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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 17th edition of Art au Centre, from June 12 to August 30, 30 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.



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Opéra-savon draws its inspiration from the history of soap operas and from hybrid chimeric figures such as the mermaid.

These radio and television shows, originally sponsored by cleaning product manufacturers, emerged in the 1930s, producing narratives that confined femininity to domestic and emotional life. Over time, our society, and particularly women, reclaimed the genre as a critical tool. *Opéra-savon* echoes this subversion, staging soap protagonists and sculptures with fluid identities that are part animal, plant and myth. At the border of land and sea, life and death, they sing their buried and secret emotions. *Opéra-savon* develops a sensual, interspecies narrative exploring the body's potential for transformation and permeability, and the hidden stories that bodies carry. This first episode delves into natural history museum collections and the organic motifs of Art Nouveau objects, which emerged alongside the colonial venture.

"In this first episode, taking place in Liège, the protagonists are born from a metamorphosis of the furniture and collections of the Aquarium-Museum. Their soapy bodies have absorbed chandeliers, seashells, coral and marine invertebrates from the museum. In this liquid and sensual universe, they gently illuminate the window they inhabit and the visitors who encounter them. They get bored of being trapped behind these walls, longing for their shores, rocks and open waters. In their absence, they form a new kind of ecosystem, a microcosm shaped by the transformation of anatomical wax figures, glass models, Art Nouveau lamps and collected organic elements."

The idea for this project was born from the encounter between two artists who discovered in each other a shared passion for the street and the richness of human connections it reveals. Mathias Vancoppenolle is driven by an obsession to constantly photograph the street. Michel Bart, for his part, is focused on simply living there with as little hardship as possible. These two installations reflect their respective journeys through a small neighborhood. Perfectly situated, the window on rue Hors Château stands as a witness to this microcosm, saluting the members of a singular local community.

A homeless man, Michel has pitched his tent in the Côteaux hills, just above a narrow alleyway, where he spends his days quietly carving walking sticks, without any specific expectation. He collects them and when he makes his way into town, he selects one lovingly and carries it with pride.

Each walking stick bears witness to a path, a wandering, a silent dialogue between him and nature. In the carved wood, Michel Bart finds presence and comfort. These canes are not just functional support, they are symbols of resilience, survival and artistic creation.

Mathias Vancoppenolle's photographs, despite often depicting difficult realities, are presented in opulently gilded frames, the kind once used by painters to portray the leisurely lives of the bourgeois elite. With deep empathy, he captures the purity and simplicity of those he encounters, revealing their quiet dignity. He photographs the invisible stories, the ones hidden in glances and the creases of faces.

The two windows, arranged like the showcases of a luxury boutique, serve to honor the immense presence and humanity of these lives.

Pedro Camejo (série Diaspora)

Omar Victor Diop, Dakar (SN), 1980

from June 12 to July 28

Identity and discovery lie at the heart of Omar Victor Diop's Diaspora project. This photographic series reveals and deepens the narrative around the role of Africans outside of the African continent. Inspired by historical portraits of prominent African figures who left their mark on global history, the artist draws parallels between their lives and his own, reflecting on heritage, legacy and the unique journeys of those who have traveled far or found themselves in foreign lands.

For the very first time, Omar Victor Diop places himself within his work. Drawing on the world of sports, football in particular, he explores the duality of a life marked by both fame and recognition, and by the persistent experience of being "the other." Pedro Camejo (1790–1821), known as "Negro Primero" or "The First Black," was a Venezuelan soldier who fought alongside the rebel army during Venezuela's war of independence. Rising through the ranks to eventually become a lieutenant, he earned his nickname from always being on the front line of battle. He was the only black officer in Simón Bolívar's army.

Sans Titre

Charlotte Beaudry, Huy (BE), 1968

from July 28 to August 30

Charlotte Beaudry's paintings are figurative without being realist. Her compositions are pared down, her subjects presented frontally. Critical of spectacle culture, the artist questions the status of the image and the way media and advertising appropriate it. To this end, she often obscures certain details, making reality both familiar and unsettling. Charlotte Beaudry pays little attention to setting or context. What matters is not where the scene takes place, but how it resonates. Her work speaks more of vulnerability than of violence.

