

*Break the
limits
imposed
in space
as you
imagine it*



*Louise Charlier
artist and researcher*

Curriculum * Vitae



Biography & statement

Louise Charlier is a Belgian artist and researcher born on the 29 February 1996 in Verviers. She works and lives in Brussels.

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Education

2022-2026 - PhD in Art and Sciences of art, ENSAV La Cambre and Université Libre de Bruxelles, Brussels, BE
2020 - Master in plastics, visuals and spatial arts, advanced orientation, high distinction, ENSAV La Cambre and the Université Libre de Bruxelles, Brussels, BE
2019 - Master in plastics, visuals and spatial arts, drawing department, specialised orientation, distinction, ENSAV La Cambre, Brussels, BE
2017 - Bachelor in plastics, visuals and spatial arts, distinction, ENSAV La Cambre, Brussels, BE

Assistanship

Lucille Calmel, production assistant for the research program L'animal que donc je suis supported by the Fond de Recherche en Art FNRS/FRArt, 2019 - 2021
Benoit Platéus, assistant on the exhibition One Inch Off at Wiels in Brussels, 2018 - 2019
Patrick Guns, assistant, 2015

Residency

Research residency, Academia Belgica, Rome, 2024
Creative residency at Neumeister Abbaye, Luxemburg, 2023
Art-in-science-residence et Kultur einer Digitalstadt and the European Space Operation Center - European Space Agency, Darmstadt, GE, 2023
«Astronomy Residency», Kikk Festival and UNamur Observatory, Namur, 2023
Residency at Impression Forte, engraving studio, Brussels, 2022

Podcasts et articles

Inrock, Nova_XX : “Une biennale qui va vivre et vibrer”, 2024
Je Culture en Hainaut, Le Livre des Miracles de Louise Charlier / Quand la poésie embrasse l’univers, 2023
Echo du futur #7 : Le Livre des Miracles - Rencontre avec Louise Charlier et Romane Armand, ISELP, 2022

Publications

Magazine Absys, « N°2-2024: introduction au Programme Archive de Roscosmic speculative space agency (RSSA) », 2024

Workshops

ERG, art and technology, with Lucille Calmel
La Cambre and OHME, communication graphique, research in perspective

Price & grand

Kommet Price, Biennale NOVA XX - Plurivers et contingence, 2024
Siana Price, Biennale NOVA XX - Plurivers et contingence, 2024
FRESH, National Fund for Scientific Research PhD Scholarship, Belgium, 2022
31st Prize for Engraving and Printed Image, Center for Engraving and Printed Image, La Louvière, Belgium, 2022

Exhibitions

2024

Epreuve d’artistes, collective exhibition, Maison de l’imprimerie, Thuin, Be
Voyage en terrain narratif, collective exhibition, Luxembourg-Ville, Lu
Biennale NOVA XX - Plurivers et contingence, Centre Wallonie-Bruxelles, Paris

2023

Yung Nebula x OG’s from the 6th dimension, collective exhibition, La Mercerie, Bruxelles, BE
Mirages, collective exhibition, Fondation Moonens, Bruxelles, BE
How life could be ?, solo exhibition, La Fourmillière, Bruxelles, BE

2022

Prix de la Gravure, collective exhibition, Centre de la gravure et de l’image imprimée, La Louvière, Belgique
Un destin, le dessin, collective exhibition, La Cambre, Bruxelles, BE
Cosmographie, collective exhibition, Odradek résidence, en collaboration avec l’ISELP et l’Impression Forte, Bruxelles, BE

2021

Etranges lumières célestes, solo exhibition, Maison Lismonde, Bruxelles, BE
Roscosmique, solo exhibition, Fort Saint-Héribert à Namur et ASBL Lieux-Communs, BE

2019

SUPERVUE Festival, art & music festival, Terril Piron, Liège, BE
All in one, collective exhibition, Kanal centre Pompidou, Bruxelles, BE
Trouble (fragile) #10 [redux], collective exhibition, Studio Thor, Bruxelles, BE

2018

X.Tension / Fragile, collective exhibition, La Banque, Bruxelles, BE
Space XXX, collective exhibition, Hectolitre, Bruxelles, BE



Statement

For several years now, I have been working on the observation of space, my place of experimentation and representation, between art, science and fiction. Interdisciplinarity is an essential component of my work, which takes shape in both visual and theoretical research.

