

A



edition of  
**Opérateurs  
Liégeois  
en Art**

A C



# art au centre

Art au Centre is a project aimed at revitalizing the city center of Liège through art.

This 15th edition of Art au Centre, taking place from October 17 to December 31, 2024, is being organized in collaboration with the OLA network, a brand-new association bringing together 22 art venues in Liège to work together in promoting and supporting contemporary art, enhancing the visibility of its members' activities, and advocating for their common interests.

Informations: [www.olaliege.com](http://www.olaliege.com)

List of OLA network members: **bonnemaïson, Buronzu Gallery, Centre culturel de Liège - Les Chiroux et la Galerie Satellite, la Collection Uhoda, Espace 251 Nord, la Galerie des Beaux-Arts, la Galerie Centrale, la Galerie Les Drapiers, la Galerie LRS52, Mouvements Sans Titre, la Galerie Nadja Vilenne, la Galerie Rature et Inner Space, la Châtaigneraie-CWAC, Les Amis de Roger Jacob, Les Brasseurs, L'Inventaire, le Musée d'art contemporain en plein air du Sart Tilman, Quai4 Galerie, SPACE Collection, la Société Libre d'Emulation.**

Each display window is curated by a different OLA member.

The route for this open-air exhibition, as well as the explanatory texts for each project, can be viewed in French and English on the project's website: [www.artaucentre.be](http://www.artaucentre.be).

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



## ***Le cahier des rêves***

**Angel Beatove, Saragose (ES), 1949**

The *La Crise et les Rêves* project is divided into two parts. The first part, *La Crise sans Faim*, takes the form of a collection, a sort of small philosophical treatise dedicated to the state of our current world. The second part, *Le cahier des rêves*, consists of a set of one hundred and fifty sheets, each containing a dream.

I invited men, women and children to write or draw a dream. While reviewing the “dreamed” pages from countries as diverse as South Africa, Argentina, Belgium, Brazil, Cameroon, China, Spain, the United States or Singapore, I was struck by the consistency in the aspirations I found. Health, love, the quality of human relationships and personal fulfillment are the dreams of the vast majority of the people approached. Money and material comfort are never mentioned.

*Le cahier des rêves* was printed on the presses of Bruno Robbe’s workshop in Frameries in June 2014. It contains a selection of twenty dreams. This original edition was limited to 200 copies.

Nina Berman is a documentary photographer, filmmaker, journalist, and educator whose work explores American politics, militarism, environmental issues, and trauma related to violence. For this edition of Art au Centre, Space Collection highlights Nina's work, in particular *Marine Wedding*, acquired in 2008.

This photograph, which earned Nina Berman the first prize in the portrait category of the World Press Photo in 2006, depicts a disturbing scene: the wedding of a U.S. Marine who was disfigured in a suicide attack in Iraq. After more than a year of convalescence in the hospital, the former soldier divorced just a few months after his wedding. This image follows on from the photographer's first monograph entitled *Purple Hearts – Back from Iraq*, published in 2004 by Trolley Books. This book gathers portraits and interviews of American soldiers wounded in combat.

Nina Berman travels across the United States to observe and document the political and social landscapes of her country. A selection of her work is also presented in this edition of AAC, where she captures the tensions that occurred at Columbia University in April 2024. On this occasion, students protested against investments in favor of Israel, expressing their solidarity with Gaza. The reportage highlights the clashes between pro-Israeli and pro-Palestinian groups during the campus protests.

## **Parade 16 (The Apple)**

**Almond Chu, Hong-Kong (CN), 1962**

From October 17 to 30

A precept of Maoist thought aims to “learn from the masses while enlightening them”. The duplication of a single individual expresses not a nostalgia for Maoist certainties and social solidarity, but rather submission to the messages of large multinational corporations that are under the surveillance of the state.

In 1997, the year of Hong Kong’s handing back to China, Almond Chu initiated the *Parade* series. The photographs depict a single character multiplied, whose repetition shapes the body of an imaginary protest still set in a historically or socially significant location, whether it be the government headquarters or the Apple store. This series crowns fourteen years of questioning Hong Kong society and its transformations.

## **Banana Head**

**Gilles BARBIER, Port-Villa (VU), 1965**

From November 11 to December 20

Multidisciplinary French artist Gilles Barbier is known for his numerous wax clones that are represented in a burlesque manner. The banana has been a recurring element in Gilles Barbier’s vocabulary since the early 2000s. Not only does it refer to humor, falls and gags, but for the artist, the banana is also one of the elements that come into play in the notion of slipping.

