



Projection (Vosges, FR), 2012, 2022. Inkjet Print - mounted on aluminium - 18 x 12 cm.

My artistic work consists of the process of looking at *things* – impressions, natural and ephemeral phenomena as well as the observation that emerges of those. Through the very undertaking of observing thoroughly I question the (inherent) ability (of an image) to evoke a certain reality and by extension a certain understanding. As Rilke phrased it so appropriately: “These trees are magnificent, but even more magnificent is the sublime and moving space between them, as though with their growth it too increased.”¹ The use of photography and other (visual) instruments - not only to look at, or to look through, or even to look with – in translating ephemeral phenomena and transformations specific to nature reveals not only the pictured, but also the medium itself.

By the (unconventional) use of photographic material, such as the adaptation of light sensitive material with a needle, a nail and a hammer, or the opening of a JPG-file in Microsoft Word, I generate images that question the very codes of the traditional or contemporary use of photography. I construct images on the basis of (well-established) concepts and deconstructive methodologies in which the erratic and subjective intervene. “The poetic image [...] is not an echo of the past. On the contrary: through the brilliance of any image, the distant past resounds with echoes.”² Striving towards the most fitting translation of the phenomena, my work arises from actions and impressions and finds its expression in sculptures, photographs, installations or performances. Using the reproducibility of photography, the same (photographic) image can appear in its original form (positive or negative), or in print, installation, or also in a sculpture. “It is better to live in a state of impermanence than in one of finality.”³ The process of hunting, discovering, re-arranging and ‘enframing’ – or even the mere searching as such, brings meaning. “Roads no longer merely lead to places, they are places.”⁴

¹ Rainer Maria Rilke in Gaston Bachelard, *The Poetics of Space*, Beacon Press, Boston, 1994.

² Gaston Bachelard, *The Poetics of Space*, Beacon Press, Boston, 1994.

³ Gaston Bachelard, *The Poetics of Space*, Beacon Press, Boston, 1994.

⁴ John Brinckerhoff Jackson in Francesco Careri, *Walkscapes: Walking as an Aesthetic Practice*, Gili, Barcelona, 2002.

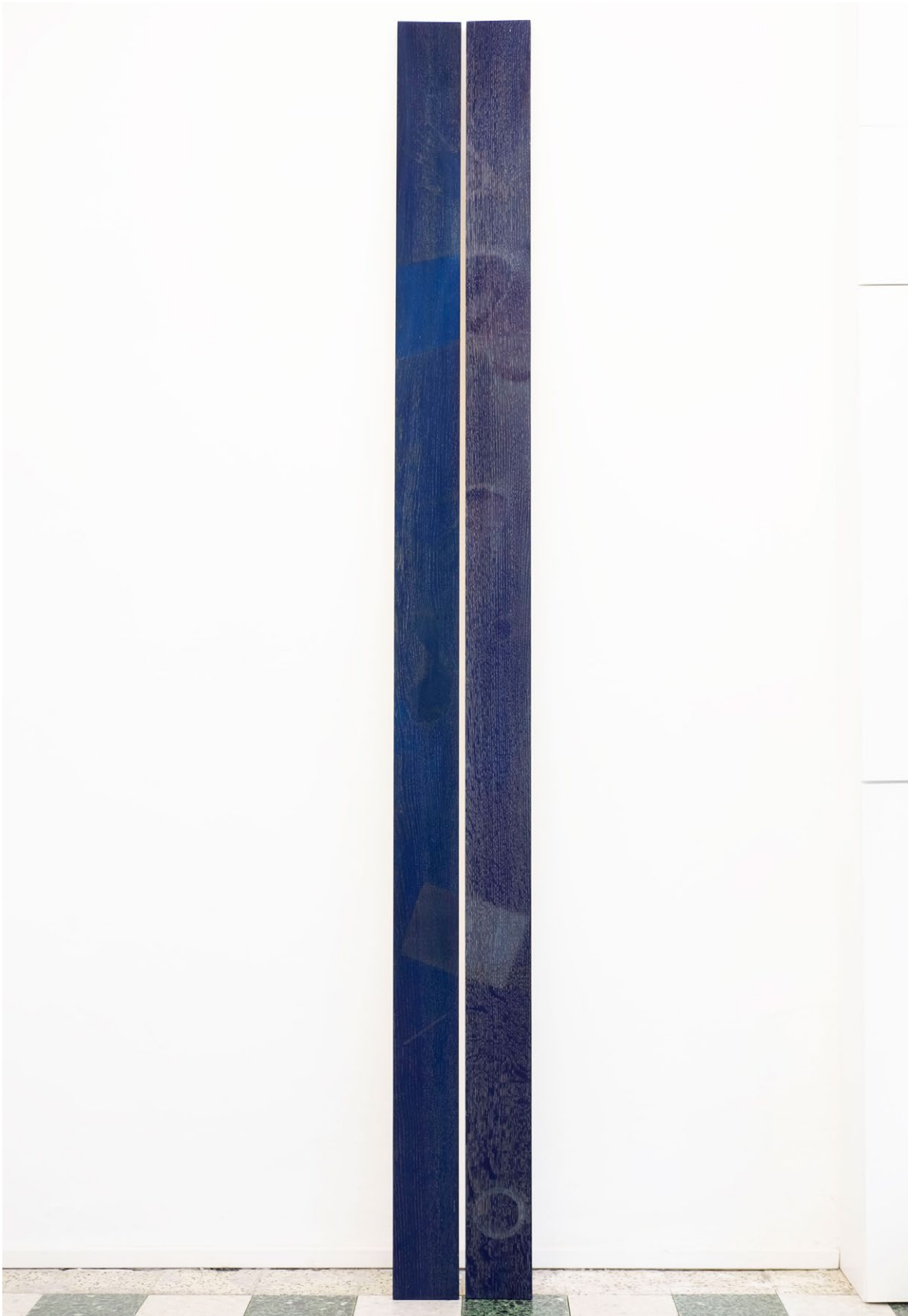


Installation view: *change fair* Liesbet Gruppings, Violet, Antwerp (BE), 2024. *Bergruggen (Piemonte)*, 2019, 2024. slide film fujichrome (x2), nails, magnets 3,5 x 21 x 3 cm. *Grenslijn*, 2024 tape, graphite, dust 14 x 330 x 2,5 cm.



Installation view: *change fair* Liesbet Gruppings, Violet, Antwerp (BE), 2024. *Bergruggen (Piemonte)*, 2019, 2024. slide film fujichrome (x2), nails, magnets 3,5 x 21 x 3 cm. *Grenslijn*, 2024 tape, graphite, dust 14 x 330 x 2,5 cm. *Untitled (Saint-Martial) (2)*, 2017, 2024. inkjet print, arches 340 gr mounted on aluminium, 100 x 80 cm. *Sungraphite*, 2024. aquarelle paper, cyanotype, graphite, varnish 70 x 50 cm

Change fair is the final exhibition in a series of shows by invited artists that question the relationship between artist and device. Where and when exactly does a work come into being—in the hands of the artist, within the capabilities of a tool, in the viewer's eyes, or simply in an interplay between these. This exhibition can be experienced as a walk, using the text fragments associated with the works presenting themselves as a guide. I like to think of the works as words that relate to each other in space, as words in a sentence. The title of the exhibition *change fair*, is taken from a barometer. Storm, rain and other indications left aside.