I design multimedia installations made up of sculptures, sounds, videos and performance. These are contained within spaces that the viewer is invited to enter: the installation is conceived as a three-dimensional physical world to be explored.

Narrative is an essential component of my work. My installations are possible worlds, fictional enclaves within objective reality. Each of them has its own frontier, inviting the viewer to cross it and accept the rules of the game.

Narration is a medium that I also question through theoretical research. My research falls within the context of a post-classical narratology, influenced by the cognitive sciences, which sees the interpreter, rather than the transmitter, as the person at the centre of the creation of the world of the narrative.

The witness is the foundation on which my work is built. The person who has seen a UFO, who has noticed a new shape in the sky. These individual observations create a plural vision of space when they are shared in the form of a narrative. They contribute to the construction of new spatial imaginations and envisage other possible links between Earth and Space. There is a constant to-and-fro between observation and storytelling, between seeing and doing, between the Earth and the cosmos.

Space is my place of exploration. Fascinated by its stories and images, I try to deconstruct and reconstruct these space imaginaries. I don't see the cosmos as a territory to be conquered. On the contrary, I adopt a political position that runs counter to the tradition of the conquest of space. Space becomes a place of possibilities that I observe from Earth, in a humble, everyday relationship.

I'm bringing this desire to create and promote new ways of imagining space to life in a world project: Roscosmic speculative space agency.

Roscosmic speculative space agency is a multidisciplinary project that plays on the fluid boundary between fiction and reality. This space agency is made up of different programmes and missions, each of which, in its own way, questions our relationship with Space. The main objective of Roscosmic speculative space agency is to propose new ways of seeing and thinking about space.

By sharing a common vocabulary with public and private space agencies, the aim is to deconstruct and question these imaginary worlds by injecting trouble into reality.

ROSCOSMIC *speculative space agency*'s main goal is to bring out new space imaginaries, new ways of seeing and thinking about Space.

Roscosmic speculative space agency's name comes from « Rosmel », a small village in Belgium near Liège, where UFO's were sighted in 2019.

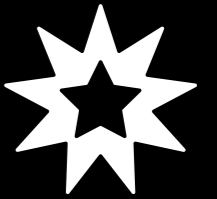
Since 1957, when we, as a human species, broke through the barrier of the atmosphere by sending first satellites and then women and men into space, our way of imagining and thinking about Space and the Earth has radically changed. It is this change of state, this transformation and transgression of reality that Roscosmic questions, through its various space programmes, .

We currently have 4 space programmes, each with different space missions. The first is the Observation programme, which aims at exploring space from Planet Earth. The Research programme's goal is to build a model of space reality through a theoretical and artistic analyse of space imaginaries. Archive's aim is to rethink the Space Race history by considering the importance of the role played by artists in this exploration. The Earth astronaut programme is dedicated to deconstruct our Western vision of space exploration.

Observation programme

Kinshasa ✨

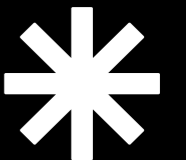
365 days on the ISS ✨



Research programme

Constellation 1 ✨

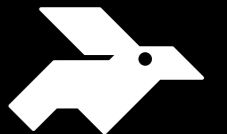
Constellation 2 ✨



Archive programme

The book of Miracles 1957 to present time ✨

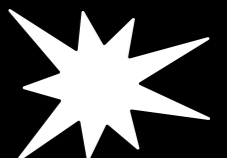
Library of Space Imaginaries ✨



Earth Astronaut Programme

Collaboration ✨

Workshops ✨





Lunchtime Dialogue : introducing Roscosmic speculative space agency

performance, 14min, European Space Operation Center Press Center (Agence spatiale européenne)

2023

lien video : <https://vimeo.com/870639464?share=copy>

This performance introduces the collaboration between Roscosmic speculative space agency and the European Space Agency on the Constellation 2 space mission. This mission aims of mapping the imaginary of space.



