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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 sixteenth edition of Art au Centre, from February 5 to April 30, 28 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](http://www.artaucentre.be).

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



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MOUVEMENTS  
SANS TITRE

# #16

“I’ve read that trauma is always in the present tense. The body marries the then with the now. Like radical politics, the body knows not gradation. There is safe and there is danger. There is inside and outside, friend and enemy, stay put or flee. I’m either on the verge of agoraphobia — I think — or a spiritual awakening.”

*When the Sick Rule the World*, Dodie Bellamy

*my belongings* features a 3D printed clear resin model of Celine Aernoudt’s recollection of their parental home and garden. The house is represented by a cardboard box of antidepressants, by which they raise questions of heritage and inheritance, genealogy and nurture, accumulation and loss.

Accompanying text by Febe Lamiroy on [www.celineaernoudt.com](http://www.celineaernoudt.com)

Celine Aernoudt, living and working in Brussels, has advanced a versatile body of work, including installations, performances, video, sculpture and text, in which they refer to (self-)consuming and self-erasing in relation to representational systems of today’s society. Who and how are “we” today? Drawing from personal iconography and popular culture, they jump between the position of the individual and the universal subject. They examine social space and its relationship to material vernaculars through the repositioning of familiar and standardised forms into installation and sculpture. Personal contradictions and anxiety-trimmed mediations underpin scenes that feel both witty as well as potentially unnerving.

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## ***J'ai déclaré ma flamme***

**Artik, Namur (BE), 2001**

from February 13 to March 17

I declared my love,  
With my laces, with your knots,  
With those that remain and those that barely touch,  
With those passing through, with all of us.

Laces for love, others for hope,  
Your laces within us, others within you.  
Declaring one's love, declaring your love,  
Between you and me, between us and them.  
For the most beautiful works of all  
Are those we have created from within ourselves.

## ***Pris la main dans le sac***

**Eva Brose, Liège (BE), 1991**

from March 17 to April 30

On every journey we take, we always carry some kind of bag, whether to transport our survival kit, store our treasures or bring back roadside finds. The bag transcends its role as a mere accessory to become a garment in its own right.

## ***Clash Coat***

**Lucie Poumay, Namur (BE), 1991**

from March 17 to April 30

Lucie Poumay worked with second-hand textiles in an intuitive manner, without cutting them, allowing the materials to dictate the form they would eventually take. Colors respond to each other, threads intertwine, and the texture becomes more organic. Like a cocoon, the coat is designed to be protective, warm and enveloping.

Pharaz Azimi’s practice explores the relationships between objects and human experience, blending fragments of daily life—architecture, consumption, and logistics— into unified works. Through photography, poetry, and observation, Pharaz reassembles moments into multimedia installations that reflect trade, communication, and global integration. His practice focuses on the “space in between” and the hidden frameworks shaping modern life, from parcels and storage to patterns and algorithms. Constantly learning new materials and techniques, He creates immersive pieces that connect personal growth with global systems, inviting viewers to reflect on the values, structures, and interconnectedness of the material world.

In a world of [Brackets], neat and square,  
Containment whispers, “Order’s there.”  
{Braces} hold with curves so tight,  
A structure bound in coded might.

(Parentheses), soft arcs of grace,  
Enclose the thoughts, a fleeting space.  
Each mark a step, a rhythm’s trace,  
The dance of logic, time, and place.

Patterns form, a hidden hymn,  
An endless loop, the world’s algorithm.  
Nested deep, yet plain to see,  
The syntax of infinity.

And though the strings may fall away,  
The frame remains to guide the way.  
For it’s not what lies within the rest,  
But the brackets themselves that shape the quest.

Created from 91 ceramic tiles, *Terres battantes* draws inspiration from both the tradition of the well-known Delft tiles\* and the recent protests by farmers, while rooting this reflection in the memories of traditional rural life.