*The Banana Head (Traumatic Insemination)* is particularly representative of the artist’s obsession with this motif. In 2010, the artist took on the classic exercise of self-portraiture and created with self-mockery a series of busts of himself that he “mistreats”, cuts into pieces (*Butter Head*), crushes (*Squeezed Head*), lobotomizes (*Peanut Head*), or finally “inseminates” in the case of *Banana Head*.

## ***Stainsteel Heart*** France Feltz (Serac K2), Liège (BE), 1985

*Stainsteel Heart* is an immersive sculptural installation that captures attention through its contrasts. At the center, a stylized chrome heart is suspended above a pedestal, pierced by spikes. Thin chains connect the sculpture from the ceiling to the floor, creating a feeling of tension and fragility. The floor is covered with wild teasels painted black, contrasting with the reflective surface of the heart. A fluorescent green light added to the composition illuminates the work with a mysterious aura.

The artwork questions human duality: the coexistence of strength and vulnerability, of the organic and the industrial. The heart, a symbol of life and emotion, is here metallic and evokes resistance and impenetrability. The spikes do not destroy this heart but rather shape it, suggesting that pain forges the being. The chains, both constraints and support, hold the heart in a tension suspended between sky and earth. They symbolize the bonds of existence: sometimes imprisoning, sometimes liberating.

The floor, covered with black teasels, evokes unpredictable and brutal nature. Painted black, these plants become an organic surface that absorbs light, opposed to the metallic shine of the heart. The fluorescent green light infuses a vibrant energy, reminiscent of a heartbeat or an electric pulse. It creates shadows and reflections that transform the work into a sensory experience.

With particular attention to materials, *Stainsteel Heart* explores the tensions and harmonies between nature and the industrial, the living and the mechanical, offering the viewer a reflection on the human condition.

**Le client est roi  
Le royaume est fermé  
La fin du règne**

Eloïse Lega, Brussels (BE), 1996

*Occupying a vacant store is a unique experience. Once the emptiness is established in the shop and silence settles in the aisles, the saying 'The customer is king' sounds almost ridiculous. The conferred power no longer operates, and one might even question the meaning of the expression itself. Accompanied by two other phrases ('The kingdom is closed' and 'The end of the reign'), these maxims are displayed in the window and imitate the appearance of LED 'OPEN' signs that flicker day and night in some stores to entice customers to enter. An invitation to enter that is no longer relevant in these empty stores. The ambivalence of this expression in a place of consumption now in decline.*

Eloïse Lega

Eloïse LEGA's artistic practice is multidisciplinary, combining traditional techniques (engraving, photography, drawing...) with modern techniques (video, electronics, laser engraving...). In 2021, she won the ArtContest prize, for which she presented three pieces addressing themes of migration, the memory of the deceased, and remembrance. In 2023, she presented her first solo exhibition at the Botanique, where she explored the more personal marks that time leaves on us. Entitled Absences, the exhibition questions disappearance in its multiple senses and, once again, the passage of time, memory, human fragility...

For her Art au Centre window, she presents for the first time a project conceived during the temporary occupation of a former store in the Galerie Toison d'Or (Brussels) that she used as studio. As with each exhibition, her postcards are present. They provide an explanation of the project and a souvenir that visitors can take away with them. Visitors can also subscribe to the postal newsletter: <https://www.eloiselega.com/projets/carte-postale>



In 2005, Emilio Lopez Menchero reincarnated as Frida Kahlo. Almost 20 years later, he is preparing to step into the shoes of one of the most famous lovers of the Mexican artist, Lev Davidovich Bronstein, better known as Leon Trotsky. And not doing things halfway, the artist will also attempt to embody Iosif Vissarionovich Dzhugashvili, Joseph Stalin. A rivalry, a duel, a face-off between the idealistic Jewish intellectual and the taciturn Georgian bandit, between the flamboyant champion of universal communism and the political laboratory of the USSR. "It all started when I opened a book that I inherited from my maternal grandfather, a communist and close comrade of La Pasionaria, a Spanish translation of Stalin, the biography written by Trotsky, his last work before he was assassinated in Mexico by Ramon Mercader, a Catalan Stalinist and NKVD agent", the artist explains. Attempting to be, on the same day, Lev Trotsky and Iosif Stalin, all of this will take place in Catalonia, in Agullana, the most emblematic location of the great republican and Catalan exodus of 1939. "I learned to dance the Sardana, a traditional Catalan dance for which dancers hold hands in a circle. I will dance it to the sound of the Internationale", adds Emilio López-Menchero.

