





Photo: Eden Millon



«Sarah weaves and interweaves two orders of threads to create a plan that she will later draw up in the spaces she wishes to modify. She dialogues methodically with the loom. The dimension of her body and the machine find a common consensus in the weavings process that she then assembles into large formats, somewhere between the textile painting, the partition, the blind and the screen. Textiles are freely suspended in architectural spaces so that they can be used to modify circulation and hierarchies. The new partitions become both interior facades and backdrops, and we don't necessarily know which side we're on. She acts on the textile through the weave, which she chooses to structure in vertical bands.

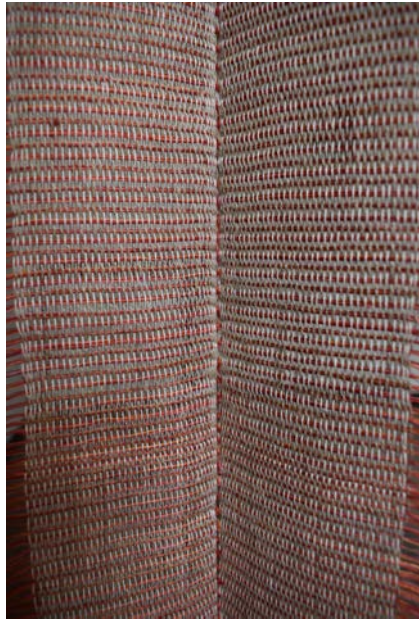
The primary colours with which she composes the painting, and by the densities of wool and linen threads that shape the levels of transparency and brilliance of the canvas. The divisions she proposes are intimately linked to this double sensual movement of showing and hiding.»

