

## ***DOPAMINE GILDED SCAFFOLDS***

As my eyes readjust to the darkness of the sky, I tear away the milky tubes linking my veins to the metal now fused to my skin. Clinging to the scaffolding bars, cold as stone, my ruptured eardrums still ring with the thunder that followed the lightning strike. Only one deafening chord continues to rumble.

The fern-shaped marks on my skin remind me of the forlorn ground far below. Faint electric shocks sting me whenever my fingers brush against the structure. Exhausted, I pull myself up to the next bar in search of some deliverance at the summit. As it begins to melt and stick to my fingers, the punishment of never touching the ground again sends me reeling with vertigo. Stopwatch in hand, I count the seconds between each beat of my pulse.

Hauling myself up this uncertain structure, I lift my eyes toward the scaffolding stretching into the heavens. The oxygen in my brain slowly drains away, and my vision blurs, revealing strange associations to me: ornamental zip ties, leaden acanthus, visions eroding corinthianly within the lattice of steel. The structure sways in the now misty, humid air. The mesh of the scaffolding rises so impossibly high. Final veil cast over the void. They must have run out of screws.

I do not know what awaits me at the end of this ascent, but shame weighs on me like a slab, an unbearable burden grafted onto my body. So I count, pleading with every nerve, so that, as above so below, my remorse may be forgiven.

**Zoé Brisset**, visual artist, lives and works in Brussels. Graduated with a Master's degree in sculpture from the Royal Academy of Fine Arts of Brussels, she is the recipient of the Laurent Moonens Prize 2025 and is currently continuing her residency there.

Through casting, modeling, and imprinting, she explores the contrasts and ambiguities linked to urban mutations. She draws her sculptural vocabulary from the forms, objects, and materials that coexist within this space: classical ornamentations, technical objects, and construction materials combine with architectural forms.

She develops a symbolic vocabulary where the explicitness of known structures meets the implicitness of their change of state. Selected and then extracted from their context, the objects of reflection form the basis of the sculptures and become the signifiers of the constant metamorphosis of the urban landscape, a temporal process found again in the association of heterogeneous materials. As in construction sites where the established order wavers, the temporary and the permanent combine, noble materials coexist with the most precarious matter. What resists reveals the backstage of its process of elaboration. Born from observations of unsuspected coexistences within the same spaces, she seeks, in her practice, to reach that same interstice, a vague zone where a physical reality and a metaphorical existence, tinted and distorted by affect, might communicate.

**Louise Assouly**, visual artist, lives and works in Brussels. She graduated with a DNA from HEAR in 2023, then with a Master's degree in sculpture from ARBA in 2025.

Her work questions the possibility of reclaiming medicine, its tools, its language and its protocols in order to use it as a means of emancipation. Artificial uteruses, external organs, sewn membranes, medical imagery: her installations, instead of leaving anatomy to doctors and leaving biology to society, open the door to hacking the body in order to make it irreversibly our own. A physiological DIY that allows one to re-birth oneself as one sees and wants oneself to be, and thus regain control over oneself.

**Alexia Rogiest**, graduated with a Master's degree in sculpture from the Royal Academy of Fine Arts of Brussels and a Bachelor's degree in graphic design from KASK, lives and works in Brussels. She draws from the fantasized histories of medievalism to speculate on dystopian technofeudal futures. The grotesque of the Middle Ages has always been, and still remains today, fertile ground for the exploration of contemporary abjection. How can one find an escape in the fantastical entertainment of medievalism when we might be worse off than 12th-century peasants?

Her sculptures, activated by the human body, aim to restrain it, pushing performers and spectators into sensory overload. By combining artisanal techniques with technologies reminiscent of fairground attractions, she creates theatrical environments where entertainment in search of sensation becomes so extreme that it ultimately merges with violence. Through these tableaux, she romanticizes the voluntary destruction of the body as a response to a post-capitalist culture of self-optimization.