

Selected Works

Liesbet Gruppig, 2015

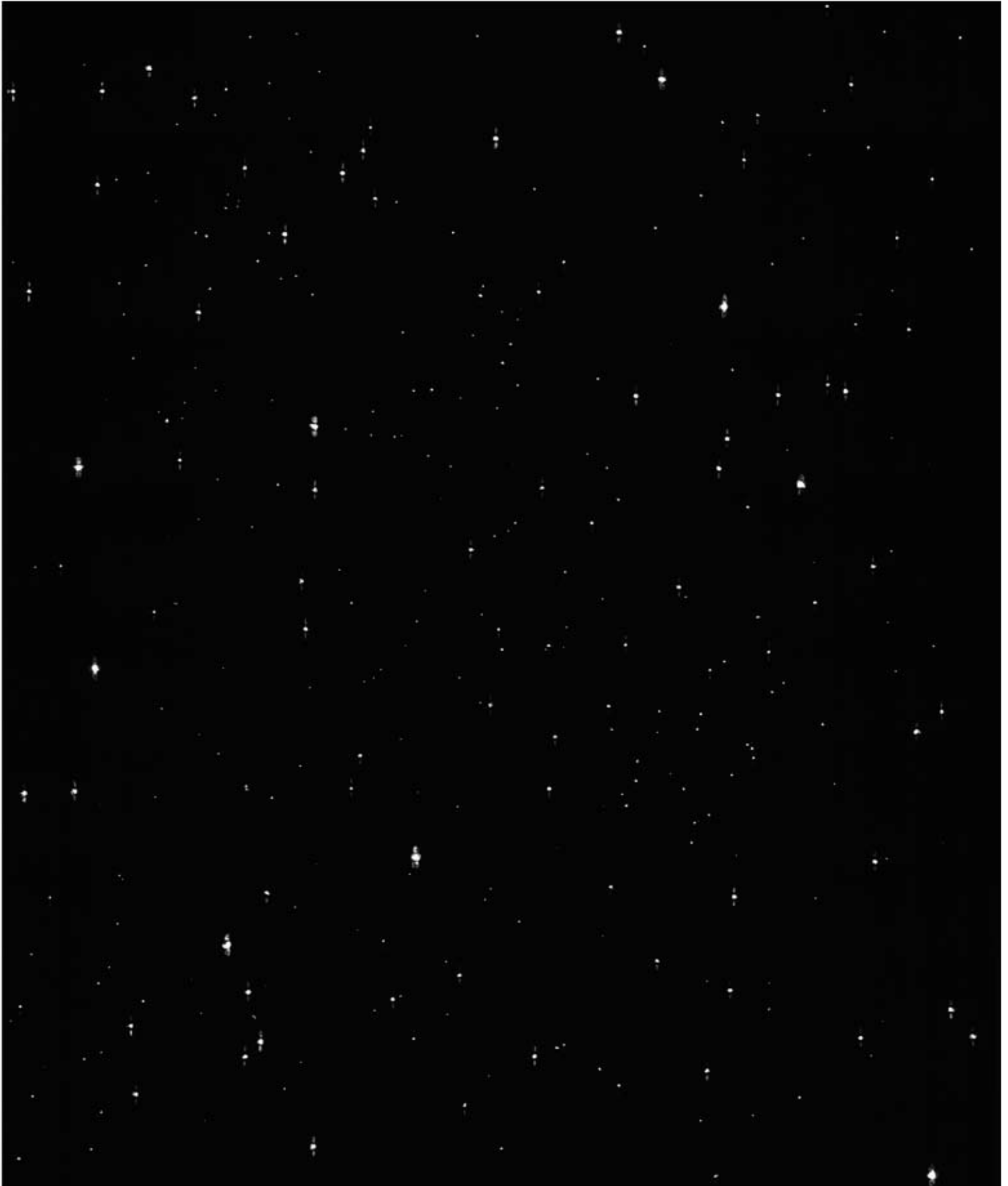
I consider my artistic practice as a 'practical investigation' of the translation of impressions, ephemeral phenomena (as well as the observation of those) into - and through - photography. Through (unconventional) use of photographic material, such as the implantation of a photo-slide in a flowerpot, a stroll with a pinhole camera, or the opening of a JPG-file in Microsoft Word, I generate images that question the codes of today's photography. By making use of deconstructive methodologies I reconstruct new images that generate questions on both the making process as well as the content of the images. The image does not necessarily figure as a reproduction or duplication of our environment, but allows for the generation of new perspectives, reflections, and ... images.