“Ça va?” (“How are you?” in English): a question so seemingly harmless, familiar and almost automatic. We say it daily, often without expecting an answer or questioning its meaning. It becomes routine, a salutation, a social reflex more than a genuine expression of care.

By distorting it from everyday speech and boldly displaying it on a window, screen-printed front and center and highly visible, this question retakes a certain weight. It confronts us differently.

Behind the first iteration, printed directly onto the glass in striking red, a second version emerges: the same question, screen-printed in reflective ink, only visible under direct light. This interplay of transparency and revelation makes tangible the gap between what we say and what we feel, between what’s visible and what remains hidden. It highlights the quiet persistence of this phrase which, when truly heard and processed, can suddenly open an introspective space.

In the public sphere, this intervention acts as a pause. It interrupts the flow. Passersby, caught off guard by such a simple question, might find themselves hesitating for a moment. What if, this time, “ça va?” wasn’t just a polite formality, but a real question?

Steel silhouettes with polished rooftops and crystalline windows mirror the striated concrete and red brick walls of an industrial past. Sleek car bodies lie side by side, lined up and waiting for a new departure toward another continent. Light comes across the metal and glass of a thriving vehicle business that gathers cars from all corners of Europe with the aim of shipping them to West Africa.

Through repeated visits to this Cureghem neighborhood in Anderlecht, camera in hand, Francesca Comune gradually earned the trust and respect of those involved in this business. Her work depicts a sociological portrait that probes the human relationships behind these rows of sheet metal and the urban networks they inhabit.

Each image becomes a reflection of a trade where appearance is everything, where a quickly snapped photo on a phone becomes the social contract underpinning the entire circulation of these goods. The metal of the vehicles dematerializes into a stream of numerical data flowing through invisible infrastructures, echoing the excessive global accumulation of digital information.

Francesca Comune's approach delicately unveils the dynamics of this business with a blend of curiosity and poetry. *Behind the Curtain* uses symbols deeply embedded in our collective imagination to question these practices. A shoe placed with authority on top of a car's body refers to the economic forces at play in this market.

The strange combination of numbers and letters scribbled on windshields hints at an esoteric language, widely shared and understood within this microcosm. The vehicles themselves serve as metaphors for speed, performance and consumption.

This exhibition offers a brief glimpse into Francesca Comune's artistic and documentary project, *Behind the Curtain*.

A *Room Eater* is a passive predator. A quiet presence that feeds little by little on everything around it, even the emptiness itself. When a *Room Eater* is big enough it can't be destroyed, is eternal. The only way to deal with a huge Room Eater is living inside it as a parasite outside the time and matter. This is the main concept of vacuum cannibalism.

I was born in 1983 in Madrid, Spain, but I grew up in the country, surrounded by mountains, plants and animals. Since I was a child it was difficult for me to understand some simple concepts such as time, death or language. It was a tough task for me to relate with people and to connect words with their respective objects. So I usually got lost in fantastic worlds full of creatures and monsters that I mentally built to escape from reality. I was both fascinated and terrified by the darkness, maybe not by the darkness itself but by all the mysteries hidden within. Somehow there was something so peaceful in those desolated worlds that I almost obsessively couldn't stop capture it in drawings and small sculptures, but also something scary, pure and real, although I wasn't able to explain it.

Jacques Di Piazza's artistic practice is deeply rooted in observation, gathering and the unexpected resonance of everyday traces. His gaze lingers on the little things, the overlooked, the infra-ordinary, the seemingly insignificant, and elevates them to question their form and function, and through them, reflect on our society.

For Art au Centre, the artist focused on the objects commonly found in shop windows: rental notices and for-sale signs that punctuate our urban journeys. These material signals are designed to catch our eye, and here, they still do, but with a special twist. The artist shifts their context, transforming them into autonomous objects, exhibited in the very spaces they are meant to advertise. Through this artistic treatment, they take on a new dimension.

The sign becomes a reflective surface where interior and exterior blur into one. It is no longer the inside that is being showcased, but rather the outside, projected into the window and, in doing so, inhabiting the space. The rental notice, typically recognizable by its standardized form and color codes, becomes dysfunctional: a hole pierced at its center disrupts its use. Acting like a peephole (*judas* in French), a term that cleverly merges “to peep” and “hole”, this opening invites the viewer to sneak a glance, to observe (or even admire) the space itself by drawing all attention to it.

