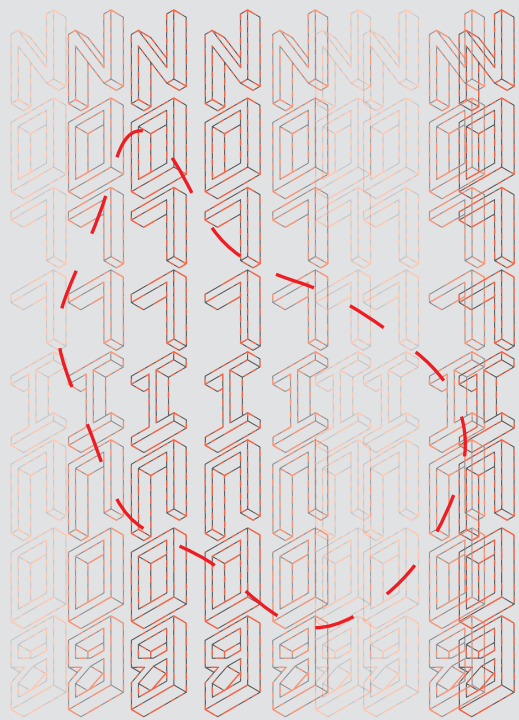




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Marie Zolamian  
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# ART PUBLIC

29<sup>th</sup> JUNE → 21<sup>st</sup> SEPT 2025

EDIWALL

## ART PUBLIC BOUILLON

29.06 > 21.09.2025

Curated by the Commission des arts de Wallonie (CaW)

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## MAXENCE MATHIEU

Untitled

Centre-ville

Maxence Mathieu is interested in fictional spaces (dreams, mental projections, virtual realities, etc.) and how they are manifested in reality. His project for *Art Public* is built around the intention of instilling a sense of doubt in city users, through the presence of windows displaying a notice to the public suggesting that any event taking place in the public space during the exhibition could potentially be a work of art. At the same time, an undisclosed script calls for trivial actions performed by actors to take place in various parts of Bouillon throughout the event, without it ever being specified that these

are comedy sketches. The project's origins lie in observation of the town: «My preparatory visits catalysed my imagination of Bouillon,» explains Maxence Mathieu. «Its steep-sided topography and plunging views are reminiscent of the rows of seats in a theatre. This prompted me to conceive a programme of large-scale productions, where actors, spectators, sets and urban planning all merge into a single plane of reality. My wish is that the model will embrace the canvas.» (MM)

## CHARLES-HENRY SOMMELETTE

Untitled

Rue du Nord, 1

Charles-Henry Sommelette is a specialist, dedicating all his work to the landscape and, more specifically, to the «ordinary» landscapes of the Belgian Ardennes, where he has lived since he was a child. His technical mastery is remarkable: it extends from the painter's knowledge of materials to the virtuosity of drawing; it incorporates reflections on framing, compositional (im)balance and the relationship to photography. But it is not, as Claude Lorent rightly points out, his main asset: «It is in fact the emotions and impressions that he delivers through his works that constitute his originality, his artistic personality, and which place him in a line of descent that stretches from the Symbolist painters to Magritte,

culminating in a brilliantly assumed contemporary pictorial mystery.» A melancholy tendency is often instilled in his painting. His large-scale compositions show silent no-man's-lands, with no movement, no action; here, the presence of humankind is only visible in the tracks left in the snow by a passing vehicle. Charles-Henry Sommelette explains that he chose a panoramic format to adapt to the structure in place, and above all to evoke the wide image view of the CinemaScope process, which, by enveloping the viewer in the heart of the set, allowed the film landscape to become a real subject.