In my work I do not use photography to draw conclusions. I rather deploy photography as a means to clarify the different aspects of phenomena as well as the mental concepts one uses when observing the environment. Through my work I endeavour to demonstrate that there is no such thing as a single 'true' reality. Every action, be it consciously or not, can lead to new insights.



Pyramid, from the series *Cityscapes*, 2009. fujichrome 6 x 7 cm - inkjet 40 x 50 cm (and others) - matte photo paper

Cityscapes is a series about a (countryside-like) landscape experience in a city. *Pyramid* was recorded with a long exposure time. The lines reflect the traces of the rotation of Earth.



Zwart met gaten (Black with holes), from the series *Cityscapes*, 2009. fujichrome 4 x 5 inch - inkjet 150 x 187,5 cm - photo rag

In *Black with holes*, an underexposed slide was punched with a needle, a nail, and a hammer.



Tree, from the series *Cityscapes*, 2009. fujichrome 6 x 7 cm - inkjet 150 x 175 cm - photo rag

Tree was recorded with a medium format combined with double exposure. By exposing the slide twice, it became possible to obtain light spots next to a detailed image of the tree.



Earth#1, from the series *Matter in progress*, 19.02 - 27.02.2010. fujichrome 24 x 36 mm - inkjet
29,7 x 42 cm - recycled paper 80g/m²



Plant, archives

In the series *Matter in progress* different material aspects of the photographic medium are isolated and investigated. Photography is not deployed to provide a snapshot but rather to render a process.

In *Earth#1* an overexposed slide was conserved during 8 days in a flowerpot. The image that was generated this way was formed by the encroachment of the slide.



Installation view, pARTyGUIDE - happening on the floor of Weiner & Gillick, M HKA, Antwerp, 04.2011. *Evaporating picture*, from the series *Matter In Progress*, 2010. kodak carousel - one slide projection

Evaporating picture is a projection of a slide filled with water. The heat of the projector makes that the image evolves almost unnoticeably: the evaporating water slowly creates air bubbles that progressively blend together. The image triggers associations with a frozen surface. In this way the distance between the image and the depicted reality fades away.



Sea, from the series *Matter in progress*, 13.05.2010. fujichrome 4 x 5 inch - inkjet 100 x 125 cm - matt photo paper

Sea was recorded with a flat movie (4 x 5 inch), without camera. A flat movie is usually used as a movie holder for a technical camera. During the recording of Sea the flat movie was dipped underwater. In this way the slide got directly in contact with the water of the North Sea.



Installation View, Here we are, NICC, Antwerp, 06-07.2011. *Sight with moonlight* from the series *Flatten Image*, 2011.

The series *Flatten Image* is about the process side of photographic imaging. One could wonder when an image is fully finalised, clear, or presentable. The title *Flatten Image* refers to the eponymous application of Adobe Photoshop which merges the different layers of the photo file or compresses them in order to obtain a printable file. *Sight with moonlight* is a twofold work which consists on the one hand of a recording and its imprint and on the other hand of a printed Microsoft Word document.



Sight with moonlight 18.02.2011 01:51, from the series *Flatten Image*, 2011. nokia 2330c - JPG-image 432 x 576 px - inkjet 120 x 90 cm - matte photo paper



first page: *Sight with moonlight opened in Word*, from the series *Flatten Image*, 2011. JPG-document opened in Microsoft Word -773 pages, 4757 words - inkjet 21 x 29,7 cm - copy paper

The picture *Sight with moonlight* was shot at night on 18.02.2011. On the preview screen of the camera no image could be distinguished. I was therefore curious to discover whether a recording would actually generate an image.

In *Sight with moonlight opened in Word* the specifications of the photo file were translated into a text document that consists of 773 pages and 4757 words (or more precisely: characters), of which only a couple are readable.

