

# Prendre

Exhibition  
at Hangar Y

Press kit

# le soleil

16th Dec. 2023  
21st Apr. 2024

An exhibition presented in  
partnership with



PSL

le Bonbon

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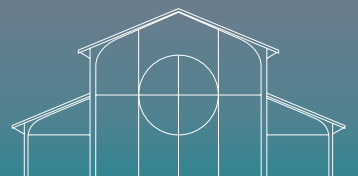
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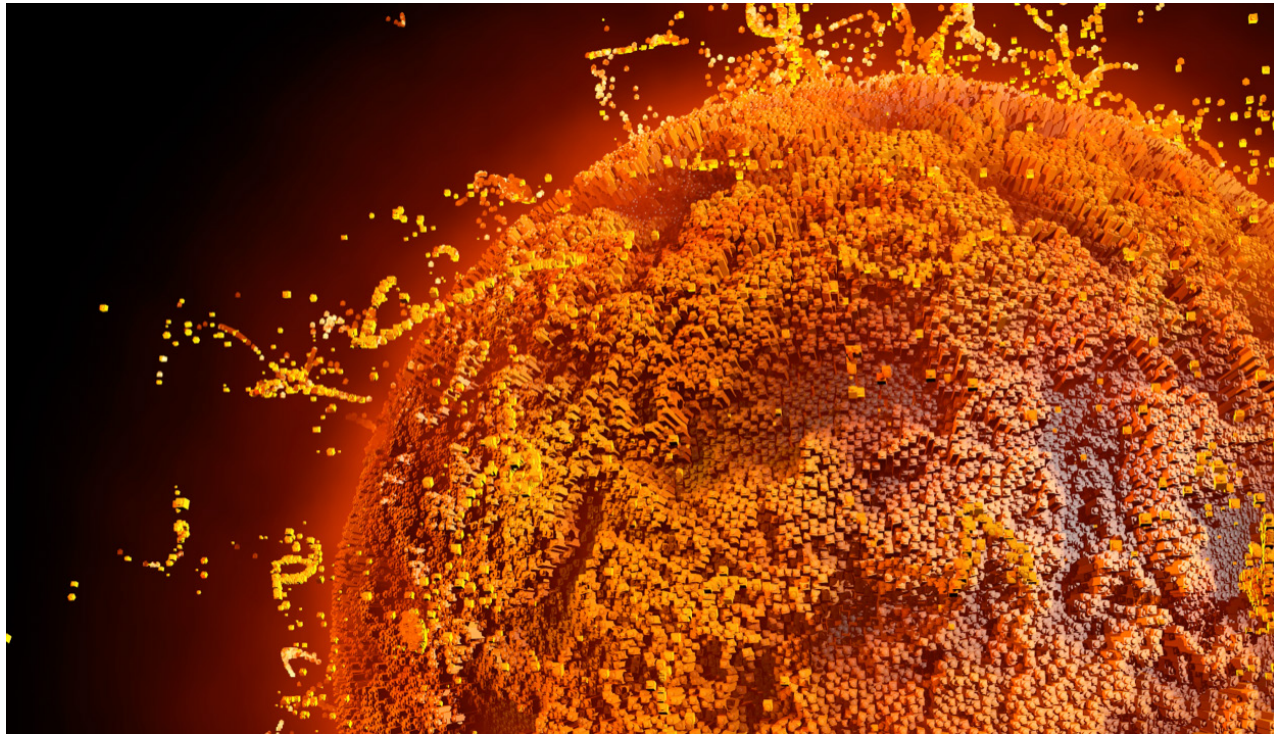


Hangar Y  
Paris Meudon

# Seizing the Sun

Exhibition from 16th December 2023  
to 21st April 2024

**Dagoberto Rodríguez**  
*Tormenta Solar*, 2022,  
Digital animation,  
colour, sound, 2 '06"  
Courtesy of the artist and  
of Galerie Peter Kilchmann  
Zurich / Paris



The exhibition *Seizing the Sun* explores the fascination this star holds for contemporary artists. Works by visual artists, photographers, musicians and video artists will be displayed side by side with scientific imagery.

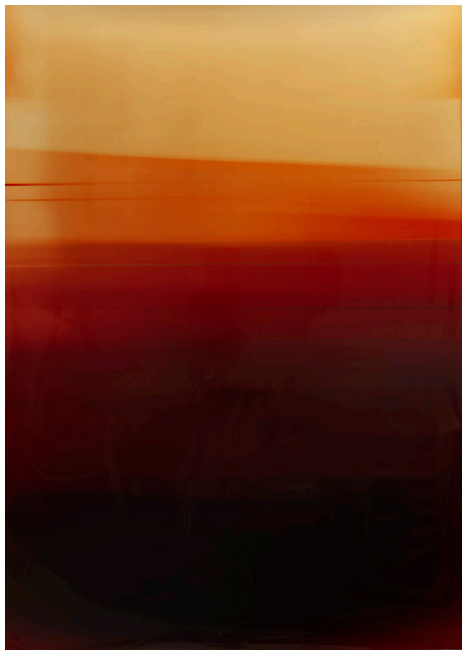
Each expresses the potency or the ambivalence of the sun, which has been and remains a major and boundless source of inspiration. From photography to performance, including sculpture, drawing, embroidery, writing and video, every medium is explored to approach this unreachable star, to observe it, seize it and imagine it, in order to represent it.

This exhibition is dedicated to lovers of contemporary art and astronomy buffs alike, to amateurs of sunsets and those who simply enjoy the sun.

For its second exhibition, Hangar Y is delighted to collaborate with an institutional partner, the Observatoire de Paris - PSL. Located next to Hangar Y and working jointly with the Paris Observatory since 1926, the Meudon Observatory was one of the first devoted to astrophysics. It was founded in 1876 by Jules Janssen, an astronomer with a passion for photography and the Sun. Involved in top-level research since the late 19th century, the Observatory is historically dedicated to daily observations of the Sun.

The dialogue between art and science has given rise to an artistic collaboration project: three artists have been invited to create original pieces inspired by the Sun. At the intersection of science and sensory pleasure, these works bring together artists and scientists, beauty and knowledge around a shared taste for research and creation.