Installation view: *change fair*, Violet, Antwerp (BE). *Zonnebank*, 2024. French oak, cyanotype, 250 x 26 x 2,5 cm.

I spent more than two hours sitting on the planks, motionless, exposed to the sun. *Zonnebank (sunbed)*, two upright planks, printed using the sun, can be read as a play on words, starting with the idea of worshipping the sun and light, and the process of looking, observing and reflecting. [...] Suppose I were to begin by saying that I had fallen in love with a color. Suppose I were to speak this as though it were a confession; suppose I shredded my napkin as we spoke. It began slowly. An appreciation, an affinity. Then, one day, it became more serious. [...] Excerpt from Maggie Nelson's *Bluets*.



Sungraphite, 2024. aquarelle paper, cyanotype, graphite, varnish 70 x 50 cm

Sungraphite, a blueprint treated with graphite and varnish. Through layer upon layer with pencil, varnish, continuing working, drawing and scratching not only the image changes, but also the materiality of the work. Graphite sparkles and reflects like the (sun)shine. This work led to the work *Grenslijn* (see installation views above). Composed of tape, graphite and fabric, *grenslijn* shows graphite in a different form. Graphite as resource. Graphite as allotrope of carbon.



Bergruggen (Piemonte), 2019, 2024. slide film fujichrome (x2), nails, magnets 3,5 x 21 x 3 cm.

Bergruggen (Piemonte), two dia slides shifted over each other. [...] It's about the time you take to linger on a detail like a hummingbird on a calyx. To stay with an ant, a falling leave, the play of light or shadow on a wall, in a single sentence of a poem where you suddenly can go into hiding. 'We break off a sentence or two and let them blossom in the depths of our minds.' quoted from 'De alchemie van de tijd' by Greet Van Thienen.

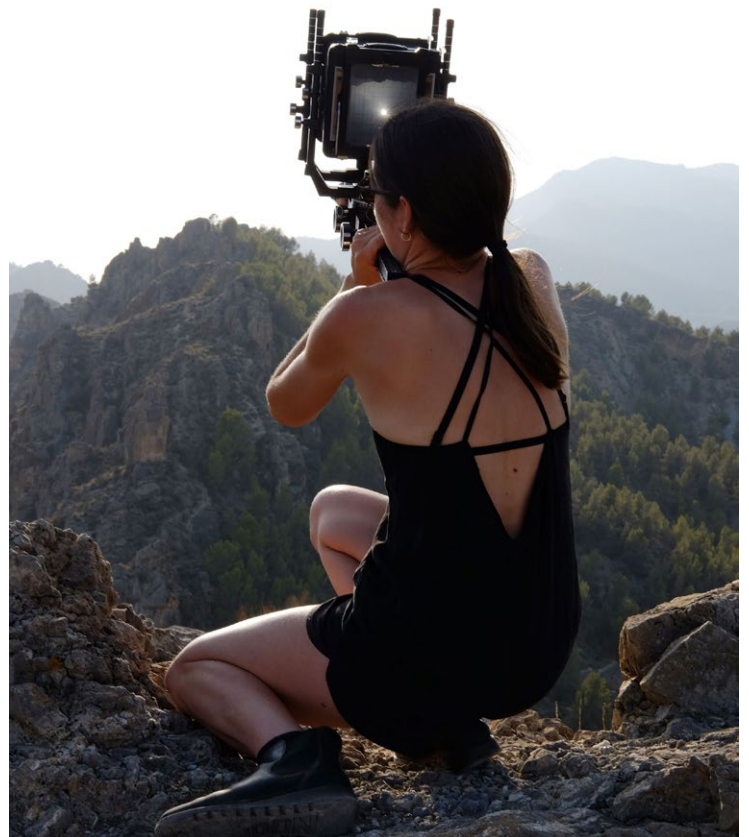


Untitled (Saint-Martial) (2), 2017, 2024. inkjet print, arches 340 gr mounted on aluminium, 100 x 80 cm

Untitled (Saint-Martial) (2) from the series *bleu, blue, blauw, blau, mélyna*, combines three different exposure times of a clear blue sky. In this series, I point my camera to the (blue) sky and record with (multiples of) 8 minutes and 19 seconds as exposure time. The title refers not only to the sky, but also to the countries I cross and their languages. By exposure times like these, colour shifts occur. Can colour be time? More information and images of this series can be found below.

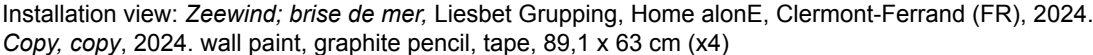


Blanca, 2024. 4x5 inch slide, tape.



Footnote (Blanca), photo by Emily O'Hara, 2024 inkjet print, platina, art-glass, 29,7 x 21 cm

Blanca was shot with a large format camera, where my body functioned as a tripod. I addressed myself directly to the sun and used an exposure time of 8 minutes and 19 seconds – the time it takes for sunlight to reach us – and tried to keep the sun in the middle of the ground glass. *Footnote (Blanca)* acts as a visual introduction to my work and working methods. In the exhibition *change fair* it is presented alongside the exhibition text. This portrait was taken during the making of *Blanca*.



At Bruno Silva's invitation, I spent 26 nights in his apartment. To think about an exhibition situated at his house. I used this time to reflect on my practice and my working methods. When I arrived in Clermont, I borrowed a quote from R. W. Emerson, taken from Marcel Proust's book "Zeewind op het platteland". The quote appealed to me, except for the imperative form, which I removed. I transcribed it and enlarged it in pencil on the wall. I gave myself several attempts.

vrolijk worden van een zonnestraal,
geïnspireerd door de lucht en dronken van water.

devenir content d'une piece de la soleil,
inspiré par le ciel et bu de l'eau.
être joyeux d'un rayon de soleil,
inspiré par l'air et bu par l'eau.
devenir joyeux d'un rayon de soleil,
étant inspiré par le ciel, pendant que je me saoule avec de l'eau potable.
être inspiré par le ciel, pendant que je me saoule avec du spa barrissant.
étant inspiré par le ciel, pendant que je me saoule avec de l'eau plate.
étant inspiré par le ciel, pendant que je me saoule avec du spa bleue.
joyeux d'un rayon de soleil,
inspiré par le ciel et ivre d'eau.
joyeux comme un rayon de soleil,
être encouragé par un rayon de soleil,
illuminer d'un rayon de soleil,
se réjouir d'un rayon de soleil,
inspirés par le ciel et ivres d'eau.
inspirée par le ciel et abreuvée d'eau.
joyeux par un rayon soleil,
inspiré par le ciel et ivre d'eau.
être joyeux grâce à un rayon de soleil,
devenir joyeux grâce à un rayon de soleil,
inspiré par l'air et ivre de l'eau.
la bonheur en raie de soleil,
l'inspiration dans l'air, l'ivresse de l'eau.
l'inspiration du ciel, l'ivresse de l'eau.
joyeux d'un rayon de soleil,
inspire par l'air et saoul par l'eau.
inspirée par l'air et saoul par l'eau.
se réjouir d'un brin de soleil,
s'inspirer de l'air et s'enivrer d'eau.
se réjouir d'un brin de soleil,
s'inspirer d'une bouffée d'air et s'enivrer d'une goutte d'eau.
se réjouir d'un rayon de soleil,
inspiré par le ciel et ivre d'eau.
s'égaye d'un rayon de soleil
emporte par l'air et ivre de l'eau.
inspire par l'air et ivre de l'eau.
de joyeuses paroles inspirées par un rayon de soleil
un peu d'air et un bon verre d'eau.
des mots légers inspirés par un rayon de soleil
un peu de ciel et un bon verre d'eau.
sa gaieté être le fruit d'un rayon de soleil,
l'air pour l'inspirer et l'eau pour l'enivrer.

