

Fluid Feelings Of Fickleness

05.09 - 14.11.2021

Société

Claire Andrzejcak

Claire Andrzejczak approaches the world by subtraction, to intensify an active and sensitive contemplation of what surrounds her. Her meticulous look on reality reveals the presence of unspeakable phenomena, as close as possible to the perceptions of the moment and of life. This work on the imperceptible implies the paradox of a vision that is both haptic (the sensation of touch) and directed towards the immaterial (the untouchable).

A current of air, an emotion or a human presence are the tenuous materials she borrows from life to paint its details. The materiality of thought is also central to the way her work manifests itself, reflecting an approach based on experimentation and process. Some works exist simply through writing as an extension of thought - a repertoire of thought - a repertoire of statements and protocols for works - while some projects draw on the imagination of writers and poets.

- Letter 1: To the lighthouse, The page margin

Transiting Outlook on Emotions

2021

In Situ Installation

Flags, 7 types of white silk

100 x 170 cm each

To get around the symbolic character of the flag, white appeared as an obvious choice. My first intuition was to study the behaviour of silk in the wind and to include an intentionality of movement. By looking for the appropriate material and comparing fabrics - their fall, their tint, their translucency - I fell under the spell of the existence in the real - and not in the digital sphere - of the volatile variations, of the order of the infrathin, that could be perceived between each silk.

These 7 flags made of white silk, with different contextures* and shades, each adopt subtly inconstant behaviours. The wind reveals the qualities of the different fabrics. They are so light that they seem to defy the laws of physics and seem to float in suspension, animated by the slightest breeze, without ever completely falling back down. Transiting Outlook on Emotions is a meeting of public interest and public opinion, intimate tactility. The different silks and their evanescence refer to a nuanced vision of femininity.

* Definition of 'Contexture' according to Larousse dictionary: Intertwining, assembly of elements, organisation of parts that form a whole.

Between Miscible and Insoluble 1 & 2

2021

In Situ Installation

Glass, Watercolours, Water, Sea water, Dust

Variable dimensions

The installation appears as temporary, between the miscible and the insoluble, and the liquid state through which it has passed. This experience of fluidity bewitches like a receding sea, shines like the reflection of clouds in the water and touches the impalpable.

Between Miscible and Insoluble 1 & 2 are part of The Impression project, a series of glass plates painted with a mixture of water, seawater and watercolours.

The Impressions are singular attempts to represent an image in a liquid mass. The image is formed and informed by the process evaporation process of the paint: the level of the surface, the changes in temperature, humidity and natural deposits become pictorial elements revealing the movement of liquids.

Resin Scent Spreads to the Surroundings

2021

In Situ Installation

Diffuser and motion detector

Dimensions variable

Smell is an immediate and sensitive sense, the only one with such a direct connection to the brain. Olfaction, emotions, behaviour and long-term memory are all governed by the same brain area.

Archaeological research on olfactory essences that existed in ancient Egypt have revealed the dominance of chypre, musky and resinous notes in perfumes. From residues found at the bottom of an amphora, the researchers reconstructed a perfume from the time of Cleopatra's.

Resin Scent Spreads to the Surroundings is inspired by these spicy and technical substances from another era and does not fit into the olfactory families of today's perfumery. The non-gendered nature of the scent prevails and breaks the codes of modern perfumery. Behind this desire to compose a universal fragrance lies the desire to revive memories that are not our own.

Phantom

2021

Typewritten poem printed on silver aluminium, white paint

25 x 41 cm

Phantom, taken from a collection of poems, deals with the sensations that other living beings with an imagined morphotype might experience, according to fictional physiological characteristics.

The collection includes, among others, a poem about the tea ceremony, about virtual reality, about a shadow on a virtual reality, a shadow on a wall, cyborg poetry.

The paragraphs are arranged in the page space with three different distances to the left margin, so as to distinguish between the parts that belong to reality, fiction or poetry.

Autographic corrections are sometimes added to these typewritten poems.

Société

106 Rue Vanderstichelen
1080 Brussels
Belgium

www.societe-d-electricite.com