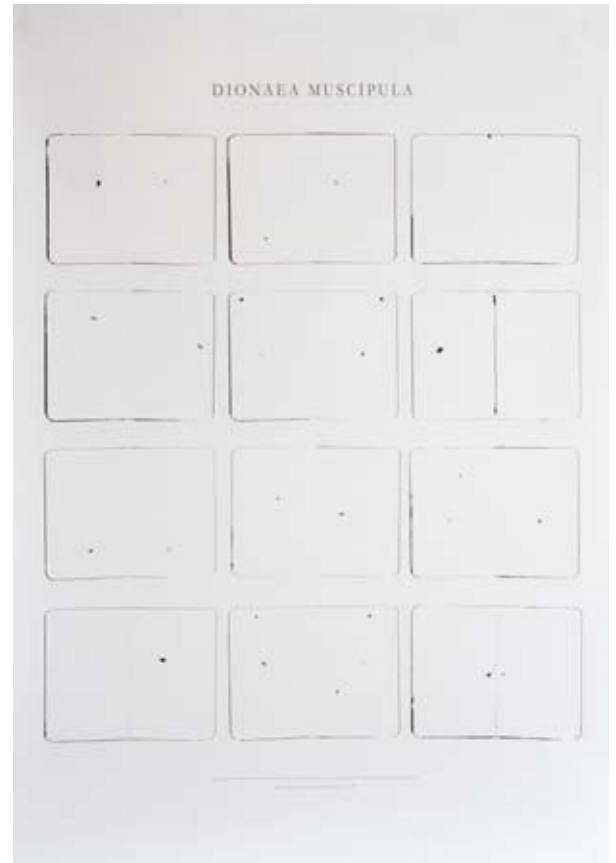


detail: *Puy Mary*, from the series *Flatten Image*, 25.03.2011. fujichrome 4 x 5 inch - white cardboard - 3D frame 60 x 80 cm

The work *Puy Mary* is a slide which – contrary to what is custom – was not scanned and printed, but presented behind glass. The slide was mounted at three millimeters from the rear surface which provides for a double depiction. This triggers the illusion of three dimensionality. This way the image gives the impression to be shot at night while it was actually taken during day light.



Moleskine, Bookpress. *Dionaea Muscipula*, 2012. moleskine notebook 9 x 14 cm – frame 30 x 40 cm



Dionaea Muscipula, 2012. lithograph 93 x 64 cm - barrier paper (conservation paper) - 26 copies

The work *Dionaea Muscipula* was realised during a residence at the Frans Masereel Centre. A Moleskine sketch book was used as a flytrap. The flies were mirrored in the sketch book by their 'imprint'. In order to be able to preserve the result longer, these fragile 'imprints' were varnished. For the reproduction I used photocopies for twelve spreads with a caption on a litho stone.



Too big landscape, 2013. fujichrome 4 x 5 inch - 180
inkjet 21 x 29,7 cm - matte photo paper



fragments - *Too big landscape*, 2013

The work *Too big landscape* consists of one single photographic snapshot, taken on the moorland of Kalmthout. The recording was printed on 180 separate images of A4 format. Every print shows a fragment of the original take. The separate images closely fit together and form together a print of 3 x 4 meter. The printer framed the initial take in individual images, as a means to capture the "too big landscape" within the boundaries of the possible. The images are presented on a pile accompanied by white gloves as well as the title of the work.



Friends, Middelheim Museum, Bergen (Mountains), On the road, Point de vue, Zeeland, Christmas, Zoo, Joachim Koesters, Het Kleinste kamertje (smallest Room), Anonymous, Vogels (birds), Childhood, Yellow cars, Sheeps, La Mer du Nord, Bombaye, Sunrise, Black on white from the series *Analogy*, 2012 - now. 35 mm film en 120 films

The work *Analogy* consists of various film reels. Every film reel is exposed and given a title in accordance of the takes. The film reels, small or middle format, are not developed. The photographic process was halted prematurely. The latent image remains hidden and conserved. The work attracts the attention to the 'information carrier'. The spectator does not see anything except for the title, and possibly own visual memories, triggered by the titles.



Mars from the series *Analogy*, 2012 - now. 35 mm film



Installation View, All you need is in danger, Entrepot fictief, Gent, 2013.



detail: *Still life*, 2013. fujichrome 24 x 36 mm - inkjet print 10 x 14,8 cm - frame 45 x 60 cm

The work *Still life* consists of three components. The first component is a photographic studio take of a still life of pieces of fruit framed with a passe-partout.



Installation View, All you need is in danger, Entrepot fictief, Gent, 2013.



detail: *Still life*, 2013. 27 drawings - pencil on paper - 10 x 14,8 cm - sketch paper

The picture of the still life is decomposed and analysed in 27 separate pencil drawings. With the help of a slide projector each piece of fruit was copied manually in a specific order. The separate drawings seem absurd, yet they can be read, from left to right as a whole. The third fragment is a pile of 162 pencil drawings, six of each piece of fruit. These drawings are numbered and on their back specifications are provided of the work *Still life* as a whole. The drawings form an edition, of which the number of prints equals the original drawings when exposed next to each other.