*Terres battantes* highlights the resilience and struggle of farmers against economic, political and environmental pressures. The depicted scenes alternate between representations of protests and farmers' marches into the city, as well as moments of farm life full of tenderness and remembrance. Each tile tells a story, a scene, a memory, and allows for the reconstruction, piece by piece, of the history of a transforming world.

The title, *Terres battantes*, refers to this dual tension: on one hand, the land that shakes under the effort of the men and women who cultivate it; on the other, the land that fights against the injustice and the violence it endures. It is a cry of solidarity and resistance, but also a tribute to the deep roots of agriculture and the legacy of working the soil.

With this collection of tiles, I sought to capture a moment in history, between the memory of the past and the urgency of the present, while inviting the viewer to reflect on the contemporary challenges tied to the future of our lands.

\*Delft tiles, with their traditional blue-and-white aesthetic, are emblematic objects that evoke a strong cultural and artisanal heritage from Flanders and northern countries, associated with representations of landscapes, scenes of daily life and historical events during their rise in the 17<sup>th</sup> century.

*Si tu me vois* is an installation composed of clay fish, reduced to enigmatic forms, scattered across the ground like in rare, documented phenomena of animal rainstorms.

On March 8, 2023, coinciding with International Women's Day, a rain of fish fell upon the Australian town of Lajamanu. During this unusual meteorological phenomenon, animals are swept up in tornadoes and carried over great distances before falling back to the ground during heavy rainstorms. The troubling strangeness of this meteorological phenomenon arises not only from the territorial displacement of the species (from underwater to the sky) but mostly from the fact that some fish landed alive. Our current ecofeminist generation can interpret this phenomenon as a prophetic sign. Art au Centre displays this story, real in its factual basis but fictional in its surreal nature and artistic transposition, to question our interdependencies. Behind the window, the installation reveals a pre-apocalyptic landscape of which we remain mere spectators. As a freeze-frame, it captures a memory of the future.

The title refers to the "hunger stones", which serve as hydrological markers. Located in riverbeds, these stones become visible only when water levels are extremely low. They are monuments that commemorate or portend famines. Installed or engraved during times of severe drought, they act as warnings: for instance, a rock in the Elbe River in Děčín, Czech Republic, bearing the inscription "Wenn du mich siehst, dann weine" ("If you see me, then weep"), reappeared in August 2022.



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## **Fatigue**

**Camille Bleker**, Brussels (BE), 1993

**Luna Pittau**, Brussels (BE), 1995

In the window of No. 3 Place des Déportés, we embark on a strange rehabilitation of the ceiling. Cracks, subtle traces discovered by accident, slowly spread and question the ceiling's inherent function as a shelter. If restoration means returning a damaged object to its initial state, facing the passage of time, *Fatigue* subverts these acts of care and attention. With pencils in hand, we strive to exhaust the ceiling, simulate and accelerate its deterioration. Just as decorators paint walls to resemble marble, we deceive the viewer's eye, staging an inverted renovation, an anti-lifting. Instead of concealing the cracks, we emphasize them, playing with these signs of fragility. As the cracks emerge, reconfigured through the temporal lens of drawing, a vascular system is revealed. The veins connect and remind us that the ceiling is part of an interdependent whole: the building, made of materials exerting forces upon one another, is alive.

As a visual artist and trained as an architect, we have been collaborating for two years on projects that oscillate between performance, craftsmanship or DIY and video installations. Our work explores themes of reuse and materiality, inhabited spaces and the care devoted to them.

In her practice, Doris Boerman focuses on how feminine bodies are represented in Western popular culture and art history. Specifically, she examines their presence as nudes, muses, and models, contrasted with their historical absence as authors. This absence has shaped her interest in how today's female consumers dominate celebrity culture, reflecting a shift in power dynamics that influences her work. In her practice, she often approaches popular culture as the feminized other and the antagonist of rational masculine modernist high culture.

