

## Fundamental occurrences

There are particular circumstances that tend to let the world - a world, or more precisely, worlds - reveal themselves to us. Over the course of the encounters they produce, could particular circumstances, therefore, reveal themselves to be fundamental occurrences? Yes, as long as we are willing to follow in the footsteps Zygmunt Bauman, and like a cork caught in the waves, let ourselves be carried away by his concept of "liquid society". This concept is all too quickly reduced to the cliché of a negative critique based on the observations of excessive consumption, unbridled fluidity, irreversible acceleration, and loss of identity. However, Bauman's liquid society does not call for a return to a hypothetical world of the past, an appeal that would be contradictory to the concept itself: the liquid society both accuses and accepts the irreversibility of time. As is often the case, the poison contains the antidote.

The modern liquid society is set up in contrast to the solid producer era, which generally ends with industrialisation. The liquid era of consumers makes life fluid in a frenetic, uncertain and precarious way. The consumer no longer has the opportunity to understand or analyse the situation of his experiences in order to be able to draw conclusions, because the conditions he analyses are already obsolete.

How can one evolve in the liquid structures defined by Zygmunt Bauman?

It is from the different liquidities, whether societal or formal, that these fundamental occurrences are brought together. Works, such as these affirm the liquidity of our world, rejoice in the plasticity of the materials of which they are made up, and enjoy seeing themselves drawn together, reflected in each other and discovering through the mass effect a potential that they did not know existed, each more agile within this fluid collectivity, which alone is capable of revealing unknown currents as the waves flow.

The young German artist Sophie Ullrich recomposes a world a world with all the images that saturate it. Like the Tower of Babel, her canvases are composed of different layers of references that create a background underscored by elements taken from the history of art, everyday objects, or even from comic strips. This is how the information conveyed accumulates, alongside a few interjections by characters who emerge anonymously from the canvas. The drawing only traces the outlines and the head is often missing. The characteristics and peculiarities of human beings are generally emphasised in our so-called post-modern societies. It is like a claim or an affirmation of self that becomes the motto, leading to a society of intense consumption. Thus, our attention is constantly sought and then diverted; we want to be everything and everyone at once, especially ourselves. Identity becomes a commodity like any other.

Although a critical concept on the one hand, on the other, "liquidity" invites us to work on the flow of information that floods our days and nights, leaving us dazed, unable to draw conclusions from an experience that is constantly slipping away in a reality that is now "augmented", virtual, absent; it invites us to reflect on the consumerist logic that seeks to fulfil our desires, to put a derisory end to our quest for identity. Ana Karkar's works are impregnated with this phenomenon. So much so that it seems that the originality, so desired, is drowned out to form "air" beings, without intrinsic

properties/qualities, that are totally interchangeable. Ana Karkar is inspired by films that border on the erotic horror genre, which had its golden age in the 1960s to 1980s, with directors such as Giallo de Dario Argento, or films from the American Grindhouse untamed film collection, such as the films of Brian de Palma. The result is lascivious scenes of naked bodies embracing each other that seem to melt under the artist's fluid brushstrokes.

Emma Hart's ceramics also represent undefined silhouettes reflected in the front part of the earthenware, which acts as a mirror. But the image we get back is uncertain, like a reflection in murky water, as if the need for identification inherent in the object were challenged by a malaise, following the latent uncertainty generated by the liquefaction of our societal structures.

For his part, Maen Florin tends towards constructing archetypes through portraits. Personality is erased in order to represent the universal. It is as if 'the faceless' in the works by Emma Hart and Anna Karkar were putting on a mask in order to perform their commedia. By contrast, Florin's faces gaze absently or inwardly. He confronts us with our inadequacies in humanity, security and justice.

A metaphor of unprecedented material richness, "liquidity" opens up an inexhaustible formal field of flow, leakage, mixing, container, content, mixture, pouring, erosion, immersion, flat surface, wave, dissolution... It is this ambivalence that we find in the work of Carlotta Bailly-Borg. The ceramics represent faces on receptacles that seem to have been crushed. These grotesque figures are shown here with their little disasters, like individualities trying to make up for their constitutive liquidity, their softness, or to feed off it.

At the same time we are confronted with knotted cables painted on canvas and stretched out like banners. These knots are tied to consolidate, block, secure. On them - or in them? - run small characters, ungendered, grouped or isolated, like small flows without aim or direction, driven only by their affections in a society where emotions are central. Emotion allows for the identification of the self because reason is impersonal.

The work of Mike Bourscheid, Monica Mays and Emma Talbot can appear syncretic as they draw on many sources and blend them as they see fit. In keeping with Bauman's unwavering optimism, intuitive vision is central to their work. They project models, prototypes and ideals to shape new ways of evolving and living.

The intimate is part of a contemporary preoccupation for Emma Talbot, who explores the interdependence of a number of thoughts in her paintings. She brings together contemporary concepts with their secular counterparts, which still speak to us today. The porosity and de-hierarchisation of institutions and organisations described by Bauman allow exactly this kind of viewpoint, research and reflection to emerge. Visual narratives are formed from mental images, whether real or fictional, and emerge on suspended fluid coloured textiles.

Similarly, the artefact plays an important role in the work of Monica Mays, who creates a home that exists in a non-existent place from an eco-feminist viewpoint.

Mays works with domestic objects through the prism of the paranthropology (the anthropology of the paranormal), which she hijacks, modifies and meticulously juxtaposes. We oscillate between a feeling of familiarity and strangeness before these enigmatic works. The artist's material and performative proposals tend to give rise to other ideas of the possible.

It is once more in the spirit of societies that tend to an idealverein - an idea of an ideal society-that Mike Bourscheid's works have been conceived. These sculptures are worn by the protagonists in his performances and in his films that feature the body. Guided by certain rules, the bodies move in sports games where comedy and humour intertwine in scenes that deal with interpersonal relationships, roles and identities, and which question the stereotypes of male and female work.

Zygmunt Bauman tells us that because of the fluidity of life, the incessant change of roles, functions, status and objectives, identity can never be "final", and is constantly renegotiated. Through the works in this exhibition, this liquidity comes alive and allows for a movement, or a shift, towards other places.

The different works of the artists presented in fundamental occurrences are not only a means to observe the state of the world, or think of other possible ethical, political, personal and community models, they also serve as tools with which to prefigure them. Who will live, will see... or perhaps...who will see, will live?

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