## OLIVIER SONCK

*Liebe über alles / Faire le tordu monde et revenir se taire*



\*esplanade Godefroy de Bouillon  
\*rue de la Prison

For *Art Public Bouillon*, Olivier Sonck proposes two installations that reflect his interest in words, letters and their pronunciations. Both pieces share occasionally grating openings to diverse interpretations. Located near the entrance to the castle, *Liebe über alles* takes the form of a shield made from the bodywork of a car with the chevron-shaped signage usually used to warn of danger. It's a message of love: «Love above all else». But written in Goethe's language, the phrase is reminiscent of *The Song of the Germans* (1841), «Deutschland über Alles», expressing the relevance of forming a homeland despite the differences between citizens ... and which, according to the semantic shifts effected by the Nazis, changes into «Germany must dominate

the world». The same drifting of meaning can be seen in *Faire le tordu monde et revenir se taire*, below the Musée Ducal, in a font identical to that of the museum's sign. Again, the artist's interest in the richness of misunderstandings is evident: «when we mispronounce (...) after passing through distracted ears» (OS). Olivier Sonck also points out that his «inscription is nothing more than an absurdist-poetic message that can be interpreted in a multitude of ways, with the reader alone being responsible for the meaning attributed to this sentence - if there is one!»

## MARIE ZOLOMIAN

*Le jardin sans soleil*



\*rue Georges Lorand, 4  
\*rue des Casernes, 7  
\*rue de l'Hospice, 5  
\*rue des Bastions, 4

It was while preparing her piece for *Art Public* that Marie Zolamian discovered the work of Louis Boumal (1890-1918), the «soldier poet» who taught rhetoric at the high school in Bouillon. Her four murals are like encounters between her work and a text entitled *Le jardin sans soleil*, which examines processions, gold dust and dreams in light. «I've painted fragile figures that can be lined up in a procession. With their light colours that fade over time, they

blend seamlessly with their medium. These figures, treated without volume, are alone, silent, frozen in a hieratic posture. They look like puppets. Their outstretched arms collect a golden cup of water from the Semois to present. I drew them from a series of gouache paintings from 2013 with

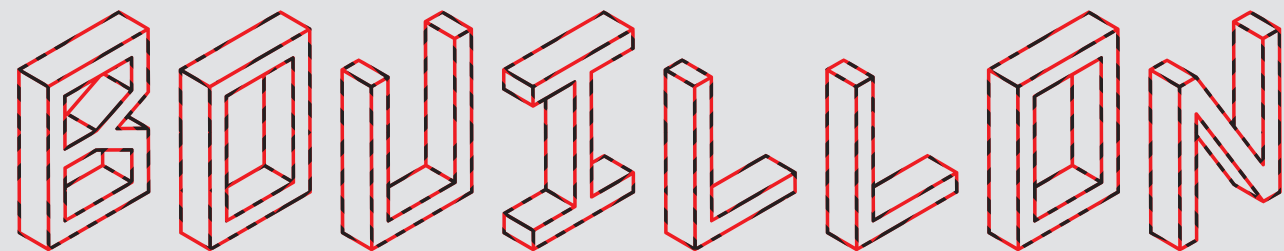
the double title: *A servir and Asservir*. After a residency in the West Bank, I immersed myself in the art of Persian and Armenian miniatures. Each painting is accompanied by a line from Boumal's poem, which expresses the charm and ardour of love.» (MZ)

## LA COMMISSION DES ARTS DE WALLONIE

The City of Bouillon and the Commission des arts de Wallonie have joined forces to organise the fifth edition of *Art Public*, which, following events in Namur in 2011, Tournai in 2014, Charleroi in 2017 and Liège in 2020, this year takes place in the heart of the Pearl of the Semois.

Nine artists have been invited to present works integrated into the city centre's urban fabric. No theme was imposed, other than the requirement to take into account the architectural, urban and, above all, human environment. The presentation sites were chosen based on how well visited they are, and their historical and social significance. The trail thus seeks to shed light on what the city could mean for its residents and visitors. The aim is also to introduce elements of understanding into Bouillon's geography and to highlight the quality of its heritage.

In keeping with the Walloon government's policy of promoting creativity and talent, participants were selected both for the contemporary significance of their research and for their ability to communicate with the general public. It reflects the desire to bring together «promising talents» and «established names», fostering expertise, boldness and innovation.



