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art
au centre

Art au Centre is an art project with the aim of revitalizing the city center of Liège.

For the eighth edition of Art au Centre, from February 3 to April 30, 26 artists from Liège, Belgium and abroad present their works in 23 windows of empty stores. Painting, sculpture, installation, performance, photography, video... All current art forms are presented.

The exhibition map and the explanatory texts are available in french and english on the website www.artaucentre.be.

Art au Centre is an initiative of Mouvements Sans Titre and Liège Gestion Centre-Ville.



①

Bird of Paradise

Alfonse, Paul et les autres, Calais (FR), 1981

The installation *Bird of paradise* shows a tangle of plants drawn and painted on cut wood, combined with potted plants on a background of wallpaper featuring a plant motif. Made from botanical plates from the 18th and 19th centuries, these representations are images of images. Alfonse, Paul et les autres offers a gestural treatment to these delicate drawings, born of the dialogue between artists and scientists, to alter their perception. The plants are reinterpreted in colored pencil and ink on different media on the scale of the window space. The controlled gesture makes room for a sharp line, drips and regrets. The artist draws inspiration from the immense corpus offered nowadays by digital platforms to freely associate drawings of plant species with no regard for classifications. Digital images feed an organic work process that aims to restore a material and sensual presence to images that are currently perceived mainly through screens.

Behind the seductive appearances of the exotic and luxuriant decoration appears a dull violence that gets revealed by the brutality of the treatment of the represented plants. The title, *Bird of paradise*, is that of the wallpaper which was bought at the supermarket and lines the wall at the back of the window. While many natural ecosystems are threatened with extinction, the artist thus makes a historical connection between a process of «rational» exploitation of nature, based on scientific knowledge, and the phenomenon of hyper consumption generated by neoliberal capitalism.

②

Association Art Promotion Works from the collection

The Association Art Promotion or A.A.P. is a non-profit-making organization promoting Art as a whole. It was founded in 1976 by Manette Repriels. Since its creation, the association has been organizing trips departing from Liège. These trips are usually one-day trips in Belgium or neighboring countries : France, Luxembourg, the Netherlands and Germany. Conferences and exhibitions were also held.

The association has gathered a collection of artworks. On average, one artwork is purchased each year. The selected contemporary artists are for the most part Belgian and most often from Liège.

The collection is visible on the website www.aapbelgique.be.

As part of AAC#8, we selected three artists from the AAP collection for whom we have a series of three artworks. Sol Lewitt, Bernd Becher and Hilla Becher are artists who were represented by the VEGA gallery managed by Manette Repriels.

The three exhibited photographs of the Bechers were taken in Liège. *Gazomètre Ougrée*, 1980 ; *Tour de réfrigération Liers*, 1981 ; *Haut fourneau Ougrée*, 1982. Next to these industrial landscapes for which the Bechers sought to have a neutral and grey sky, we present three photos of Condruzian skies from the series *Ciels* taken by Jacky Lecouturier in 2018. Sol Lewitt is the author of the *Wall Drawing* exhibited at La Boverie. The three prints shown here are part of a 1982 series entitled *Forms derived from a cube* comprising a total of 24 prints.

3

Parfums de pauvres

Fabienne Audéoud, Besançon (FR), 1968

In 2011, in the 18th arrondissement of Paris where I used to live, I bought some perfumes called *Solitude*, *La Chute* (the fall), *Querelle* (quarrel), *Predator* in cheap DIY shops. They were the first bottles of the collection “Perfumes For The Poor” that nowadays features a hundred pieces.

None of them are counterfeits, even if some clearly refer to well known bottles and brands. They are exclusively selected for their name and their price (around or under 5€). They are meant to contain nice smells and offer a form a wellbeing and pleasure but the words they display vary from weird to extremely violent : Bishop, British Emotion, Relinquish, Nob-luck, Maniac, Untrue Lies, My Manager, Dispute, Solitude, Tender Stalking, Phobia Men, Dangerous swamp, Expire, etc. Who came up with such names ? Who are they addressed to, if not to poor consumers who don't really understand what they read, or maybe who are just worth it...