“Renting” means allowing someone the use of property in exchange for payment, a commodity (an object, a space, sometimes a body) one seeks to possess. But “praising” (also “louer” in French) is declaring something worthy of admiration. The artist explores this double meaning by playfully challenging our perception.

The ready-made stone and the sculptor fan.

This installation starts with a fragment of rock, its curve naturally shaped over time by geological folds, collected by the artist during walks or carefully sourced from quarries. Its base is cut just right to be paired, neither too closely nor too distantly, with a fan that matches it in size, color and design. The visible result: a stone that seems to have been sculpted by the wind.

To form such a curvature, a stone requires geological time, a duration far beyond our human time scale. The fan has no perceptible effect on the rock. Its breeze merely grazes its surface. It may just as well remain forever switched off. To the stone's immanence answers the silence of a symbolic tool that seems supposed to shape it. Like a frozen frame, this irrational object confronts us with stillness in a world constantly driven by haste. It invites us to pause and catch our breath. The stone belongs to a vast, immeasurable temporality whereas the fan operates in fleeting bursts. Their pairing forges a connection between the inert nature of the rock and the active potential of the fan. It shows the duality between the permanence of the stone and the ephemeral nature of technology.

The very first appearance of a *Ventilated Stone* took place during an exhibition by Daniel Dutrieux at Galerie Le Bateau Ivre in Redu in 1989. Since then, the artist has relentlessly continued to create new iterations as chance discoveries present themselves to him.

Rôt Rot Rôt evolved from Janina Fritz's memory of the pink lighting used in the shop window of a butcher in her childhood neighborhood — a type of light designed to make raw meat look more appealing: less grey, more red.

For her contribution to Art Au Centre 17, two pink neon lights, a tiled ceramic floor and a drain become the central actors of the installation. "Violet 3", radiating from mutated neon glass tubes, tints the vitrine in the same colour used for the purpose described above.

Janina Fritz is a visual artist based in Brussels and Bremen. Through creating sculptures and spatial environments, she engages with the relationship between the corporeal and the structures that enclose or interact with it.

By investigating hygienically designed, controlled surroundings that accommodate bodies in both public and domestic settings, she explores how built environments register, regulate, or reflect bodily presence — or absence — along with the traces they leave behind. The resulting works often appear as architectural fragments, reflecting on themes such as desire, intimacy, and isolation.

In Ívar Glói Gunnarson Breiðfjörð's object oriented approach to sculpture, each work takes on a different role as an actor, props, or gesture that form alliances with each other, emanating an information network with its own self contained logic. As all general places have clear connotations as to their function and identity, filled with agents that make up the logic of what the place is, an art exhibition has the advantage of not having clear intention. Thus, it can resist any preconceived expectation an art viewer might have as well as any form of sincere gesture. How fictional or artificial are our surroundings, and, anyway, do we even mind that? Probably not.

Julia Kremer presents a floating artwork, both movement and stillness.

The artist creates panoramas stitched from scattered pieces, like a nebula stretching endlessly outward. In her work, space is never enclosed and invites continuity. What's absent holds as much weight as what's shown. A subtle reorganization of our world takes shape through the accumulation of scraps, vivid testaments to our fragmented and disjointed environment. Multiplicity, in the sense of copy, leads to a transfiguration of visual language, like solitary waves intersecting and overlapping. There's something invasive at play here, like contested territories in flux. Looking at Julia Kremer's work, one might imagine a ravaged landscape strewn with rubble.

A formal unity emerges through her signature use of black-and-white photocopy aesthetics, sometimes interrupted by rare flashes of color. These faint but potent vibrations act as openings, glimpses of a colored memory piercing the monochrome of recollection. Faced with surrounding chaos, we are left to turn our gaze toward these works composed of pixelated stars. They offer an escape, a contemplative refuge held within their captivating presence.

The artist does nonetheless more than reproduce images, she deconstructs them. She dissects their visual logic, exposing not only their hidden complexity but also their emptiness and artificiality. Through a process akin to zooming in on textures and details, Julia Kremer and/or the photocopier creates distortion and disfigurement. Advertising elements become blurred, almost unrecognizable. She creates a kind of ultra-advertising, an image stripped bare, pushed to the limit of abstraction.