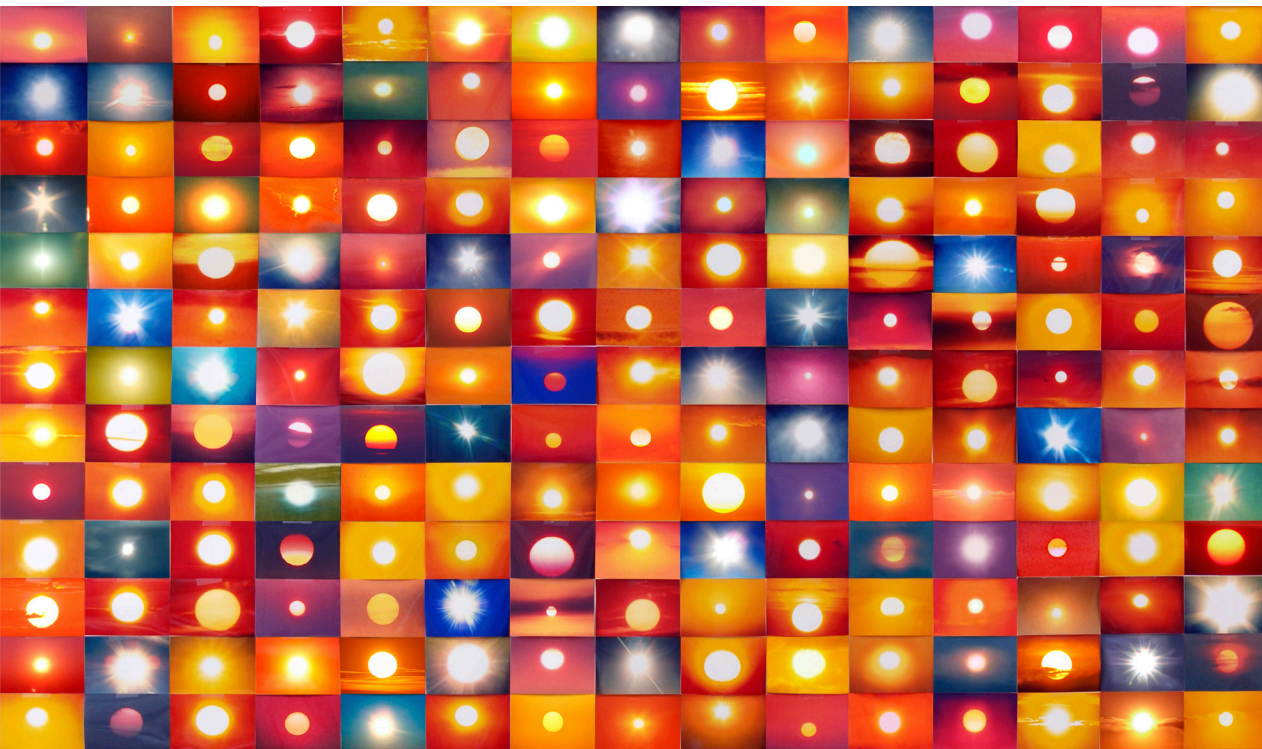
**Laure Tiberghien**  
*Sans titre*, 2022,  
C-print (single copy),  
120 x 170 cm  
© ADAGP, Paris 2023





# A sensitive exploration of the sun

## from the artists' perspective



**Penelope Umbrico**  
*Suns from Sunsets*  
from Flickr, 2006  
© Penelope Umbrico

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

Our 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. Linked to global warming, the Sun is sometimes disliked and feared. Its heat is reminiscent of the magnificent mystery of its incandescent substance. Sunburns, sunstrokes, its marks and its effects fuel 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... You can't look directly at it without damaging your eyes. The contradiction inherent in this star reminds us of François de La Rochefoucault's famous saying: "On neither the sun nor death can man look fixedly". Abstract and vibrant photographs by a whole new generation of photographers, who, fascinated by the effects of the Sun's rays on sensitive surfaces, "draw" with the star and rekindle the experiments of the pioneers of photography and film. At the origin of numerous cults, the divine and mystical power of the Sun is a rich source of inspiration for artists who question our desire for transcendence.

Some artists use the sunset as a motif in a humorous way, subverting it, while others delight in observing the superb and eternal moment when the moon rises and the Sun sets. Night falls gently and it grows dark. The Sun is still there, but not quite.



**Clara de Tezanos**  
*Un pressentiment*  
dans le tympan,  
from the series of votive  
lamps  
[Lámparas que Arden  
Votivas I], 2022  
© Clara de Tezanos

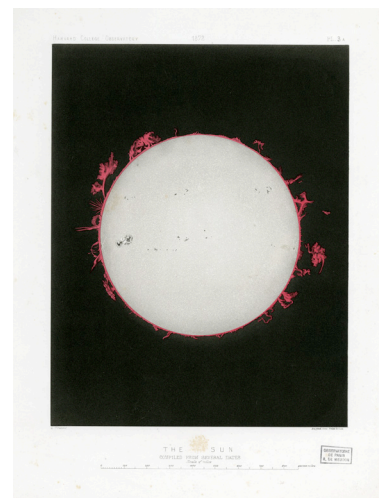
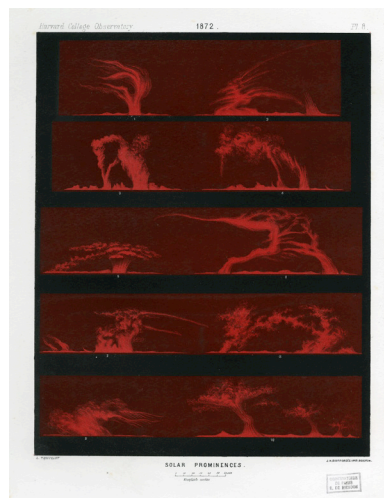
# The Observatoire de Paris-PSL

## The scientific partnership

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, ONERA, the French aerospace lab, and the French national centre for scientific research (CNRS) have chosen to settle in Meudon. Boasting a prolific scientific past and as a recent neighbour of these key players, Hangar Y is delighted to be forging lasting links with communities of experts while actively contributing to establishing fruitful interactions between artists and researchers from all backgrounds.

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 related to Universe sciences and astronomy

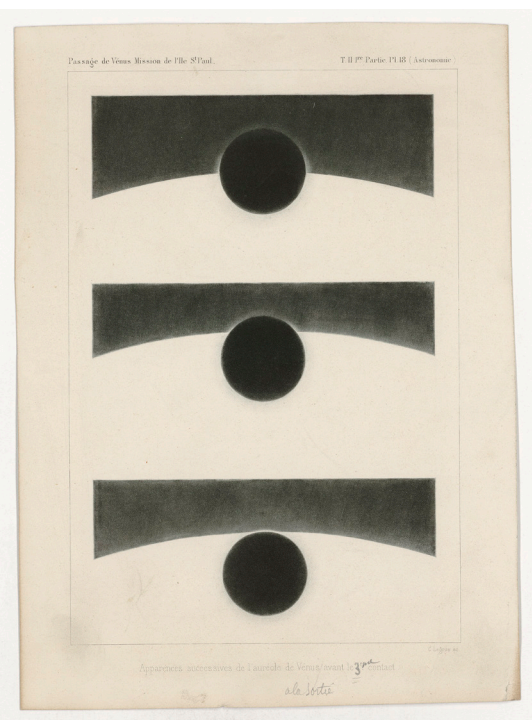
The Observatoire de Paris - PSL welcomes 800 scientists, engineers and administrative and technical staff involved in academic studies, instrument innovation and observation services for large terrestrial telescopes, metrology and space missions. Thanks to its expertise, the Observatoire de Paris - PSL collaborates with the main players in astronomy worldwide. It offers courses that are driven by research, from bachelor's degrees to doctorates, university diplomas and training for teachers. Committed to sharing knowledge, the school offers educational resources for all levels and ages (class sponsorship, travelling exhibitions, digital media, etc.).



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
- Next to these works, a number of archives on loan from the Paris Observatory Library are exhibited. Produced by scientists, historical and more recent exhibits (images and observation tools) are displayed throughout the exhibition, resonating with the works of contemporary artists.
- During the exhibition, Hangar Y organises a series of events hosted by scientists and astrophysicists from the Observatoire de Paris- PSL (full programme available on [hangar-y.com](http://hangar-y.com)).
- 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.