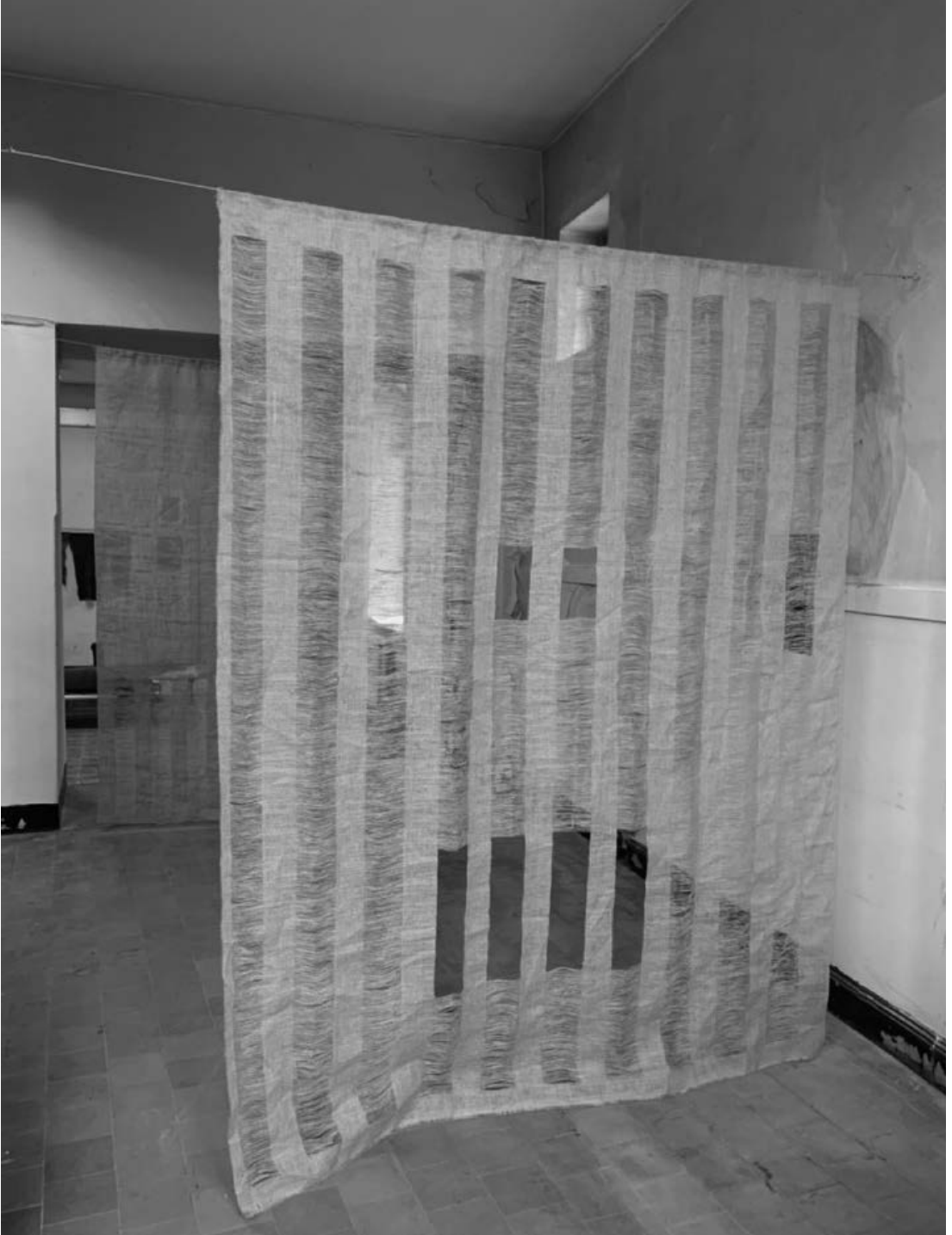
Sara Crémer, architect

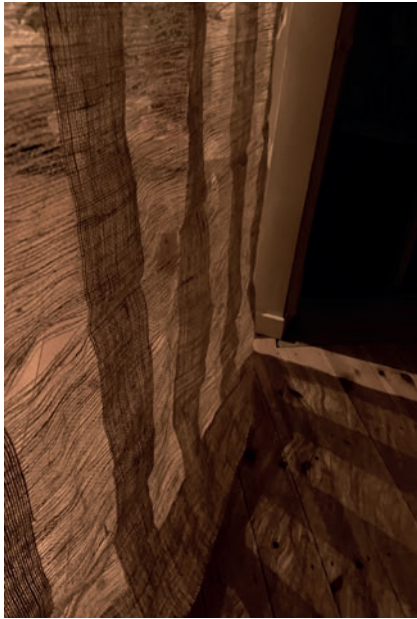




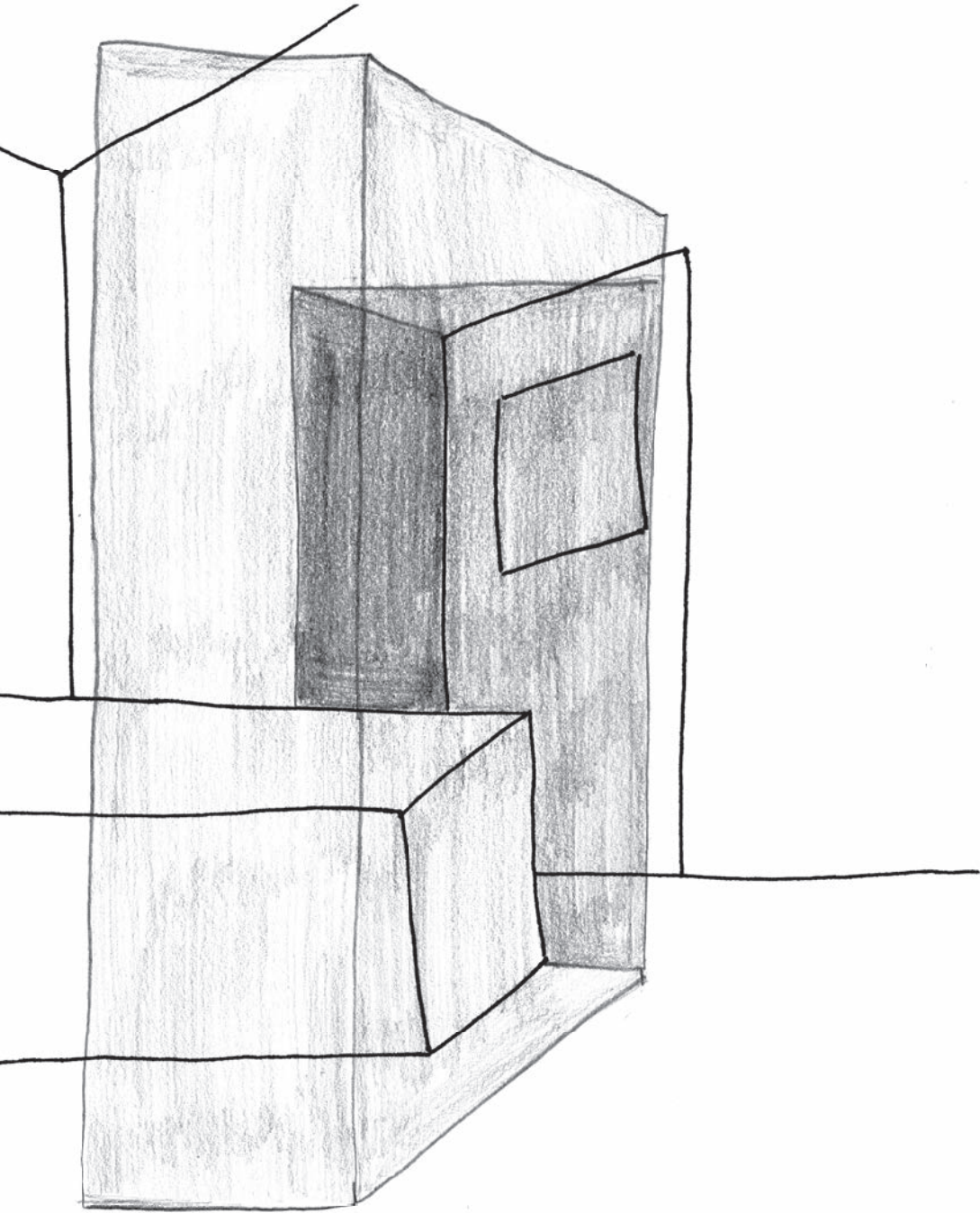






