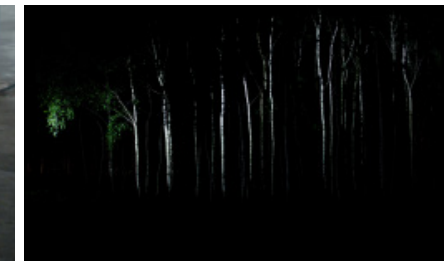
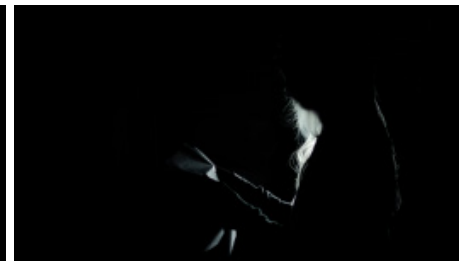


SARAH JANSSEN
selected works, 2009-2016





cinematic shivers

video installation, HD video, 7 minutes (looped), 2009

How do we define a film? If it consists of single photographs, where is the difference between both media? And, is there something in-between? *Cinematic shivers* consists of still photographs which are animated to short sequences by making use of the stop motion technique. The results are photographs in motion. Or do they become film scenes, taken out of their logical and chronological context? The scenes give only tiny bits of information about what could have happened. But instead of building up a narrative, the sequences are mixed up in a seemingly random way. This artwork questions our understanding of cinema and our viewing habits and tries to reveal the essence of visual storytelling. In contrast to film stills, the images in this work are intangible. Just as suddenly as they leap into view, they disappear again. Like the medium film they are time-based, yet there is no beginning or end as it would be in cinema.



still from *Cinematic shivers*,
HD video, 7 minutes (loop), 2009



Provincialeweg, Avenhorn
Google, 2009

googlescape

internet project, www.googlescape.net, 2010

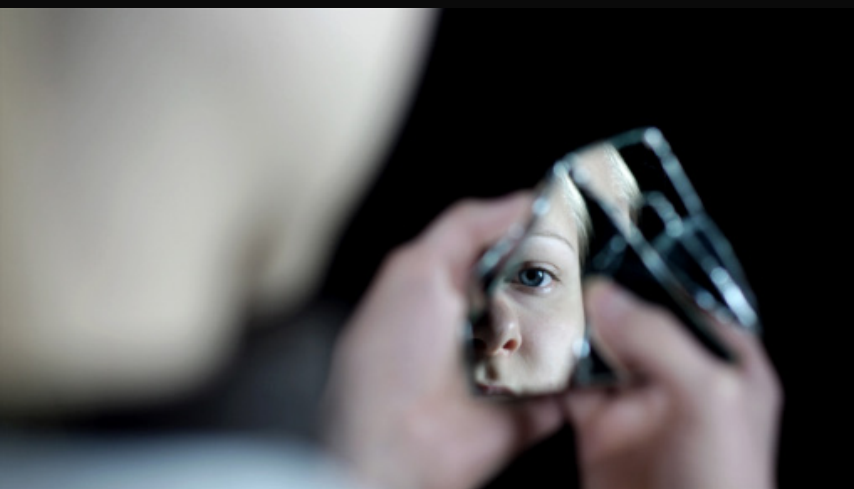
GoogleScape (<http://www.googlescape.net>) is an online photo gallery, based on Google's service 'Street View'. Whenever the website is visited or refreshed, it displays the 'Street View'-photograph of a randomly selected place in the Netherlands. Every minute the website shows a new photo.

Which image will be shown in the gallery is determined by mere chance, the site calculates random values and coordinates and shows the corresponding picture from Google 'Street View'. These pictures are presented as artworks, referring to Dutch landscape painting but also questioning the role of (landscape) photography nowadays.