**Left**  
Transit of Venus,  
Île Saint-Paul Mission,  
LEGROS C.  
Successive  
appearances of the  
aureole of Venus  
before the [3<sup>rd</sup>] contact,  
around 1875, Paris,  
photogravure  
© Paris Observatory Library

**Above**  
Solar prominences,  
Pl.8, Trouvelot,  
Étienne-Léopold  
draughtsman,  
Bufford, John H  
printer, 1872, Boston,  
chromolithography  
© Paris Observatory Library

The Sun, Pl.3A,  
Trouvelot,  
Étienne- Léopold  
draughtsman,  
Bufford, John H printer,  
1873-1876, Boston,  
Chromolithography  
© Paris Observatory Library



# The exhibition



As soon as they enter the nave, visitors are greeted not by one, but by a multitude of animated Suns projected onto a giant screen. These are the work of the American artist Penelope Umbrico (1957). In *Screen Sun* (2014), she films thousands of digital photographs of the Sun with her mobile phone. Suspended in the centre of Hangar Y, this video reminds us of the materiality of screens that prevent us from directly experiencing superb natural phenomena such as sunsets.

On the first mezzanine (on the eastern side), painted in the colours of sunrise, visitors will discover an installation created in situ by the American artist Anne Lindberg (1962). *reaching sun* (2023) is made of thousands of coloured cotton threads that shimmer in the light. Wavering between the visible and the invisible, the piece is a manifestation of solar radiation. A century earlier, rather than film the eclipse of the Sun in the skies over Paris in 1921, the film-maker Camille Sauvageot chose to focus his lens on the crowd of onlookers gazing at the spectacle, cautiously protected by smoked glass (*Paris, France Eclipse de Soleil*, 1921). This short film reminds us that our fascination with the Sun can sometimes play tricks on those who dare to look directly at it.

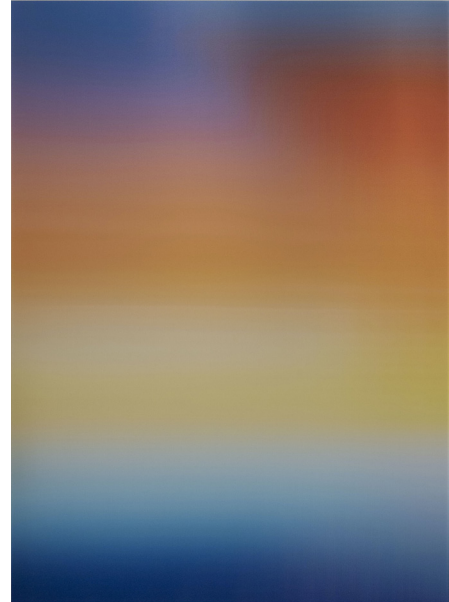
The exhibition then turns the spotlight on contemporary French photographers, many of whom incorporate the effects of light, whether natural or artificial, into their work. The work of Massao Mascaro (1990) is bathed in the light of the southern Sun, right down to the title of the work, *Sub Sole* (2021), which is Latin for beneath the Sun. The dazzling power of the Sun infuses his two prints, in which a young woman looks away, while a young man chooses to close his eyes and surrender to the gentle caress of the Sun. The series *Soleil Frontal* (2023) by Sébastien Reuzé (1970) flirts with photographic abstraction. His four photographs create a mental space, infused with shades of yellow, that takes us on an almost mystical exploration of the perception of light. The photograph *Sans titre* (2022) by Laure Tiberghien (1992) has a single subject: colour. The artist uses expired colour darkroom paper, which she exposes to natural and artificial light sources. The coloured vibrations that appear on the paper poetically document how light streams have been diverted.

*Radiance #8 Finisterrae* (2022) by Mustapha Azeroual (1979) features several photographs of the same landscape, at sunrise and sunset, on a single backing, producing what is called a 'lenticular' image. Each time the viewers move in front of the work, they replicate the recurring cycle of natural light throughout the day. An empirical and abstract image ahead of its time, the daguerreotype *Spectre Solaire* (1844) by the physicist and astronomer Léon Foucault (1819-1868) resonates with the experiments of a generation of contemporary artists keen to explore photography. In 1851, Léon Foucault first demonstrated the Earth's rotation in front of an assembly, using a pendulum. Fascinated by the movement of the Earth in relation to the Sun, the American artist Charles Ross (1937) devoted his career to studying and representing natural light and time. Forty-five years separate the film *Sunlight Dispersion* (1972) from the painting *HSSB 3/1/17 Human Size Solar Burn* (2017), both of which illustrate his obsession with creating with sunlight.

**Massao Mascaro**  
Untitled (Sub Sole #51)  
© Courtesy Galerie C.



**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



**Tacita Dean**  
*The Green Ray*, 2001.  
16mm colour film, silent, 2½ minutes.  
Installation view,  
MASS MoCA, Massachusetts, 2016.  
Photo: Arthur Evans Courtesy the artist ; Frith Street Gallery, London  
and Marian Goodman Gallery, New York/Paris/Los Angeles

At the origin of many cults, the divine and mystical power of the Sun is a rich source of inspiration for artists who question our desire for transcendence. In *Miracle of the Sun, Fatima* (2014), the French artist Laurent Grasso (1972) reworked historical images showing a crowd of believers waiting for the Virgin Mary to appear. Drawing from reality to explore the invisible and the collective consciousness, which compels us to believe in miracles, the artist offers a new perspective on history that goes beyond our usual perceptions. On a completely different note, the pianist, composer and poet Sun Ra (1914-1993) is the creator of the concept of "space jazz". Together with his Arkestra, Sun Ra ("Ra" was the god of the Sun in Ancient Egypt) composed music whose titles evoke the cosmos. The exhibition features a selection of around ten tracks and twenty or so vinyl sleeves with artwork inspired by space and the stars, between hallucinations and daydreams.

Natural light displays, such as the aurora borealis or green rays, are so rare that they acquire an almost mystical dimension. In *The Green Ray* (2001), the British artist Tacita Dean (1965) films a sunset without the green ray coming into view.



As the audience is invited to play the film while it hopes for the green ray to appear, the relationship between time and space becomes blurred. The Sun determines the day's cycle and is intimately linked to Time.

Light, in relation with the experience of time and of the sacred, forms the raw material of the work of Clara de Tezanos (1986). With *Lámparas que Arden Votivas* (2022-2023), the Guatemalan artist proposes to translate Time into light. The coloured reflections of her fifty glittering lamps become a metaphor for the cycles of life. Desire Moheb-Zandi (1990) has created an equally poetic and enigmatic piece, *Abyss* (2020), a tapestry-sculpture in a palette of warm colours, that evoke gentle warmth as well as energy and strength. As it plunges behind the horizon, its protective Sun seems to sow drops of gold in its wake.

The Sun is a star orbiting the centre of our galaxy, the Milky Way. Like the Earth and the other planets, the Sun rotates on its axis. This star's gravity holds together an entire system: the solar system.

Noémie Goudal (1984) presents *Terrella* (2022), a series of sculptures stemming from her research into the history of theories and beliefs about the formation of the Earth, and her residency at the Manufacture de Sèvres (2017-2022). Each sculpture represents a hypothesis and is named after the scientist, scholar or philosopher who suggested it.