On the shelves of stores and in a further developed way in installations, sentences, a text, a discourse/smell to “wear” are written.

This piece is part of a large series about ‘porter’ translated in English by “to wear” (for clothes and perfumes), to carry a load (porter une charge), to convey a message (porter un message), to bear his name (porter le nom de son père ou de son mari) to perform a character (porter un personnage à la scène ou à l'écran). There is also a French expression saying that a voice carries well.

4

Transferida

Babi Avelino, São Paulo (BR), 1975

Babi Avelino gives new impetus to an old tradition called the *foto pintura*. This technique, invented by French photographer Disdéri in 1863, arrived in Brazil in 1866. The process consisted of printing low-contrast photographs and painting them. The photos were taken by traveling photographers. Local painters retouched the photos with gouache or oil paint... They enriched the clothes of the people depicted, smoothed out their wrinkles, added jewelry or paid tribute to their deceased relatives. Where only the nobility and the wealthy could afford a family painting, the underprivileged class managed to acquire a certain status thanks to this technique. Nowadays, the *foto pintura* has almost disappeared due to digital technologies, selfies and the Internet.

Babi Avelino's travels through old photo albums evoked memories that are connected to the *foto pintura* of her grandmother's house. Using *FaceApp*, she transformed her own face into portraits of her distant or deceased relatives. However this personal story turned into a tribute to the Woman, who is almost always in the foreground in the *foto pintura* and by extension also to all those men and women who connect her to Brazil. By accepting their identities, Babi Avelino also pays tribute to her Brazilian heroes : artists, architects, feminists, defenders of freedom.

Transferida, Portuguese for "transferred", consists of two words : *trans*, which refers to both the distance and the transfer of files and *ferida*, meaning "injured", which refers to the dangerous situation in which her homeland currently is. But it's also the *saudade*, the feeling of living between two countries.

Simultaneously, *Transferida* : at KABK Oudenaerde (until March 26).

5

CODE LÉON (cola, citron)

Camille Bleu-Valentin, Paris (FR), 1995

CODE LÉON (cola, citron) is a stage in the materialization of the artist's research around the French war heritage and more precisely the colonial heritage and French wars of independence.

Unintended heir of these historical facts and the movements of art history that accompanied them, more precisely orientalism, Camille Bleu-Valentin tracks, through the construction of an interactive library, the influences of oriental culture on western culture, observes its absorption and participates in the creation of a common culture.

This installation invites us to celebrate a multi-cultural, rich and complex society that gets decoded by analyzing itself :

“cola, citron” refers to the flavors of the shisha perfume «Code Léon». The shisha is a festive item that is conducive to sharing.

The word “code” corresponds to the QR-codes that are silk-screen-printed on the tiles. A real scannable library, each tile features several references : from photos of kebabs to art history theses. The traditional motif has turned into a digital motif.

“Léon” is a reference to the 19th century orientalist painter Jean-Léon Gérôme. This controversial French painter is known for his paintings depicting fantasized Turkish bath scenes.

The different elements of the installation are functional, designed to be made available to the public to create a “relational aesthetic” and produce human relationships.

6

SOLACE

Angela Dalinger, Cloppenburg (DE), 1984

Symptom – symptom – symptom – symptom

Olympus – Olympus – Olympus – Olympus

LOL- LOL- LOL- LOL

Absolute – absolute – absolute – absolute

Citalopram – citalopram – citalopram – citalopram

Ejaculate – ejaculate – ejaculate – ejaculate

In parrallel, Angela Dalinger presents *Fortress Of Fools* at the Galerie des Beaux-Arts
1a, rue Sœurs-de-Hasque, 4000 Liège
2 – 25 February 2022

7

Pomidor

Ella De Burca, Dublin (IR), 1986

A playhouse in the grips of decay (the empty shopping complex, the pandemic, the state) the vitrine is recast as a *Tomato House*, a sequel to the *Tomato House* that she built in her rural garden last year during lockdown.

With theatres and galleries shuttered by state decree, she turned the tomato house into a poetry house, performing a selection of feminist poems to the seedlings.