Ablandijk, Komwierdzand
Google, 2008

screenshot from *GoogleScape*,
internet project, 2010



the silver bullet

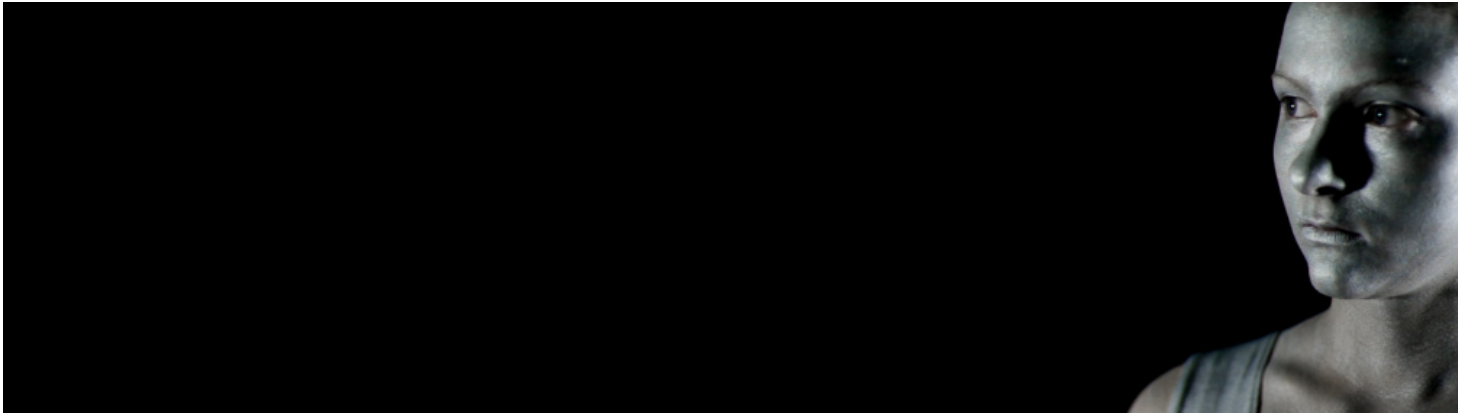
2-channel video installation, HD video + found footage video, 4:05 minutes, 2010

The Silver Bullet is an experimental video, dealing with the concept of technological singularity and the idea of creation of an artificial smarter-than-human intelligence. The title refers to human striving for perfection, invulnerability and immortality.

Advertising makes us believe that we can have a perfect body. Technology tries to create a man-like intelligent machines.

By juxtaposing found footage from TV commercials with self-recorded material, the work illustrates our hopes and fears regarding technological progress and the idea of the perfect human.

One aspect the work deals with is the fact that Nanotechnology nowadays uses silver ions against bacteria. However, this is not a sensational discovery of modern science, the antibacterial properties of silver are already assumed since many centuries, which illustrates humans' quest for eternal life.



The Silver Bullet,
installation view, 2010



space observations

digital photo series, 2009- ongoing



The photo project *space observations* is an ongoing project about stereotypes in public space. It is an online collection of documentary photos of elements in our urban environment. The photos are arranged and categorized into different categories; trying to gain an objective insight in how we treat the space we live in. Part of this project is the series 'natural imitation' which deals with our relation to nature. This relation becomes visible in different ways. Some pictures show how we use nature as a prototype for an (architectural) design; other pictures document how nature finds its way back into an (alleged) completely artificial environment. Each photo shows how we deal with nature in an own and sometimes very subtle way. The work becomes most powerful when all photos are seen in relation to each other, therefore the photos are meant to be presented as a series.

Project link: <http://spaceobservations.tumblr.com>





urban caves
digital photograph, 2014



cineanalogies

research project and master thesis, various materials, 2011

For my MFA graduation project *cineanalogies* I analyzed the visual language of cinema. Fascinated by the fact that certain stereotypic images occur in all kind of movies, I created diverse artworks in the fields of new media, design, (pseudo-)scientific research and art. The results of this project are presented using a multitude of media, such as animations, video installations, illustrations, infographics and data visualization software. This project is also part of my master thesis which is presented in form of a book as well as online on <http://www.cineanalogies.com>