**Noémie Goudal**  
*Observatoire II*,  
2015. LightJet print  
150 × 200 cm  
Collection Les filles  
du Calvaire gallery

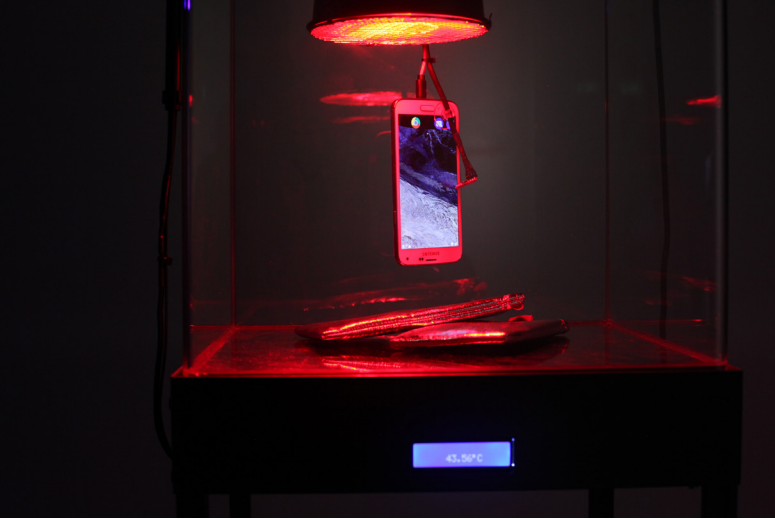
**Caroline Corbasson**  
*Phosphor II*  
© Caroline Corbasson,  
ADAGP Paris 2023



The artist Abdelkader Benchamma (1975), whose favourite medium is drawing, presents two pieces, two immersions into the Cosmos: the triptych *L'horizon des événements* (2019) and *White Dwarf* (2023), a new creation inspired by the research carried out by the Observatoire de Paris - PSL into the Sun. Meanwhile, *Notes from the Observatory* (2023), sketchbook drawings by Rachel Duckhouse (1975), were inspired by her conversations with researchers and historians at the Paris and Meudon observatories. Her drawings feature architectural details, carefully reproduced from the emblematic buildings of these two sites. The fictitious building featured in the photograph *Observatoire II* (2015) by Noémie Goudal (1984) evokes the domes of astronomical observatories, which house scientific instruments such as telescopes. This work by Noémie Goudal invites visitors to enter a room in which scientific tools, vernacular objects and contemporary works are brought together. The drawings, photographs, objects and documents testify to the many ways in which the Sun has been understood and observed. Two display cases showcase a selection of archives from the Paris Observatory Library.

Étienne Léopold Trouvelot (1827-1895), a painter, lithographer, astronomer and amateur entomologist, joined the Meudon observatory in 1882. Throughout his career, he produced thousands of astronomical illustrations. Fascinated by the study of the Sun, his interests included eclipses, the Sun's corona and sunspots. These images, invaluable records for astronomers as well as enhanced versions of celestial bodies, are displayed next to works by Caroline Corbasson (1989) and Marina Gadonneix (1977). In *Phosphor I, II, III* (2012), three screen prints on paper, Caroline Corbasson uses phosphor, which emits light (by fluorescence and phosphorescence) when in contact with solar radiation. The photograph *Untitled (northern light #18)* (2016) by Marina Gadonneix is part of her *Phénomènes* series, which documents natural meteorological and astrophysical phenomena reproduced in a laboratory. This aurora borealis was created using the Planeterrella, an auroral simulator located at the Meudon observatory. Next to it, the photograph *Equation du temps* (2020), by the artist Raphaël Dallaporta (1980), reveals the 'figure 8' loop that the sunlight traces around the meridian line, an astronomical instrument located in the Cassini Room at the Paris observatory, whose function is to determine solar elevation.

In the final room on this mezzanine, the film *Chronique du Soleil Noir* (2023) by Gwenola Wagon (1975) is a science-fiction story about humankind in a dystopian world from which the Sun is absent. By repurposing photographs from her personal album, ads and scientific images from the Paris Observatory - PSL collection, all reprocessed by an AI, the artist questions our relationship with technology in a disturbing and ironic way.



The visitors are then invited to leave the first mezzanine and cross the nave of Hangar Y to reach the Western mezzanine, decorated in the colours of a sunset.

The first room is dedicated to the *Illustrated People* series (2011) by Thomas Mailaender (1979). To produce his images, the artist selected original negatives from the Archive of Modern Conflict collection. He then applied them directly to the skin of the models before exposing them to a UV lamp. It constitutes a provocative gesture, given that we know that sunburn can cause skin cancer years later.

The Sun's prominence and inherent power inspire the artists as references to showcase situations of political domination and major societal issues such as climate change. In *Your Phone Needs To Cool Down* (2019) by the Swiss artists' collective Fragmentin, a mobile phone, heated by a lamp at temperatures exceeding 45°C, is forced into hibernation. Against a backdrop of global warming, this installation questions the impact of technology on our daily lives.



Played in a screening room, two films by the Mexican collective Los Ingrávidos also aim to raise political awareness. In *Danza Solar* (Solar Dance) (2021) and *The Sun Quartet: Part 1, Piedra de Sol* (Sunstone) (2017), the artists mix digital and analogue media as well as archives and documentaries.

Filmed in Rome, in buildings emblematic of Mussolini's architecture, the film *Soleil Double* (2014) by Laurent Grasso (1972) bears a disturbing political character that hints at a totalitarian universe. 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.

Invoking post-growth imaginaries and practices while challenging techno-solutionist ideologies, the Disnovation.org collective works at the intersection of art, research and hacking. Their *Life Support System* installation (2023) consists of one square metre of wheat, artificially cultivated in a closed environment. Critical inputs (water, light, heat, 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 all too often undervalued and overexploited.

#### Fragmentin

*Your phone needs to cool down*, 2019, aluminium, glass, 2 heat lamps, LCD screen, smartphone, temperature sensor, phone cases, electronic components

#### Laurent Grasso

*Soleil Double*, 2014, 16 mm film, 11'.

© Laurent Grasso / ADAGP, Paris, 2023 - Courtesy Perrotin



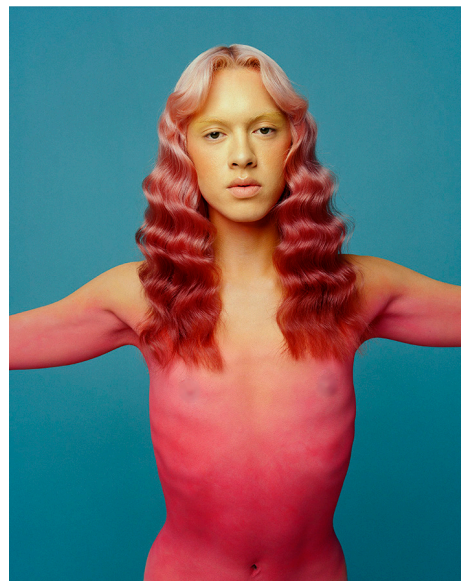


The works of several French and international photographers are on display in the next room. In their carefully composed images, the Sun is not directly represented. It is used by the artist to create a photograph full of innuendo. In the photograph *Le Chef (qui a vendu l'Afrique aux colons)* (1997) by Samuel Fosso (1962), the Zairian dictator Mobutu Sese Seko personifies the Sun. The artist challenges the genre of self-portraiture by playing on Western clichés of African despots. For Erwan Frotin (1978), *Dustin* (2020) – a model whose skin in a sophisticated gradation of colours is evocative of sunsets – embodies a new kind of Sun king or Sun queen. Three photographs, *Gucci Cruise, Cannes, France* (2018), *Knokke, Belgium* (2001) and *Magaluf, Mallorca, Spain* (2003), by the British artist Martin Parr (1952) illustrate the sometimes curious postures and casual poses that tanned sun-worshippers adopt on the beach to “catch” as much Sun as possible.