Kinahmi celestial observation mission

multimedia installation

KINAHMI is a celestial observation mission, built in the purpose of answering these questions: how to see a UFO ? What are the dangers and how to protect yourself from them ? What are the best conditions to finally get the long awaited vision ? Is all this in vain ? The chances to see a UFO are thin, but whatever. The program is composed of a steady observatory, the dome, and a portable one, the tent. Two places in which techniques and attempted observations, archives, testimonies are mixed. Two active places dedicated to looking, or rather, waiting.

A simple word: UFO. A word that englobes a vast and powerful imaginary, rich from thousands of interpretations, from the craziest to the most rational. Kinahmi means, in the Finish mythology, the whirlwind that links the celestial world to the terrestrial world.

It is not by chance to look for UFOs. It's the desire to see further, to look in the sky for answers to the most profound human questions. From belief in the search for another form of life that would get us out of our earthly solitude. To think that up there somewhere things are moving, coming towards us. Looking to see what doesn't exist, and see what we are looking for. It is refocusing on the eye, what it prints, a bright spot sign of somewhere else. Also tell yourself that you cannot understand everything, that you sometimes have to give the unknown a chance to exist.





The dome

various medium

Critical center of the KINAHMI program, the dome is the main observatory, the drop point, the rocket ship. Built ans a out of time space, it meets its own standards. Place of action, it tries to respond one question: how to see a UFO ?



Main items of the Dôme

1. Television utilisée used for the projection of pour la projection du film Effet Tunnel

2. Anti-abduction suit to protect against removals in order to protect oneself from extraterrestrial abductions

3. Lamp used to find your way around the Dome at night

4. Transparent coating to observed the sky

5. Desktop and workbooks used for RR1 surveys

6. Anti-abduction coating in order to protect oneself from extraterrestrial abductions

7. Camping chairs easily transportable

8. Anti-abduction sleeping bag in order to protect against extraterrestrial abductions during nocturnal observations

9. Camp bed used to observe the sky and sleep

10. Tent used during itinerant observations L'attente

11. Celestial Observation Protocol used during each observation

12. Observation glasses in order to protect oneself from extraterrestrial abductions

13. Observation helmet in order to protect oneself from extraterrestrial abductions

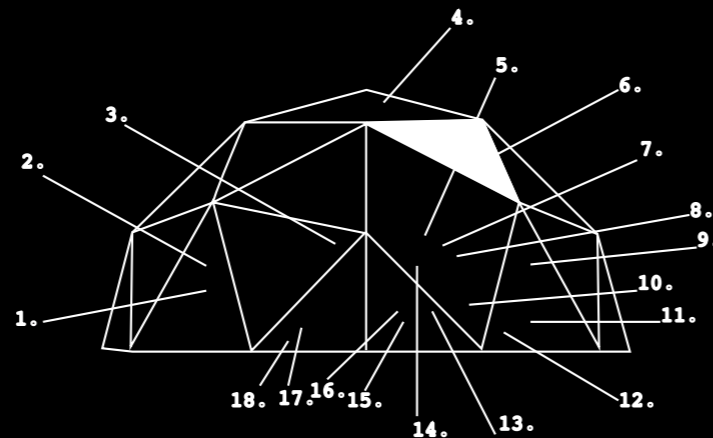
14. Alarm clock for the exact recording of observations

15. Audio recorder for the exact recording of observations

16. Backpack for itinerant observations

17. Badge KINAHMI

18. Inflatable mattress for itinerant observations





The tent

mixed media

Portable observatory, the tent is the place for field observations. Place of action, traces of the performance *L'attente*. Archive, it houses the testimonies collected during the investigations of the KINAHMI RR1 program.