cineanalogies, 2011
 master thesis, book A4, 90 pages



femmes fatales 1944 & 2009

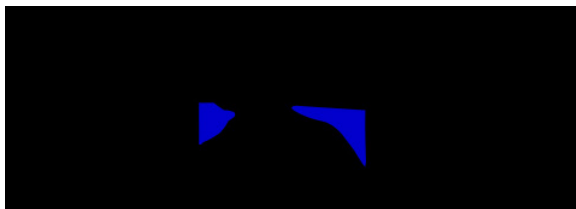
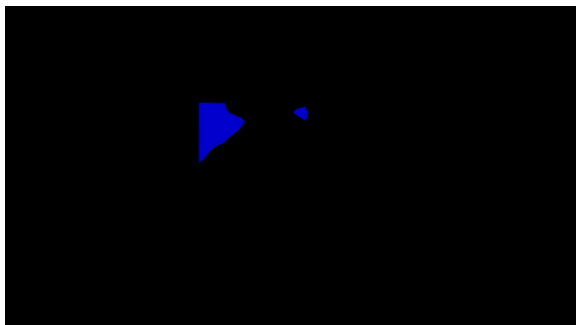
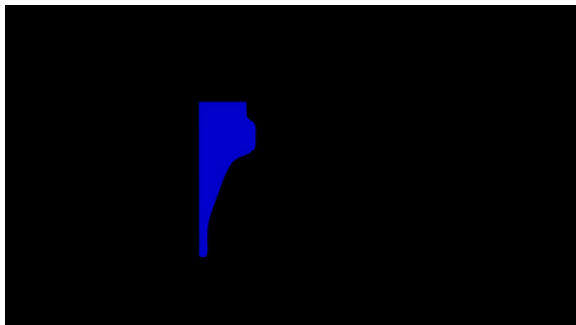
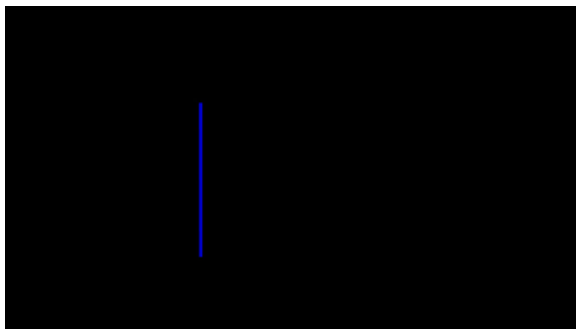
video installation, found footage video, 2 seconds (looped), 2011

In this experimental video, two stereotypical movie scenes were put on top of each other; scenes in which a woman takes off her sunglasses from the films 'double indemnity' and 'limits of control'. This work is part of the project *cineanalogies* which deals with analogical images in movies. For the project more than 15 scenes of women who take off their sunglasses were analyzed. This video is a cristalization of the analysis pointing out the remarkable similarities of the scenes as well as the clichéd portrayal of the femme fatale in cinema.





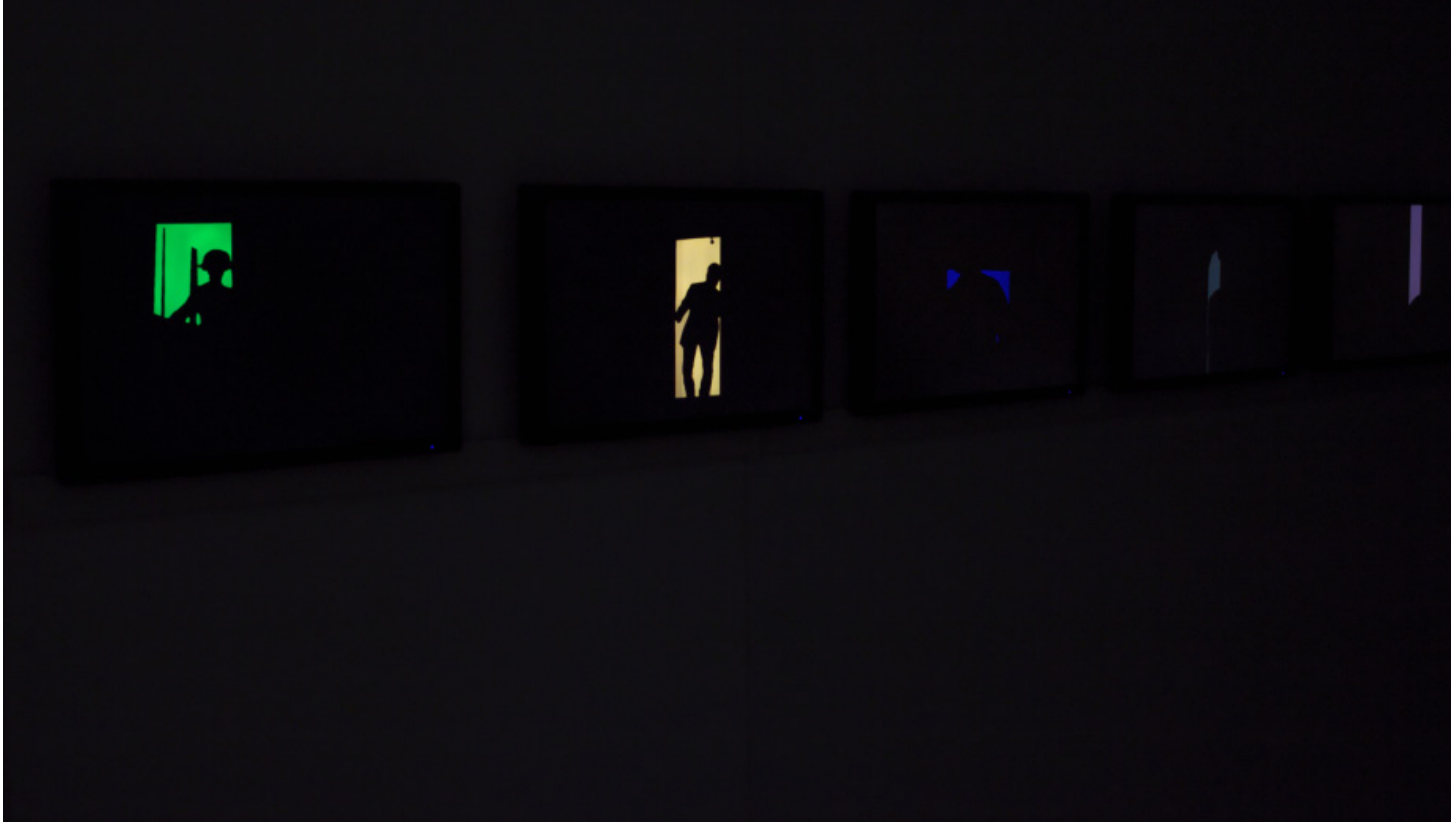
femmes fatales 1944 & 2009, installation view,
Frank Mohr Institute graduation show, 2011