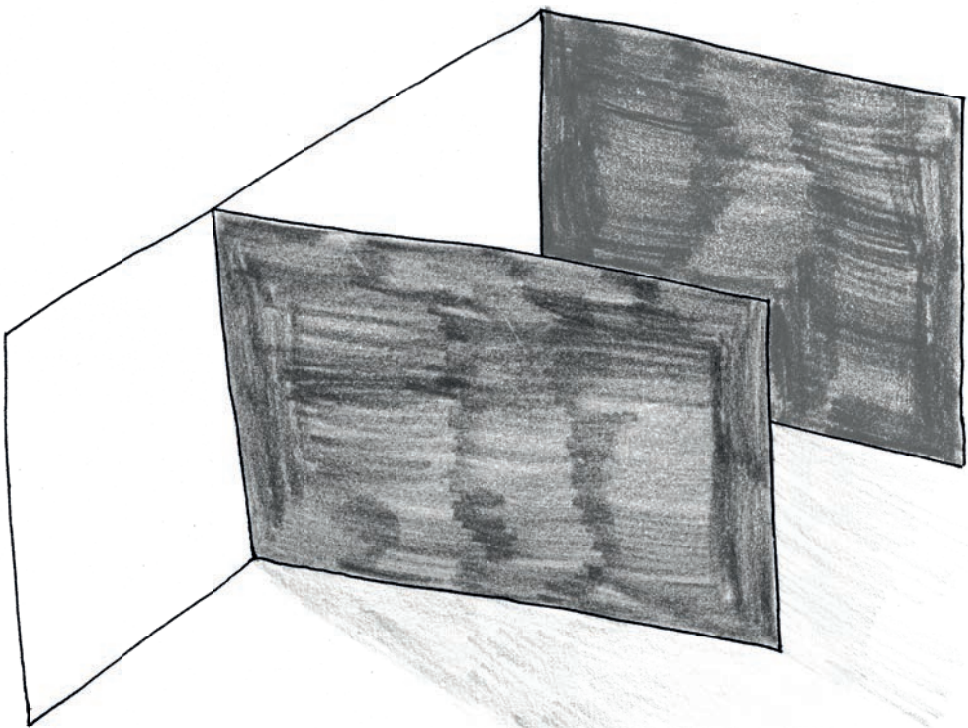
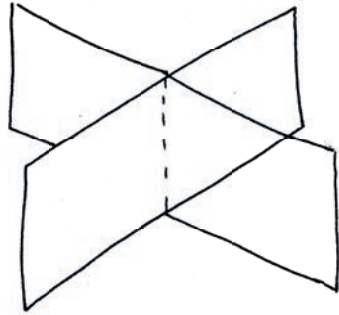
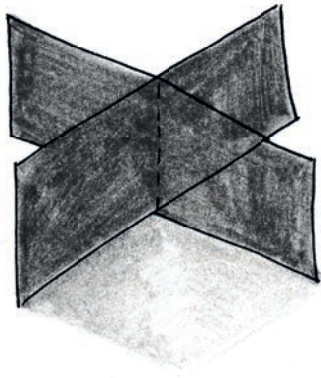