## ***When a Black Body Wake Up***

Luna Mahoux, Dessié (ET), 1996

Luna Mahoux graduated in painting from ENSAV - La Cambre (Brussels) in 2022 and pursued a double degree at ENSA - Paris-Cergy at the same time. She is currently a student of the Vera Molnàr class at Le Fresnoy – Studio National des Arts Contemporains (Tourcoing).

The base material of Luna Mahoux's work consists of images found on the internet and social media, images that stage or document black bodies and their narratives, both private and public. By exploring these buried digital memories, which often ignore their own narrative and political potential, Luna exhumes, remixes, and reconstructs these images, or makes screenshots, enlarging them without concern for quality to instead emphasize the evocative power of the pixel as a tool of resistance against capitalism and the invisibility of racialized bodies.

By monumentalizing these so-called "poor" images (as defined by Hito Steyerl), Luna Mahoux reforges an emotional and committed link to the black diaspora and pays homage to forgotten archives, currents, and trends that bind communities together and create moments of intensity. She pursues similar objectives as a curator and a DJ.

Since 2022, her work has been exhibited in numerous venues, including Villa Medici (Rome) as part of the program called Les Chichas de la pensée; Circulation(s) festival at CENTQUATRE-PARIS; KANAL - Centre Pompidou (Brussels); Basel Social Club (Basel); CALM (Lausanne); after hours - AFTRHRS (Paris); Marres (Maastricht); Maison des arts George & Claude Pompidou – MAGCP (Cajarc); Cherish, in Geneva. In 2023, she received the .tiff - Emerging Belgian Photography Prize and exhibited at FOMU (Antwerp).

## Chakra #4 & Chakra #5

Xavier Mary, Liège (BE), 1982

Xavier Mary's work has been part of the Sart-Tilman Open Air Museum's collection for several years: his sculpture titled *Harry* was installed near the Sports Centers in 2018. In 2019, Mary presented *Λαβύρινθος* (2014), a relief sculpture, and finally, in 2022, *Digital monolithe blanc* (acrylic on panel, 2009) was added to the Museum's collection (donation AAP).

The three works showcase the relentless poetic coherence of Xavier Mary: the repertoire includes car showrooms and their accessories and options (preferably "full"), their symbolism marking the consumerist unconscious of industrialized Western society for the past hundred years, the grand spectacle of auto shows like those in Paris or Geneva (in Europe), and the ingenuity of these firms in imposing their brand. Mary also embraces an aesthetic of large wholesale halls: hardware stores, wholesalers of spare parts and construction materials... all these vast commercial warehouses that have inhabited urban outskirts for the past fifty years. There is also a clear fascination with what ordinary people discard, both literally and figuratively: waste, the powerful and indescribable awe that can grip one when contemplating a car graveyard, a metal crushing site, aircraft cemeteries that are more numerous than the hypothetical elephant graveyards...

From this strange and very coherent imaginary repertoire, Xavier Mary extracts singular objects whose strong connotations are self-sufficient. The constant flirtation with aesthetic temptation leads to no conclusion other than the amorality of objects.

In Liège, back from Tokyo

Meeting, collecting; Contemplating and associating  
 The shades, the shines, the textures  
 Dissecting, conversing; Deconstructing and preserving  
 The seams, the armholes, the borders  
 Unfolding, suspending; And letting oneself be surprised  
 By the beauty of the dye  
 Patching, alternating; Altering or repairing,  
 The material  
 Ironing, letting rest; Deglazing and finally grasping,  
 The details of the lining  
 Unrolling for pleasure; Turning over to understand  
 Exploring the other side The printed secrets  
 Cutting, shifting; Rewriting and reviving  
 The patterns  
 In one direction then the other, Mixing everything to rediscover  
 The love of the gesture  
 Exchanging, bringing back; The journey and the sharing  
 And cooking the leftovers  
 Imagining, sprinkling, seasoning with other memories  
 And cultivating the contours Of the embroideries

In my studio scattered with pieces of fabric, I draw with my scissors. I recreated the journey of the twelve meters of fabric that is necessary to make a single kimono. An organized strip of small interlocking diamonds folded and sewn together. A sort of partition rhythmically arranged with Japanese patterns, interspersed with the dinosaurs from an upcycled old bed sheet.