From A to B, 2014. inkjet - image 25 x 30 cm - texts 21 x 14 cm - 24 pages - 12 copies

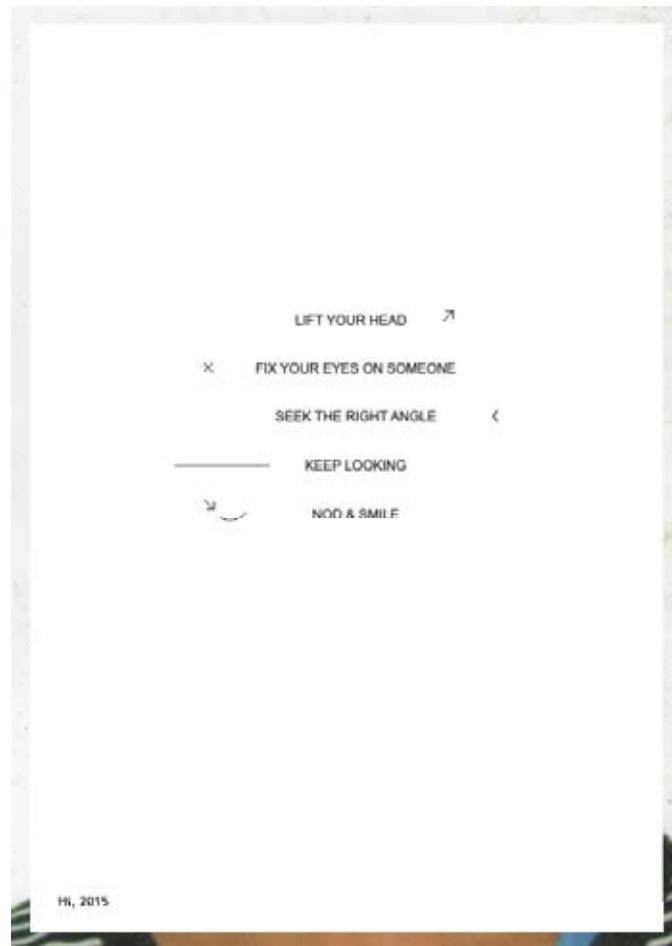
The edition *From A to B* consists of a double folded image: *Boat trip from Gran Canaria to Tenerife*, with inside detachable texts. The texts are extracts from *Glow* by Sandor Marai and *On seeing and noticing* by Alain de Botton. The story starts as a concrete, clear tale and ends in an amalgam of absurd sentences that somehow fit together. *From A to B* focuses on the road – or deviation – between departure and arrival. In the same way that thoughts behave when considering a landscape, the spectator will also find himself erring through the story. At the same time the spectator can get lost when browsing through the texts.



Installation view, *All my friends are scientists*, Cultuurpunt Altena, Kontich, 2014. *Document*, 2014. disposable camera - stand 120 x 20 x 12 cm - steel wire