L'attente

performance

Performance entering the framework of the KINAHMI celestial observation program, it consists of the activation of a portable observatory. Back on the scene, where UFOs were sighted: on a sidewalk, in the middle of a public square, in a field. The protocol remains the same, pitch the tent, lie down, wait, observe, take note and leave. The observations are recorded and broadcast live outside the tent, like an attempt to draw the eye to this sky that we see every day but that we look at too rarely.

RR1

recording

Lien :

https://soundcloud.com/user-77421840-238869557/rr1?si=284d40ab5eeb4a5e85f-f3e586b5a79ca&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

According to the Henyck protocol, RR1 is equivalent to a close encounter of the 1st type or the witness sees a UFO within 150 meters. Three persons accepted to share their testimonies. The rules are simple: raconter trois fois. Chronologically, anti-chronologically, chronologically. The story swells, details appear, repetition accentuates each story with its specificities. All with one certainty: they saw a UFO.

Effet Tunnel - co-directed with Victor Huon

vidéo

Effet Tunnel relates the memory of the KINAHMI Program, as the last testimony. Back on the scene, back on the actions, back on the observations. Despite all my attempts, I haven't seen any UFO's. At least, I think...



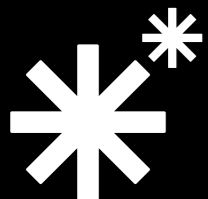


365 days in the International Space Station

rice paper (143 m), graphite, 3D impression, electronic material
2017

This work is composed of drawings of the International Space Station, created every day during the year 2017 during a revolution of the ISS around the earth. Each drawing is made after the principle of classical astronomical drawing and strophotography, adapted to the situation of a satellite drawing; in a circle, accompanied by a series of factual data (date, time, place, ...) and personal (vision conditions, technical problems, ...) in a given time (93 minutes). This drawing is a docu-fiction of the ISS for a whole year.