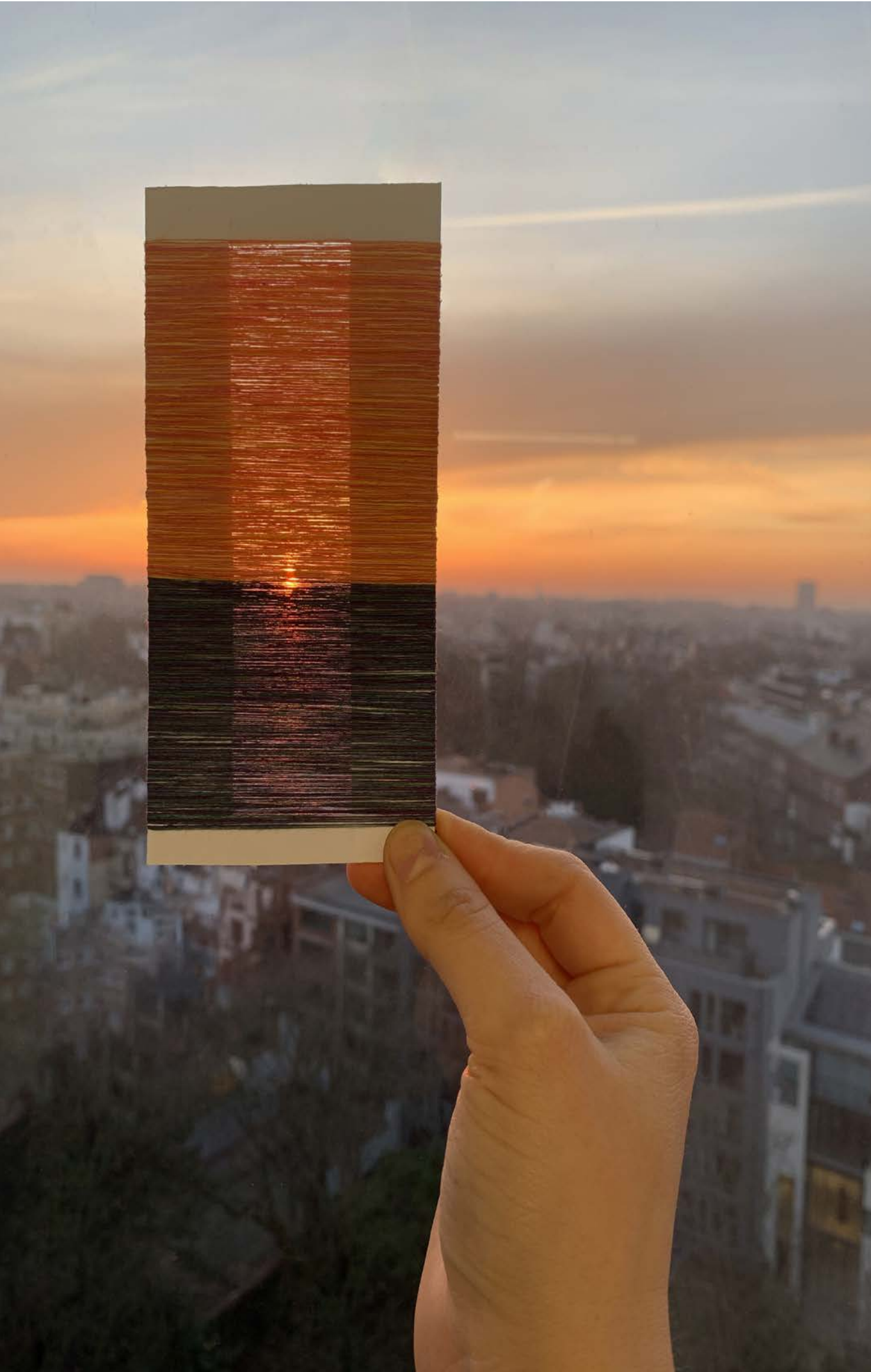






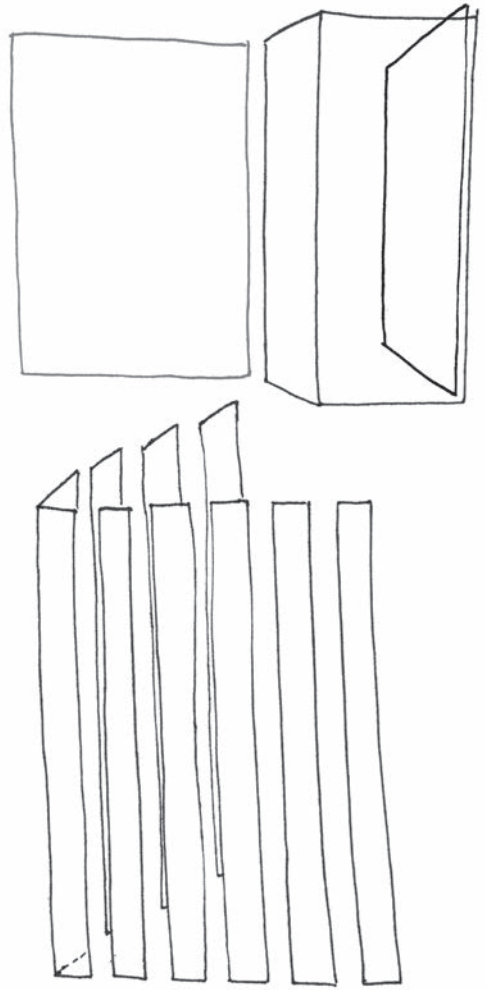
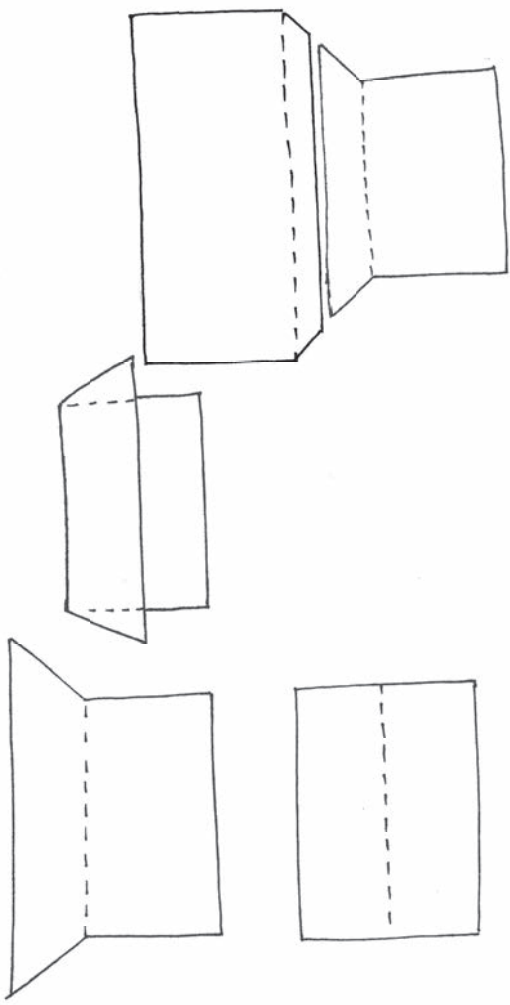