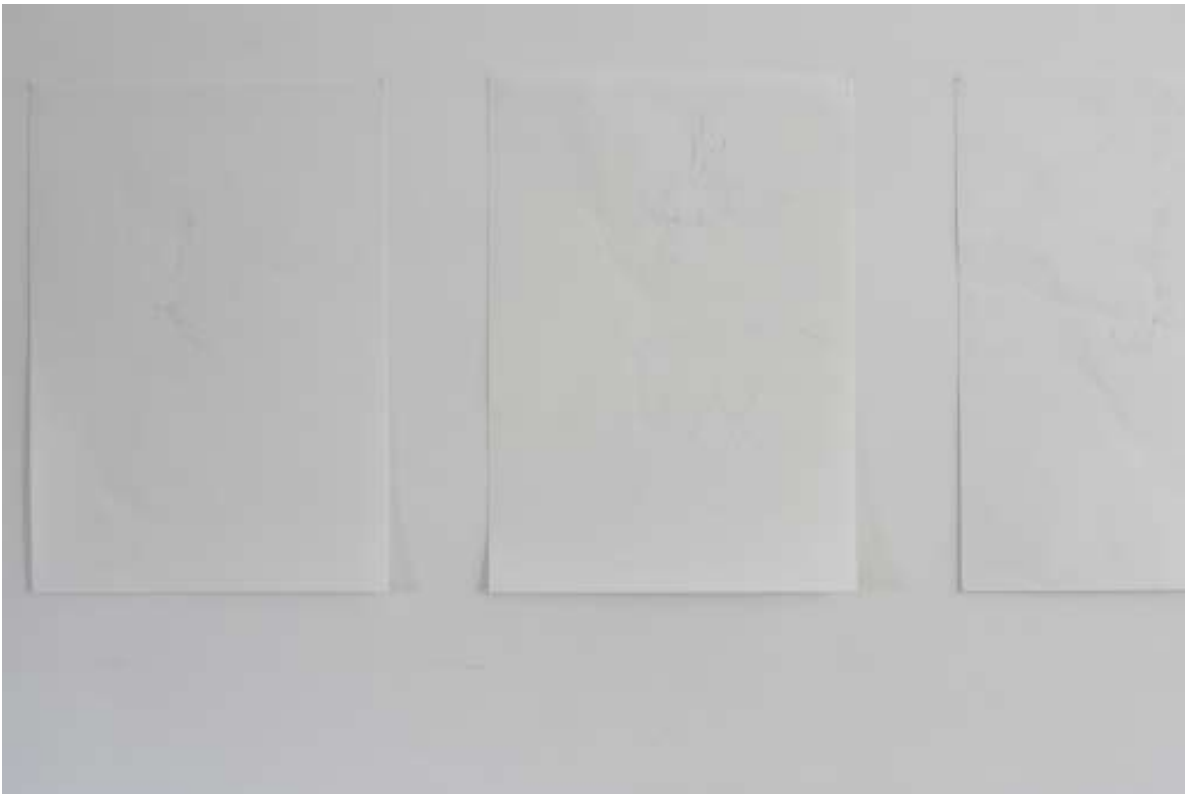
The work *Document* is a twofold work. It consists of a disposable camera, presented on a stand and attached to a steel wire. The idea is for the spectator to register his sight on the exposition. At the end of each exposition day the camera is renewed. The camera that is taken away gets developed, whether shots were taken or not. The prints are integrated in the exposition and showed as part 2, as such the installation keeps evolving during the exposition.

All takes are present, be it in a latent or in a developed way. The spectator can contemplate the images shot by his/her predecessors while his/her own takes remain hidden. All authors remain anonym. The surprising results, which include e.g. selfies, group pictures, or still lives, are eventually bundled in book format.



detail: *Hi, 2015*. inkjet 15 x 21 cm - canson 120g/m² 50 x 65 cm
- acrylate 50 x 65 - wood 50 x 65 cm

Hi, 2015, reflecting on the act of copying, was made in the context of the happening 'chamaan maanis komaan bamaan' in factor 44. The purpose of this happening was to copy all the presented works of the exhibition into unique catalogues. *Hi, 2015* gives instructions to the spectator. The image invites the spectator to lift his head and to say 'hi' to someone. *Hi, 2015* recalls to can the everyday act of communication, anno 2015. *Hi, 2015* is presented on the ground, on a table or in a publication, to define the angle.



Drawings of the wind, 2015. fujichrome 4 x 5 inch - pencil - nails - 42 x 59,4 cm

Drawings of the wind are made by inverting the conventional way of drawing: instead of pressing the pencil on the paper, the wind lets the paper move underneath the pencil point. The wind starts drawing lines whilst wrinkling the paper. As such the white sheet gets a drawing as well as a mini-landscape. By attaching the sheet lightly to the wall it will lift up with the slightest sigh of wind – as such it finds itself in a continuous state of latent movement. Besides the actual *drawings of the wind*, a photograph from that same wind is taken up in the series. This image is generated through a black bag featuring a hole as well as a 4 x 5 inch slide – as a mobile camera obscura if it were. This black bag is lifted up by the wind which triggers the making of the image. These pieces were made during a short residence in Lux in Oostend (Belgian coast).



Theatre: *Polar Night*, 2015, Wintervuur Festival 2015. *Polar Night*, 2015. different digital projections - different screens (such as rear projection, laser tulle) - wood - cardboard - plastic - a.o.