opening scenes

video installation, five motion graphics animations, 6 seconds (looped), 2011

A video installation based on collected movie scenes of opened doors, all scenes not only share the same content of the door, but also have strong visual similarities. They start with a completely black screen and are distinguished by a high colour contrast. These scenes already looked very abstract and graphical by themselves. I enhanced this effect by reducing the colours and creating vector animations based on the graphical forms of the original scene. This work is another piece out of the research project *cineanalogies* about analogical images in movies.



opening scenes, installation view,
Frank Mohr Institute graduation show, 2011



the origin of pace

live performance (video installation + live dance), 18 minutes, 2012



The origin of pace is a performance with video and live dance, which was made in collaboration with Stichting GAVA. It was presented this summer at Noorderzon Performing Arts Festival in Groningen. Processed images from the GAVA archive are mingled with live dance and music. The movement of the human body interplays with the repetitive element of machines. It is all about rhythm, repetition and the passage of time.

A video trailer for the performance can be watched online:

<https://vimeo.com/sarahjanssen/originofpace>

Concept and Video Production: Francesca Bardaro, Sarah Janssen, Eleanor Grootoonk

Music composition: Gianni Bardaro

Dance and choreography: Cinthya Oyervides





The Origin of Pace,
installation view, Noorderzon Festival 2012



images from thin air

video installation, 2014

This project is a study about our visual language and the quest for the essential element of an image. Inspired by cliché movie scenes which were collected and analysed, self-recorded film material was created. In these almost completely black video fragments the visual information is reduced to a minimum. The images, which literally emerge out of the void, are an experiment about our perception of what we call imagery.

The project was realized with the *Hendrik de Vries Stipendium* by *Gemeente Groningen*. The final sequences were presented as projections on diverse locations in public space in the city centre of Groningen.

To see a short video impression of this work please follow this link:
<https://vimeo.com/sarahjanssen/fromthinair>