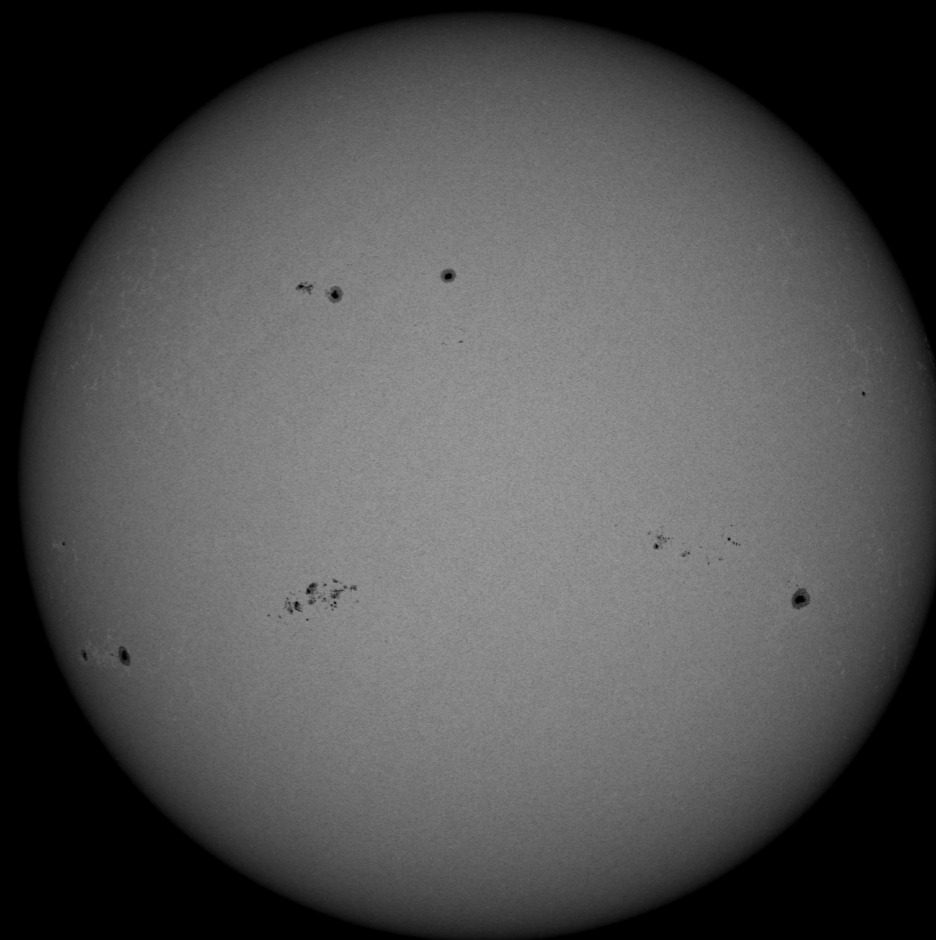


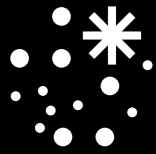
Constellation of space imaginaries 1 : domination, fiction and possible worlds

research
2019

This research focuses on the process of construction of a space imagery through the cosmos representations disseminated and produced by the space agencies and by artists. Via the research question « do space agencies build space through the images they disseminate? », it is a question of analyzing the act of creation of this imagery, its spaces and temporalities. What is the place of these images in the construction of the outer space, how do agencies use them and for what purposes? How are these representations then received by the general public and used, diverted by the artists? So many questions that, I hope, will get to give a vision, partial and thematic, of what space is today.

This work revolves around 5 chapters. The first two chapters feature a history and space imagery before and after 1957, before and after the beginnings of the space conquest. The third one questions the construction of a dominant spatial imagery, the one created by the Western public space agencies. The fourth part addresses the question of the fictionality of images, through the notion of possible fictional worlds. Finally, the last chapter is devoted to the case study, the spatial imagery of 4 artists: Tomàs Saraceno, Aleksandra Mir, Rachel Dedman and Dragan Živadinov.





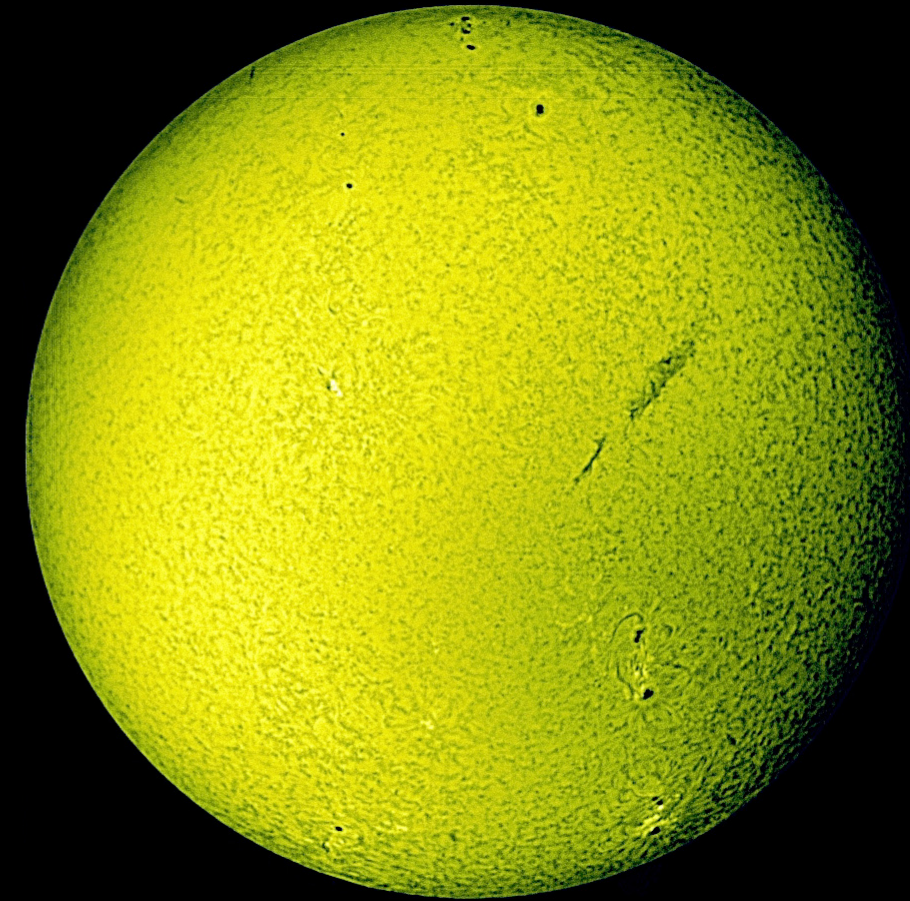
Constellation of spatial imaginaries 2 : rethinking our links to space and the Earth through the study of alternative narratives of the cosmos (ongoing)

