Sunday 21st January

At 3pm and 4.30pm (Duration: 20 min)

Included in the admission price

With the companies Osmium, RO/ZE

and Danse en Seine

Choreographers: Emmanuelle Simon

and Orianne Vilmer

M51, named after the Whirlpool galaxy in the Messier objects, draws on astrophysics and the work of artists such as Garouste and Péric.

On stage, 54 performers gradually come together.

This choreographic puzzle transports the spectators into an abstract and colourful world inspired by the cosmos.

SHORT TOURS

Suitable for all

Tours depart approximately every 30 minutes

Free on presentation of an exhibition ticket

Follow our cultural guides through the exhibition.

Take a twenty-minute tour and find out more about a few carefully selected works!

STORYTELLING FOR 4-8 YEAR OLDS

"1, 2, 3 soleil"

For the whole family

Sundays at 3pm during school holidays

Price: €8 per child

Using a sensitive, poetic, physical and playful approach, this tour takes young children and their parents on a discovery of the exhibition *Seizing the sun*.

ACTIVITY BOOKLET FROM AGE 6

Free

To be collected at the exhibition entrance

Designed by the team behind the cultural magazine *Paris Mômes*, this booklet encourages children to take a closer look at the works. It provides children with an insight into the artists' approach.

Plan your visit

ABOUT HANGAR Y

A cultural venue at the crossroads of art, science and technology, history and nature, Hangar Y is an exceptional place, its historic building emblematic of late 19th-century industrial architecture, surrounded by a 22-acre park. Each year, two exhibitions organised by guest curators and the Hangar Y teams add a new dimension to the rich past of this historic building, from dreams of flying to desire for adventure and celestial fascination. The outdoors are also wonderful, with the park and its art trail around the pond which the public may enjoy. Designed like a poetic interlude, far from the hustle and bustle of the city, visitors can explore, discover and wander at their own pace in the heart of nature. Each season, echoing the themes of the exhibitions, the history of the site and its various highlights, Hangar Y organises a series of events, workshops and activities for children and families.

ENJOY UNLIMITED ACCESS TO HANGAR Y!

Enjoy free, unlimited access to the Hangar Y park and exhibitions for one year.

Discover our memberships:

- PASS Y from 13 years old – €39
- PASS petit Y for 6 - 12 year olds – €29

4 good reasons to become a member:

- Invitations to Hangar Y events and exhibition openings
- Reduced-price immersive experience for Y Pass holders
- All children's activities at €12 for PASS petit Y holders
- Discounts and preferential rates from our partners

RESTAURANT

Open Wednesday to Saturday
from 12pm to 2pm, then from 7pm to 9pm
and Sunday from 12pm to 2pm

ACCESS

9, avenue de Trivaux - 92190 Meudon
Train stations: Meudon Val Fleury (RER C),
Meudon (Line N)
Bus lines: 169, 289, 389 (bus stop: Trivaux-Hangar Y)

ADMISSION

Park: €3/€2
Exhibition: €10/€7
Free for children under 6, disabled
people and their carers.

OPENING HOURS

The hangar is open from 10am to 8pm on weekends and public holidays and from 11am to 7pm on weekdays during Paris-area school holidays. The park is open 7/7 from 11am to 7pm on weekdays, and from 10am to 8pm on weekends and public holidays.

Hangar Y is closed to the public on 25th December and 1st January.

Booking recommended at hangar-y.com

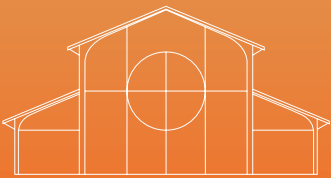
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Leaflets placed in the bin provided at the exit of the exhibition will be recycled or reused.
Thank you very much!





Hangar Y

Paris Meudon