

RUISSELLEMENT (TRICKLE-DOWN)

2021 performance

La Bellone and Le Lac, Brussels

<https://vimeo.com/645825505>

With Mayssan Charafeddine, Alexis Julémont, Edgard Neris,
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Federation, the city of Brussels, La Bellone and Le Lac

1000 euros in 1-cent coins, inflatable swimming pool, mirror ball, homemade
treadmills

Ruisselement is about the liquidity of money, the financing of culture,
and the relationships of belief that the economy engenders, in a game
with the literalness of the subject.

The main character: 1,000 euros in 1-cent coins. After receiving a
research grant, an artist wonders what reaction this will provoke in
her, and decides to withdraw them from the bank to experience the
abundance of her wealth in her body. With the rest of the budget she
hires a team of five people to help her, and a musician to provide the
atmosphere.

She then asked herself what was expected of her in relation to this
purse, and deduced from her observations that it was a question of
making it bear fruit. In the course of her research, she realised that
money is our God, but that we don't pay it enough tribute, we don't
worship it. It's a shame, she says. She has come to the hypothesis that
to make him want to reproduce, we need to show him that we love him.
She has also noticed that money likes to be in constant motion, which
is why she has built conveyor belts where it can be placed in optimal
conditions.

She then shows a ritual that she and her team have put in place to
worship money, using a variety of gestures from different religious
practices. The symbolic totem is a magnetised facet ball in which the
1 cent coins are magnetised. The result is a rise that accelerates into a
trance, ending with a violent shower of money, rain from the ceiling.





THE THOMAS THEOREM

2023 installation Ateliers Mommen, Brussels
curator Sophie Delhasse
with Wallonia-Brussels Federation Support
shoes, synthetic fabric, net, ready made objects, light, sound, arduino

<https://carole-louis.net/le-theoreme-de-thomasinstallation/>

The Thomas Theorem exhibition explores the question of representation through the theory of sociologist William Isaac Thomas, who argued that human behaviour depends not only on reality itself but on how individuals perceive it.

I develop a reflection on the idea of the game, seen as a symbol of chance, competition, and simulacrum, linked to the socio-professional competitiveness that structures modern life. Like pieces on a game board, individuals move according to rules that are often implicit, imposed, and only partially understood.

The artistic world is not spared from this logic. The contemporary art market, shaped by speculation and capital accumulation, reinforces extreme competition in which a small elite of collectors and star artists dominates, while a growing number of creators struggle to make a living. In this context, artistic practice risks becoming a form of pure expenditure of time, energy, and money without clear reward.

With a tone that is both festive and ironic, I stage installations inspired by games, spectacle, and masquerade. Dice, bright colours, costumes, and counterfeit banknotes expose the arbitrariness of social and economic rules, suggesting that play and reality are inseparable. Some elements also evoke invisible barriers, such as the glass ceiling or the roles imposed by society.

Through sound, colour, and theatrical staging, the exhibition suggests that we have all become actors within a network of rules that surrounds us. This system gradually removes spontaneity, freedom, and the critical power of both play and art.



SCAN YOUR CAN

2025 installation window at Jeunesse et Art Plastique, Brussels

Edition of 15 numbered and signed copies + 5 artist's proofs

Textile printing on hand-sewn polyester satin), ready-made secret box cans + scanyourcan.com (with the assistance of Benoît Vleminckx)