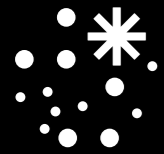
artistic and theoretical research
2023 - ongoing

At the dawn of a new space age (Pasco, 2017), we are witnessing a return to the enthusiasm for the conquest of the stars. This takes shape in a technological momentum with the arrival on the front of the stage of private agencies such as SpaceX, which advocates a vision of space focused on exploration in order to «come to the aid of humanity. (Davenport, 2018). In parallel, new politico-military rivalries between emerging public space agencies, generating space races, recently towards Mars (Sourbès-Verger, 2022).

On the other hand, the awareness of the uniqueness of our planet Earth leads some artists and philosophers to conceive other spatial narratives (Aït-Touati, 2022). These, modeled among other things by the climatic context, challenge the dominant narratives by proposing anti-capitalist and non-anthropocentric forms of relationship to the cosmos. Without systematically falling into the utopia of a return to nature or an exclusion from space travel, these stories reappropriate and speculate on other spatial possibilities.

From a selected corpus of texts and artistic and philosophical works, the project aims to answer the following questions: in the face of hegemonic narratives and representations of the cosmos, what types of alternatives exist? How are these alternatives and what are their characteristics? How do we make these other voices heard so that they fill the plurality of our representation of the cosmos?