**Samuel Fosso**  
*Le Chef (qui a vendu l'Afrique aux colons)*, 1997. Photograph, Cibachrome print, 101 x 101 cm.  
Galerie Christophe Person

What would day be without night? And the Sun without the Moon? The image *Désidération (Anamanda Sîn)* (2021) by SMITH (1985) was produced using a thermal camera. The psychedelic colours reveal relationships rather than objects. Here, the light of one star, the Sun, is shown caressing the Moon. This image is part of the "Desideration" project. Desideration refers both to the disappearance of stars and to the desire for their return, experienced by sailors who relied on their position in the sky to find their bearings and who, lost in darkness on stormy nights, regretted their absence. Today, this lost everyday connection with the cosmos has turned into a much broader experience, and the desire for their return is all the stronger.



**Erwan Frotin**  
*Dustin*, 2020  
From the *Roses, mystiques* series, inkjet on paper, polychrome  
© Erwan Frotin, Photo Elysée - Fondation Plateforme 10

In the space that follows, the immersive installation by Stéphanie Solinas (1978) entitled *Twelve West Coast Stations #03 - Le soleil ni la mort* (2022) evokes the relationship between two stars, the Moon and the Sun, that form the pattern of our lives. The work conducted by the artist on the humans of tomorrow on the West Coast of the USA, a research project between science and beliefs, evokes our need to consider an eternal life that would elude all natural cycles.

To chase the sunset is to stop the passage of Time. Together with a former NATO pilot, Simon Roberts (1974) was assigned with chasing sunsets across all the Earth's time zones in twenty-four hours. The video *Citizen Watch Chasing Horizons* (2016) features photographs of sunsets that Roberts has “captured” in each time zone.

In *Albib portant un ikat du XVIII<sup>e</sup> siècle* (2021) by the painter Jean Claracq (1991), the young ephebe portrayed here chooses to turn his back on the sunset to focus all the attention on himself.



**Jean Claracq**  
*Albib portant un ikat du XVIII<sup>e</sup> siècle*  
2021. Oil on wood, wood frame, 18 x 151 x 3cm.  
Private Collection



The artists Peter Miller (1978) and Joan Rabascall (1935) play with the prolific, almost mundane iconography of sunsets, choosing to collect its images. In the film *Set* (2016), Peter Miller arranges hundreds of photographs of sunsets to create a new, massive and exceptional one. Joan Rabascall has placed images of sunsets inside three miniature televisions, acting as picture frames (2012), producing a caricatural TV set. The artist highlights the role of this mass media in standardising our view of the world.

in the final room of the exhibition, visitors will discover the artist Penelope Umbrico (1957) and her installation comprising almost 2,000 photographs. *S49,336,217 Suns from Sunsets from Flickr (Partial) 08/18/2023* (2023) was created by collecting images tagged on Flickr with the keyword "sunset". Between 2006 and 2011, the number of images grew from 541,795 to more than 8 million, reflecting the staggering increase in the number of images shared online.

On a picture rail next to it, the video *Tormenta Solar* (Solar Storm) (2022) by the Cuban artist Dagoberto Rodríguez (1969) questions the impact that technology could have on humanity and its environment, by simulating a solar implosion using Lego bricks, innovative and fun objects that are banned in Cuba.

In the centre of the room, a gallery of pictures of the Sun, one for each year, taken by the Meudon Observatory between 1909 and 2023, shows the solar cycle which evolves over an eleven-year period.

Finally, the exhibition ends with two images. The first by the artist Guillaume Aubry (1982), *An attempt to fake the sunset* (2016), a photograph in which the horizon between two black palm trees seems ablaze: is it a sunset, a fire or a fried egg? The last image is a drawing by Maurice de Bevere, known as "Morris" (1923-2001), the creator of the Lucky Luke cartoon character. Launching into the famous song "I'm a poor lonesome cowboy, and a long way from home...", the cowboy is already set for his next adventure. This vain 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?

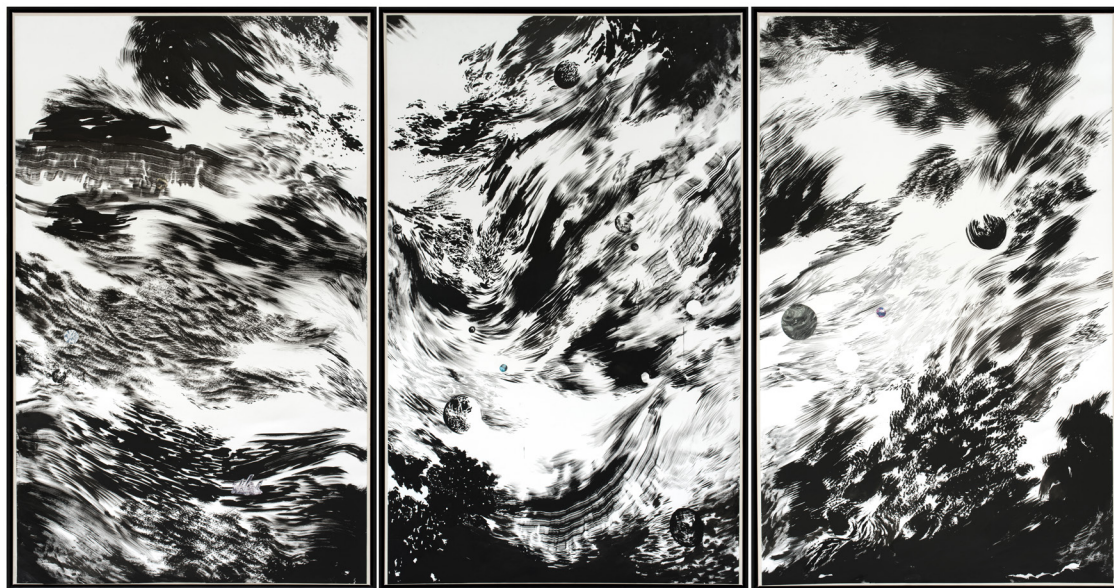
**Guillaume Aubry**  
*An attempt to fake the sunset, raw egg on postcard, 2016*  
© ADAGP, Paris 2023.





# The commissions

Three artists were commissioned to produce works inspired by the world of the observatory



## Abdelkader Benchamma

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

In astrophysics, the event horizon describes the hypothetical boundary of a black hole, which absorbs everything, including light.

Beyond this hypothetical boundary, spacetime 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 massive 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. This created something unique. 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. But Abdelkader Benchamma's drawing, in which unimaginable materials seem to have

become unleashed, in black and white combinations that create a certain distance and an abstraction that stir the imagination, could be capturing these energies.

For this exhibition, Abdelkader Benchamma 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 Nebula 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**

*L'horizon des événements*, 2019, Ink on paper mounted on canvas, triptych, 250 × 150 cm.