The democratization of photography and the rise of social media have transformed how art is experienced, with exhibitions often viewed online rather than in person. Boerman interrogates the impact of these changes, rethinking the traditional 'white cube' as a photo studio where mediagenic art is created for digital audiences. She examines the parallels between photographing bodies and documenting exhibitions, asking: What is the ideal angle for a selfie? How does it compare to the perfect installation shot? What are the unexpected connections between foundation makeup and the modernist white wall, or between a scarf and a painting?

Through these inquiries, Boerman seeks to bridge the personal and the institutional, the aesthetic and the cultural, aiming to offer new perspectives on the evolving intersections of art, media, and femininity.

*Dés-Affectations* is an installation featuring three robots that draw on a window. The drawings take shape in the same way as those traced with fingertips on a misted-up window, capturing this spontaneous act. *Dés-Affectations* is the automation of this act.

The robots move across the glass, leaving marks behind. These marks are randomly selected from a collection of fingertip-drawn images gathered in abandoned places, on dusty surfaces, car windshields, or any other medium where messages can be inscribed with an index finger. The robots move slowly. The “bestial” nature of the installation makes the scene resemble a zoo or aquarium display. It is a space where the creation of a kind of robotic species is being explored.

The window serves as a boundary between two worlds, an interface where machines try to communicate with the outside world through a gesture. Touch evokes a sensual quality, inviting the audience to follow the robots with their eyes and perhaps even attempt to interact or communicate with them.

The installation questions technological mysticism. We often see marks in the dust, on windows, or in the snow, but we rarely witness the moment they are created. This fictional element is at the heart of the artwork. The project playfully addresses the idea that overestimated robots may ultimately serve only to play and pretend to be animal-humans.

## ***Parking Cathédrale*** Elias Cafmeyer, Roulers (BE), 1990

Our country is unfortunately infamous in the world of urban planning for the term “Brusselization”. This pejorative is used to describe neighborhoods in cities around the world where urban development appears “haphazard” and historical heritage has been destroyed to make way for soulless buildings. In general, a neighborhood that has undergone Brusselization ends up as a “failed” neighborhood, which is subject to a series of improvement attempts spanning several decades.

Liège serves as an example, with the disappearance of one of the most impressive cathedrals in Europe, scattered skyscrapers placed at random, and semi-highway intersections right in the city center. However, it is precisely this eclectic architectural heritage that gives the city its charm. It makes us fall in love with its streets, where each building tells the story of different eras at a glance.

*Parking Cathédrale* by Elias Cafmeyer questions this patchwork architecture by synthesizing several urban functions into a single building. The installation appears to be a parking entrance, placed within the portal of a historic building (possibly incorporating stones from the old Saint-Lambert Cathedral), which itself is integrated into a Brutalist structure from the second half of the 20th century. The installation invites viewers to pay closer attention to the richness of our public spaces and to appreciate the hidden beauty within our urban landscape, so that we may proudly reclaim the term Brusselization as a mark of quality.

## *Pie in the sky*

Justine Corrijn, Sint-Niklaas (BE), 1996

*Pie in the Sky* is a multimedia project that imagines a fictional future for the Moon, seen through the lens of today's space race. More than 50 years after humans first set foot on its surface, the Moon and its resources continue to captivate our imagination. Nations around the world are planning lunar missions, while private companies are vying for a stake in its potential. This growing interest raises important questions for us, humans here on Earth: How can we ensure that lunar exploration benefits all of humanity equally? And can we prevent the Moon's resources from being monopolized by the fortunate few?

Through sculptural, laser-cut models and a short video, *Pie in the Sky* explores both the poetic and political dimensions of the Moon. The intricate cardboard sculptures come to life in a short video, inviting viewers to reflect on the ecological and political consequences of human expansion into space. The work challenges us to consider the Moon not as a commodity, but as a shared resource – one that must be protected for the benefit of all.