The window project explores the tension between intimacy and public exposure, focusing on collective memory, in particular that of women. Inspired by the Ajuar exhibition, it continues to highlight everyday and homemade elements, often considered feminine, and presents them as essential pillars of our collective memory.

The project emphasizes the use of Spanish textile traditions, which were used to mark major life moments. These symbolic textile works, often the only form of creative expression allowed to women from lower social classes, are reused here to address the topic of mourning. The transition from white clothing to those dyed black embodies the shift from joy to sorrow, while suggesting a close connection between the beginning and the end of life.

The context of mourning (*el luto*), when women had to wear black and limit their social activities, is central. This tradition, though less restrictive for men, imposed a rigid framework on women, who had to stay at home, intensifying solitude and silence in the face of death. However, beyond the sadness, there is beauty and intimacy in these moments, when death, observed with the passage of time, reveals glimpses of life and sincere smiles.

The window seeks to capture this intimate moment when the home prepares for the end and then rebuilds itself, marked by a rare silence in Spain, a country usually noisy and full of life. The plastic curtain, symbol of the boundary between the intimate and the public, embodies this separation between the street and the home, between what is shown and what remains hidden. The project centers on everyday objects to reach a broad audience by addressing these universal themes.

## *Did you hear the sound of the explosion?*

Delphine Noels, Liège (BE), 1973

Since the beginning of the war in Gaza, filmmaker and painter Delphine Noels has been corresponding with Ahmed Moghrabi, head of the plastic surgery and burn unit at Nasser Hospital in Khan Younis. In the form of a logbook drawn and painted in watercolor, as well as films, the artist presents us with snippets of this correspondence. Through the drawings, the siege of the hospital by the Israeli army, the anxiety, but also the hope, are narrated.

Nasser Hospital was invaded and devastated by the Israeli army. Ahmed Moghrabi miraculously survived. Delphine and Ahmed have founded an association whose first action was the creation of a small field clinic in Deir El Balah, located in the center of the Gaza Strip. Their association, Compassionate Hearts For Palestine, has just been recognized by the Palestinian Ministry of Health, and there are already plans for the small clinic to evolve into a small hospital with around ten beds.

The long-term goal of the association is to create the first skin bank in the Gaza Strip.

Delphine Noels' watercolor drawings are being sold for 300 euros each in support of her association (Compassionate Hearts For Palestine).

Théo Romain-Sobota's work offers an intriguing dive into the world of video games, but it goes beyond the traditional gaming experience to raise meaningful questions about the nature of cancel culture and the role of society in censorship and exclusion. In this game, there is no end, no final boss, no quest to complete. The player/viewer steps into the shoes of a character whose actions are highly limited: running, jumping, walking and crying. The central element of this "anti-video game" is the concept of shadowban or stealth banning. The user finds himself like a castaway on a deserted island, excluded from the rest of the digital community. The artwork prompts us to reflect on the consequences of imposed isolation, the responsibility of online communities, and the limits of freedom of expression. Cancel culture, which seeks to punish or constrain those who do not adhere to certain social rules, raises serious ethical and moral concerns. The artist traps the virtual player in an experience of banishment and invites us to question our relationship with virtual interactions that can sometimes imprison us, much like the confined universe of this video game.

The details of a facade, the geometry of a house, the colors of a lawn, or the path of a road through the landscape: the world around us, perhaps because it is continuously shaped by an infinite number of anonymous authors, tells us stories. Collective and individual stories, where personal aspirations and experiences intersect with group dynamics, where dreams and pitfalls echo each other. Ordinary and mundane stories that speak about us. Important stories because this “us” is their main subject.

Through a “quasi-systematic” practice of drawing, Axel Serveaux collects these fragments of real or supposed narratives and assembles them to create a story, in a sort of subjective archaeology of the present. His interest in our built environment touches both the collective and the intimate, the commonly accepted and the hidden, the already existing and what does not yet exist. The represented object, however modest it may be, temporarily occupies the center of the image to become a subject in its own right.

*A Journey To Nowhere* is a silent road trip around the universe of the periphery, which Axel Serveaux proposes to bring back to the center.



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## ***Bijoux de famille***

**Olivier Hoffait (SOKE)**, Liège (BE), 1993

**SOZYONE**, Brussels (BE), 1973

*Bijoux de famille* questions notions of value and memory, of what is seen and what remains hidden. The installation transforms the facade into a series of mysterious narratives and deploys a play of contrasts between mural painting and framed works, inviting the viewer to delve beyond appearances.