The artist slows down and speeds up captured images that circulate, wear out and repeat themselves. “They move from one screen to another, from one format to another medium. I’ve dug so deeply into them that I don’t select one version over another. What keeps me going is just the impatience to see how it prints. It can really turn out crappy,” the artist admits.

The print isn’t treated as a surface to interpret, but as a living material. The pixel works within it, connecting with others without any hierarchy, like a discreet agent in a dense visual chain. What appears represents nothing unless prompted. It’s a mutual absorption between gaze and signal, with no salutary outside, in other words: images unmoored from the concept of nature, a concept that distances us from what surrounds us.

Through immersive installations and intrusive gestures, G rard Meurant drifts through consumerism and its codified rituals: unpacking, distributing and performing. He connects these behaviors to humanity’s enduring attachment to old beliefs, suggesting an uncanny continuity between myths and ordinary acts.

What we see grafts itself onto what already exists. There is no isolated frame, no showcase. It’s not about organizing, but composing with overflow: flows, tensions, leftovers.

“I don’t sell, that’s quite something. I put on shows when I can, I intervene when I get the chance. The rest of the time, I work as an art handler to pay my rent. There’s space to write, but no distance, and too much documentation. If I decided to use OpenAI today, it’s also because I’m in a rush. That was a choice, knowingly. I want this text to say that too. Nothing should be embellished,” concludes G rard Meurant.

"The group had left at sunset. There had been agitation for some time. The lack of space and the heat of recent days surely had something to do with it. A block had gradually formed, driven by a desire to start from scratch. The countdown had begun and it was time to move quickly. Exploring the margins, accepting long stretches of wandering and blending into the surroundings until, at last, an emptiness could be found and inhabited."

Matthieu Michaut's artistic practice revolves around creating environments that enable a process of thought. The elements offered to the viewer are traces of a story still in the making. Through analogy, misdirection and layered detours, the artist builds a fragmented environment in which each gesture echoes the previous one. What emerges is the outline of an ambiguous reality, at once familiar and enigmatic, hovering at the edge of language, image and object.

The past lies ahead, the haters exult, the future is far behind, and the present is split in two.

In these times of transition, we need to reshape ourselves in order to stop poisoning both our bodies and our environment.

Eat, reside, live, laugh.

The wellness center sustains itself through the sale of artworks to fund a multinational of alternatives.

Open Wednesdays and Saturdays from 10 AM to 6 PM.

Still...hurrah!

ALREADYMADE n° 3:
Empty Cart or Cardboard Cybertruck
 M.Eugène Pereira Tamayo, Tarbes (FR), 1993

My artistic practice lies at the junction of sculpture, performance and language, where I develop discomfort as a means of drawing attention, triggering transformation and generating friction. Influenced by a dual heritage, both working-class and symbolic, I work with humble materials and everyday gestures to spark spaces of exchange, tension and narrative.

Cognitive dissonance, this state of discomfort in which conflicting ideas and perceptions coexist, is at the core of my approach. I embrace formal ambiguities, straddling furniture, prosthesis and sculpture, while twisting language through puns in order to craft situations where points of reference start to shift, where art collides with banality, politics and life.

In this window, I present *ALREADYMADE n°3: Empty Cart or Cardboard Cybertruck*: an absurd sculpture that hijacks the high-tech, security-laden imagination behind the Tesla vehicle. Chrome's arrogance here meets cardboard's fragility: a flashy, unstable and porous simulacrum. The fantasy of power becomes a precarious accessory, the promise of strength, an improvised fiction.

Through this empty, low-tech cart, I aim to question contemporary myths of technological invincibility. This cardboard proposition is not mere parody: it acts as a distorted mirror of a faltering desire for control. A bittersweet dissonance to be activated, handled and reconfigured, inviting us to embrace differently the objects in which we place our faith.

ST END is an installation that explores the interrelation between work and love. Stemming from the realisation that contemporary normative relationships – both romances and friendships – are deeply influenced by neoliberal modes of production, Pablo Perez aims to investigate possible alternatives. What is the work of love? When does work stand in the way of love? How does one perform love? How can craft be a display of one's love?

This project started with the discovery of the Arras, a traditional Spanish wedding token which takes the form of golden coins in a decorated pouch. Symbolising the groom's promise to provide for his family, these objects are an eloquent example of the commodification of relationships. On the other hand, they also represent ways of being together as a community. Poorer families would lend the coins to each other, turning this symbol of (usually individual) financial power into a communal belonging.