Part of the exhibition text: *Zeewind; brise de mer*, Liesbet Gruppung, Home alonE, Clermont-Ferrand (FR), 2024.

When I copied a quotation from R.W Emerson - translated into Dutch - on the wall, I wanted to translate the extract words into French as well. At first, I translated the excerpt by myself. Simultaneously, I asked friends, family, and colleagues who speak Dutch and French to translate it too. Finally I used all these possible translations as part of the exhibition text. "Zeewind op het platteland" is a compilation of musings selected by Kiki Coumans from Proust's "Les plaisirs et les jours" and translated into Dutch. These extracts show how the young Proust searched, explored, and developed his style. He was inspired by the essayist, philosopher, and poet Emerson, for whom nature, human solitude, and transcendentalism were paramount.



Installation view: *Zeewind; brise de mer*, Liesbet Gruppings, Home alonE, Clermont-Ferrand (FR), 2024.
Rue Drelon, 2024. ink jet, hahnemühle matt fiber, 26 x 34,5 cm

Rue Drelon shows an image in which I tried to mask the sunlight coming through the window. I presented the print and left the tape on the floor during the exhibition as a part of my creative process. I often interrupt the process early on. For this exhibition at Home alonE, I've been considering whether to tidy up, or to leave it. Can my presence as an artist in residence remain palpable? Does this add to the experience of the work?

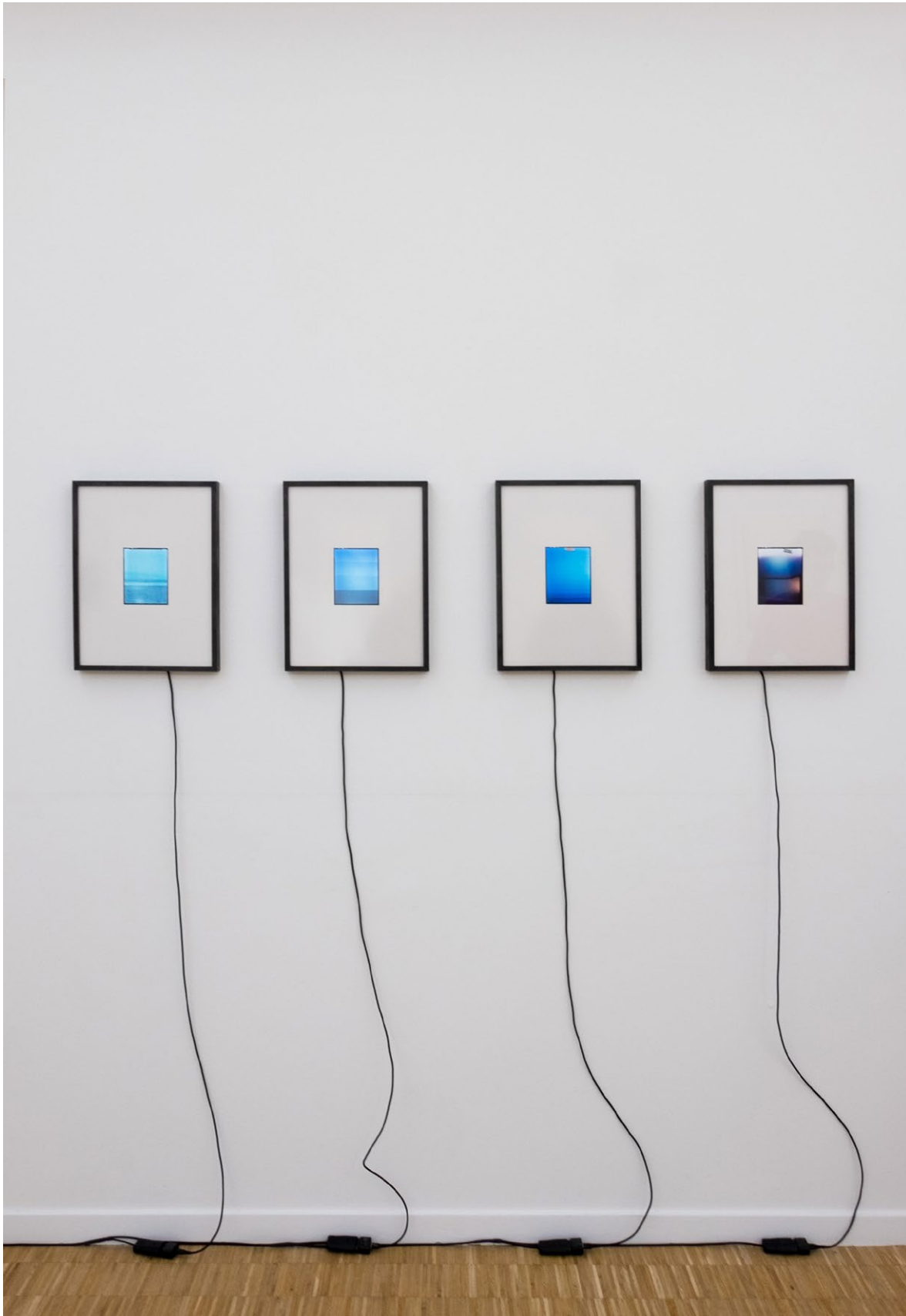


Installation view: *Matière Critique, explorations photographique*, ISELP, Brussels, 2024. Left: Liesbet Gruppings, *Evaporating picture (Sea)*, 2010, 2024. Kodak Carousel - one slide projection sea water (Genova) - variable dimension.

“Since the 1980s, digital technologies have pushed photography towards dematerialisation. Countering the relentless advance, artists have simultaneously committed themselves to fully affirming its physicality. Through eight unique and experimental photographic practices, the exhibition invites us to read these alternative voices as genuine forms showing resistance to a world dominated by the digital.” (about: [Matière Critique, explorations photographique](#) curated by Maria Papazoglou). *Evaporating picture (sea)* is a projection of a slide filled with seawater. The heat of the projector makes the image evolve almost unnoticeably: the water slowly creates air bubbles that progressively blend together. Leaving only a bundle of light and sea salt.