The colorful frescoes extend in the background, monumental, offering a bold presence. In front of them, framed works float, suspended by invisible threads, creating a dialogue between the power of the painting and the delicacy of the suspended elements. This opposition of materials and perceptions generates a subtle tension, evoking the fragility of memory and the complexity of buried stories.

Each window becomes a fragment of a narrative to decipher, where stylized silhouettes and familiar objects emerge as visual clues. The play of light, enveloping the whole, oscillates between dream and reality, prompting the viewer to scrutinize every detail, revealing new hidden dimensions.

The work urges the spectator to explore the invisible and redefine what is precious. Through this installation, the artists invite us to question what constitutes our own “family jewels”, these fragments of stories veiled by the everyday life.

What immediately strikes when we explore Pénélope Urbain's work is its perfect and poetic harmony with the window space, which evokes a paradoxical impression of softness. Regardless of the symbolic gesture or the message that this mattress generates, we might question the status of the image and its plastic quality: is it a painting or a photograph? The theme of the sleeping girl is recurrent in art history, but at first glance, it is indeed a photograph. The verticality of the visual contrasts with the usual horizontality of a mattress, which becomes the support for a photographed image that evokes painting. This is the richness of the artwork presented by the artist in her own words:

"Sleep is an intimate and personal state. My mattress questions the relationship between private and public. This sleeping woman belongs to the private sphere, but being exposed to everyone's view, she finds herself in the public sphere.

No one knows what she experienced before sleeping, nor what will happen to her when she wakes up. She is in a suspended state, familiar to everyone, where one finds oneself in a personal space and in increased vulnerability. The discovery of this bed-picture makes the spectator unwittingly fall into a sort of voyeurism.

This work, composed of a mattress and a photo printed on fabric, depicting a woman sleeping in her sheets, is meant to disturb our perception: this scene plays on ambiguity: it may seem banal or peaceful, but it could also be interpreted more seriously.

This representation seems obvious, but in reality, not everyone has the ability to sleep in a place of one's own, and a growing number of us find ourselves, or risk finding ourselves, in forced extimacy.

In our world, it is a luxury to have a mattress, to have sheets and to be able to sleep peacefully in the heart of an intimacy protected by walls."

I engrave and paint a luminous phenomenon that originated from a single source, 4.603 billion years old: the sun. The circles and rounds that you can see in the artworks are images of the sun that are projected under the trees. This phenomenon, called *komorebi* 木漏れ日 in Japanese, represents daylight filtering through the foliage.

Through my paintings and engravings, I pay homage to observation: these luminous spots, often unnoticed, reveal their omnipresence in our daily lives while reminding us of our relationship with the immense star. I also want to explore another notion connected to light: our relationship with the irreversibility of time.

How does this phenomenon of *komorebi* 木漏れ日 work? As in a pinhole camera or in our eyes, when light passes through a small hole (like the hole of the obscura camera), it projects its image (the shape of the sun) upside down on a flat surface. Komorebi then appears thanks to the gaps formed by the foliage and is accentuated by a clear blue sky that makes the shape of the sun sharper. While observing the shadows projected by a tree, I noticed that they did not match the exact shape of the tree.

Tracing and/or painting the light is perhaps one of the few ways to physically feel the rotation of our planet, a phenomenon that is difficult to perceive every day. As the men trapped in Plato's cave myth, I discover astronomical phenomena that surpass me, simply by observing the shadows and lights that are visible on our planet. An inverted representation of reality, revealed by the optical effects of sunlight filtering through the foliage.

An insatiable researcher, Sofie Vangor navigates life as she navigates art: with determination, dreaminess, questioning and curiosity.

With a degree in monumental painting and a Master's in printmaking, a printmaking professor, artist, mother and woman, these are distinct categories that could confine Sofie Vangor to one role or another. It is however difficult to maintain these separations consistently as life and art intersect, feed into each other and merge within her practice. Her work aptly questions the boxes in which we are all imperceptibly confined. Boundaries become tenuous in the hands of the artist. She contests, shakes, bypasses them and, perhaps most importantly, liberates herself from them.

This play on the impermanence of boundaries is evident from the early stages of her work. It would be futile to try to associate a single medium with the artist. While painting constitutes her initial training, printmaking quickly became intertwined with her journey. Each discipline provides sensations that nourish her thoughts and actions...