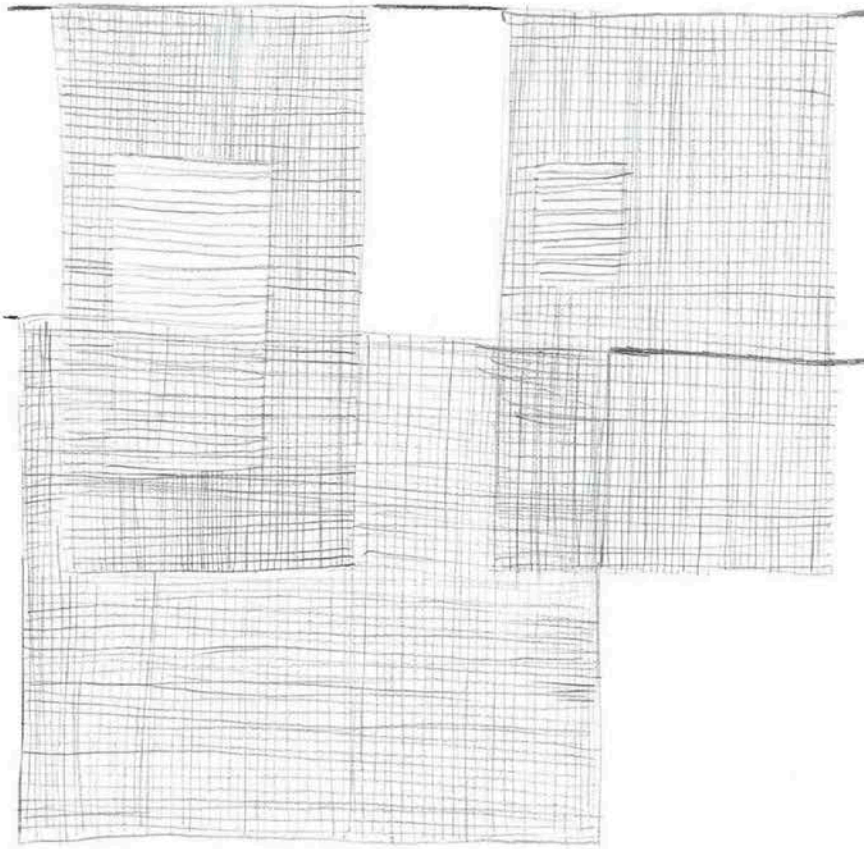
















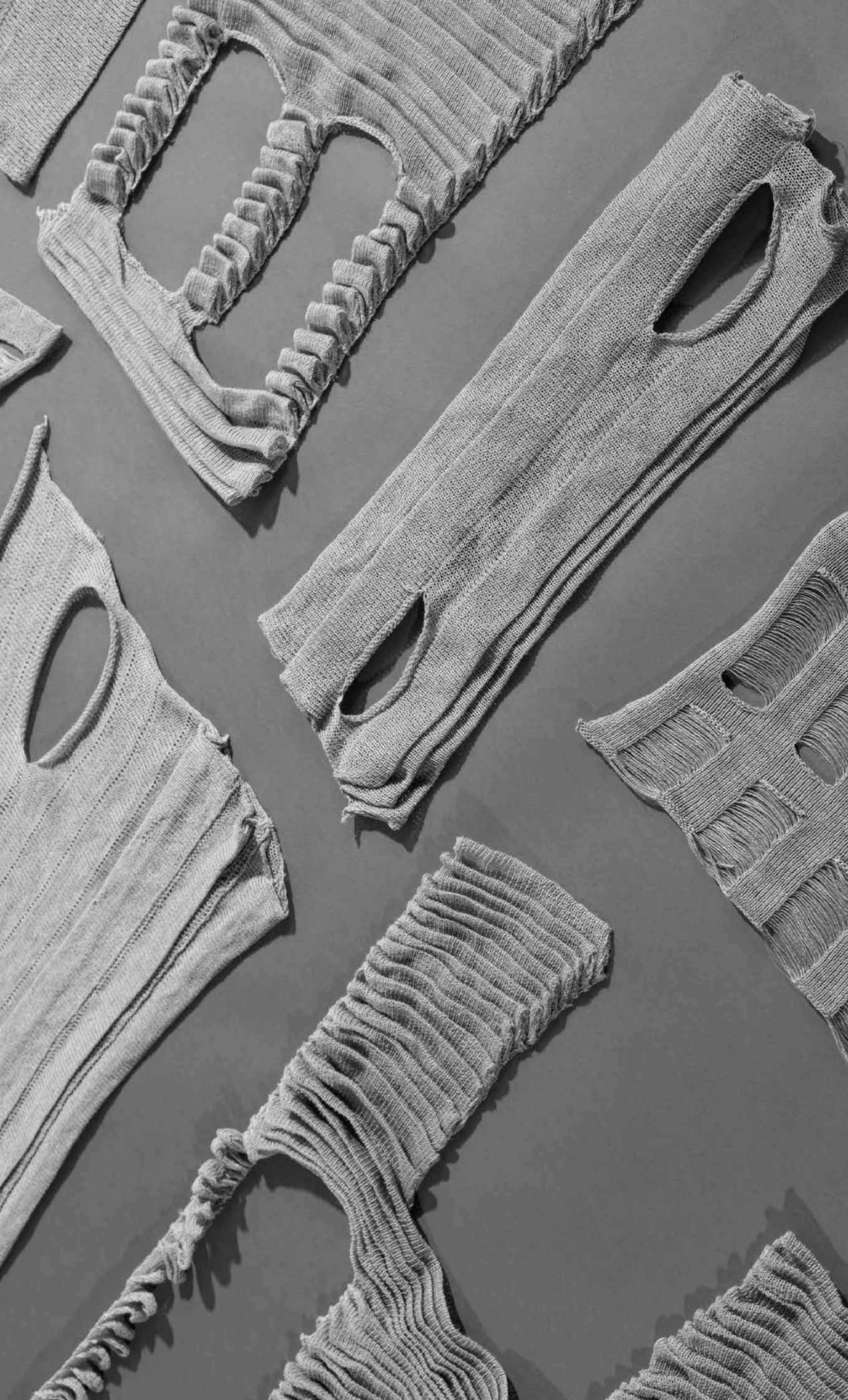




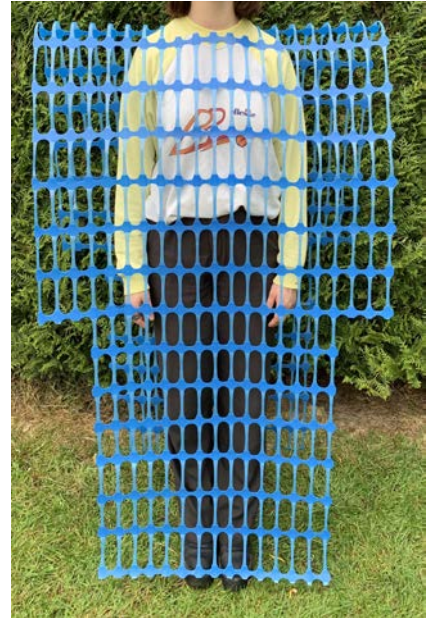
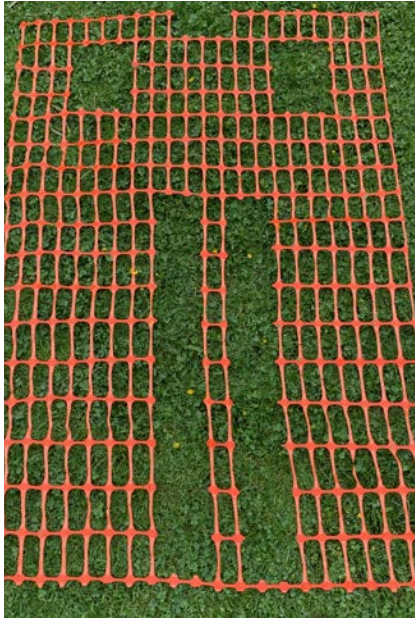