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

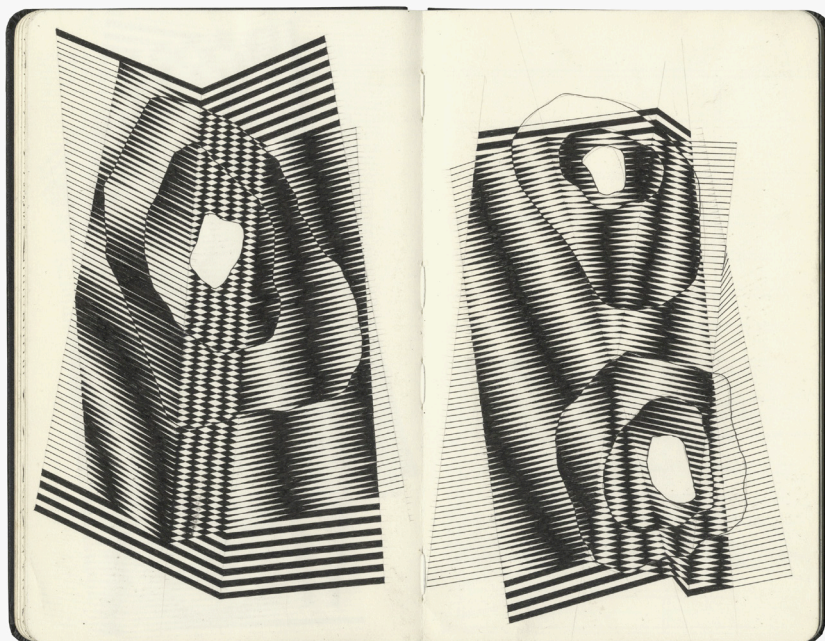
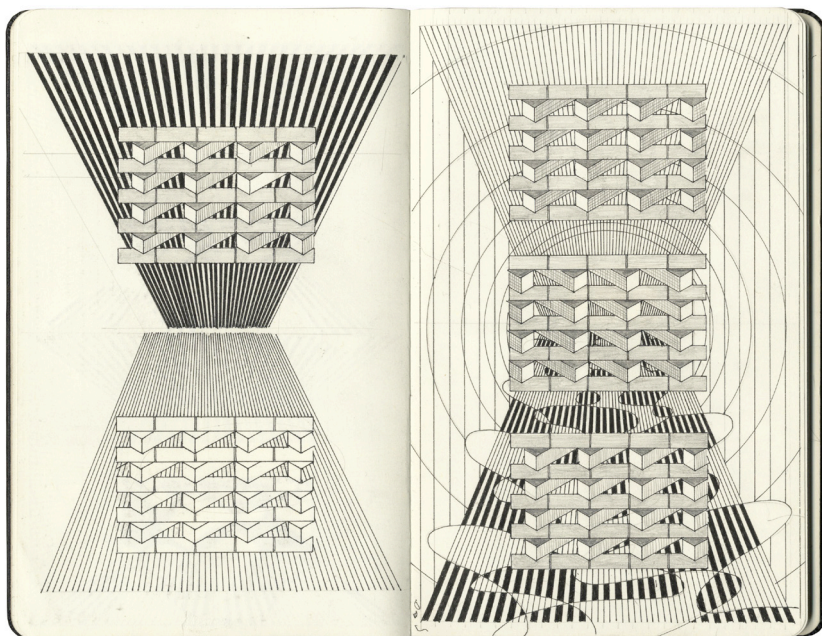
## Rachel Duckhouse

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

Rachel Duckhouse draws in ink and graphite, fountain 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.

In her sketchbooks, Duckhouse arranges and combines her visual impressions stemming from field observations and conversations with the observatory staff. 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**  
Sketchbook  
Courtesy of the artist







**Gwenola Wagon**  
*Chronique du Soleil Noir*,  
 2023, film, 16 min.  
 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

## Gwenola Wagon

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

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 qu'ils ne peuvent plus voir et dont ils n'ont

pas de souvenir, ils chargent un logiciel d'Intelligence Artificielle de le reconstituer. À cette fin, l'IA choisit l'image mentale d'une jeune femme.

By recycling photographs from the artist's personal album, ads and scientific images from the collection of the Observatoire de Paris - PSL, all reprocessed using 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.

## A 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 exhibits, 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. The topics broached are:

- The Sun boasts a history and is not eternal;
- The Sun is (sometimes) a variable star;
- The Sun produces natural phenomena on Earth: the polar aurora;
- The Sun is one of the conditions for the emergence of life;
- You need to take precautions to observe the Sun;
- The Sun follows a path across the sky throughout the day... (and the year... and the centuries ...)

# The artists

Works by around 40 French and international artists, are presented in the exhibition.

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 Ingradivos • Thomas Mailaender • Massao Mascaró •  
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

# The lenders

Galerie Binome • Galerie C. • Centre Pompidou, Paris - Musée d'art  
moderne / Centre de création industrielle • Citizen Watch Co. Ltd •  
Essilor Luxottica S.A • Galerie Filles du Calvaire • Association Fragmentin •  
Galerie Christophe Gaillard • Galerie Jean-Kenta Gauthier • Galerie  
Marian Goodman • Galerie Peter Kilchmann • Light Cone • Lucky Comics •  
Magnum Photos • Médiathèque musicale de Paris • Musée de la lunette •  
Musée départemental Albert-Kahn • Bibliothèque de l'Observatoire de  
Paris • Galerie Christophe Person • Photo Elysée - Fondation Plateforme 10  
• Galerie Templon, Paris - Brussels • Perrotin • Collection Rabascall • La  
Galería Rebelde • Sigg Art Foundation • Société française de photographie  
(coll. SFP) • Galerie Sultana



# Curators

## AURÉLIE BARON

Art projects director  
(Hangar Y)

Aurélié Baron joined Hangar Y in 2022 as Arts project director, overseeing the programming of this new cultural venue, an exploration space that proposes to build bridges between the arts, sciences and nature. From 2015 to 2022, she ran Audi talents, a patronage project involved in supporting emerging French artistic creation. She worked more specifically on the group shows *Chroniques Parallèles* (2018) at Friche la Belle de Mai, *alt+R, Alternative réalité* (2019), *Undomestic and Mind Map* (2021) at the Palais de Tokyo and organised the *Week-end des Musiques à l'image* events (from 2015 to 2018) at Philharmonie de Paris.

## LUCE LEBART

Curator and art historian

Luce Lebart is a historian of photography and the French correspondent for the Archive of Modern Conflict collection. Her work focuses on archives, scientific and technical imaginaries, the natural sciences and the materiality of images. She is the author of photography books, including *Mold is Beautiful* (Poursuite 2015) and of reference works such as *A World History of Women Photographers*, co-edited with Marie Robert (Thames and Hudson, 2022). Her exhibitions include *Cloud Album* (AMC - Vancouver 2022); *La Saga des inventions* (CNRS-Rencontres d'Arles 2019); *Gold and Silver* and *Frontera* (National Gallery of Canada 2017 and 2018) and *Mauvaises Herbes !* (Centre Photographique d'Ile de France, 2022).