The creation '*Polar night*' is about a residence period in the very North of Norway. During the Winter of 2014 five young artists leave the urban environment, together with its infrastructure such as roads, shops, internet etc. They decided to move temporarily to a Nordic, inhospitable nature reserve. In a disorientating environment dominated by snow and darkness (the sun doesn't rise at this time of the year in this region) they are confronted with their need for steadiness. The experience is marked by leaving behind the sense of time. By stopping of keeping track of any time indication without the reference of the sun at the horizon, they quickly loose sense of the evolution of time. Everyone registers, from his/her own artistic discipline their observations and experiences. With the rough material gathered in this way we now prepare for translating all those emotions and experiences into a multidisciplinary theatre play. In the middle of the city we invite the audience into an artificial landscape and slowly submerge them in the immersive experience. In this way the audience discovers itself how it copes – amidst of a world dominated by time and efficiency – with a lack of steadiness and references. (Theatre of Liesbet Gruppings, Stijn Gruppings, Frederick Meulyzer, Ine Van Baelen and Lucas Van Haesebrouck, production Post uit Hessdalen, coproduction Wintervuur and Muziektheater Transparant with the support of the Flemisch Government, City of Antwerp and the Province of Antwerp)

Personalia

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Education

2013 - 2015 **Teacher Education**, Royal Academy of Fine Arts, Antwerp (B)
2010 - 2011 **Master of Research in Art and Design**, Sint Lucas University College of Art and Design, Antwerp (B)
2008 - 2009 **Master of Fine arts (dept. Photography)**, Sint-Lukas University College of Art and Design, Brussels (B)
2007 - 2008 **Academic Bachelor of Fine arts (dept. Photography)**, Sint-Lukas University College of Art and Design, Brussels (B)
2002 - 2006 **Professional Bachelor of Audiovisual techniques (dept. Photography)**, Narafi Higher Institute for Science and Art, Brussels (B)

Training

2015 - 2016 Academy for acting and theatre, Antwerp (B)
2007 - 2008 Academy for acting and theatre, Antwerp (B)

Artistic Parcours: exhibitions, publications, residencies and stage (selection)

2015 - 2016 **Polar Night** (Poolnacht) - multi-discipline Theatre of Liesbet Gruppings, Stijn Gruppings, Frederick Meulyzer, Ine Van Baelen and Lucas Van Haesebrouck, production Post uit Hessdalen, coproduction Wintervuur and Muziektheater Transparant i.c.w. Vrijstaat O, Villanella & Pionafabriek, with the support of the Flemisch Government, City of Antwerp and Province of Antwerp, première Wintervuur festival

2015 **The Gods Must Be Crazy - Part Photography** (with Ode De Kort, Katrin Kamrau, Jan Kempenaers, Ria Pacquée, a.o.), Roeselare (B)

2015 **Artist Talk**, Royal Academy of Fine Arts, Antwerp, (B)

2015 **Met Zicht op Zee** Lot Doms & Liesbet Gruppings, Lux, Oostend (B)

2015 **Kijk:papers**, Warte für Kunst, Kassel (D)

2015 **Happening** 'chamaan maanis komaan bamaan' (with Philip Janssens, Renée Simons, Bert Jacobs, Bolwerk, a.o.), Factor 44, Antwerp (B)

2015 **Residency: Lux**, Oostende (B)

2015 **Books, books, books - an exhibition about artist books**, Tique Art Space, Antwerp (B)

2014 - 2015 **Residency: Polar Night - research**, Gamvik, Sørøya (NO)

2014 **BORG 2014 - Midway trough the journey neither here nor there** (with Nicolas Lamas, Sara Bjarland, Wobbe Micha, Dominique Somers, a.o.) curated by Thomas Caron and Ward Heirwegh, Hal, Antwerp (B)

2014 **Megaphone-Ensemble** - actor in performance/concert, Netwerk, Aalst (B)

2014 **Wantee** - actor in performrance/diner of Laure Prouvost, AIR, Antwerp (B)

2014 **Edition: From A to B**, inkjet, image 25 x 30 cm, texts 21 x 14 cm, 24p. (12co.)

