

(...) 1978 saw representations of human figures appearing in the artist's collage-drawings. Before that, there were very few human representations in his work. There is only one drawing of a pop-art female nude, and another of a tiny horseman. Therefore, we understand the importance of a work like *Articulation* (**Articulation**) (1978) in which the main spectator is a woman in a safari jacket. At the time, Pierre Courtois was very interested in this type of clothing, which gave more freedom and autonomy to women. What strikes us as important here is the conceptual relationship between the cloth, the item of clothing and the human body's articulation. The clothing becomes a skin, a hide or a topographical horizon. (...)

Olivier Duquenne, 2012

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