Images from thin air,
Videostill, 2012

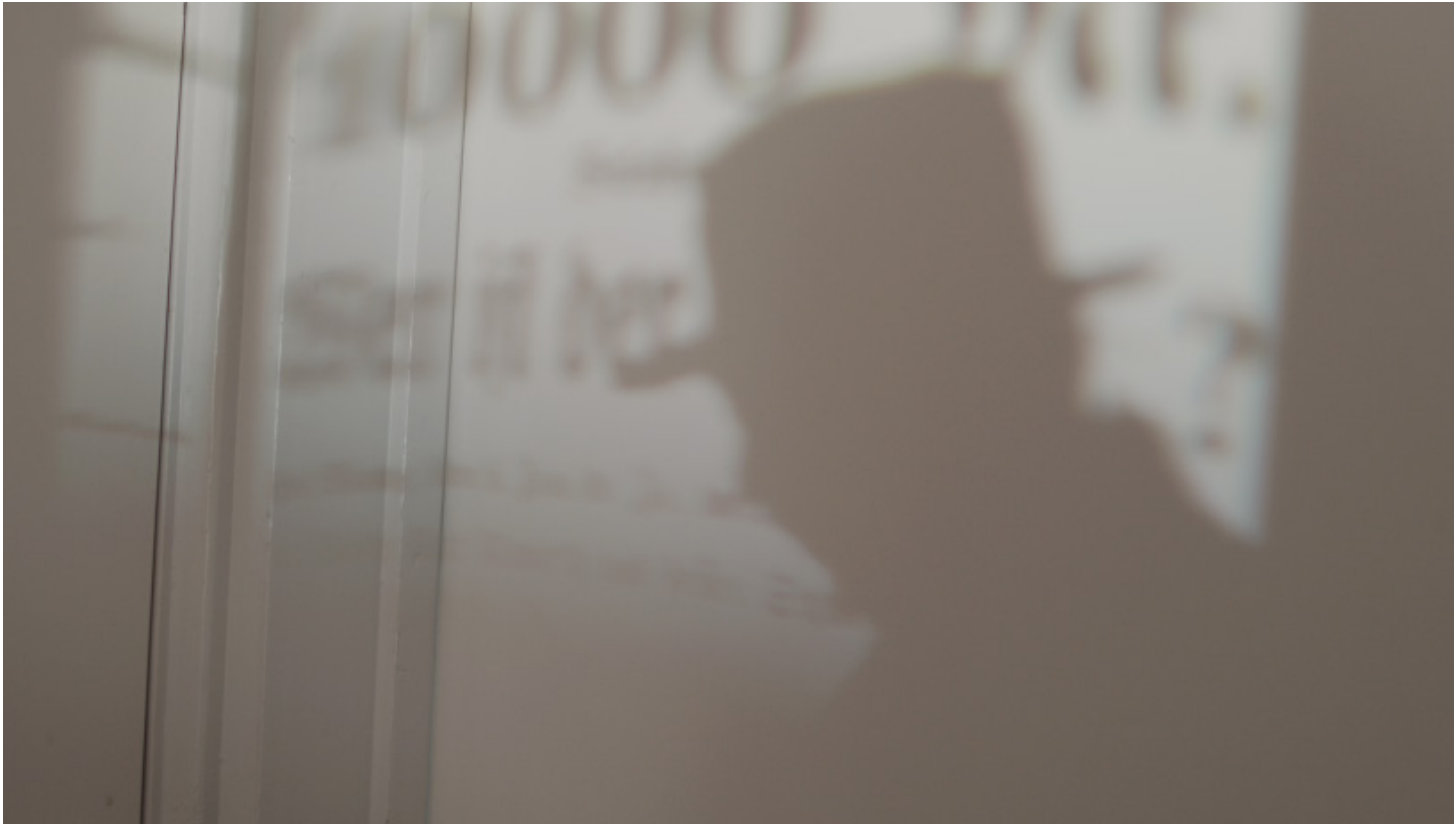


shadows

Installation, variable sizes, 2013

The installation *shadows* consists of wall projections of shadows from different movies. Original movie scenes were edited in such a way that the impression is created that one is not seeing a videoprojection but real shadows. The installation is inconspicuous and almost invisible at first sight. Only once in a while a shadow of a mysterious man with a hat scurries over the wall. The shadow, an important visual element of film noir, is extracted from its original movie and transferred into reality.





shadows
Installation view, 2013



fleeting rooms

multimedia project, variable sizes, 2014



Fleeting rooms is the working title for a series of works made during a 4-month residency in the north of Germany. I explored our perception of space by literally illuminating the dark. The results very influenced a lot by the two locations of the stay, both desolate places with a lot of nature around. A baroque park with high hedges, dark woods and sinister small-town streets became the settings for different kind of works, From photographs and light objects to (interactive) video installations. About this series of works, a catalogue was published.