Helping them on their way to maturity, she nurtured and nourished the young audience with a mix of sentiment, wisdom, absurdity and humour. A whole society of tomatoes grew, building their knowledge on the poems that came before, and she watched their growth, observed their reckoning, their cognition. She drew them, photographed them and studied their methods of engagement like a nightshade sociologist.

And at the end of the season, she ate the tomatoes under a full moon (devoured, gorged on), the natural fate of the viewer who only listens.

Her research is displayed inside this *Tomato House*, alongside the audio of the poems shared with the tomatoes. There are new poems and new songs for the new season as well as secret cameras for new observations. The first *Tomato House* was made from an urge to perform. The second iteration captures the essence of the first, conjuring images of tomatoes long masticated as poems for a different species of audience.

8

Fire runs deep echœs

Hans Defer, Ostende (BE), 1968

The photographs of Hans Defer are the subject of a series of digital and physical manipulations. He constantly reworks older versions of his work, rephotographing or photocopying them again and again. Sometimes he buries them until they're almost completely disintegrated. After these processes new images emerge. Time slows down and freezes. Photographs become memories of events that never happened. A past that doesn't exist. Destroying his memories of the original context of the image by adding noise and distortion. His approach is more influenced by punk rock and noise music than by traditional art. His works don't carry a title but instead have a catalogue number, so no interpretation is imposed upon the viewer.

9

Cheratte 10

Laura De Jaeger, Halle (BE), 1995

A collection of interventions. Every piece is a part of the former coal mine of Hasard de Cheratte. The main colliery of the Société anonyme des *Charbonnages du Hasard* is located in the province of Liège. Sold and currently under construction, the space is in a limbo state. It gives us a glimpse of both past and future. In the city of Liège, two plaster pieces stretch out the measurement of the *Cheratte 10*'s entrance bridge. To measure with thread allows the space to be placed in my pocket, rolled up and out, again and again rediscovering itself. The plaques start a dialogue on the common ground of plexiglass, transparent, catching every trace. A collection of speculative, mobile, conservation.

By gathering, moulding, play with measurements and rephrasing, Laura De Jaeger's practise revolves around the notion of in-between, local histories and quotidian practises. Processes of casting, doubling, shifts and repetition are steered, which manifest themselves as reinterpretations of an object or space. A form of experimental, autobiographical, and material writing. De Jaeger tends to adapt to particular spaces, taking them as both her subject and setting, for material and spatial research.

Ne rien faire contre rémunération

Katya Ev (Ekaterina Vasilyeva), Moscou (RU), 1983

From specific socio-political contexts, Katya Ev has been developing, since 2012, a constellation of performances, of “constructed situations”, which question our potential for action within power structures. Each action, performed or directed by the artist, is part of a precise spatiotemporal framework, taking place as much in the institution as in the public space. The artwork does not directly confront social, political or legal stakes but subtly inserts itself within the very systems, reusing or diverting the codes and rituals that govern them.

For Art au Centre, Katya Ev offers an evolving and participatory display intervention that unfolds over the course of the exhibition, in one or several windows in the city. The intervention invites the viewer to interact with the artist, through a call for participation during which the visitor/inhabitant of Liège will stick to the French expression *NE RIEN FAIRE CONTRE RÉMUNÉRATION*. Remuneration follows labor legislation based on the minimum rate of €10.25 gross per hour. The intervention displayed at Art au Centre continues in the exhibition of the artist at the *New Space**.

These moves of force, sometimes barely perceptible, coexist with the inhabitant/visitor, forming both a frame and a leak point. The interaction with the public triggers a spontaneous and unexpected dimension of reactions and participations. Like *soft power* – a term used in geopolitics to refer to a “soft method” of influencing other states – Katya Ev’s “constructed situations” can be interpreted as subtle challenges imposed to power structures from a reconfiguration of elements, getting involved in the radical nature of a simple citizen action at the limits of the legal system.

* *Entretenir vaut mieux*, duo exhibition with Marc Buchy curated by Dorothée Duvivier, from March 25 to May 8, 2022, New Space, 234 rue Vivegnis, 4000 Liège.



