

I am a visual artist based in Brussels who mainly experiments with the way language and linguistic principles can be used to create visual and spatial narratives. These narratives are composed of publications, texts, drawings and sculptures that culminate in installations. My installations are often rooted in intimate stories and familiar objects, which I intertwine with language games, and, above all, coincidences and mistakes—such as slips of the pen or tongue.

My research traces history and past traditions, seeking connections through recurrences, echoes, or counterpoints. This specific way of identifying relationships and patterns serves as a model for my narratives.

Recently, my sculptural practice has turned to experiment with organic materials and those from the domestic sphere. This research is accompanied by a growing interest in disciplines labelled as 'feminine', 'passive' or 'minor', such as decoration and ornamentation, leisure and craft, alternative medicine, pseudo-science and mysticism. I am exploring how the aesthetics derived from these forms of knowledge or practices can challenge dominant cultural discourses and propose alternative meanings.

Alongside my sculptural practice, writing and publishing remain central to my work, and I strive to connect them more closely together.

I am interested in the creation of private lexicons, mixing texts, drawings and other mediums in ways that have internal logics not necessarily discernible to those outside. My work, often presented in minimal and very precise installation, acts as an abstract semiotic system that generate meanings via a process of interaction.

For Art Contest, I would like to submit *Domestic Trance*, an installation of kinetic sculptures developed during a residency at iMAL's FabLab in 2026. Following the residency, the project was presented for one day at iMAL. This competition would provide an opportunity to show the work again in a different context and for a longer duration. A description of the project is provided below.

After two intense years and the end of a six-year job, I entered a period of rest and reflection that led me to explore the term "energy" in a personal sense: what sustains my artistic practice, and how can I recharge. To navigate these fluctuations of energy, I turn to yoga, meditation, and self-hypnosis—practices often dismissed as pseudo-scientific, yet genuinely effective for me.

This led me to pseudo-scientific devices such as the *Dreamachine*, created in 1961 by painter Brion Gysin and programmer Ian Sommerville. Composed of a record player, a light bulb, and a perforated cardboard cylinder, it projects flickering patterns onto closed eyelids, inducing alpha waves associated with trance-like states. Conceived as both an artwork and a tool for transcendence, it was meant to become an everyday object.

I aim to reinterpret the history, use, and materials of the *Dreamachine* through a poetic exploration of what I called "domestic trance," examining energy from personal and collective perspectives.

During a one-month residency at the iMAL FabLab, I developed a motorised rotating device incorporating a light source, designed to be easily replicated and programmed using Arduino microcontrollers to control both movement and light. Following the residency, I developed the sculptural component of the project, creating a series of sculptures from simple materials—fabric, paper, cardboard, aluminum foil, and everyday objects—as a tribute to the original *Dreamachine*. I then mounted these sculptures onto the rotating devices.

Each kinetic sculpture explores a different understanding of the concept of "energy," drawing on personal experiences. These range from the collective energy of protest to the «subtle energy» described in yoga and meditation practices, and the use of nuclear medicine in cancer treatment.