a fleeting room
Photograph, 2014



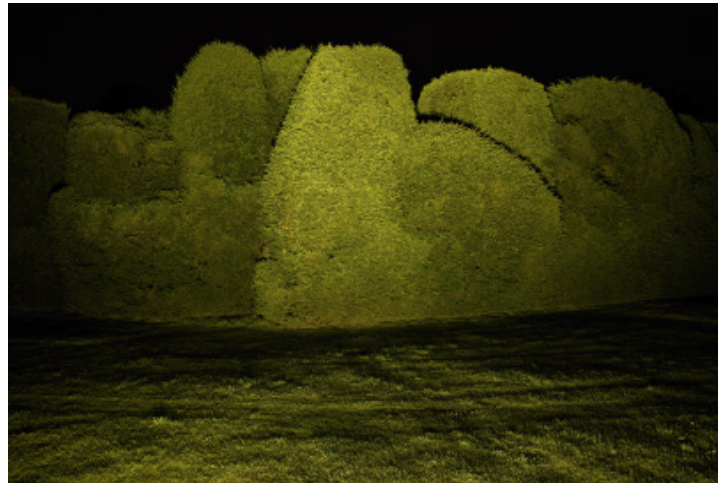
b/w
Photograph, 2014



b/w (inverted spaces)
wooden lamp, 2014



light objects
photographs in light boxes, 2014



wall 1 + 2
Photographs, 2014



wood 1 + 2
Photographs, 2015

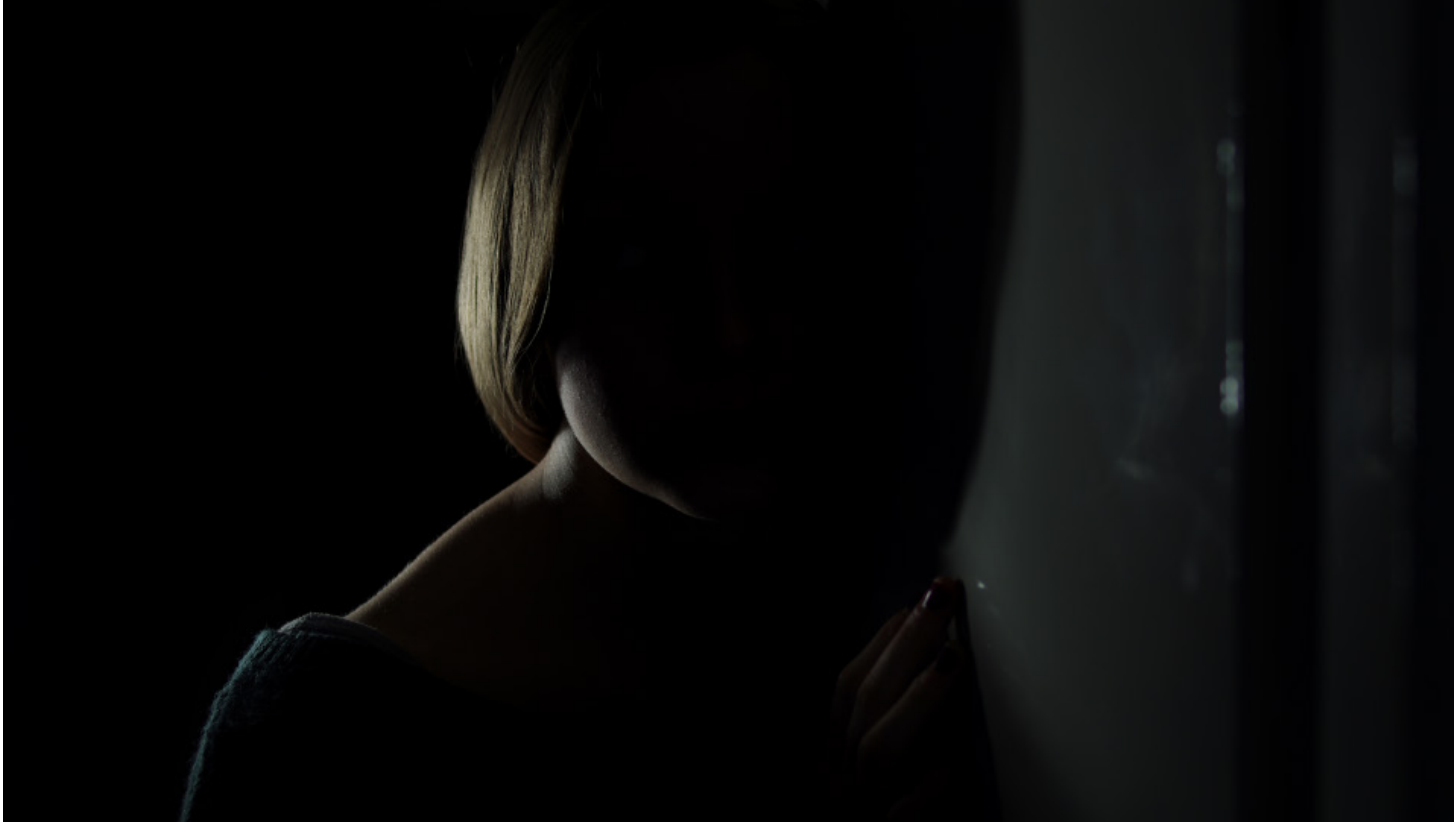


floating shapes

Videoinstallation, HD video, 2014

In the video installation *Floating shapes* minimalistic video recordings were put together to create the visual experience of constant flowing. Using the low key technique, the focus is layed on the structure of different materials and surfaces in a poetic way.

An excerpt of the video can be seen by following this link:
<https://vimeo.com/sarahjanssen/floatingshapes>



floating shapes
Videostill, 2014



wellenbrechen

video installation, 2014

This video installation is based on the concept that we can only visually 'grab' light, as soon as it hits an object. A looping time-lapse video of shadows moving over a forest floor during sunset is projected on a wall and partly on a rectangular socket which is placed in front of it. Only on a small part of the projected image is sharp, the biggest part of it, the projection on the wall is out of focus due to the different distance from the projector. On the side of the socket the projection is refracted, as a thin part of the image is stretched over the whole surface. The concept, that we can always just see a small slice of reality is translated into the visual content as well as the spatial presentation of the video.