Jeannine tient les maquettes de Jeannot

Irina Favero-Longo, Paris (FR), 1991

The video *Jeannine tient les maquettes de Jeannot* was filmed at my grandmother Jeannine's place. In Paris, at 160 avenue du Maine, on the 2nd floor, inside her apartment.

In the background on the right : the bedroom. In the bedroom : the bed. Behind the bed : a room filled with boxes. In these boxes : the models made by Jeannot, Jeannine's husband. Only certain people have the privilege to enter this place, this envelope that surrounds Jeannine. Jeannine, sitting on the bed, tells me about her life. She turns her back to this room that contains countless boxes in which her memories are stored. She is facing me, the closed window and her television.

Her position when she talks to me makes the link between two spaces : the intimate interior space, which remains behind her ; and the outer space in front of her : the window and me listening to her. My ear and then my camera are the vehicles of this passage from a closed space to an open space. I imagine her in her story being connected to these boxes behind her and being their guardian.

Jeannine's interior is the story of multiple envelopes. The envelope of the walls of the apartment as a refuge, the envelope of the boxes that surround the objects of her past, then her hands that envelop these objects. This notion of envelope is connected to my practice of the image : the frame is an envelope that determines, defines but remains porous in its external environment. For me, the porosity between the frame and the outside frame symbolizes the excess of the environment and the architecture on our bodies.

This video is part of my desire to place Jeannot's models in Jeannine's hands. These models that she carries will then become the scenery of her story that we build together, between memories and fantasies. Jeannine fluctuates between "being in the space" and "being the space". She vanishes into the walls, then returns as the subject. The model triggers Jeannine's speech. It is full of emotion and contains an intimate and domestic story.

The installation of *Jeannine tient les maquettes de Jeannot* at Art au Centre focuses on this passage from the model to the video, from the object to its handling. It is about a woman who takes over the decor and inhabits the image.

“The deepest thing in man is the skin.”*

Using shades of color ranging from milky white to blood red, Laure Forêt works on various textures and materials (glass, metal, fabric, etc.) to suggest organic forms. Her work as a visual artist questions the body at the border between the intimate and the public, the visible and the invisible. The body as a place of suffering and pleasure. The skin as a landscape to explore through an intimate journey into the being.

The installation *S'entrouvrir* evokes an epidermal landscape that half-opens or closes. The skin is embodied by the superposition of *Tiffany* glass plates while the flesh can be observed in the crimson of a burnout velvet. It is simultaneously a barrier, a protection against the outside but also a zone of contact with the interior, a fragment of intimacy. It carries familiarity through a smell, a memory but can also become a border not to be crossed.

Epidermal layers are similar to geological layers. They hide an inner world that is similar to the richness of soil. Glass, sometimes opalescent, sometimes transparent, takes on various meanings. Delicate and translucent, it unfolds like a membrane that can bend or stretch but also crack and break.

The open wound is then revealed timidly. The fault unveils inner wounds while trying to hide them.

* Paul Valéry

Endosymbiotic dreams**Charlotte Heninger**, Paris (FR), 1992

Charlotte Heninger is a French artist. Her installations anticipate inclusive eco-labelled futures, at the border of sciences and fiction. Through her approach, the artist develops a futuristic animism that is highlighted by her residencies in extreme territories (Atacama desert and Darien jungle, 2019).

The dream, through sleep, is a place where we all withdraw, where we sometimes find refuge – the one we live in when we move to this other dimension. The other world. An infra-world. Cerebral fluidity and plasticity, horizontal transfers of genes and ideas. The dream enables me to travel in the strata of your universe, of your mythology. Perhaps we dream the same languages.

The *Endosymbiotic dreams* project questions the presence of animist mythologies, oneirism and fluidity within our societies. This new chapter of her work is based on an experience of residence in the Panamanian region of Guna Yala – an autonomous province located northeast of the country, populated by matrilineal communities called the Kunas. This two-part project – one cinematographic, the other sculptural – began at the end of 2020. Presented for the first time in September 2021, the *Heliconia* and *Nele* series are here revived. The *Heliconia* series is made up of photographs that are printed on fabric through sublimation. These images feature unreal colors and fantasize a disproportionate jungle. The *Nele* are glass beads suspensions. They refer to one of the Kuna founding myths and to the Uinis, traditional bead adornments with geometric patterns inspired by mythology. Replaying this ecosystem in a closed space, like a diorama, enables us to combine reality, fiction and animist mythology.