## **Double Bind**

**Jane Denizeau**, Angers (FR), 1992

**Pauline Flajolet**, Beuvry (FR), 1991

*Double Bind* arises from the fusion of the worlds of Msx6T and Flajestic. In English, this double bind, also known as a paradoxical injunction, is defined as an order that contradicts itself. This intimate bubble, displayed for the viewers, serves as its illustration. The installation plays with the stereotypes of free women who are unconsciously trapped by lasting prejudices. The bedroom space is both a place of refuge for the solitary little girl Flajestic and the workspace of cam girl Msx6T. This Lolita golden cage bursts with pink and frills to create an illusion of innocence and gentleness. However, a darker and more unsettling reality is hidden in the details. Candor subtly intertwines with vice and vulgarity. The doll box becomes reality and gradually transforms into a prostitution window. Cuteness merges with grotesque elements through the display of visuals by Msx6T and textile pieces by Flajestic. Femininity becomes trivial, innocence blends with sexiness and lewdness, dissolving into a macabre powdery aesthetic. The addition of mirrors reflects both narcissistic isolation and a trap for viewers, who are powerless against this toxic curiosity. The ambivalence intensifies with disturbing objects, awkward sexual conversations and soft toys ravaged by rage and inflicted wounds. Emerging from their chrysalises as fiercely punk whores, these girls imagine themselves as emancipated women but still confront violent introjections. *Double Bind* is a way to reflect on ingrained norms and biases, questioning our judgments toward others and ourselves.

*Knock me!* is an interactive and graphic installation that shows a dynamic display system inspired by Trivision billboards. When activated, the system presents a graphic play between 4 images that succeed each other, mix and complement each other. This installation is part of the graphic research work carried out by the duo who seek to reveal the mechanical origin of the images while exploring alternative creation processes. With this in mind, the artists lift the (not so heavy) cover of our printing systems and display devices to examine their core and better understand them. The final goal is to re-enchant usage in a conscious, active and creative way that repairs and transforms our connection as designers with the tools, but also transforms the nature of the produced image, and therefore our graphic productions. The display system was designed with recycled cardboard tubes that were collected from local printing works. It questions the limits of the graphic medium and integrates technique as a reflective material into the creation process. Passersby are invited to interact with the window by tapping on the glass, a vibration sensor then activates the installation to exhibit the display system that reveals the choreography of the graphic rollers. Since there is no knowledge without sharing it, a video shows the different stages in the creation process of the system.

## **Rain Bow**

**Guillaume Gouerou**, Quimper (FR), 1987

Guillaume Gouerou's *Rain Bow* sculpture explores the subtle interactions between matter and light. This transparent PVC sphere contains water and features a heating system; it reflects on metamorphosis and the ephemeral.

A device heats the water, causing it to evaporate and ultimately form steam. The steam then condenses on the inner walls of the sphere, gradually making it opaque. As the steam accumulates, droplets form and slowly slide down the walls. The path of these droplets, distorted by the diffraction of direct light illuminating the sculpture, reveals a delicate chromatic spectrum, soft pastel tones reminiscent of a rainbow in the mist.

These fleeting, shifting streaks of color emerge and fade in sync with the water cycle. This visual interplay, oscillating between opacity and transparency, materializes the cyclical nature of the world.

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The artwork unveils a phenomenon that is both physical and poetic, immersing us in a subtle and mesmerizing observation of ebb and flow. This hypnotic sculpture invites us to reinterpret and contemplate the fundamental processes of the world around us in a new way.



A feminine figure here unexpectedly appears and claims the space of a window. While dancing lasciviously, she repeats the same action mechanically: she puts on makeup and then kisses the glass that separates her from the street. She gradually covers it with a constellation of lipstick marks, a landscape of kisses that will be the only trace of her presence. Once the performance is over, all that remains is this strange monochrome painting, illuminated by a red neon light, borrowing its aesthetic from prostitution and its words from the famous medieval tapestry *The Lady and the Unicorn: À mon seul désir* (to my sole desire).

The act of staging a “girl in a window” directly refers to the void left by the disappearance of salons and brothels from city centers. It diverts the fantasies that our collective imagination has crystallized around sex work (short dress, red light and makeup) to turn them into tools for creation and questioning. This gentle and eroticized kiss challenges viewers about their own desires and taboos. It also highlights the glass boundary that separates the gazes of the audience from the subject being watched.

