

From 1986 there ceased to be titles, and gathered many objects from the house and its direct surroundings. The artist nursed an almost religious devotion to the spirit of the place. It is in the Sorinne farm that he presented his big projecting device, **La grande arbalète (The Great Crossbow)** (1989). Made of steel, wood and glass, the crossbow is endowed with a shooting system which is aimed at itself. It is medieval heraldry, with the magic of lights and a structure that peacefully cuts open the beautiful siege of the impossible. The memory of the site would never disappear from Pierre Courtois' art. The title of his installation *Archéologie d'un lieu (Archeology of a Site)* (1989) is obvious proof of this. The artist reused an old 19<sup>th</sup> century milestone (found on the farm) to place it in connection to a peculiarly elaborate structure of ropes. The reference to an excavation site is obvious. The stone, which symbolises measurement in the work, is placed on top of an excavated pillar. Once again the work shows the artist's particular taste for surveying sites and conserving hours. In 1989, the boxes became much taller. The effect was spectacular, with some of them reaching twenty meters. The painted bases give these cases an especially disturbing aesthetic quality. The materials are visibly reaching towards perfection. But before becoming perfect squares, the boxes have to go through numerous adventures.

**Olivier Duquenne, 2012**

Extracted from the monograph *Traits d'union*, Pierre Courtois, Published(Edited) Luc Pire, on 2012