Not taled to follow**Chantal Le Doux**, Geleen (NL), 1977

Chantal Le Doux creates a tender embroidery of colours and geometric shapes in different materials. While her work evokes connotations of tribalism as well as craftsmanship, it is never without a sense of the contemporary.

Trained as a painter, Le Doux somehow forgot that classical paintings usually comprise of canvases. She paints on walls and wooden slats, with neon tubes and textiles. Her work is a fusion of different shapes playing with the ambiguity of symbolism through which she creates an own yet unknown language.

Her spacial paintings seem to tell tales of a thousand and one nights, mirroring ornaments of Oriental carpets or Aladdins enchanted lamp. Snippets reflect the mysterious aspects of Indonesian shadowplay, only giving an indication of a face, a figure and its appearance. By playing with light and shadows in all its shades and forms, she sets different moods with all kinds of possible stories open to us, as miscellaneous things can happen in the duality of the dark...

Through her work Le Doux explores the role of the unconscious, confronting the viewer with her own set-up of a Rorschach test : There are no "correct" or "wrong" answers, not just one tale to follow. An important part of Le Doux' artistic work is her continuous rearrangement of the various components, allowing the objects to be broken down, only to give them an appearance again, later, in a new context. Her art and way of story-telling is not ultimately fixed in one final image, but subjected to an endless intuitive process.

The city is a physical and human place that defines needs, an environment and a culture. It is a complex place that shows the organization of a space that is constantly changing, because of the activity of humans in a given context : a physical, environmental, economic, social, political or even cultural context. This urban environment is an ecosystem in its own right that constantly interacts with its inhabitants.

This column – which, in the collective imagination, resembles a large chimney and which can make us think of the rural world as well as the industrial world – is designed to evolve over time. Initially made up of vacuum, it will gradually "fill" with this dark matter that is a petroleum derivative, bitumen.

This material is used both on roofs as a water repellent or as a binder in asphalt and seems perfect to illustrate the forgotten omnipresence. I want to make this material visible and develop its aesthetic form.

This material, which is frozen when it is cold and softens at room temperature, offers the opportunity to create an evolving sculpture.

The window that normally serves to attract customers and gives an attraction to what it displays, here carries black, dirty and smelly materials that nonetheless poetically arouse an interest in our energy consumption.

Energy consumption because, at its top, hides an incandescent bulb which, thanks to the programmer, comes on intermittently. By this action, this bulb, which carries energy, heats up the bitumen which is a representation of the unit of measurement that we use as a global reference in terms of gross energy – the ton of oil equivalent.

Tobidashi boys**Loïc Moons**, Seraing (BE), 1992

Painter Loïc Moons graduated from the *École Supérieure des Arts de la Ville de Liège*. He is a fan of anime, stylish clothing and cycling ; and cultivates the image of refined *hype*. As a real follower of the genre, in his practice, he collects images and references that are connected to Japanese *pop culture*.

For this eighth edition of Art au Centre, Loïc Moons composes pictorial elements from signs he borrowed from Japanese road signs. Stripped of the traditional codes of the real *Tobidashi*, which a well-Westernized Westerner would not understand anyway (are they placed there to warn motorists that pedestrians throw balls on the road or alert pedestrians to the danger of playing on the road ?), Loïc Moons' installation invites passers-by to give meanings to the characters' jaded or sad faces, explosive speech bubbles and cut-out silhouettes.

Let's note the touch of humor in this installation that unambiguously requests our interpretations, as contemporary art generally does by working on the imagination and unlike modern everyday life which will tend to padlock it.

No fiction can replace spaces**Miranda Pastor**, Barcelone (ES), 1996

No fiction can replace spaces is a project that began in Madrid 2020 as a result of the impossibility of going outside during the confinement. The works I was then carrying out were in relation with environment and, suddenly, the interaction with the outside was transferred to the screen. Somehow, Google Maps became the way to access streets digitally.