Mixing different traditional crafts with digital interventions, *ST END* brings together fragments of texts, symbols, and images that embrace the complexity between the marketing of emotions and everyday gestures of love.

Mobile, Wing, Letter,

the sky tilts sideways today
a mobile taps against the shadow of a cloud
wings made of paper
wings of bird-thoughts
wings that don't fly but think

letters dangle from strings of forgotten sentences
the R spins like a dog chasing its beginning
the A sleeps in the fold of a gust of wind
the Z slowly sinks,
softer than memory

everything moves without reason
the wind is a typewriter without ribbon
the sun smiles between two parentheses
between what was and what doesn't yet want to be

the mobile rocks — not a baby, but meaning
sometimes a word falls
and lands on the ground like a seed
no one notices
except the grass
which suddenly thinks “breathe”

the wings beat, but not to move forward
no
to stay in place
to tremble
like thoughts do before they are born

and somewhere, in the middle of nothing,
a voice without a mouth whispers:
meaning is a wind direction

Mantero is a name given in several European countries to some street vendors who use cloth blankets to display their merchandise on the ground and which, in turn, allows them to quickly collect their products in the event of a police raid in areas where this type of sales is prohibited. The majority of these people are African or Asian migrants who come to these countries in search of new opportunities for their lives and those of their families. They cross thousands of kilometers and in many cases, cross the Mediterranean Sea, putting their lives in danger in order to achieve that desired well-being.

In this installation, these cloth blankets are replaced by thermal blankets, the same ones used by rescuers who, in a titanic task, sail through the waves and inclement weather with the purpose of saving those lives that violence, inequality and many governments have been forgetting and leaving them adrift to a fate that is often disastrous. The thermal blankets, which are used to shelter bodies exposed to hours or days of cold sea, take the place of the others that serve for subsistence and that here, in front of the Mediterranean Sea, they confront the odyssey of what they experienced and what they now have to live on.

The sun rises on a new cougnou (a bread baked during Christmas time). A tribute to eight years of endless reinvention, the King Cake charm collection by JJ von Panure is a journey through limitless imagination. Since its inception in 2017, the renowned French duo of charms artisans has embraced perpetual evolution as an inexhaustible source of inspiration for a life lived with ease and style.

Eternal stories and the enduring fascination of the cougnou come to life in this present collection. With around 300 newly crafted charm-sculptures on display and historic pieces from the Panure Heritage collection, the exhibition shows Maison Panure's remarkable ability to continually reinvent itself. Drawing from an invaluable collection of 2,000 artworks, Maison Panure skillfully blends past and present while gazing toward the future. Majestic brioche and the singular glow of the spotlight meet the world's most exquisite charms in a creative act that embodies JJ von Panure's pioneering spirit and timeless modernity.

JJ von Panure designs tiny sculptural charms that you can tuck into your cougnous or any other baked delight. Each piece is unique, handcrafted by artists Leïla Fromaget and Anastasia Gaspard. Based in the Paris region, they work at Villa Belleville as members of the Curry Vavart art collective.

Maison Panure's artworks have recently been exhibited at the Ariana Museum in Geneva (Switzerland), the Louvre-Lens (France) and DOC! in Paris. Their latest solo show took place in 2024 at Galerie Tator in Lyon. Since 2018, the duo has been regularly participating in the World Collectors' Fair of King Cake Charms.

Thy Cities Shall With Commerce Shine is an ongoing research project that questions whether the Lloyd's of London building—located in the heart of the City—should hold its status as a Grade I listed monument. It is Britain's youngest monument, yet its legacy is deeply entwined with the transatlantic slave trade.

Lloyd's of London is an insurance marketplace known for underwriting specialised risks. The brokers who operate within its system are clustered in a ring of buildings around the central Lloyd's building, positioned to be within walking distance as most of this insurance is still underwritten face to face.

Lloyd's is also the only place in the world where Kidnap and Ransom insurance (K&R) is underwritten. It is widely believed that this form of insurance began in the 1930s after the kidnapping of an aristocrat's son. Historian Anita Rupprecht, in her 2007 paper "*Excessive Memories: Slavery, Insurance and Resistance*", traces the origins of K&R to the transatlantic slave trade. Then, it served two purposes: to enable the kidnapping of Africans, and to protect Europeans from a fear of being kidnapped themselves.

