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Jacques Meuris (1923-1993) formed his work at the frontiers of art, critique, and of poetry. Throughout his articles, he followed the evolutions in art, both Belgian and international, during the post-war period, all while pulling from this activity material for his philosophical essays on photography and design. This approach equally nourished poetry collections and some livres-objets, which he realized with Gaston Bertrand or Serge Vandercam, and he lived in a universe of astonishing lyricism.