But how is the environment represented through the screen ?
And what is our link with these images ?

No fiction can replace spaces arises from this digital experience. The experience where the screen simulates and feeds the desire of being in several places at the same time. Here and there. Now and then. Just one click and we're able to be in Madrid, Liège and Barcelona. We can be almost everywhere.

But just to discover, finally, that we're nowhere completely.

The installation, as well as the screen itself, turns out to be a combination of personal and public spaces. A room from Madrid is close to one from Barcelona and, at the same time, at some centimeters from Liège. At the end, this representation of spaces, beyond being a digital fiction, becomes another reality in itself.

Les menuires grandes

Massimo Vitali, Côme (IT), 1944

From February 3 to March 15, 2022

Following the radical political changes that took place in Italy in the early 90s, photographer Massimo Vitali began to observe his compatriots trying to escape the social and economic restrictions of the time during their free time. In the idleness of their holiday moments, the photographer immortalizes Italians lounging on the beaches, hurtling down ski slopes or partying in nightclubs. Whatever the theme, the artist's shooting technique remains the same. Perched on a four-meter high platform, he observes the stories unfold and become entangled below and waits until the moment he finds appropriate to trigger the device. Massimo Vitali then invites the viewer to gaze over these swarming images so that he or she can constantly discover a new detail to linger over.

Solid Rock

Frédéric Platéus, Liège (BE), 1976

From March 15 to April 30, 2022

Frédéric Platéus is a figurehead of the graffiti scene in Belgium and has developed an artistic career with many influences, including his attraction to technology and his admiration for science fiction. Fascinated by the *Rubik's Cube*, the artist explores the infinite formal possibilities of the brain teaser by creating *Solid Rock*. Composed of pyramidal branches unfolding into space, the artwork seems to be an object coming straight out of a science fiction movie. From the fourth dimension, the artist also explores the feeling of illusion by integrating mirrors onto the walls of his sculpture that allow him to play with the perceptions of the spectator. By moving around the artwork, the spectator can observe both the environment and his own presence reflected on the surface of the sculpture, giving a feeling of infinite reading of Frédéric Platéus' artwork.

Julia Renaudot recently graduated with a master's degree in painting from La Cambre in Brussels.

The theme of travel is the starting point of her practice. From this notion, she freely approaches mental itinerancy, the memory, the past but also dreams, imagination and fiction. Her pictorial approach operates like a veil in front of the eye, like her own memories.

In the world she invents for herself, she produces motifs that evolve with her ramblings. These are imbued with multiple worlds, those behind her, in front of her and inside her. It is a game of appearance and disappearance that she sets up. These visual eruptions tell a story that each viewer can bring to life as he or she wishes.

The blur, this instability in the image, recurs in almost all of her artworks. She speaks of “dream-image”, a key red thread in her work. It generates inspiration and can be open to different types of visual representations. It is only recently that her ideas have manifested themselves in the form of textile printing, installation and performance.

The very frequent transparencies in her work make it impossible to see the image in its totality. We have to turn around it, tame it with our eye to detect some figures. Once the material is finally revealed by the light, the subject reveals itself and is displayed clearly. The resulting image is intoxicating.

Representing comforting and loved universes is fundamental in her practice. She strives to convey a vision of happiness that lets itself be transported by her strolls. This type of candor brings a fragility that is even stronger when she wishes it to be transmitted by an experienced and visited space. She pays homage to wandering.

For twenty years, Alain Schank has multiplied pictorial experiments in various large series of abstractions addressing several themes such as gesture, material and chance. They earned him the right to be exhibited internationally and to be enrolled in several Belgian galleries. These commercial relationships, frequently flourishing, sometimes offered him the sparkle of the Holy Grail of artists : to live off his art. However, he was often forced by gallery owners to multiply formats, decline colors and shades, favor one or another effect to meet the (a)varied "tastes" of wealthy clients. This attitude towards artists is still very present nowadays in professional and amateur art galleries, often accompanied by an inequitable distribution of profits from sales.

