

## Distancing proximities

Automatic writing or drawing have their source in different kinds of memory. A stream of more or less longterm recollections is fixed on the sheet, indistinctively amalgamating materials ranging from primeval childhood memories to mere associations of ideas. By making this stream public, the artist does not only face us with an expression of a certain intimacy, but with one of familiarity. And indeed, since we live in the same communication society as Roxane Borujerdi, we are exposed to the same stimuli; looking at her drawings, videos or performances, we often recognize elements previously encountered: for instance a palisade or a puddle, a newspaper headline, a catchword or a football voice-over. As varied as those objects and situations might be, they do have in common that they are always close, either in time or in space. The artist may isolate these elements, distort, transcribe, underline, translate or amplify them, we are still able to guess where they stem from or tell how much they differ from their representation.

This body of work could be qualified by the oxymoron « distancing proximities ». Sometimes the artist, whose work is often infused with an expression of surge, uses restrictive techniques to slow down her spontaneity, like her use of a reed pen in the *Inkling* series, allowing her to sustain the erupting power of events.

Scarce souvenirs floating around in some unconscious layer of our short term memory then emerge under a new light and are lastingly imprinted on our long term memory. Hindering minor recollections from being degraded by using redundancy and recognition, Roxane Borujerdi's work literally makes the familiar appear. But beware: instead of quietly purring beside us, it might jump at our throats!

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