While emphasizing the stereotypical aspect of this act, this distance complicates extremely ambiguous power dynamics where voyeurism is disrupted. Furthermore, by combining sex work and painting in a single performance, this action-installation lies at the crossroads of multiple economies: the art market and the market of sexuality, where the female body, and even more so, the transgender body, is driven to stage its own sensuality, its erotic capital, in order to exist.

*Anatomie du Vivant* presents the work of the artist Sophie Keraudren-Hartenberger, whose practice, at the crossroads of art, science and technology, plunges into the heart of matter. The artist shares a taste for scientific aesthetics and works to reveal the invisible threads that weave our world. The *Life* installation offers an evolving work that sensitively reinterprets a scientific experiment from the last century, while exploring the frontiers of life.

The artist unveils a new series created in collaboration with the CEISAM laboratory at the University of Nantes. Inspired by the work of Nantes doctor Stéphane Leduc, who, in 1905, attempted to recreate living things from chemical substances, she questions the blurred boundaries between the animate and the inanimate. Her «Nano» series consists of laboratory glassware sculptures in which she shapes “chemical gardens”. These artificial organic formations, resulting from the mixture of saline solutions and minerals, evoke the genesis of the first forms of life on Earth. The growth of these gardens, which she films and projects onto the sculptures, acts as a reminiscence of the first signs of life that appeared on our planet.

The installation immerses the viewer in a world that is both disturbing and fascinating, constantly oscillating between the infinitely small and the infinitely large. A dive into darkness, where only a few ultraviolet lights, echoing bioluminescence, guide our perceptions. An immersive and sensory work where art and science meet to reveal the complexity of life.

## Quatre Mains / Zonder Handen

Stephanie Lamoline, Antwerp (BE), 1976

Stephanie Lamoline's *Quatre Mains / Zonder Handen* is a deeply personal project inspired by the sudden loss of her father. It explores a complex relationship, reflecting on memory, grief, and transformation through the items and photographs he left behind.

The project began when Stephanie discovered a box of Polaroids while clearing out her father's house. Taken in the 1990s, these photographs captured railway sites where he had worked as an engineer. Moved by these images, she began to create her own photographs using belongings she found in his home. These new constructions were deliberately simple and unmanipulated, allowing the materials to maintain their raw integrity.

The series was eventually published as a two-volume book, combining her father's Polaroids with her own small-scale installations. This juxtaposition created a subtle conversation between father and daughter. The title of the book, *Quatre Mains / Zonder Handen*, reflects this relationship. The first part evokes the idea of a four-handed piano duet asking whether it is possible to create harmony with someone who is no longer there. The second part, "*Zonder Handen*" (Hands Free), recalls the independence of a child declaring, "Look, I can do it without hands!"

The two prints on display, *Subtle Recollections of a Joyful Delight* and *Domino Dancing*, are part of this larger series. They showcase Stephanie's tactile, hands-on approach to photography. In *Domino Dancing*, rocks illuminated by construction site traffic lights take on vibrant hues of red and green, giving the ordinary a new, unexpected quality. In *Subtle Recollections of a Joyful Delight*, the dusty reflections of a skylight fall over a flip-flop suspended between a wall and nylon thread, creating a moment of quiet suspension and reflection.

These works highlight the physicality of Stephanie's process while remaining deeply connected to the themes explored in the book. *Quatre Mains / Zonder Handen* bridges two lives, two ways of seeing, and creates a unique, transcendent exchange between father and daughter.

In May 2023, nearly all my paintings were stolen on a sidewalk of Outremeuse in Liège.

Ten years of vanity, tenderness and chaos, once offered to the beautiful eyes of all, have since only made the eyes of a scrupulous thief or an ill-advised admirer cry (in addition to my own eyes).