wellenbrechen
Installation view, Städtische Galerie Papenburg, 2015



slices of the manifold

Interactive installation, variable sizes, 2014/2015



The interactive video installation *slices of the manifold* reveals how versatile our perception of space can be. The mystical depiction of thin white trees in a dark environment constantly changes, while the viewer moves in front of the video screen. To create this visual experience, a multitude of photos were taken of a birch forest at night. In each picture, the trees were lit from a different angle, while the position of the camera was left unchanged. Depending on the viewer's position, which is measured with a webcam, different images and thus perspectives of the forest become visible.

This installation was created in the framework of the project *fleeting rooms*, a series of works which were produced during a four-month residency in Nordhorn and Papenburg, Germany. Please follow this link to see a video documentation: <https://vimeo.com/sarahjanssen/slicesofthemanifold>





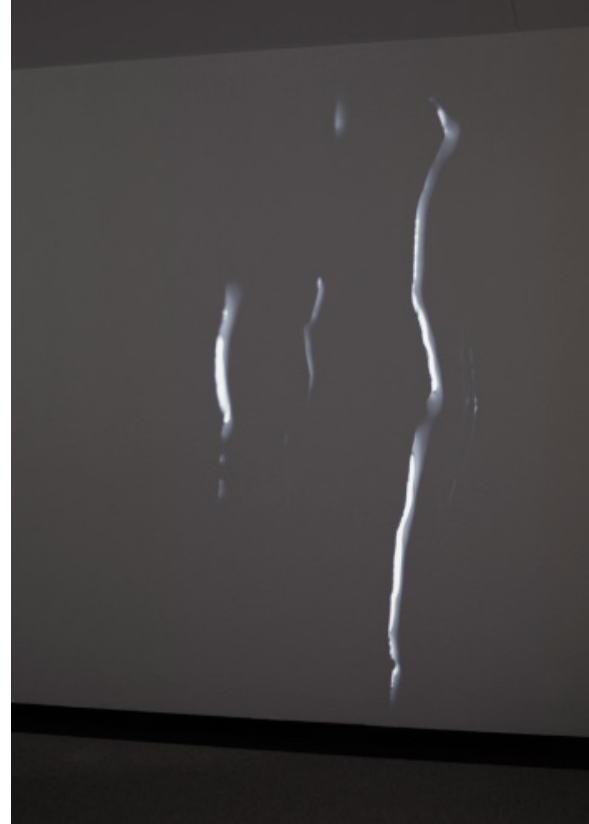
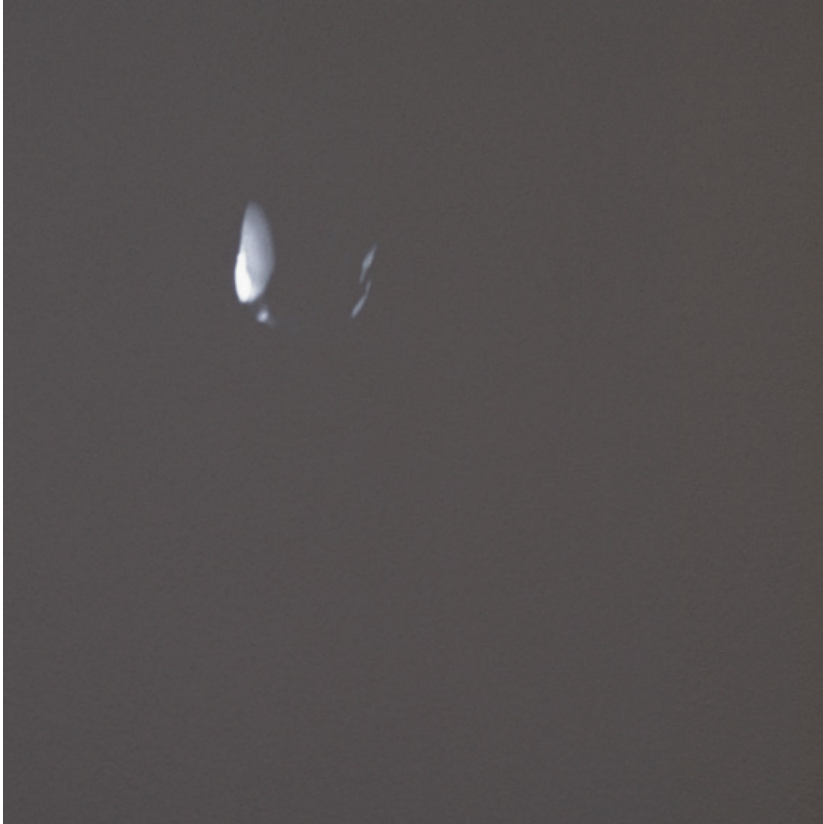
slices of the manifold
Installation view, Städtische Galerie Papenburg, 2015