2014 **Youths: portraits of artists, between freedom and fight** (with David Bergé, Liesje De Laet, Raphaël Decoster, Sara Hendrickx, a.o.), Masion Particulière, Brussels (B)

2014 **All my friends are scientists (Al mijn vrienden zijn wetenschappers)** (with Sven Fritz, Loek Grootjans, Roeland Tweelinckx, John Van Oers a.o.), Cultuurpunt Altena, Kontich (B)

2014 **Print Art Fair** (with Katrin Kamrau, Michèle Matyn, Tinka Pittoors, Lieven Segers, Adrien Tirtiaux, Roeland Tweelinckx, a.o.), Frans Masereel Centre, Kasterlee (B)

2013 **All you need is in danger** (with Jasper De Pagie, Thomas Gilissen, Hana Miletic, Thierry Mortier, Katrien Paulussen, Floris Van Hoof, a.o.), Entrepot Fictief, Ghent (B)

- 2013 **Residency: Artist Village**, WARP, C - mine, Genk (B)
- 2013 **Publication: Inhibiting the CD4-gp120 interaction to prevent HIV infection: insights from mutational resistance analysis** - PhD Katrijn Gruppings, University, Antwerp
- 2013 **Ignace Cami, Helena Dietrich, Liesbet Gruppings, Bert Jacobs, Philip Janssens, Timothy Maxim Segers**, Gallery Martin Van Blerk, Antwerp (B)
- 2013 **Selected Prints** (with Tom Liekens, Nico Dockx, Filip van dingenen, Koenraad Dedobbeleer, Kato Six, a.o.), Frans Masereel Centre, Kasterlee (B)
- 2013 **Edition: The Channel**, inkjet 32,9 x 48,3 cm (6 co.)
- 2012 **Over the fence - expo in three town gardens** (with Sven Fritz, Loek Grootjans, Roeland Tweelinckx, a.o.), Breda (NL)
- 2012 **Residency: Frans Maseeel Centre**, Kasterlee (B)
- 2012 **Pecha Kucha** - lecture, FoMu, Antwerp (B)
- 2012 **.tiff exhibition - Young Belgian Talent Introduced by FoMu** (with Max Pinckers, Hana Miletic, a.o.) Vlaams Cultuurhuis de Brakke Grond, Amsterdam (NL)
- 2012 **Publication: .tiff - magazine** published by FoMu Antwerp
- 2011 **Publication: <H>ART #88**, Artist page
- 2011 **Here we are** (with Mireille Sehelhorn, Roeland Tweelinckx, a.o.), coordinated by Lode Geens and Wesley Meuris, NICC, Antwerp (B)
- 2011 **Illusions and Reality** - Goldener Kentaur, House of Artists, Munich (D)
- 2011 **Lecture** in relation to the project You Can't Have Your Cake And Eat It, Royal Academy of Fine Arts, Antwerp (B)
- 2011 **You can't have your cake and eat it**, project coordinated by Lieven Segers and Michele Matyn (with Gerard Herman, Nel Aerts a.o., Cakehouse & Scheld'apen, Antwerp (B)
- 2011 **pARTyGUIDE - happening on the floor of Weiner & Gillick** (with G.Ledington, Marie Julia Bollansée, Vildana Memic, a.o.), M HKA, Antwerp (B)
- 2010 **The Sky is the limit - Final Exhibition FrappantXPO**, Matter in Progress - Liesbet Gruppings (Part II), KBC-Toren, Antwerp (B) - 3th price
- 2010 **The Sky is the limit - FrappantXPO**, Matter in Progress (Part I) - Liesbet Gruppings (Jury: Menno Meewis, Inge Braeckman, Raf Coenjaert, Lieven Segers en Hans Theys), Diamantmuseum, Antwerp (B)
- 2010 **Lost Hallway** (with Chloé Op de Beeck, De Constanten, Jelle Meys, Lieven Stockx, RE:, Warre Mulder, a.o.), CC Mechelen (B)

Teaching

- 2015 - 2016 **Teacher Photography**, De! Kunsthumaniora, Antwerp (B)
- 2015 - 2016 **Docent Photography**, Academie Noord, Brasschaat (B)
- 2015 - 2016 **Teacher Art education**, Academie Music and word, Schoten (B)
- 2014 - 2015 **Gastdocent Photography**, Photography, CC Merksem (B)
- 2014 - 2015 **Docent Photography**, Sint Lucas University College of Art and Design, Antwerp (B)
- 2014 - 2015 **Teacher Visual Art**, SASK Academy, Lier (B)
- since 2013 **Guide**, Museum of Contemporary Art, Antwerp (B)
- 2012 - 2013 **Guide**, Photomuseum of Antwerp (B)

Collections

Private

- de Solages (founders of Maison Particulière)
- Frans Masereel Centre
- Narafi Higher Institute for Science and Art