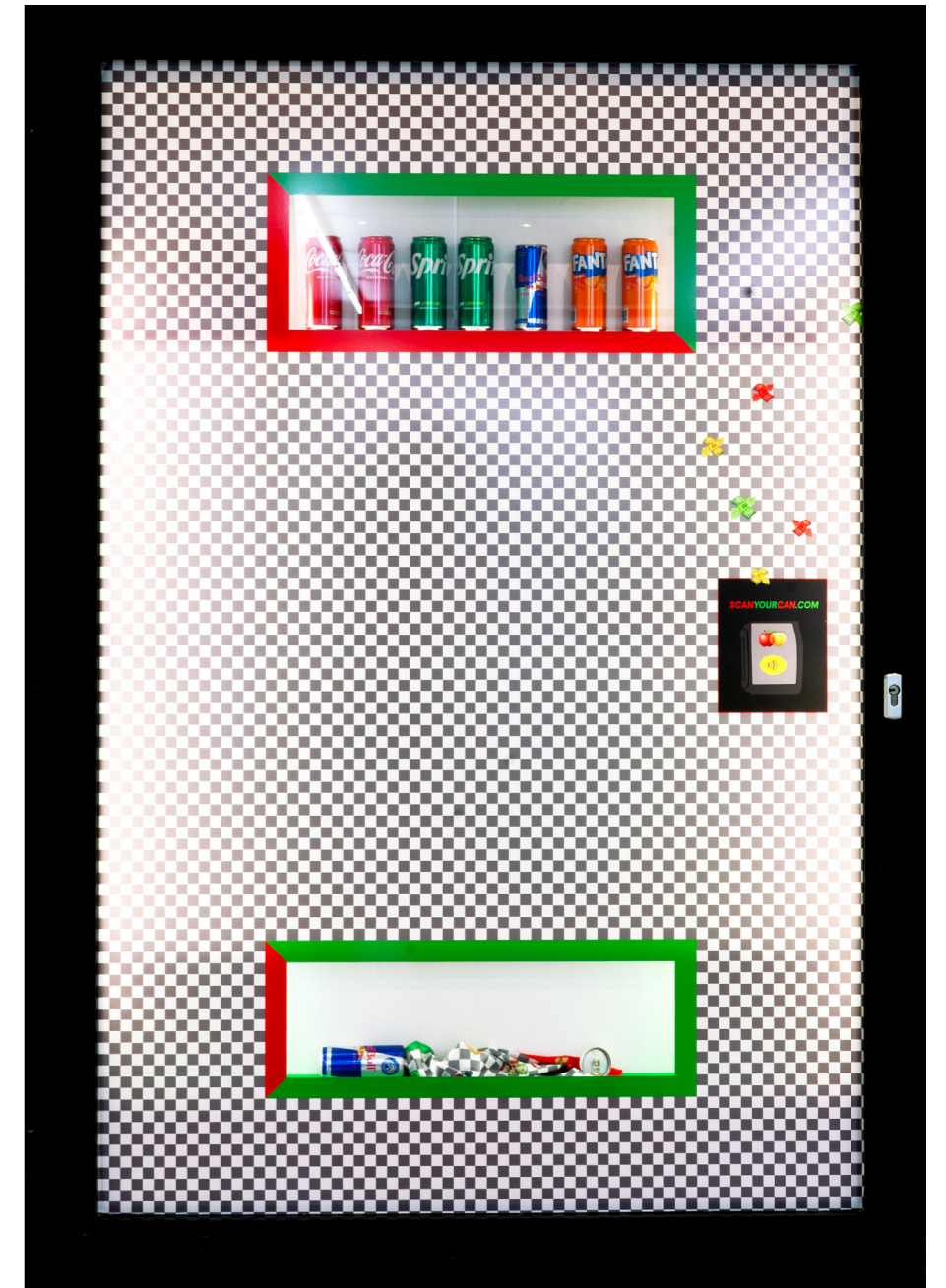
During summer 2025 I followed an online course from the University of Göteborg (Sweden) focused on the relation in between game and visual art given by Ewa Einhorn. Scanyourcan.com was created in this context.

Scanyourcan.com presents itself as a meditation app, which leads to the hypothetical purchase of a can in a supermarket, and this can is supposed to represent a potential improved self.

Guided meditations are in themselves "scores" that you follow to reach a certain mental state. Fascinated by the injunctions of personal development, I underline the links that these practices have with capitalism showing the hidden values behind well-being: to be more productive, better able to cope with stress, more focused... in order to work better.

The text is peppered with absurdities and critical anti-consumerist winks, oscillating between naivety, mawkishness and sarcasm. There are also references to the world of the Internet: pornographic consumption, trolls, Hikikomori, video games, BDSM role-playing games.

Playing with words and their sound similarities also refers to potential misunderstandings that AIs develop by not fully understanding human prompts or situations.





ANTI-AGEING REVOLUTION

2023 performance

Festival Trouble

Studio Thor, Brussels

curated by Antoine Pickels

<https://vimeo.com/840002002>

<https://vimeo.com/825011493>

Inspired by the discourse of thousands of coaching videos found on the internet, which encourage us to perform ever better – and in return instil a permanent sense of guilt in the event of failure – this performance offers a scathing parody that questions this almost subconscious obsession with keeping our bodies young forever.

It reveals the paradox between the injunction to manage our time better and the attention economy developed by social networks, which insidiously encourage us not to leave our smartphones for a second. With humour, ingenuity and a good dose of absurdity, my character struggles to regain control. She runs in her wheel to catch up with time, which in reality powers a younger version of herself, extremely authoritarian, and supposed to help her turn back the clock. She is provided with a giant telephone that becomes a kind of yoga mat necessary for the most absurd exercises.

GOGO @LGO EGO

2025 performance and installation
in 'Drifting Waters' curated by Arthur Cordier
at Cas-Co during Fringe Festival, Leuven
fabric, haberdashery, inflatable buoys, plungers, pvc pipes, vinyl, garbage
bins, paired Bluetooth speakers, video loop on smartphone

Sound installation
Music: Roger3000
Lyrics: Carole Louis
Voice: Carole Louis & Roger3000
Translation correction and technical advice: Erik Heestermans

pictures courtesy Jente Waerzeggers & Cas-Co
<https://carole-louis.net/gogo-algo-ego/>
<https://carole-louis.net/gogo-algo-ego-install/>

In her installation and performance Gogo Algo Ego, Carole Louis explores algorithmic dating apps and AI-driven systems as opaque marketplaces of emotion and gamification. Dating apps are made not to help us meet new people, but rather to keep us online, hooked, in order to extract our data. Dating apps offer seductive and addictive gamification strategies in order to lure us to repeatedly use the applications. In Gogo Algo Ego, the artist installed a system of sewage pipes and colorful sea buoys, over a checkered vinyl floor, with voices emerging from rubbish bins. The soundtrack includes familiar sounds such as notifications, foghorns and shrill sonar, which the artist designed in collaboration with Roger3000.

CAS-CO