Today, K&R is primarily used by extractive multinational corporations (MNC's) operating in regions they classify as 'high risk'. These same regions often bear the scars of historical exploitation and systemic destabilisation by Western capitalist interests. The form of a MNC, too, has its roots in colonialism. Early forms of MNC's were called joint stock companies, and were granted powers to become colonising corporations for Europe. Modern K&R becomes a tool that not only enables the continuation of exploitative global commerce but also echoes the very systems that once profited from human trafficking and death at sea.

This installation transforms the vitrine into a threshold: a space suspended between interior and exterior, intimacy and exposure. The glass is opaque, revealing only partial glimpses of a wallpaper, visible through cut-out silhouettes in the shape of orchids and everyday objects.

The work draws from the vernacular aesthetics of Dutch windowsills, where carefully arranged objects create semi-private exhibitions for passersby. Inspired by personal experience of living in the Netherlands, the project reflects on the window as a site of silent communication, a way of negotiating belonging without shared language. The threshold is seen as a hybrid space, where two distant worlds meet: a point of exposure and intimacy. It evokes a sense of precariousness, both physical and psychological, echoing a broader weakening of the idea of “home” as a place of protection.

The installation also references Pippo Delbono’s *Orchidee*, where the orchid, a flower of elegance and bourgeois status, becomes a symbol of contemporary ambiguity: “*You can’t distinguish the real one from the fake one. Like our times.*” The orchid becomes, for the artist, a way to question what is authentic, what is performed, and how we navigate visibility and vulnerability through objects and ornament.

The result of a workshop organized at Centre André Baillon*, this evolving window created for AAC17 reforms the association's space by assembling a series of evocative "trace" elements:

Paint-splattered panels from the studio recall the successive artworks that were produced there**. Additionally, sofas from a communal lounge evoke the concept of an open and collaborative approach to psychotherapy. Sound recordings recount episodes from this environment, serving as archives of interconnected personal stories. These narratives are also translated graphically into large-scale drawings, revealing a constellation of places and people, a network and a territory. The arrows, deliberately left undefined, symbolize the relationships between individuals. They are the threads of the story, weaving the fabric of its unfolding. This system highlights the impulses and flows that initiate events. The density and complexity of the outline lends them a certain illegibility. The intimate is here revealed less through form than through concept. Meaning arises from the collective nature of the artwork, unified by a shared graphic language. The "Sociogenogram***" is used here for its expressive artistic potential: as a sketch captured on the fly, it paradoxically conveys the complexity of the situations experienced by service users and members of the psychosocial support network. The window literally reflects a kind of disorder. More importantly, it conveys the multiplicity of forces at play. It will be periodically activated by the collective during shared sessions.

* André Baillon Club's CRF is a non-profit organization based in Liège, active in the field of mental health: www.clubandrebaillon.be

** Some of its works are part of an evolving collection, named CAB Collection/Archives: www.clubandrebaillon.be/crf/galerie

*** The "Sociogenogram" was developed as a tool to support Network Therapeutic Work, as part of the "Clinique de Concertation" and Contextual Therapy, by neuropsychiatrist, family therapist and Consultation Clinician Dr. Jean-Marie Lemaire.

Over the course of several months, a group of students gathered around a collection of anonymous pottery pieces, handcrafted within the school over the past years. Through visits of Art au Centre windows, meetings with a curator, writing workshops, charcoal drawings, photography and brainstorming sessions, they gradually reappropriated this earlier production within a staged approach.

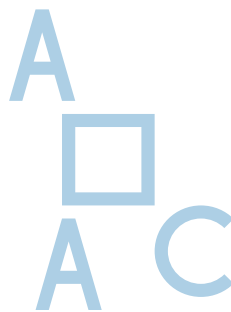
This collective process transformed a body of craftwork into an artistic installation. Each piece of pottery, shaped by the hand of the student who made it, carries the trace of a gesture, a moment, a lesson, a voice. By placing these objects into a thoughtfully designed display, other students offer them a new reading, one of coherence, transmission, memory and presence.

The entire project reflects on what it means “to exhibit”. How can one propose an installation using objects that already exist? What space remains for imagination? How do we bring light to an object? How do we make room for the viewer’s gaze?

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