

(...) From 1974, military elements make a thunderous entrance onto Pierre Courtois' work, and not without good reason. Pierre Courtois is a committed antimilitarist. In fact, two motivations pushed the artist to use martial imagery. The first is social criticism, the second is purely artistic. At the time, the artist lived in Marche-en-Famenne. Three farms in the middle of the fields were put under compulsory purchase order by the army to build military bases. Pierre Courtois' drawings were very critical of this cursory order. Tanks aim at 'laughing' cows in the background of maps indicating the site of the compulsory purchase. But alongside the political commitment, the military world also presents us with an iconographic repertoire full of potential. At every possible opportunity, Pierre Courtois would use images of planes, targets, roundels, flags, shotguns etc. After the diary series came the series of military jets: ***Procédé de navigation (Navigating Process)*** (1974) and ***Souvenir de deux Douglas (Memory of two Douglases)*** (1975). The artist has always been fascinated by shooting, seeing the landscape through a telescopic sight with a geometrical black ring and a symmetric cross. As for the trajectory of the bullet, it is as fascinating to the artist as the trajectory of a billiard ball. (...)

Olivier Duquenne, 2012

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