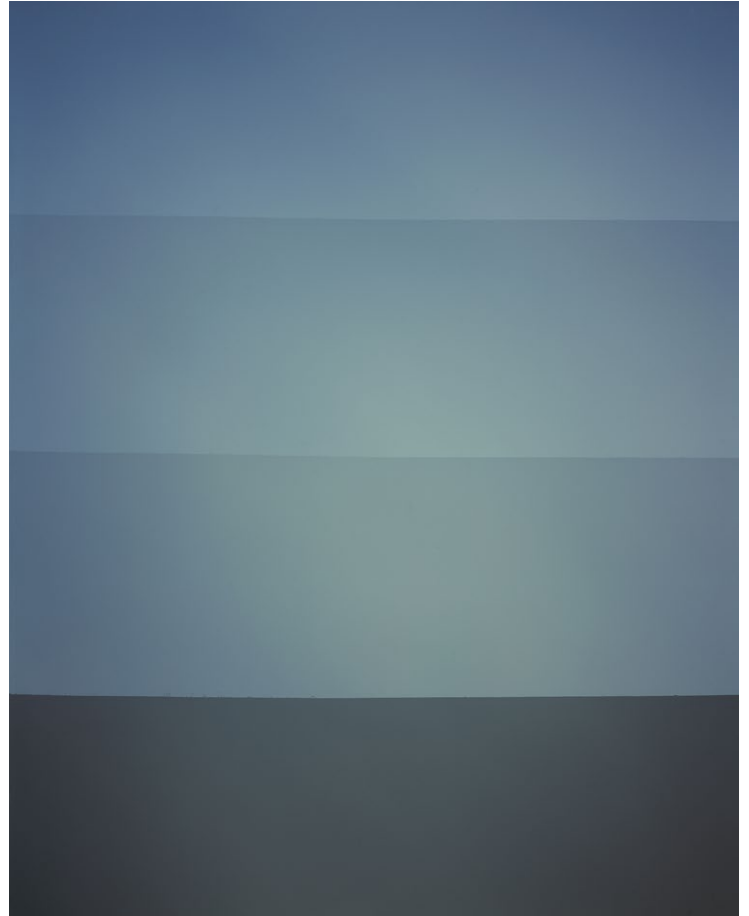
Installation view: *Matière Critique, explorations photographique*, ISELP, Brussels, 2024. Left: Liesbet Gruppings, *Studio notes (Antwerp)*, 2021. fujichrome 4 x 5 inch - inkjet 50 x 62 cm - heavy matte paper - artist frame (without glass) - painted wood. Middle: Liesbet Gruppings, *Sea*, from the series *Matter in progress*, 2010. fujichrome 4 x 5 inch - inkjet 100 x 125 cm - matte photo paper - metal frame 100 x 125 cm.



Installation view: *Matière Critique*, ISELP, Brussels, 2024. *Sea (rain) from the series Matter In Progress*, 2010, 2024. fujichrome 4 x 5 inch - light box - acrylex antireflex - wooden frame - graphite - 41,5 x 31,5 cm. *Untitled (Saint-Martial, FR) (1), from the series bleu, blue, blauw, blau, mélyna*, 2017, 2024. fujichrome 4 x 5 inch - light box - acrylex antireflex - wooden frame - graphite - 41,5 x 31,5 cm. *Untitled (Beauregard, FR) (test), from the series bleu, blue, blauw, blau, mélyna*, 2017, 2024. fujichrome 4 x 5 inch - light box - acrylex antireflex - wooden frame - graphite - 41,5 x 31,5 cm. *Untitled (Puy-de-Dôme, FR) (4), from the series bleu, blue, blauw, blau, mélyna*, 2017, 2024. fujichrome 4 x 5 inch - light box - acrylex antireflex - wooden frame - graphite - 41,5 x 31,5 cm



detail: *Sea (rain)* from the series *Matter In Progress*, 2010, 2024



detail: *Untitled (Saint-Martial, FR) (1)*, from the series *bleu, blue, blauw, blau, mélyna*, 2017, 2024.

Sea (rain) shows a photograph of the sea taken on the Belgian coast, on a slide with a technical camera. After taking the picture, I hung the slide out of the window for several weeks. I wondered how sun, rain, wind, temperature and humidity would affect the emulsion and thus the image. In *Untitled (Saint-Martial, FR) (1)* the light is blocked when the shutter is opened, bringing together different situations and/or moments in one image.



Installation view: *The Wedge*, Lodewijk Heylen and Liesbet Gruppings, Violet, Antwerp, 2023. *Bric di Conoia – Pizzo d'Ormea (IT) (1-3)*, 2023. Inkjet - Platine Fiber Rag - artist made wood frame - graphite - varnish -30 x 34 cm (x3)

The triptych *Bric di Conoia - Pizzo d'Ormea (IT) (1-3)* consists of three images taken in Piedmont, Italy. They were taken separately during different walks. The interplay between the original shots was discovered spontaneously during the scanning process and they were scanned as one large image, using the scanner window as an additional frame. As such, the triptych emphasises the interplay with the device.



Installation view: *The Wedge*, Lodewijk Heylen and Liesbet Gruppig. Violet, Antwerp, 2023. *The Wedge*, 2023. Kodak Carousel S-AV 2010 - projection - Ertalon (HMPE) - mirror - wood - 28 slides - kodachrome - variable

“Defined as one of six simple machines, the wedge can be seen as a building block of which all complex machines are composed. It can plug, level or splice. It can lift, cut or hold an object in place. Not only does the wedge represent the most elementary aspects of all human technologies, it also embodies the connection between the natural and the cultural. [...] Liesbet Gruppig seizes *The Wedge* as an opportunity to examine a recurring theme in her work: the landscape. [...] She frames *The Wedge* as the experience of the landscape, and photography as the technological extension of that experience. The inertia of a mountain hides the forces that shape it, the wedges that pry and wring over the millennia, the natural erosion. [...] (violetart.space) The slide projection *The Wedge* is used to question and rethink the theme of landscape. Time, light, framing and spatial experience are primarily elements for her. This projection is part of the ongoing series *Reading of my work* (see below).



Installation view: *Bernd, Hanne, Liesbet*, with works of Bernd Lohaus, Hanne Lippard and Liesbet Gruppings, Violet, Antwerp, 2022.
 Left: Liesbet Gruppings, *Conversations*, 2022. graphite - pencil - varnish - 73 x 110 cm. Middle: Bernd Lohaus, *Wille*, 1985, two parts, 113 x 96 x 21 cm. Right: Liesbet Gruppings *Alba (Massif du Mont Blanc)*, 2022. C-print on Fujicolor Crystal Archiv, 24 x 30,5 cm

"For this exhibition, violet brings together three artists who share a fascination for language and text, and how they relate to time, (social) space, and matter. In almost indistinguishable processes of construction and deconstruction, they ensure that gestures and meanings end up in a continuum of appearing and disappearing. Armed with their own handwriting or voice, the artists confront matters of the everyday with matters of the abstract." excerpt from the exhibition text by Piet Van Hecke.