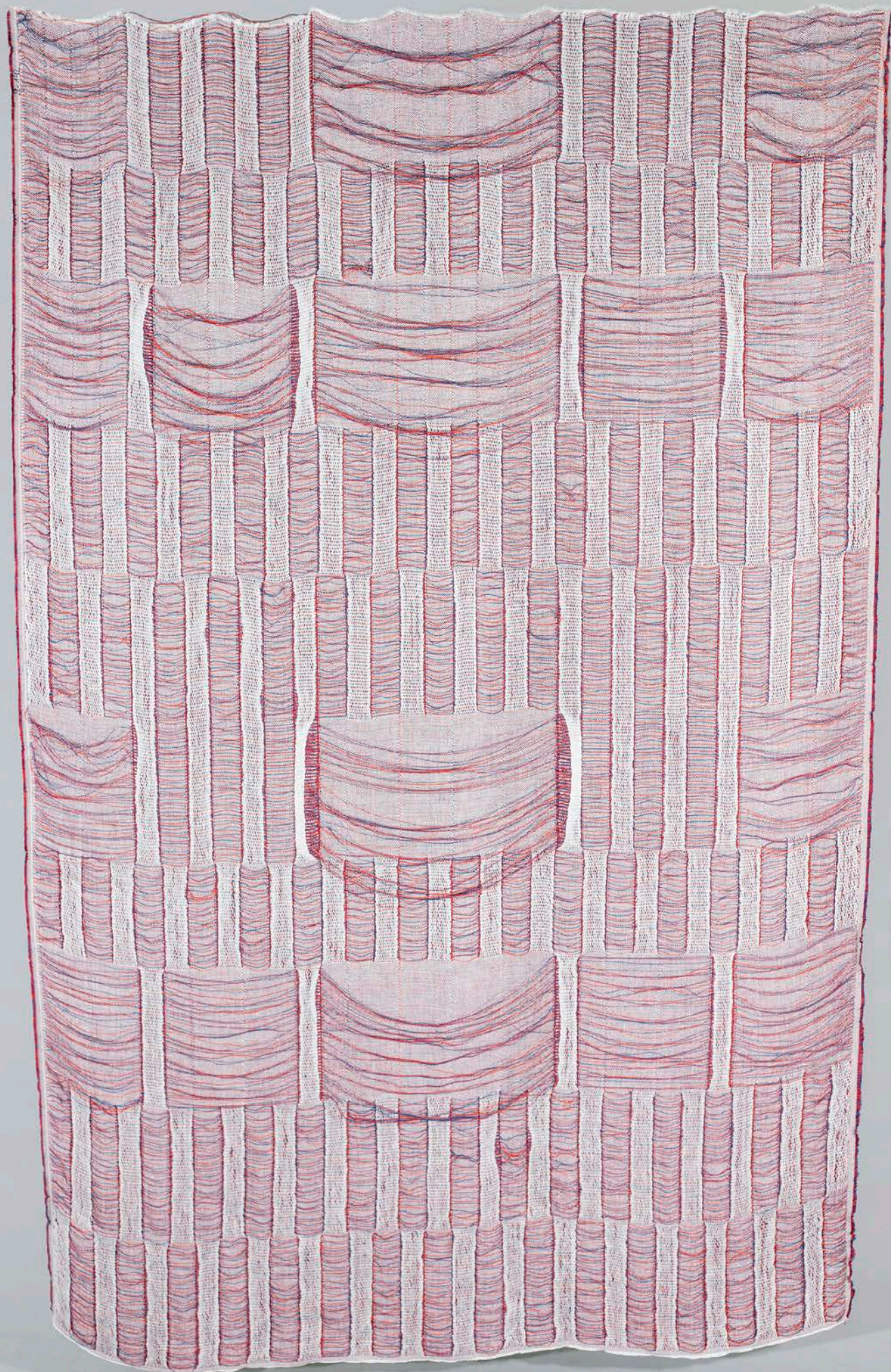
«Entre-deux»

2021-2022

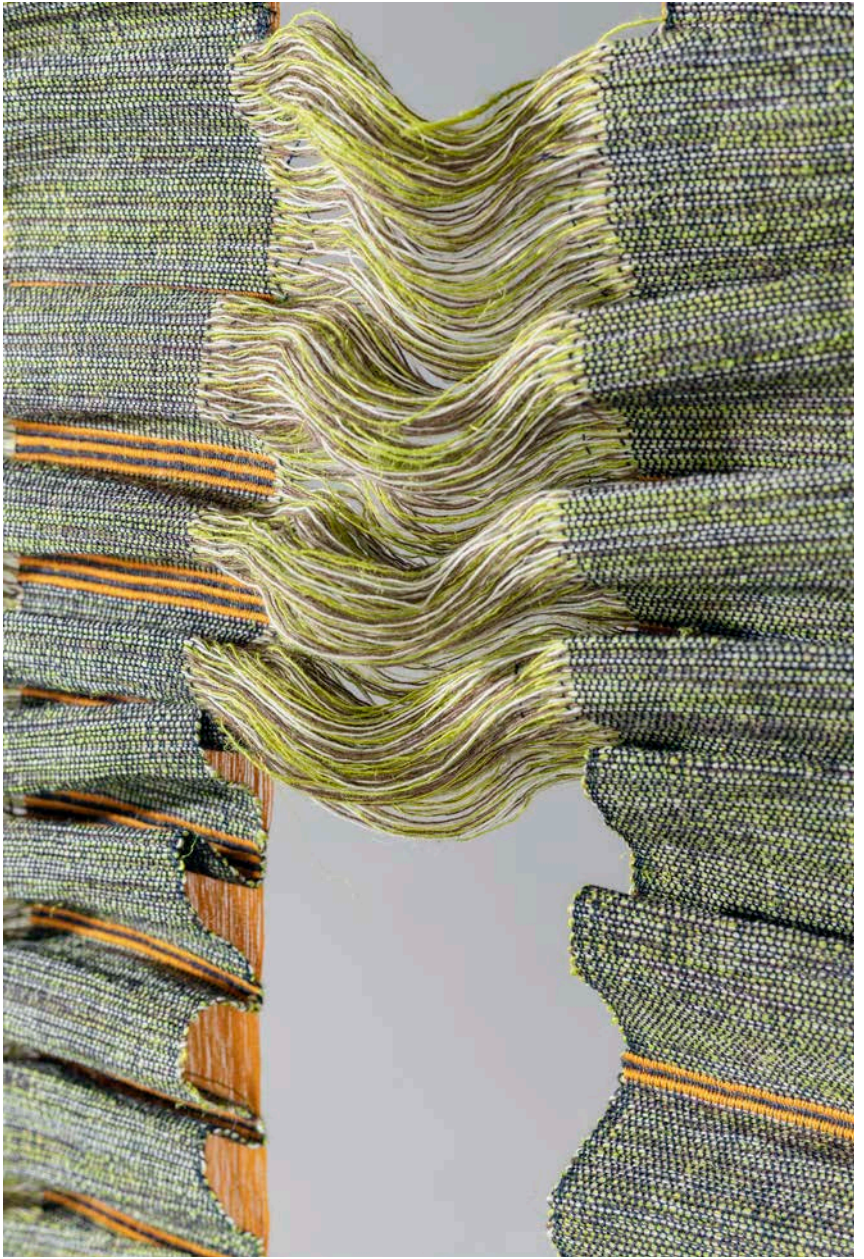
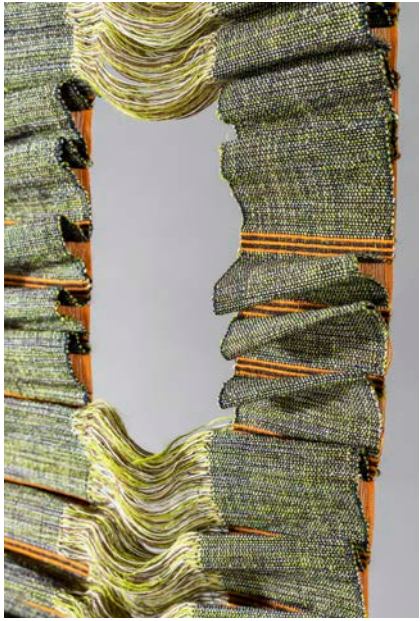
Jacquard fabric made
with the support of
Deltracon, Be