## MARTA PONSÁ

Curator and film programmer

An art historian, Marta Ponsa is Head of Cultural Events and Artistic Projects at Jeu de Paume, where she is in charge of film programmes, conferences and performances. As a curator, she has organised projects on European photography from 1920-1950, on video and on visual and digital arts. She is regularly involved with institutions focused on images and contemporary creation, such as the *Rencontres de la photographie d'Arles*, La Caixa Foundation, Barcelona, the Oberhausen Film Festival, the Chair of Digital Humanities at the University of Geneva and the Centre for Fine Arts in Brussels.

# Scenography

## CÉCILE DEGOS

Scenography

## BERNARD LAGACÉ ET LYSANDRE LE CLÉAC'H

Graphic design

## CARLOS CRUCHINHA

Lighting

### Scenography and design concept

Hangar Y commissioned Cécile Degos to create the scenography. Working on the original concept of the Sun "rising" and "setting", she designed two gradations. The artistic project begins outside, immersing visitors in the atmosphere of the exhibition with a gradation occupying the oculus of the imposing glass façade, the emblem of Hangar Y, and continues in the exhibition spaces inside the building. Evoking a complete day, from dawn in soft, pastel colours that recall the calm and serene sunrise, the colour gradations then liven up, moving from warm, vibrant tones to brighter, more fiery colours, symbolising the energy and power of the Sun at its peak

Bernard Lagacé and Lysandre Le Cléac'h worked on all the graphic design and signage, based on these two gradations.



# Related events

## FOR FAMILIES

### Young explorers

- Every Saturday from 3pm to 4pm.

For children aged 6 to 12.

Price: €15 - Booking recommended

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

### Unexpected Escapes

Avec le CNRS

- Samedi 27 janvier

À partir de 15h

Gratuit - Réservation conseillée

Un rendez-vous ludique et pédagogique, autour du Soleil, porté par les chercheurs du CNRS, à partager en famille.

## CONFERENCES AND ROUND TABLES

With the Observatoire de Paris - PSL

Dates to be announced on [hangar-y.com](http://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

### Pierre-Louis Ferrer

- Saturday 16th December from 2pm to 6pm

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 with Pierre Cesarini on Sun safety will round off the event

### The Disnovation.org collective

- Saturday 16th March at 3pm

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.

### Guillaume Aubry

- Saturday 3rd February from 6pm

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)

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 Perec. On stage, 54 performers gradually come together. This choreographic puzzle transports the spectators into an abstract and colourful world inspired by the cosmos.

Pierre-Louis Ferrer

BRUT series

© Pierre-Louis Ferrer

### 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





## SHORT TOURS

### Suitable for all

Follow our cultural guides through the exhibition. Take a twenty-minute tour and find out more about a few carefully selected works!

Tours depart every 30 minutes  
Included in the exhibition price

## STORYTELLING TOUR FOR 8-4 YEAR-OLDS

### Family activity

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*. Using the title of the exhibition and the child's knowledge of the Sun as a starting point, young visitors will discover a selection of works. Each piece will be approached in a different way, to create surprise, amazement and fun.

Sundays at 3pm during school holidays  
with an adult (holding an exhibition ticket)  
Price: 8 euros per child

## ACTIVITY BOOKLET FROM AGE 6

Custom-designed by the team behind the cultural magazine *Paris Mômes*, this booklet encourages children to take a closer look at the works. They explore the artists' approach, through simple texts and fun, educational games that can be played on site to help them understand the exhibition.

As a magazine and cultural guide for families in the Ile-de-France region, *Paris Mômes* also creates content for younger children for a number of institutions.

Hangar Y © Luc Boelgy

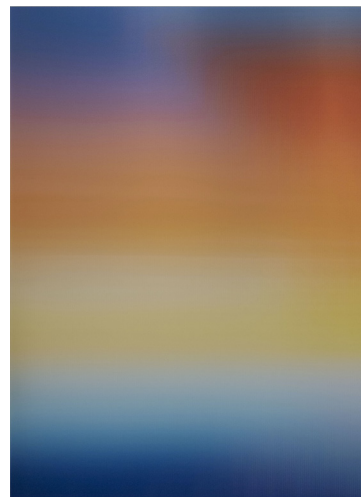




# Images for the press

Images must be used in their entirety: no cropping or superimposed text is permitted.

The use of images from the Observatoire de Paris - PSL is subject to prior authorisation from the Observatoire.



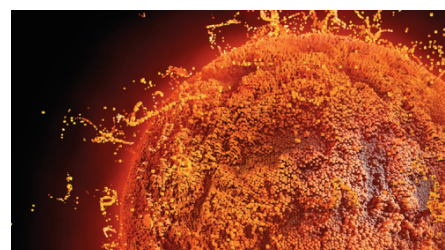
**Mustapha Azeroual**  
*Radiance #8 Finisterrae, 2022.*  
UV inkjet print of 4 images on a lenticular backing,  
165 x 120 cm  
© Mustapha Azeroual, courtesy Galerie Binome



**Sébastien Reuzé**  
*Soleil#06-14-F09, 2017. C-Print, 127x170cm 1/1*  
© ADAGP, Paris 2023



**Laure Tiberghien**  
*Sans titre, 2022, C-print, single copy, 120 x 170 cm*  
© ADAGP, Paris 2023



**Dagoberto Rodríguez**  
*Tormenta Solar, 2022, Digital animation, colour, sound, 2'06".* Courtesy of the artist and of Galerie Peter Kilchmann Zurich / Paris



**Penelope Umbrico**  
*Suns from Sunsets from Flickr, 2006*  
© Penelope Umbrico



**Clara de Tezanos**  
*Un pressentiment dans le tympan, from the series of votive lamps, 2022*  
© Clara de Tezanos

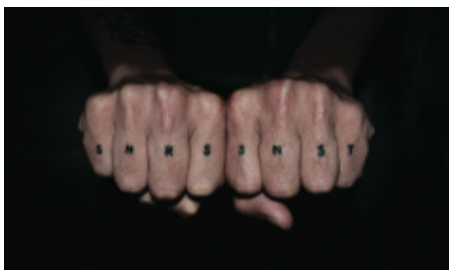


**Massao Mascaró**  
*Untitled (Sub Sole #51), 2021.*  
Gelatin silver print on aluminium under glass,  
60 x 48 cm.  
Courtesy Galerie C.





**Jean Claracq**  
*Albib portant un ikat du XVIII<sup>ème</sup> siècle*  
 2021. Oil on wood, wood frame, 18 x 15.1 x 3cm.  
 Private collection



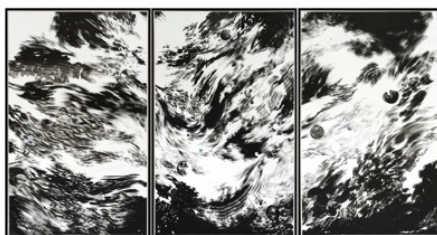
**Guillaume Aubry**  
*SNRS SNST*, tattoo on phalanges, 2018  
 © ADAGP, Paris 2023



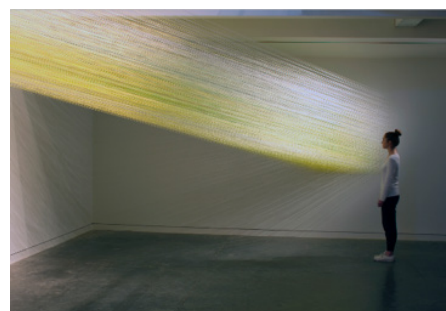
**Guillaume Aubry**  
*An attempt to fake the sunset*, raw egg on postcard, 2016  
 © ADAGP, Paris 2023.



