

ARTISTS  
SPACE

Main Gallery

**Anne Marie  
Jugnet**

Selected by Jérôme Sans

PROJECTSPACE

**Vincent Beaurin**

Selected by Andrée Putman

**Anne**

**Marie**

**Jugnet**

**Anne Marie Jugnet**

**Selected by Jérôme Sans**

Ann Marie Jugnet is one of the most interesting French artists of her generation and one of the few artists whose work takes on a social dimension. She challenges our methods of perception—the screen upon which we construct the world.

Jugnet's work hinges on expressions and short phrases. She utilizes words which evoke an interior dialogue or monologue; and in turn reflect a world of endless images. Fragments and isolated segments are removed from the context of the chain of casual, habitual logic, thus suspended beyond all judgment. Alone.

seeing  
**The Fragment**  
to read  
reading  
**as a Whole**  
to see

Contrary to "shock media" tactics, her work initially offers a barely visible concept which is only explored at length by inviting the viewer to look persistently and blindly. Her work recalls a moment of temporary visual dizziness, as when one passes from harsh daylight into a dark room; little by little one grows accustomed to the darkness and progressively sees various elements appear. Jugnet investigates the realm where sight ends and begins much like the Belgian scientist, Joseph Plateau, whose research was essential to the history of cinema and who was interested in this sort of retinal persistence. "Voir seulement" (only sight), "a perte de vue" (as far as the eye can see), "loin de tout" (far from everything), "pour rien" (for nothing), appear like developing photos which then disappear when exposed to light. Although her works invite contemplation, they are not passively experienced. They allow the viewer a moment to pause, to watch, and see as the message develop over time.

Over the past few years, Jugnet's work has taken on a new, more active dimension which depends increasingly on implicating the spectator; the viewer is engaged directly in the installation. Jugnet socially interrogates the individual, an individual in "solitude," alone with himself or herself and responsible before others.

In this age of neotribalism, the social individual becomes a fragment in the collective sphere. We are confronted with the disappearance of the individual into the collective cause. Michel Maffesoli, sociologist describes the characteristics of sociality as "a person (persona) playing a role as much within his professional activity as in the diverse tribes in which he participates; he changes costume according to his taste (sexual, cultural, religious, or emotional) taking part each day in the diverse acts of the *Theatrum Mundi*," a play in which we are all both actors and spectators.

Neither allusive, nor dominating, Jugnet's work poses social questions through stating, suggesting, or providing clues. In one work she distributes papers in the streets, each simply conveying a message which by virtue of its very existence leaves the passers-by who receive it questioning. In another work, piles of papers on a table in the entrance of an institution announce in French, English and Dutch: "seul à connaître" "knowing you know" and

dramatic sensations, her expressions are never developed or explained. These declarations question the individual by stimulating self-awareness and an understanding of one's situation, attitude, and identity. They remain in suspense; personal bonds to these words are reintroduced.

The three works at Artists Space utilize diverse media which characterize the core of her work. Anything is possible. Painting, photography, video, projections, writing on the walls, flyer distributions, posters. Far from losing itself in the euphoria of incoherent endeavors, her work confirms that she belongs among the rare artists who are not limited by style. She progresses from one work to the next, each piece using the most appropriate materials to suit its purpose—an open work in motion.

The artist's work often requires that the spectator follow a physical or a mental path to encounter an individual spatial experience. Created for Artists Space, *Another I* is projected on the back wall of the main gallery which is divided by columns. This separated alignment divides the

ly, whereas *Outcry* represents a cry of indignation portraying the idea of revolt in a collective sense.

*Emergency* exhibited on a wall at Artists Space is actually a layer taken from the original installation of 48 piles of 500 sheets laid out on an architect's table. Each layer from the 48 piles, once assembled, spells the word



*Desir. Desordre, 1994*



*insight-outcry, 1994*

*Emergency. Emergency*, the call to disperse, refers to no current news event in particular but to all current events, signifying a state of urgency, an international warning sign. Its context varies according to where it is shown, each time taking on different meaning according to geographical, social, ideological, or political context. A report or a critique? Jugnet reminds us that we live in a time of urgency. In these times, Damocles' sword has reached its apogee. *Emergency* constantly emerging, tension great and omnipresent. As layer after layer is peeled away from the 48 piles, the piece spreads geographically to the homes of those who have acquired them.

*Emergency*, which also contains the word "emerging," possesses in itself the idea of becoming, of fertility rather than acting as a contaminating element. Each layer is much like the layers of a work in progress, with many possible beginnings. *Emergency* highlights almost tautologically the fragmented work as a recurring theme in the collected works of Jugnet. In some sense, the work cannot be interpreted except in fragments. Jugnet portrays the social dimensions of the individual as a fragment of the whole to which it belongs. With each viewer *Emergency* takes on a new significance. In each fragment, new possibilities can be found. In each word, all words reside, as in an infinite chain. The fragment as a whole. **JS October 7, 1995**

Jérôme Sans is an art critic and independent curator living in Paris. He has organized numerous exhibitions including: *Fictions*, Montreal; *The Strategy of Disappearance*, Toronto; *Before the Sound of Beep*, Paris; *Viennese Story*, Vienna; and *Shopping*, Bordeaux. One of the more recent exhibitions entitled *On Board*, was installed on a ship in Venice, Italy during the Biennial. Upcoming exhibitions include *Infrasound*, Hamburg and *The Big Laboratory* at UBC Fine Art Gallery in Vancouver.

words *Another* and *I* into two separate entities. The artist invites the viewer to experience the phrase while proceeding through the space. The viewer then finds himself/herself becoming a part of the work as he/she enters the projection space and is drawn towards the light of the projected words, *Another I*. A constantly moving perspective is created by moving through the gallery. This experience evolves as a metaphor for the process of moving towards something, towards others or towards oneself. At first appearing large and out of proportion with words, the shadow cast by the viewer's body become smaller as one approaches the wall. A shift occurs from the intimate to the public, from the individual to the social.

The video installation *Insight Outcry* is composed of two monitors each diffusing a black work on a white background. On one side *Insight* and on the other *Outcry*. The first is filmed with a hand-held camera, appearing in repeated sequences of different lengths which seems to nourish or to generate the other image which is filmed by a stationary camera. Playing upon the opposites IN and OUT, *Insight* signifies looking in depth, acutely, penetrating as if conscious-



*Emergency, 1994*

"eenzaam weten." Participation in this work disperses responsibility to each individual and underlines the act of taking or leaving. In Jugnet's T-shirt project for the residents of a poor section of Grenoble, she investigates similar issues. Each individual in the community actively participates by wearing a T-shirt with a changing daily identity; the T-shirts are printed on both sides with a pronoun *je, tu, il, elle, nous, vous, ils, elles* (*I, you, he, she, we, them*). Each person has the option and responsibility of showing or not showing the complexity of the whole, the dispersion, the exchange with other residents.

Many of her works are like a call. In an AIDS campaign, *Au Secours* (*Help*) is written on one T-shirt, *jusqu'à moi* (*until me*) says another. *he oh* (*hey, yo*) is silk-screened on posters put up across the countryside between two cities. Far from displaying romantic or

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