Conversations, 2022. graphite - pencil - varnish - 73 x 110 cm

Conversations assume handwritten texts in pencil based on a 'conversation' with the novel 'Last Summer in the City' by Gianfranco Calligarich. The process of applying layers of varnish and new layers of text to the surface changes both the image and the very materiality of the work. Paradoxically, the oversaturated image evokes a void or an openness, becoming a mirror in which its own layers of meaning reflect and resonate.



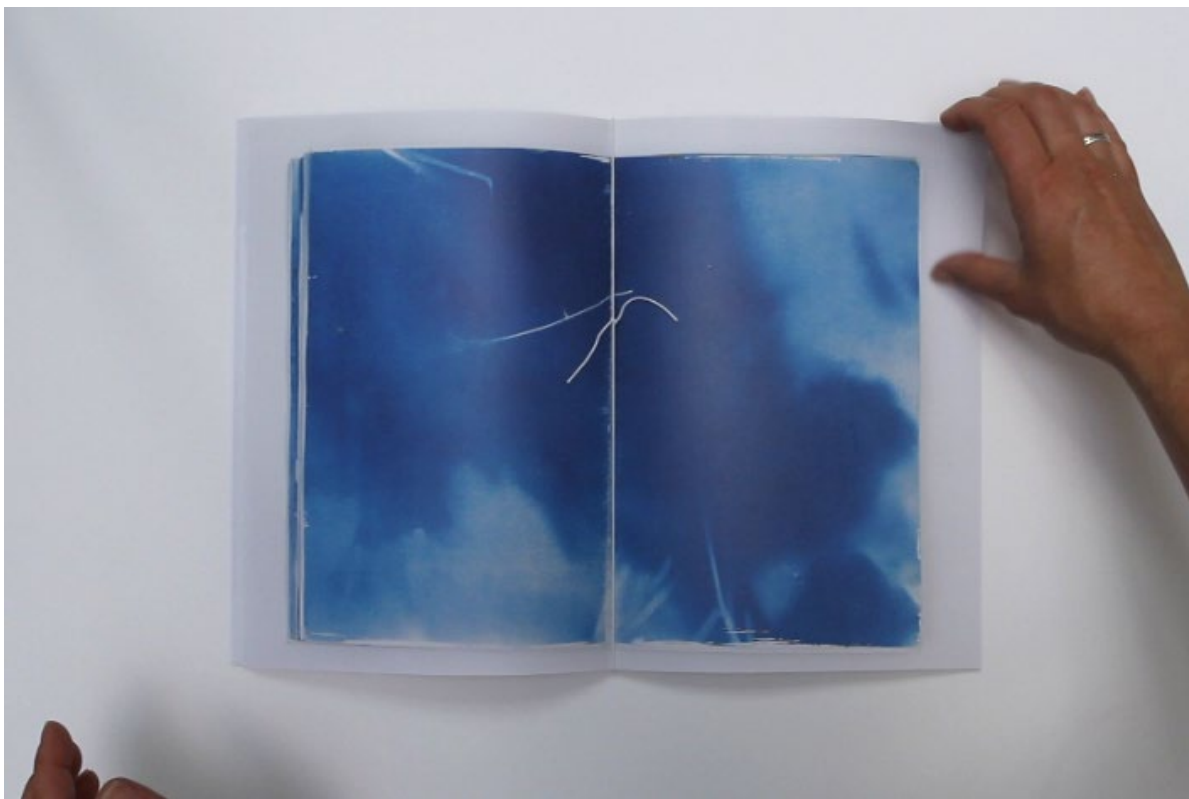
Alba (Alpi Marittime), 2022. Analoge C-print on Fujicolor Crystal Archive - 24 x 30,5 cm - tape.

The series of photos titled *Alba* - Italian for sunrise – were all captured on negative in the high mountains of the French and Italian Alps. I regularly go into the mountains to experience the immense landscape and the physical exertion of a multi-day hike. In this way, I experience both the insignificance of humankind and the rhythm, grandeur, and beauty of nature. The photographs show mountain ridges and plateaus. Due to overexposed skies or snow areas, the image loses its usual contours. To emphasize this burned-out aspect, the analog color prints are kept small and placed on a larger sheet of paper. As such, the shot seems to disappear into the paper. The print size contrasts sharply with the grand subject and, at the same time, emphasizes its fragility.



Installation view: *Opening Dinner*, Violet, 2022. *Family Archive* (Brasschaat (BE), Prats-de-Mollo (FR), Playa d'Aro (ES), St Anton (AT)) 2022, Kodak Carousel S-AV 2010 - projection - variable dimension - 80 slides - kodachrome.

Family Archive (Brasschaat (BE), Prats-de-Mollo (FR), Playa d'Aro (ES), St Anton (AT)) shows 80 slides arranged and selected from the family archive. By removing the lens from the projector, only a colored beam of light is projected. This work refers to the series *bleu, blue, blue, blau, Mélyna*, in which I played with the light that is getting lost in the analog photographic process from the idea of capturing time in colors. *Family Archive* (Brasschaat (BE), Prats-de-Mollo (FR), Playa d'Aro (ES), St Anton (AT)) belongs to the series *Reading of my work* in which I translate previous works and working methods into a 35mm projection.



Zomerboek, 2022. digital print - double sides - 48 pages - 7 photocopies - 1 cyanotype - folded - 24 x 19 cm - Olin 130 gr. - dutch - 24 copies.

Zomerboek is an artist's book and consists of photographic reproductions of cyanotypes made in the shadow of the garden. Between these reproductions, I inserted folded photocopies of excerpts from the books I read that summer. As such, I collect and archive the literature that feeds my artistic practice. The pages are not bound but folded and held together by an elastic band. Each copy comes with an original cyanotype, numbered and signed. This book was printed in 2022 and is the first in a series.