Linen

140/220 cm





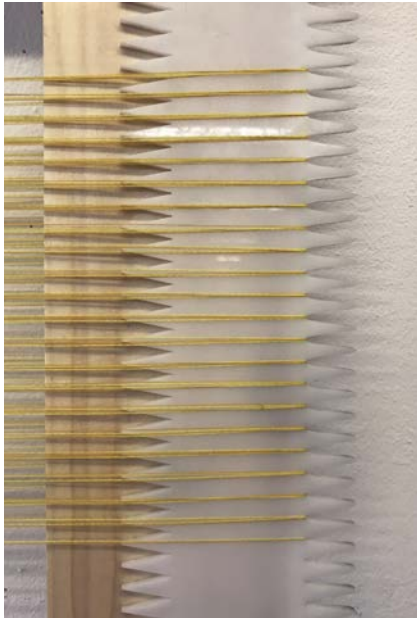
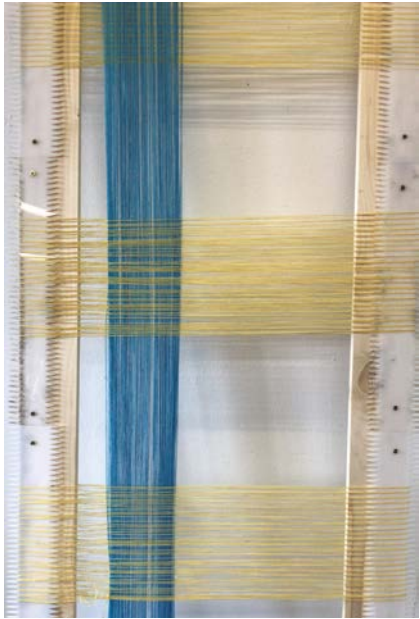