In September of the same year, I organized the first edition of *Belles récompenses* in the vaults of the National Bank's printing house and presented a triptych of large-format reproductions of three small paintings lost in the theft. All three were selected simply because they were my favorites.

I recreated the crime scene, invoked my abductor through the below proverb and invited him to return my paintings, offering an exchange for these three reproductions, stunning rewards, larger, more detailed, more important, more precious, except to me.

"ill got, ill spent"

What about what's truly lost?

The sentimental value of a lost treasure, just like a gold bar for a missing dog on a crumpled poster, sometimes makes the bait bigger than the catch.

*Belles récompenses* questions blackmailing and the value of things. What do we gain when we lose something? What do we receive when we return something? What if the outline of emptiness was the frame of something magnificent?

Bakery store concept *P.O.F* explores the links between food and sculpture. The acronym “Pire Ouvrier de France” (Worst Worker of France) refers to MOF (“Meilleur Ouvrier de France”, Best Worker of France), paying homage to culinary craftsmanship while transposing it into the sculptural sphere.

The installation displays unusual pastries that blend organic, mineral and plastic elements. Beyond the tribute, it presents a dystopian vision of a window where food becomes a deceptive illusion made of non-edible materials. This idea is inspired by the “Cursed Bread” affair, a mass food poisoning incident in a post-war French village, raising questions about the State’s responsibility in food control in times of scarcity.

*P.O.F* questions: what remains of the military and capitalist industries? Enough to bake a cake made of coal and bones.

The project, created in a workshop and in collaboration with high school seniors, highlights the importance of knowledge sharing and collective work. This approach explores systemic sculptural methods, aiming for a production that is both individual and collectively reproducible.

*P.O.F* installation ironically reimagines the modern presentation of pastries while questioning our relationship with food in an industrial context. It invites reflection on the transformation of traditional craftsmanship and food-related challenges, all while offering a collaborative and educational artistic experience. Project carried out with the participation of Prune Wiart, Marie Moulis and Shanel Tahar.

In her *QuickSnap* installation, Camille Poitevin explores the complexity of our relationship with images in a world saturated with immediacy. Inspired by advertising solutions, the artist “censors” the screen’s image by creating a filter made up of thousands of lenses from used disposable cameras, collected from various photographic labs in Belgium. The accumulation of lenses and electronic waste (the flashes from disposable cameras) reinforces the idea of abundance and obsolescence. The artist thus questions the value given to objects and images in our society where excess gets normalized, drowned in the crowd. The artwork leads us to a critical pause, a moment of reflection on the ephemeral and the invisible, on what is seen and what remains hidden, while questioning the longevity of things that yet dissolve so quickly.

Camille Poitevin centers her work on the exploration of the image in all its forms to fit into a multidisciplinary practice where installation plays a key role. Influenced by sociological and feminist theories, her approach seeks to reveal the invisible structures that shape our perceptions and behaviors, highlighting the frictions between the individual and the collective, the intimate and the social. Her work aligns with Zygmunt Bauman’s analysis of the so-called “liquid modernity”, in which everything becomes unstable and temporary. She thus exposes the contradictions and tensions tied to our identity and relationships, exacerbated by social norms and collective pressures.

## **The Faces Collection**

**Anna Safiatou Touré**, Bamako (ML), 1996

*The Faces Collection* is an installation that showcases a collection of clay impressions of miniature masks from Congo. With these impressions, Anna Safiatou Touré offers a critical perspective on the place of these cultural and ritual objects within European societies and their institutions. The artwork also addresses the “fetishization” of masks and their own sacralizing museum displays. *The Faces Collection* fluctuates between satire and homage: the impression highlights the loss of information linked to the journey of these objects, only a trace of their presence remains. The installation also calls attention to the contested presence of hundreds of thousands of Congolese artifacts scattered across Belgium.