The blobarium of Mary Harris

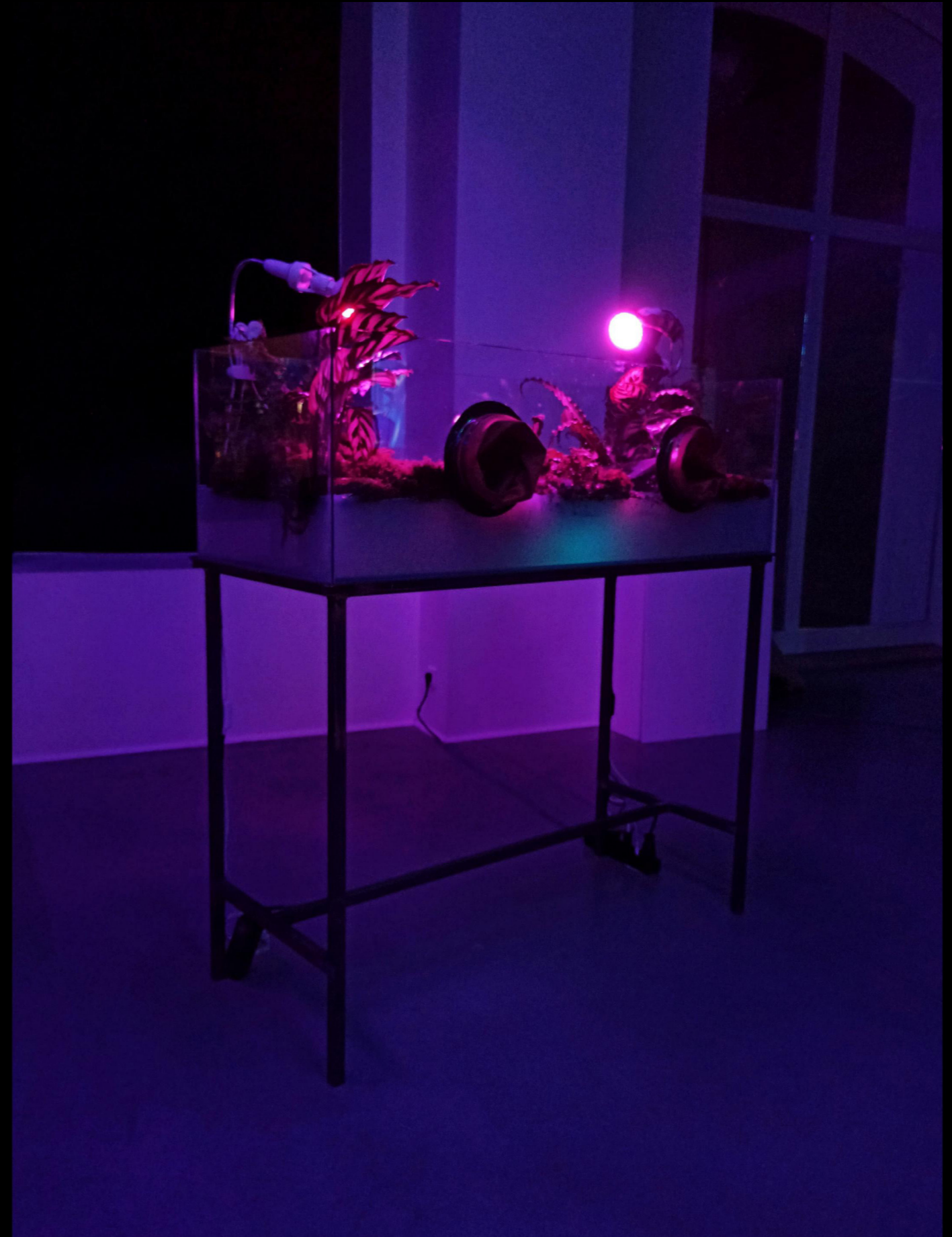
terrarium, gelose, mud, blob, oat
2024

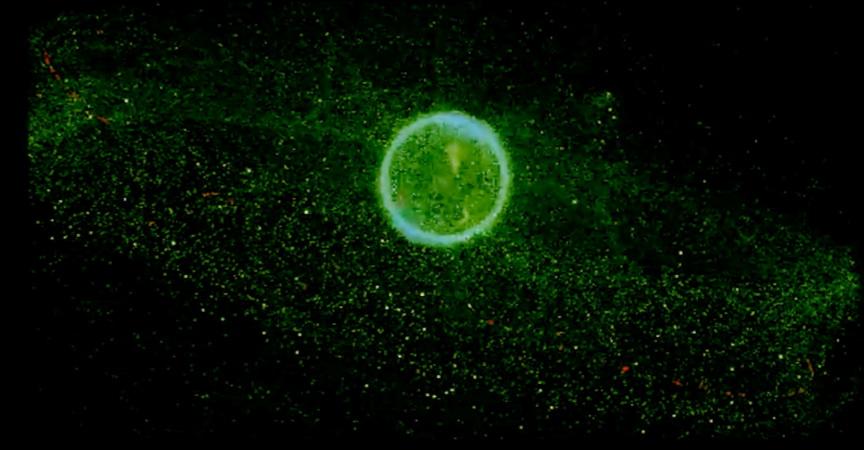
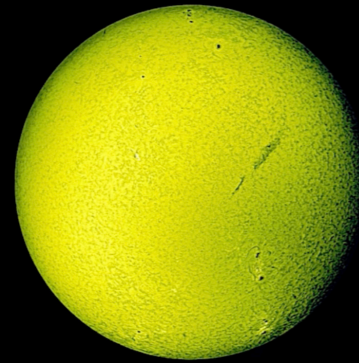
«On 26 May 1973, in a Dallas suburb, Mrs Mary Harris found a pale yellow, foamy organism the size of a cookie in her garden. She tried to get rid of it and cut it into small pieces. Two weeks later, reconstituted, it had grown to the size of sixteen cookies. Herbicides, beatings with sticks, the fire brigade's hose, nothing helped... Then, one day, it disappeared. People thought it was an extraterrestrial visitor - it was the 1970s. The thing was nicknamed «blob», in reference to Irvin Yeaworth's 1958 science-fiction film *The Blob*, in which Steve McQueen struggles with a creature made up of a gelatinous mass that grows at the rate of the humans it devours». Tobie Nathan

Mary Harris's *Blobarium* is an installation-performance in the form of a scientific experiment. It attempts to answer the question: how can we rethink the encounter between a human and an extraterrestrial? The work is made entirely of organic matter: blob, agar and plants. The terrarium reproduces the ideal environment for the development of a blob, the only unicellular species visible to the naked eye. The *Blobarium* questions the impact of man on an ecosystem.