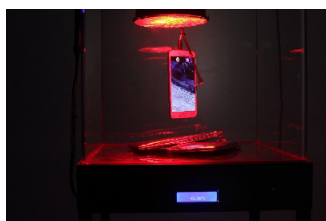
**Erwan Frotin**  
*Dustin*, from the *Roses mystiques* series,  
 Inkjet on paper, polychrome,  
 106 x 86.5 x 3.5 cm.  
 Photo Elysée - Fondation Plateforme 10



**Abdelkader Benchamma**  
*L'horizon des événements*  
 2019, ink on paper mounted on canvas,  
 triptych 250 x 150 cm.  
 Courtesy of the artist  
 and TEMPLON, Paris – Brussels – New York.  
 © ADAGP, 2023.



**Anne Lindberg**  
*the long sun*, 2017, cotton thread and staples,  
 exhibition at the Contemporary Art Museum  
 Raleigh, North Carolina ©Derek Porter



**Fragmentin**  
*Your phone needs to cool down*, 2019, aluminium,  
 glass, 2 heat lamps, LCD screen, smartphone,  
 temperature sensor, phone cases, electronic  
 components Association Fragmentin



**DISNOVATION.ORG**  
*Système de support de vie*  
*[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

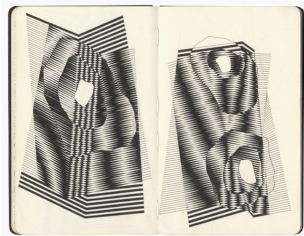
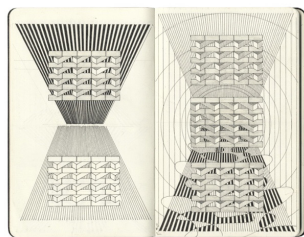


Poster of the exhibition  
 "Seizing the Sun" at Hangar Y, Bernard  
 Lagacé and Lysandre Le Cléac'h  
 © Hangar Y



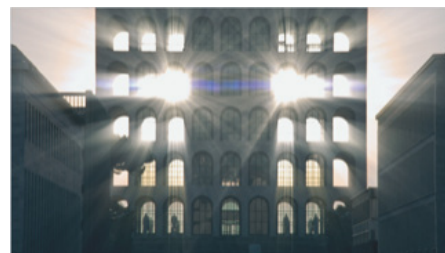
**Gwenola Wagon**

*Chronique du Soleil Noir*, 2023, film, 16mn.  
Film script: co-written with Pierre-Cassou Noguès; Score: Kerwin Rolland with Marie Solies; Images: created in collaboration with scientists from the Observatoire de Paris - PSL (Meudon), recreated from archive using DALL-E. type software



**Rachel Duckhouse**

Sktechbook. Courtesey of the artist



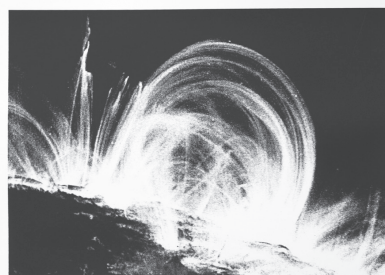
**Laurent Grasso**

*Soleil Double*, 2014, 16 mm film, 11'.  
© Laurent Grasso / ADAGP, Paris, 2023 -  
Courtesy of Perrotin



**Noémie Goudal**

*Observatoire II*, 2015  
LightJet print 150 × 200 cm  
filles du calvaire gallery



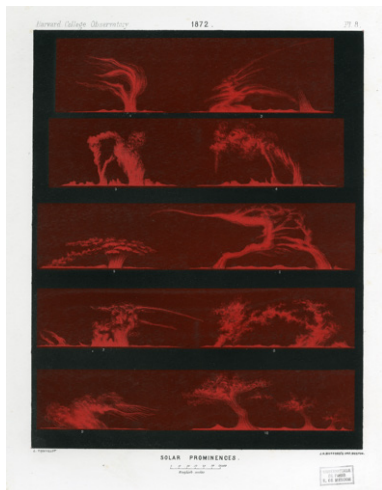
**Caroline Corbasson**

*Phosphor I, II, III*, 2012 © Caroline Corbasson  
© ADAGP, Paris 2023

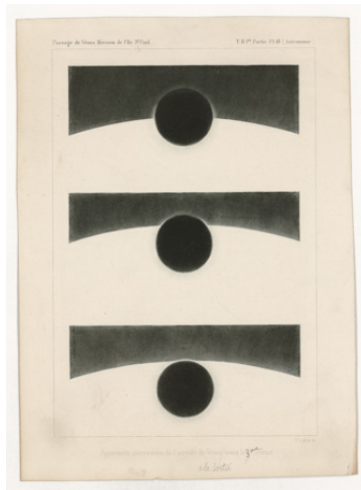


**Samuel Fosso**

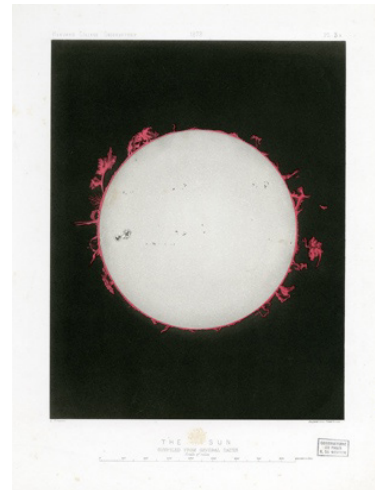
*Le Chef (qui a vendu l'Afrique aux colons)*,  
1997, Galerie Christophe Person



Solar prominences,  
Pl.8, Trouvelot, Étienne-Léopold draughtsman,  
Bufford, John H printer, 1872,  
Boston, chromolithography © Paris  
Observatory Library



Transit of Venus,  
Ile Saint-Paul mission, LEGROS C. Successive  
appearances of the aureole of Venus before  
the [3rd] contact, Around 1875, Paris,  
photogravure ©  
Paris Observatory Library



The Sun, Pl.3A,  
Trouvelot, Étienne-Léopold draughtsman,  
Bufford, John H printer, 1872,  
Boston, chromolithography © Paris  
Observatory Library



# 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, with a 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!

Profitez d'un accès gratuit et illimité au parc et aux expositions du Hangar Y pendant 1 an. Découvrez nos abonnements:

- PASS Y dès 13 ans - 39€
  - PASS petit Y pour les 6 - 12 ans - 29€
- 4 bonnes raisons de m'abonner:
- Invitations aux événements et vernissages du Hangar Y
  - Expérience immersive en tarif réduit pour les détenteurs du PASS Y
  - Toutes les activités enfants à 12€ pour les détenteurs du PASS petit Y
  - Remises et tarifs préférentiels auprès de nos partenaires

## 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 : Ticket office – Hangar Y (hangar-y.com)

## FOLLOW US!

#prendrelesoleil



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## PR CONTACT HANGAR Y

Le Public Système PR for the Hangar Y  
Valérie Duthey, Laura Dubois  
hangarYPR@lepublicsysteme.fr

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