Time passes by and the shell cracks. Relationships become more and more painful. The desire is no longer there. Upheavals are disappointing. He thinks of giving all up. But as the saying goes : "The burning will not take place !".

As of now, Alain Schank will paint for himself, as an outsider. From the accumulated frustrations was born a monster, his alias Snach-Ka who accompanied him secretly in the margins of his work for years. He is figurative, free, uninhibited, disinterested and respects nothing but the moment. Alain Schank's introspection by Snach-Ka is bulimic. His crazy characters scream at us with their debauchery, bordering on aggression. Words, in all languages, and collages come to light. In front of this, there are few apathetic viewers.

In the window, disorder thickens even more. The installation is obviously not that of a painter. We are immersed into a truly real universe, with carefully chosen details, the beginning of a story inspired by the meeting between the (past) life of the neighborhood and the life of the artist. The elements of the decor are precisely arranged and invite the viewer to imagine the rest of the story.

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Call Me

Emilien Simon, Dinant (BE), 1990

Emilien Simon's malicious installation plays with current technologies to place the viewer in a paradoxical position. *Call Me* is a seemingly outdated video surveillance device that features several video monitors, one of which is placed on a base with a telephone number preceded by the inscription "call me". As he approaches, the viewer sees his image appear on the screen, filmed and recorded live by a surveillance camera. Calling the indicated number enables him to scramble the signal of this camera and to orchestrate his own disappearance. But at the same time, whoever willing to disappear will leave an indelible mark.

All memories are faithful to us, in principle. We become attached to a place, a person, an object, or even a futile detail. We vaguely remember certain things, just as we can remember the most precise details of an object, a decor, a feeling. Our thoughts can be deformed over time, we eventually do not distinguish the true from the false and convince ourselves of one thing when it is another, to make fictitious a part of the memory.

I seek to exteriorize untranslatable and fragile moments, a little blurry. I enjoy capturing the soul of everyday moments, transcribing the emotion facing the banalities of ordinary life, and accepting their simplicity. My works are therefore the testimony of various sensations that are anchored in my mind, whether they are duped by time or not.

I was interested in forgotten places, these sites filled with stories, to which no one pays attention, these figureless places, endowed with diffuse and intimate lights, capable of reminding us of an anecdote. We have the means to imagine a past, a fictional history in a few seconds. Different stories for each place, different emotions at each moment. We advance afterwards in the fiction that we create for ourselves and we thus seize unreal moments.

According to Alberti, the painting would be like an open window. Where is then, if only it exists, the limit between reality and imagination ? Can we juggle with the visible and the invisible produced by natural light ? Unconsciously, we are generally able to build a mental image hidden behind the openings of these interior landscapes, until perhaps feeling the desire to penetrate them, as if a new world was taking shape behind the support. Here I choose to use the window to reveal several contradictory propositions ; the intimate and the public, the perceptible and the imperceptible.

Images are central to my work and can take different forms : animated, sculptural, photographic, etc. They are transformed, diverted or created from scratch and constitute the raw material for a critical questioning of the mass media, advertising iconography and the digital images that overwhelm us.

Diversion is very present in my work. Some of my pieces work like simulacra : the references I use are familiar and banal. From a distance, they seem to be part of the aesthetic horizon that is specific to fashion and consumption. When looked at more closely, some elements appear incompatible with the primary meaning and trigger troubles and questioning. Through this process, I try to bring out the unsaid, the off-screen, to draw the underlying violence that structures our relationship to the world.

My work evolves in contact with the places it encounters. The materials, the techniques used and the scenography always echo the exhibition context. *Let's do it* is an in situ installation that features all the characteristics of a commercial space in trompe l'oeil. A wallpaper made from the photograph of an eye closed by a price tag lines the walls. The repetition of the motif forms a frame based on which the other pieces are arranged. Sneakers were placed on a factory conveyor, their laces were replaced by strands of hair. On the glass window, a tag with the slogan of a famous ready-to-wear brand diverts the performative stakes. More than symbols or an allegory, *Let's do it* encourages action.





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