luminous flux

video installation, variable sizes, 2016

Bright, naturally moving forms flow downwards a vertical projection screen. Sometimes the light is only visible for a fraction of a second and looks like thunderbolts. The abstract visuals are accompanied with an alienated mechanical sound. Although the projected imagery is reduced to a minimum of visual information, one can still recognize video recordings of drops of a fluid running down a surface. *Luminous flux* questions our perception of forms and surfaces. Besides, it is a visual study of the physicality of light and the way it behaves in space. The video for the installation can be seen here: <https://vimeo.com/sarahjanssen/luminousflux>



luminous flux
Installation views, 2016



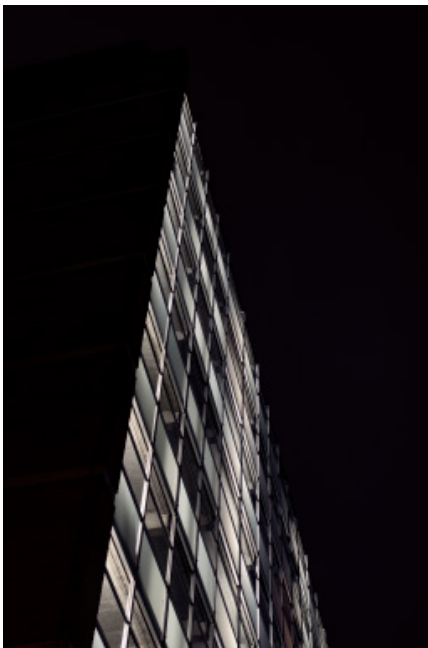
Nachtansichten

photo series, variable sizes, 2014-ongoing

When darkness falls in, we become aware of our own blindness. To orient ourselves at night, we light up our environment. Neon lights, street lamps and spotlights dissolve the places they illuminate from the endless darkness which surrounds them. Artificial light sources, serving as guidance or for decorative purposes, put certain parts of the city on focus, may it be planned or unintended. With this ongoing photo series I want to capture the special, often mysterious character ordinary places can have at night.



Nachtansicht #N06-014
digital photograph, 2014



Nachtsicht O12-007
digital photograph, 2015



Nachtsicht O10-014
digital photograph, 2015



Nachtansicht P03-008 (excerpt)
digital photograph, 2016

© Sarah Janßen 2016

More works on <http://www.sarahjanssen.com>,
photo portfolio: <http://photo.sarahjanssen.com>