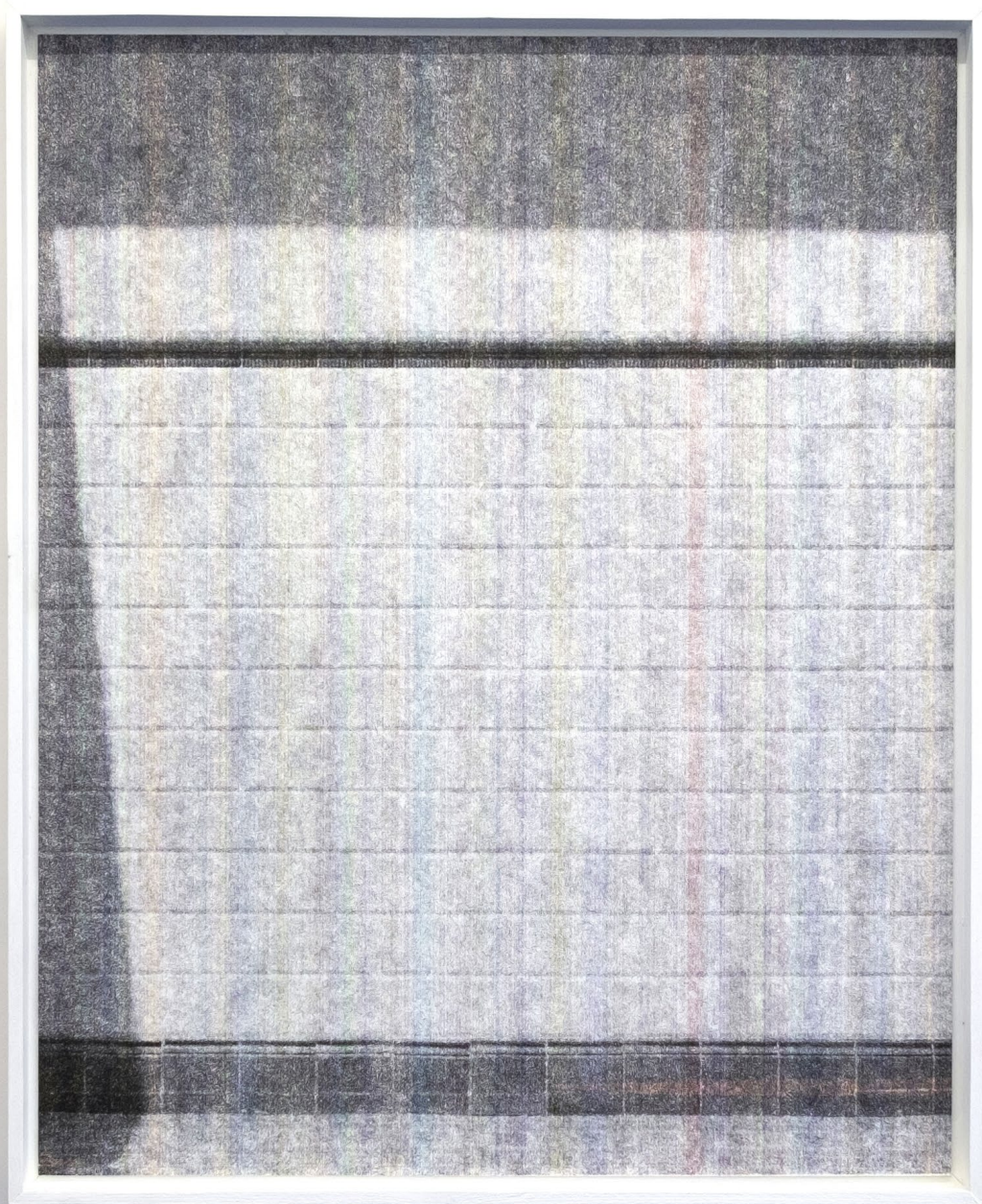
Studio view: 2022. *Projection (Vosges, FR)* 2012, 2022. Inkjet print - mounted on aluminium - 18 x 12 cm. *Sungraphite (Antwerp, B)*, 2022. cyanotype - graphite - pencil - varnish - mounted on acid-free cardboard - 21 x 15 cm. .

Projection (Vosges, FR) is a photographic reproduction of a carved and painted positive taken in the Vosges Mountains, France. *Sungraphite* is made by the unique combination of a cyanotype and graphite drawing. First, a shade of blue was recorded in the artist's personal space. Then the blueprint is treated with graphite and varnish. The print is written on, repetitively drawn on, and scratched, or erased with graphite and varnish. As such, a *sungraphite* can be interpreted as a personal barometer.



Reproduction of sungraphite (Antwerp, B), 2022. Inkjet print 70 x 53 cm - mounted on dibond

Reproduction of sungraphite (Antwerp, B), 2022 is a photographic reproduction of a sungraphite made by a scanner. In this way, the original sungraphite is used as a negative.



Studio notes (Antwerp), 2021. fujichrome 4 x 5 inch - inkjet 50 x 62 cm - heavy matte paper - artist frame (without glass) - painted wood

Studio notes (Antwerp) was taken in my studio. The large-format analogue black and white image was given colour by a printing error, which led me to scan and print the image several times.



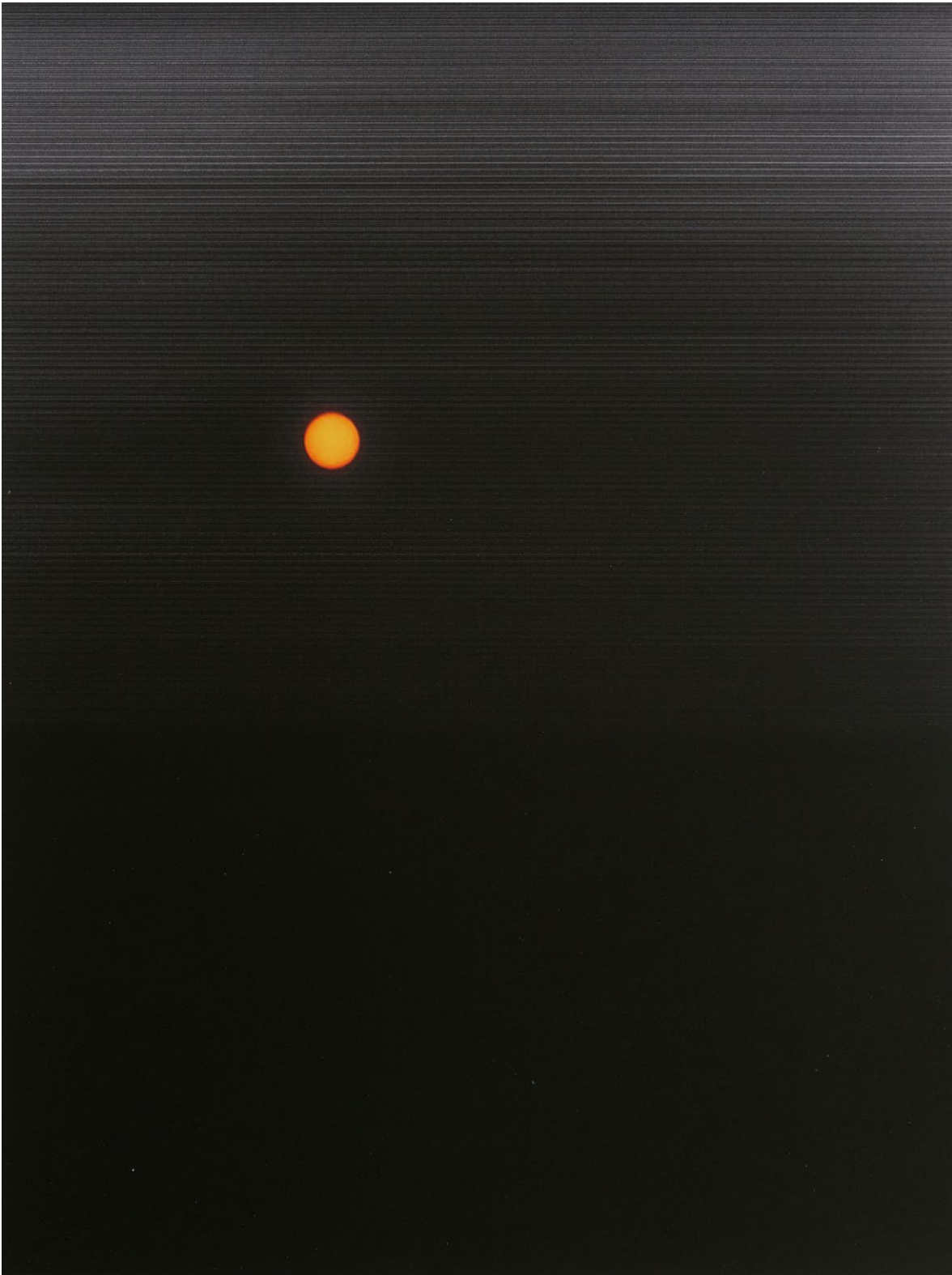
Installation view: *The Unruly Apparatus*, De Lange Zaal, Antwerp, 2020. *Lac Léman (Antwerp)*, 2018, 2020. graphit - Inkjet print - 38,5 x 57 cm
Lac Léman, 2018. inkjet print - heavy matte paper - 18,5 x 28 cm. *Lac Léman (Antwerp)*, 2018, 2020. graphit - inkjet print, steinbach paper, 18,5 x 28 cm. *Piemonte* 2019, 2020. Inkjet print - platina paper - 56 x 38 cm. *Sand Paper*, 2020. wooden framen (oak) - birch plywood - sand paper - 23 x 29 cm. *Sun (error)*, 2020. inkjet print - matte photo paper - 23 x 28 cm.