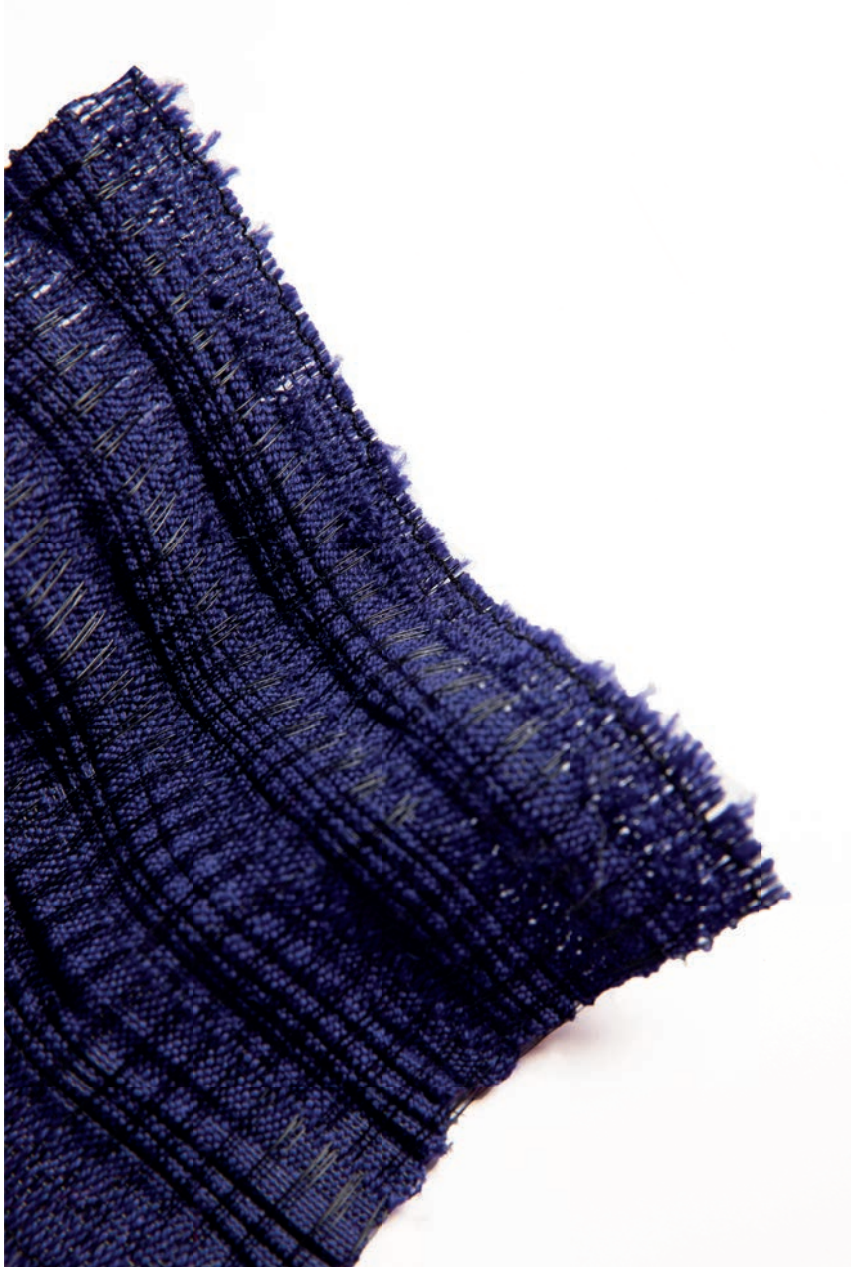
















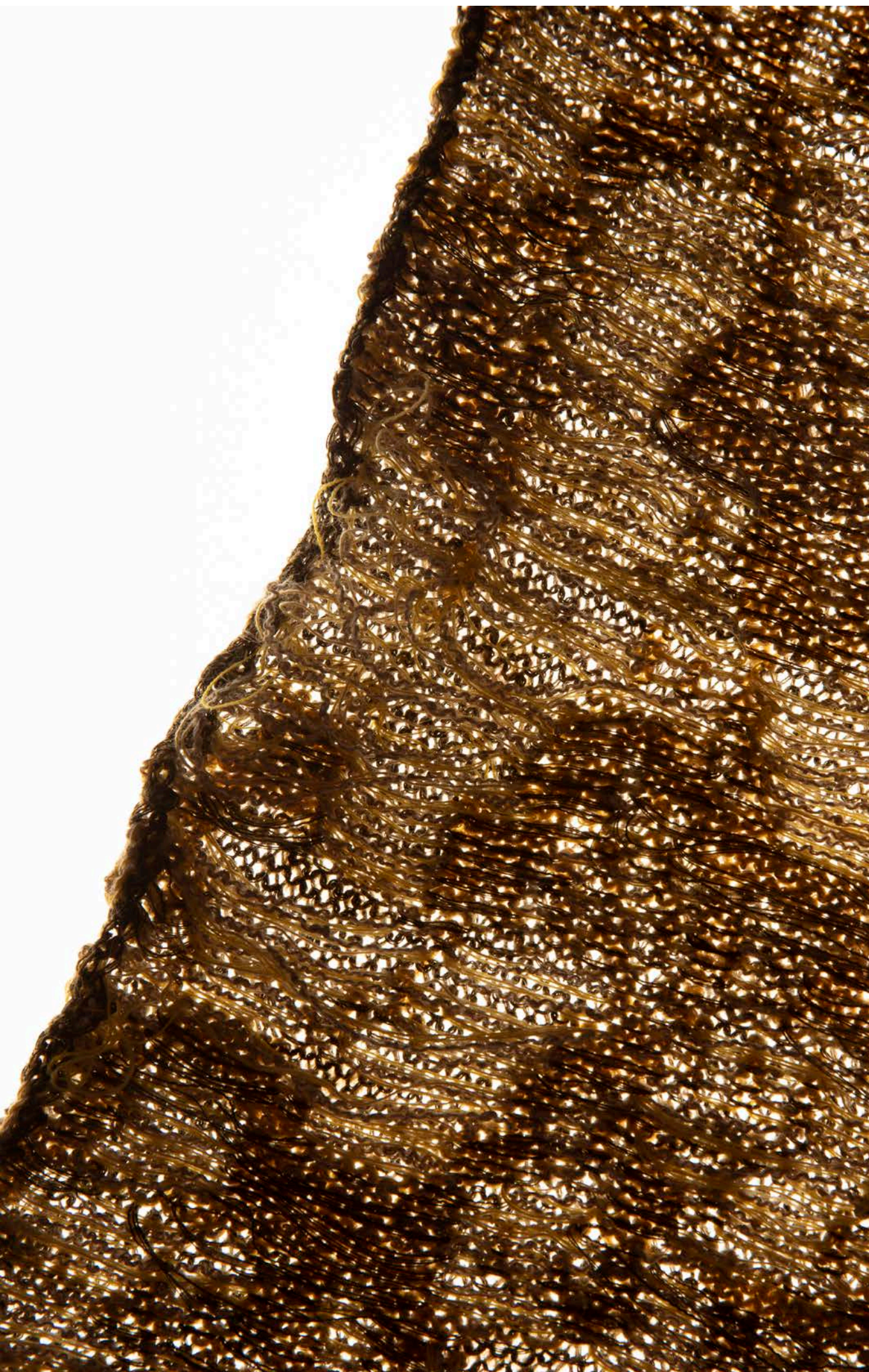


















«Entre Voir»

Entre Voir questions the impact of textile in space by exploiting its flexible, porous properties. I weave supple sections, walls that can be used to adapt and arrange inhabited spaces.

Made up of different thread densities, voids and solids, following the rhythm, the woven surfaces vary according to the light and the point of view, allowing them to filter or, on the contrary, reveal, frame and highlight. These devices show more or less to the gaze, the framing offering new perspectives.

The result is woven surfaces that both segment the space and emphasise the porous characteristics I choose to give them. They can act both as a physical barrier between individuals and as a means of revealing information about ourselves and our environments. I see textiles as an environmental and spatial element. The impact and power it has to define a space that can be entered and circulated around, and its ability to act as a wall, is central to my research.

Photos credits: Barbara Salomé Felgenhauer, Lucille Briffaut and Lou-Andréa Vasse.



«Entre-deux»

I like working with machines, machines that take time to prepare, that take time to understand, that make you feel lucky to know how to use them, machines that have a history that goes back to the dawn of time.

These machines make noise, create rhythm, impossible to fall asleep next to. Once you get to know one of them, you make time for it. It takes up our time. We have to take care of it, depending on the surfaces we want to do, and it offers us plenty of choices. You feel free next to them, small sometimes, but we always manage to live together because they make the effort to be our size.

I've chosen to work with these machines by disturbing them a little, by separating the beams from each other, by creating a gap in the comb or by sometimes leaving one beam aside while the other seems tighter than ever.

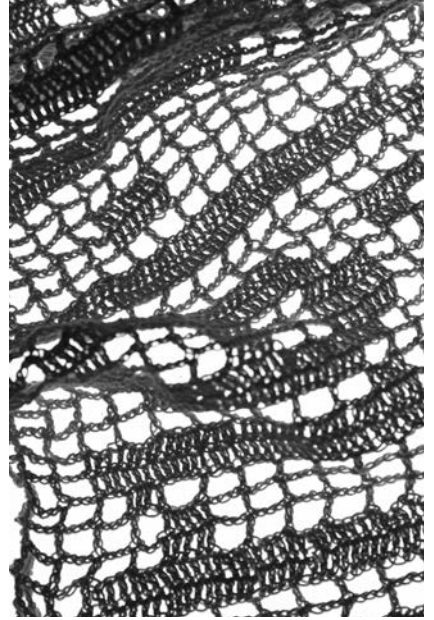
I use the machine for the threads it lets me use, and they seem to stand up on their own without even my intervention. I could leave them organised and simply aligned as they are in the end, but they make you want terribly to gather them together.



«Modular Yarns»



«Scale and abstraction»



«1x5»

