

In 1984 the boxes underwent a radical change. There was no more direct reference to nature, the birds of prey fly off and the eggs and nests were nowhere to be seen. The works became less narrative and the anecdotes disappeared completely. The works went straight to the point, to point to issues of structure. Overall, they became more abstract and more 'architectural'. A good example of a transitory work is **Le 6 est au centre (The 6 Is in The Middle)** (1984). A few recurring themes are still obvious: the arrow, the feather, the beak, the birdhouse, etc. But their treatment was totally different from that point on. The aim was not to speak but to let us guess. In the middle of the box, a green cubic structure plays the role of a 'birdhouse'. What secret could this mysterious case contain? It is flanked by a round entrance with an air-rifle target. This strange object, which is covered by a woman's veil, is also crossed vertically by an arrow. At the back of the box, a series of numbers from one to six are just about visible. Although these objects connect, there is no more allusive stories. Structural coherence became of greatest importance. Nevertheless, poetry eventually brought these new 'architectures' together. The series of digits at the back betrays Pierre Courtois' ongoing fascination with numbers. The disruption of the concept of a 'logical sequence' is a necessary path for an artist attempting to move further into the abstract.

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