Press Kit

Noémie Couronné
Designer Artist



Borders, 2025, Steel & brass | 44 × 49 × 16,5 cm

Biography

Noémie Couronné (b. 1987, France) is an artist based in Brussels. She holds a Master's degree in Visual Arts from ENSAV La Cambre and worked as a designer for over a decade before fully dedicating herself to her artistic practice. Situated at the intersection of design, sculpture and image-making, her work explores notions of trace, memory and temporality through a wide range of materials. Her work has been exhibited across Europe and the United States, notably at the Musée National de la Faïence et de la Céramique in Malicorne-sur-Sarthe, France, and at Dallas Contemporary.



Photo ©Simon Loiseau

Borders

Borders is a piece composed of welded steel plates. The weld seams trace a raised cartography across its surface, where irregularities, heat marks and distortions become an integral part of the work. Positioned between archaeological artifact and contemporary object, the piece evokes the traces left by human activity, the boundaries we construct and the vestiges we pass on. First presented in the exhibition *ExtraSolar*, it forms part of a broader reflection on shifting landscapes and the possible futures of our present.

Through its raw appearance and assertive materiality, *Borders* also examines our relationship to industrial transformation and fabrication. It invites viewers to contemplate these lines as potential narratives inscribed within matter itself.



Borders, 2025, Steel & brass | 44 × 49 × 16,5 cm

Vestiges of the Present



Vestiges of the Present, 2025/2026, Recycled glass & sand, 20 × 11 × 8,5 cm

Vestiges of the Present is a series of small sculptures made from remnants of our contemporary environment: glass fragments, industrial tableware, construction materials and production waste. Developed by Noémie Couronné, the fabrication process relies on the transformation of these discarded materials through ceramic firing. During firing, sand becomes a mould while glass softens, deforms and fuses with its mineral surroundings. The materials transform one another, producing unique forms that cannot be reproduced identically.

Through this process, ordinary and neglected objects acquire a new presence. Evoking archaeological artifacts, fossils and fragments of vanished civilizations, these sculptures blur temporal boundaries. They invite viewers to consider the waste of our time as material witnesses to contemporary ways of living, transformed here into precious vestiges of a present still in the making.

Vestiges of the Present

Presented at Galerie Plagiarama in Brussels in 2026 as part of a duo exhibition with photographer Alexis Besson, this installation expands the research developed through *Vestiges of the Present* to an architectural scale. Composed of sculptures in glass, sand and ceramics displayed on a long aerated-concrete plinth, it takes the form of a landscape of fragments emerging from an indeterminate time.

Produced through a process developed by the artist, the works transform contemporary waste into objects with ambiguous temporalities. Situated between archaeological remains, geological formations and speculative artifacts, they invite visitors to imagine the material traces our civilization might leave behind. The installation proposes a journey where industrial materials, artisanal know-how and transformative processes converge to create a fictional territory suspended between memory and projection.

The *Vestiges of the Present* rest on ceramic plinths that evoke both museum display devices and the world of play. This discreet staging reinforces their fictional character and further blurs the boundaries between archaeological discovery and invention.



Vestiges of the Present, 2025/2026, Recycled glass & sand, Glazed stoneware base

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