The exhibition '*The Unruly Apparatus*' presents the results of a research project during which eleven young researchers explore the shared space of photography and sculpture. The convergence of those two art practices into photographic objects provoked us to rethink the role of technology as a transformative agent. This is the age of the unruly apparatus, a period defined by the uneasy interplay between technological forces and the creative hand of the artist. The research project '*The Unruly Apparatus*' at the Royal Academy of Fine Arts Antwerp was initiated by Steven Humblet, Geert Goiris, and Anton Cotteleer. Together with the artistic answers of the participants, the exhibition also showed some reference works of the artist that inspired this research project. The temporary compilation '*A glimpse of widening*' showed images of my archive: naked, reproduced, edited by hand, or under the condition of a (technical) error. '*A glimpse of widening*' showed a process of searching between haptic and optical viewing and accentuates the photographic matter.



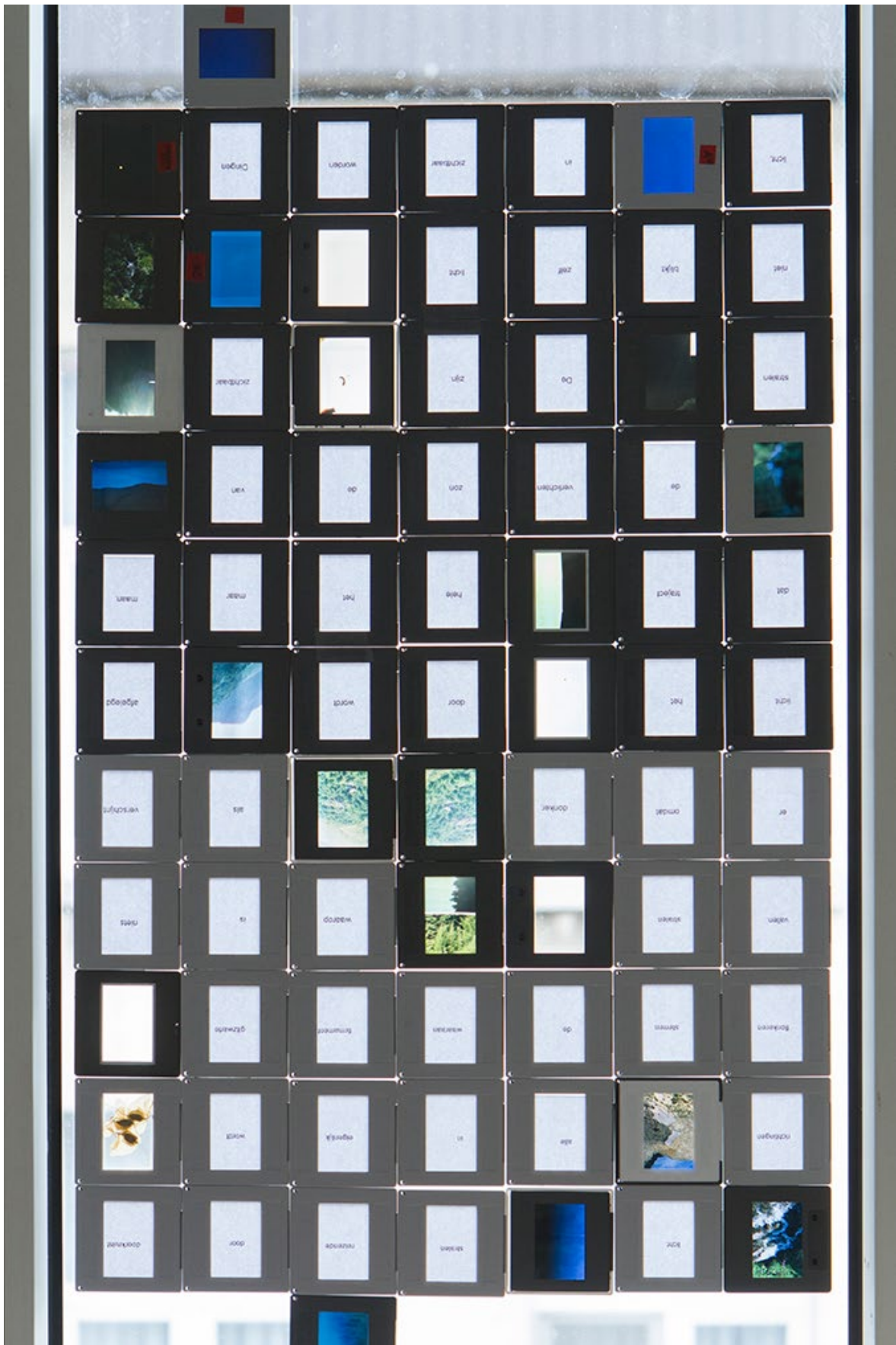
Untitled (Piëmonte), from *A glimpse of widening*, 2019, 2020. inkjet print - platina paper - 56 x 38 cm

Untitled (Piëmonte) shows a reproduction of a positive taken in Piëmonte. For the reproduction the positive is projected on sandpaper which makes the process subtly tangible and the texture visible.



Sun (error), from *A glimpse of widening*, 2020. inkjet print - matte photo paper - 28 x 23 cm.

Sun (error) shows an image of the sun. I use welding glass as a filter to look at the sun with my camera. When printing, the ink does not accurately hit the paper. Fine horizontal lines are visible from printed and non-printed parts. The individual dots of the inkjet printer are distinguishable. I handled this print with unforeseen inkjet drawing as a negative, as original, to duplicate and reproduce further.



What remains, 2020. 79 36-mm slides - presented on a window.