(Excerpt from) Céline Eloy, 2023

Between arrhythmia and the regulation of this flux of emotions, this window aims to be an extension of the *SEROTONINE* exhibition (Galerie Flux, Liège). Emerging from the highs and lows of serotonin levels, the images scroll by. Although this project originates from a personal clinical journey, it is nonetheless universal. The essence also lies in the minute details. However, this realization often only arises in extreme disorder. *SRTNINE II* is thus meant to be a minute disorder.

In response to the invitation to participate in the 15<sup>th</sup> edition of Art au Centre, Espace 251 Nord revisits its 2006 project: *Images Publiques*. This urban public art event took place in the city center of Liège, on the facades of the city's emblematic buildings (Palace of the Prince-Bishops, opera, theater, Sauvenière cinema, etc.), but especially in a city undergoing major restructuring projects.

In 2024, the *Archives Actives* initiative aims to reactivate the memory of this project in light of the local elections and a city whose transformations have clearly continued.

In Féronstrée, the windows of La Mésangère are empty.

Light floods an empty space.

On the pilasters of the exterior facade, a name is displayed: JEF GEYS.

In 2006, the Belgian artist, for his participation in the *Images Publiques* project, created a series of collages in the streets of Liège, with the letters of his first and last name in white on a black background. These collages directly responded to the electoral period at that time.

This reinterpretation of Jef Geys' work gives it new relevance, placing it 14 years later in a new political and urban context.

A QR code is displayed on one of the windows. This code allows curious passersby to learn more about the *Images Publiques* exhibition and invites them to a new form of retro-prospective urban exploration, tracing the city's evolution from 2006 to 2024 through exhibition images and a city map.

## Handle with Care!

François Jacqmin, Matthieu Litt, Kathleen Vossen, Françoise Guissard,  
Françoise Seron, Hélène Tilman, Tatiana Klejniak, Denis Verkeyn

In 25 years, the artworks of roughly 150 (established or emerging) artists have entered the contemporary collection of the “Société libre d’émulation” following the association’s purchase of one of their pieces exhibited at the Maison Renaissance, located rue Charles Magnette in Liège. For the younger artists, it was often a first “foot on the ladder”, for the older ones, a renewed recognition of their accomplished journey. In its role as a more than two-century-old cultural actor in Liège, the “émulation” has always been committed to promoting and supporting the art sector that is too often mistreated.

The present selection focuses on the notion of attention paid, for example, to maintaining the quality of our natural environment (*Tidal Horizon*, Matthieu LITT), to its intrinsic poetry (*Les Saisons*, François JACQMIN), but also to the small details of daily life that go unnoticed by our busy eyes (*Drapé Sunlight*, Kathleen VOSSSEN).

This includes the concern for others, a decision induced by the theme developed by our non-profit-making organization: Arts & Santé. It might be the comforting memory of a grandmother’s shawl (*Marie*, Françoise GUISSARD), the live observation by a nurse in the operating room (photo of *Dyspnoea*, Françoise SERON), or even empathy for patients weakened by compromised mental health (*Poing*, Hélène TILMAN); or the difficulty encountered in putting words to a feeling (*ça sert d’os*, Tatiana KLEJNIAK): art then takes over to “express the inexpressible”.

To be convinced, we just need to look at a drawing by Denis VERKEYN, taken from a sketchbook of his student days: a wide-open window inspires all possibilities.

***Magic Print club 24/24***  
**Students of the Printmaking Workshop (BAL-ESA)**  
Yelena Donné & Bilal El Alami

When everything goes fast... When images flash by, we can't even keep track of them anymore. We run, run while staying static, after what exactly?

They move, shift so quickly that we no longer retain their meaning and echo. We try to grasp a piece that reflects a resurgence of our own history or a possible future. Our film constantly interrupts, and the images disappear as quickly as they appeared in our short memories. In this context, the printmaking students have attempted to recall these moving images that left a mark, playful or serious, through their own trajectories. A collective project that aims to be an attempt at a new place that resembles our good old video libraries of the past.

*Magic Print Club 24/24* has two faces: day and night. These are attempts to mend this thread of sequences through a collective memory.

## Notes

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A series of 20 horizontal dotted lines spanning the width of the page, providing a guide for handwriting practice. The lines are evenly spaced and extend across the entire width of the page.

art  
au centre

#15 liège  
17.10  
— 31.12.2024

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