## GILBERT FASTENA EKENS *SITE II*

The image chosen by Gilbert Fastenaekens for *Art Public Bouillon* Bouillon is part of a series entitled SITE II (1999-2003), which comprises over 40 photographs. It is part of the artist's interest in studying the notion of territory since the early 1980s. «The starting point is an alphabet of simplistic and elementary forms composed of semi-detached facades which had never been drawn to be shown and were related to construction rather than architecture, and that,

while waiting in vain for an adjoining facade, became a landmark, a point of reference, a lighthouse in the city. Their obtuse strengths and sculpturally photographic "beauty" ended up mixing themselves to create uncertain words, if not disjointed sentences that speak to us about urbanism and allow us to read the city from behind the scenes, from the scenery to the stage.» (GF)

Rue des Bastions, 1

## LUCAS LEFFLER *Iconoruin*

Lucas Leffler sees his installation as a bridge to «an imaginary elsewhere reminiscent of the Middle East». It finds its roots in the biography of Bouillon's «hero»: Godefroy, first sovereign of the Kingdom of Jerusalem, where he died in 1100. «The evocative power of the installation lies in the contrast between the materials I used: very light Jerusalem limestone and dark Ardennes schist. One is imported from afar; the other is extracted from local soil. I selected images and had their

surfaces engraved with a laser. My iconographic choices evoke the Orient and Islamic art, drawing inspiration in particular from works and objects in the Musée Ducal. The installation is also designed to be a memorial, echoing the conflicts still ongoing in this part of the world and, more broadly, the 'exoticising' gaze of the West, often linked to the dynamics of cultural domination.» (LL)

Champ L'Evêque

## LÉO LUCCIONI

*Nobilitas Brandi - Les armes du présent*

Léo Luccioni sculpted a bas-relief coat of arms to hang on the frontispiece of the main entrance to Bouillon Castle. With its ogive-shaped lower point, it refers to the most common type of shield, known as the «Old French» shape. In a tone that is more scathing than ironic, the artist returns to the issues that run through his work: the dictatorship of commercial tyrants, the incitement to unbridled consumption, the lies of the media and the production of food with dubious nutritional qualities. His coat of arms is thus emblazoned with the emblems of multinational brands: banks, food

industry giants or suppliers in energy oligopolies... «I thought about the doubts that the piece might raise,» explains Léo Luccioni. «At first glance, visitors will recognise it as a medieval artefact rather than a contemporary object. For the logos, I chose a 'script' that reinforces this ambiguity. I like the tension between what the castle represents – I'm thinking of the feudal system with its hierarchies of power – and our societies governed by multinationals, traders or

Esplanade Godefroy de Bouillon (castle entrance)

## ANNE-MARIE KLENES *Encyclie*

«Encyclie» is the scientific term for the round waves that appear when you make circles in water. This explains the connection with Anne-Marie Klenes' sculptures, made up of concentric disks formed by the accumulation of thousands of slates laid out on the ground. They bear witness to the artist's research into the sensitive approach to lithic materials and the manifestation of their profound nature. René Debanterlé rightly sees Anne-Marie Klenes as «evoking matter for its own sake», breathing form into it that reveals it more fully to our consciousness. Here again, we must consider how well the work is integrated into its environment. Encyclie understands

the proportions and structure of the Musée Ducal garden, its architectural and plant elements – in particular the boxwood balls – and the path of the sun, which dictated the orientation of the installation's components. The choice of material follows the same pattern: slate is very present in the artist's work, and also covers most of the surrounding buildings. Then there's the subtle relationship to silence and abundance that the Semois river, flowing below, instils in this garden.

Jardin du Musée Ducal (rue du Petit, 1 – accès via l'esplanade Godefroy de Bouillon)

## MIKAIL KOÇAK *You end I*

For *Art Public Bouillon*, Mikail Koçak is taking over two bastions, remnants of the fortified enclosure built by Vauban in 1680, which have become passageways for pedestrian and vehicular traffic. His installation involves giving these heritage assets a second layer of meaning as a point of reference. «I bring subjects for reflection, sometimes based on personal elements. Of Anatolian origin, I was born in Belgium, so it could be a question of cultural duality; this can be seen in my work on the phonetic recycling of French expressions in the

Turkish language. I rely a lot on words and wordplay, especially puns like the neon signs in 'You end I'. Inside the Bastion de Bretagne, there's a road sign at the entrance to the town informing you that you're arriving 'Chez nous' (At our home)... like a hospitable welcome, but which can also be read as a critical view of the xenophobic political party of the same name and of the political atmosphere in Europe and across the world.» (MK)

Boulevard Vauban (bastion de Bretagne et bastion du Dauphin)



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