Anna Safiatou Touré is a multidisciplinary Franco-Malian artist based in Brussels. Born in Bamako, she left Mali for France at an age too young to retain vivid memories of her homeland. This sense of loss fueled her desire to understand migration, the connections between two lands and cultures, and the relationships between the colonized and colonizers, both past and present. It also enabled her to perceive and decode the “exoticism” that Sub-Saharan Africa continues to evoke in our collective imagination. The exploration of this personal, historical and cultural mixing allows her to fill voids or unanswered spaces. In her own way, the artist seeks to materialize this absence by creating her own evidence to convey history, making absence visible to tell stories through these newly created bodies. Like a poetry of emptiness, shouldn't the world be told in reverse, like a stencil, on the outline side?

*Kodomo No Kuni* is the name of a children's park located between Tokyo and Yokohama, which means "the land of children".

It is nice to spatialize a period of our lives and to extract it from the flow of time and make it a distinct entity, a body separate from the one we inhabit in adulthood. That's why we always idealize childhood as a playful territory, where the only existing colors are the primary ones, and the only shapes are the triangle, the circle and the square. A simple world full of endless possibilities.

However, the playground I remember was destroyed by an explosion in the underground parking lot beneath it. And while that is unfortunate, it is for me a more accurate vision of the "land of children": it lies in ruins, everything is gray and faded, and no one remembers the last time children played there.

Childhood is the key to identity. It seems wiser to keep it in our pocket, imagining what lies beyond the door rather than resigning ourselves to opening it.



The Ghost Dog study office here displays ventilation systems designed for the roofs and façades of our buildings. Connected to network elements, these sculptures function as air intakes or outlets, drawing in fresh air and expelling stale air. These ventilation gargoyles seek to recreate a connection between the terrestrial and celestial realms while also offering protection to the structures on which they are erected.

*Ornament and Crime* was published in 1908 by Austrian architect and designer Adolf Loos. This lampoon is one of the foundational texts of modernity and describes ornamentation as a crime. “The evolution of culture is synonymous with the removal of ornament from objects of everyday use”. Adolf Loos continues: “The child is amoral. For us, so is the Papuan. The Papuan slaughters his enemies and devours them. He is not a criminal. But if modern man slaughters and devours someone, he is a criminal or a degenerate. The Papuan tattoos his skin, his boat, his rudder, in short everything that lies to hand. He is not a criminal. But modern man who tattoos himself is a criminal or a degenerate.”

In 1920, Swiss-French architect Le Corbusier published *Ornament and Crime* in the second issue of his journal *L’Esprit Nouveau*. He also advocated an evolutionary view of art and architecture, leading him to declare his opposition to “the arabesque”.

Based on these dogmas and their influence on modern and contemporary production, my research focuses on the historical meanings of different types of ornamentation and works toward the emergence of new ornament forms.

The work 'Around The Corner' that is being presented as part of Art au Centre Liège 16 explores themes of urban change, human presence, and the overlooked beauty of daily life. It is displayed in the vitrine of an empty shop, where a section of wall and pavement is recreated using imitation materials, such as wallpaper with a brick print. This artificial urban landscape becomes a stage for re-enacting scenes observed in the street.

Everyday situations that typically occur as a result of accidents, coincidences, and human presence are emphasized. New elements are gradually added over time, echoing the organic, unpredictable evolution of urban environments. For example, a dropped ice cream may become part of the scene, inviting viewers to reflect on impermanence and the humor in everyday mishaps. The staged setting evolves throughout the duration of the exhibition, with each new addition building on the previous ones to create a layered narrative of transformation and change.

The evolving nature of the artwork reflects the rhythms of city life, where change is constant yet often unnoticed. By presenting these transformations in a controlled environment, attention is drawn to the beauty and humor of everyday occurrences. The vitrine acts as a frame, encouraging viewers to consider the contrast between staged and real urban scenes.

This project builds on a broader artistic practice focused on uncovering the poetic potential in the mundane. Familiar elements are isolated and recontextualized to encourage closer observation of surroundings. Humor and accessibility are utilized as entry points, leading to reflections on time, memory, and human presence.

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au centre

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