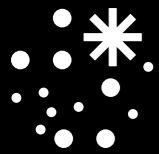
The laboratory gloves seem to invite spectators to come into contact with this environment. This seemingly innocuous act has a major impact on the life that develops there. By touching the agar, the spectators alter the biotope, accelerating the process of decomposition and even destroying living things.

The work is inspired by an anecdote from the 70s in the USA about the first encounter between a human woman - Mary Harris - and a blob, which she thought was an extraterrestrial.





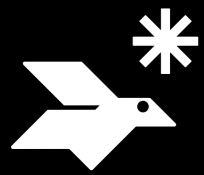
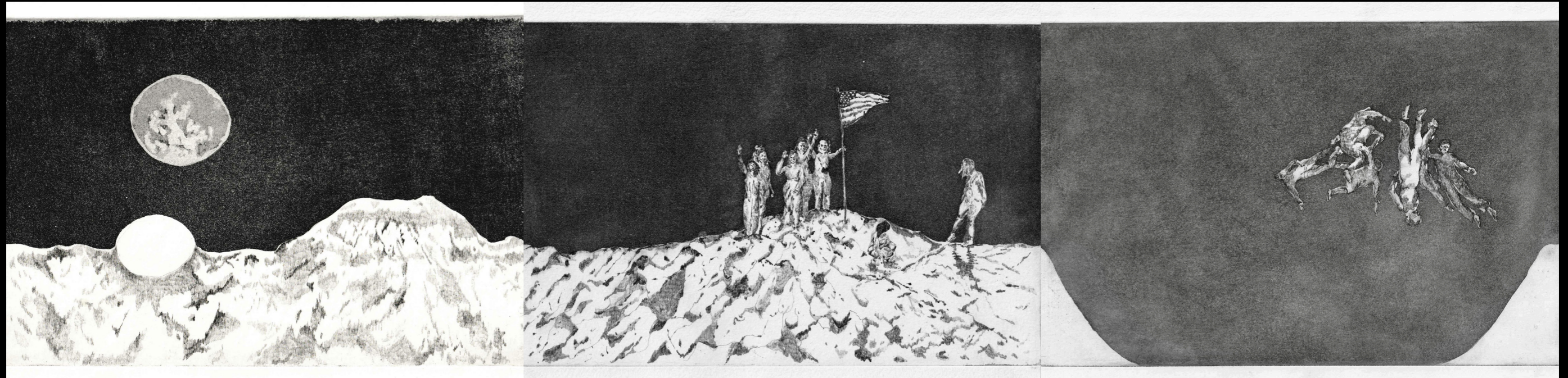
*Welcome on board the first interstellar
observation space flight*



Green Solar Orbiter

Video, 8 minutes
2023

Green Solar Orbiter is an advertisement for an interstellar voyage to the Green Solar System. Travellers will be able to observe the artificial satellites orbiting Planet B. This video is a teaser for a performance of observation of artificial satellites that will take place in the UNamur observatory.



The book of miracles 1957 to the present day

12 etchings and aquatints
2022

This work is inspired by the Book of Miracles, a manuscript dating from the 16th century which recounts all the celestial phenomena of the time. A mixture of fantasy, fiction, real and imagined facts, this book is an open door to the spatial imagination of the 1500s.

The Book of Miracles 1957 to the Present proposes to rethink contemporary space history by placing on an equal footing historical and fictional events, works of artists or even space performances. Thanks to the myriorama system, each page of the book is interchangeable, which makes it possible to re-build new spatial stories ad infinitum.