What remains consists of seventy-nine 36 mm slides of words and images, presented on a window. The essay "what remains" by Patricia de Martelaere, from which I borrow the title, figures as inspiration for the selection of the displayed material. In this essay, de Martelaere philosophizes about the space between something and nothing.



Music-poetry-performance-concert, *Public Poems*, Wintervuur Festival 2019 - 2020. *Public Poems*, since 2016, life musicians, video projections on different television - different analogue and digital instruments - attributes such as plants, disco ball, barstool, a.o.

Public Poems is “found” poetry with the ability to see poetic beauty in daily conversation, where the speaker does not recognize it. Similar to a readymade in the visual arts and inspired by a.o. dadaist poetry, it brings out the spontaneous and wonderful of the everyday. Since the summer of 2019, we have been focusing specifically on the Antwerp Dam district for the Wintervuur festival, to try mapping the neighborhood via the Public Poems. Armed with paper and pencil we seek to capture the spoken word. These fragments of texts or ‘found poems’ are brought on stage by singer Naomi Beeldens and musicians Hannes d’Hoine and Milan Warmoeskerken, in a changing music-poetry-performance-concert. (Concept and creation: Liesbet Gruppings & Ine Van Baelen, Image: Liesbet Gruppings & Stijn Gruppings, Composition & live music: Naomi Beeldens, Hannes d’Hoine and Milan Warmoeskerken, production: Post uit Hessdalen - postuithessdalen.be)



Installation view: *Sights of Light*, Tique Art Space, Antwerp, 2018. *Latent (Blue)*, 2018. Glass 60 x 80 cm - Analog C-prints $\pm 17 \times 24$ cm (x2) - cut in the darkroom - glass - metal support

The diptych *Latent (Blue)* consists of a developed and fixed image on the left and an undeveloped and unfixed colour-print on the right, which means that it is still absorbing light and will keep changing under the influence of it. Time is an open-ended adventure here, an invitation to permanent change if it were.



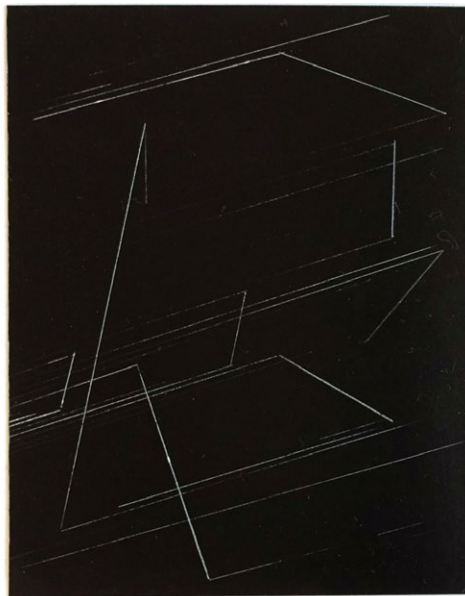
Installation view: *Sights of Light*, Tique Art Space, Antwerp, 2018. *Study III (I)*, 2018. Uniques silver gelatin prints 12,7 x 17,8 cm - ilford multigrade pearl - pencil. *Rectangle, rectangle, rectangle II*, 2017. Analoge c-print 24 x 30 cm - Fujifilm Crystal Archive Paper.

Study III (I), consist of a composition of one black and white photogram and a spatial drawing on a black analogue photographic print. *Rectangle, rectangle, rectangle II* is a color-photogram made by manipulating the amount of light that fell on the light-sensitive paper.



Study II (I II) 2018. Unique silver gelatin prints 12,7 x 17,8 cm - ilford multigrade pearl - pencil

Study II (I II) consist of a composition of four black and white photograms, which are made in the dark room by manipulating the amount of light that fell on the light-sensitive paper, in combination with a spatial drawing on a black analogue photographic print.



Study I, 2017. Pencil on silver gelatin print 10 x 12,7 cm - ilford multigrade pearl - pencil

Study I consist of a spatial drawing on a black analogue photographic print.

Sights of Light

To capture the world of light; this seems indeed an appropriate way to define photography. But, what does 'capture' mean in this instance? Is photography an optical instrument to reduce the vast world into a miniature image that we can carry around as if it were a highly prized possession? Or is it on the contrary a medium that turns the tables on us, that presents us with a vision of a world that radically excludes us? Is photography a tool to harvest the world, and thereby to own it, or is it an instrument of dispossession, a way for us to jolt ourselves out of our anthropocentric beliefs? These are (only some of) the questions that are addressed by the works in this show.

[...]

This ethereal quality also returns in the work by Liesbet Gruppings (°1984). Her images, which could be called studies in blue, started from an interest in the way light interacts with the chemical layer of the light-sensitive material. Sometimes, she creates her images in the dark room, as in the two color-photograms that are put on opposing walls. For one photogram, she employed an unexposed (and therefore totally transparent) piece of a film negative, for the other one, she used a developed negative of a blue sky. In using these negatives to manipulate the amount of light that fell on the light-sensitive paper, she created intricate images of dynamically intersecting shapes (rectangles, squares and triangles). *Untitled (Clermont-Ferrand)* was produced by putting a color transparency in a large-format camera. Using different masks, she exposed each time a specific part of the image while obscuring the rest, creating a patchwork of different hues of blue. Still another image, *Untitled (Beauregard)*, was created by photographing the night sky for a period of 14 hours straight. The deep, dark blue color of the image is the result of the Schwarzschild effect, a particular photographic failure. This effect points to a discoloration of the light-sensitive emulsion caused by an exposure that took too long. As in the slide show by Geboers, these photograms and prints reflect on the condition of photographic seeing itself, inscribing on its surface the two basic elements that constitute a photographic image: light and time. Whereas time is strictly controlled and measured in the previously discussed images, in the diptych *blauw*, it is differently present and even remains, at least partially, active. While the image on the left is a developed and fixed image, the dark blue image on the right is an undeveloped and unfixed color-print, which means that it is still sucking up light and will keep changing under the influence of it. Time is here an open-ended adventure, an invitation to permanent change.

The more photography deals with its own conditions of seeing and registering, the less we actually see. In these sights of light photography folds back upon itself, revealing its inner core, its basic alchemic nature. The wonder of photography is not to be found in its capability to render the world accurately in all its pointless details (this amounts to nothing more than the shady showmanship of a second-rate magician) but in its deep association with the basic laws of nature (of physics and chemistry). What these works make clear, is that to photograph is nothing more than to experiment with nature.



Installation view: *Futures Now*, Extra City Kunsthall, Antwerp, 2017. *Untitled (Antwerp, Beauregard, Clermont-Ferrand)*. 3 photographic prints mounted on dibond 96 x 120 cm - framed 4 x 5 inch black & white negative 106 x 138 cm - painted wood 106 x 168 cm - wooden supports

The camera always makes a cut in time and crops a part of an indefinitely larger field. In *Untitled (Antwerp, Beauregard, Clermont-Ferrand)* this crop and time-cut is accentuated by duplicating them whilst capturing. This generates a frame in a frame, if it were, as an internal mooring or compass of the image. At the same time the working method and process-driven character of the separated images is duplicated in the installation.



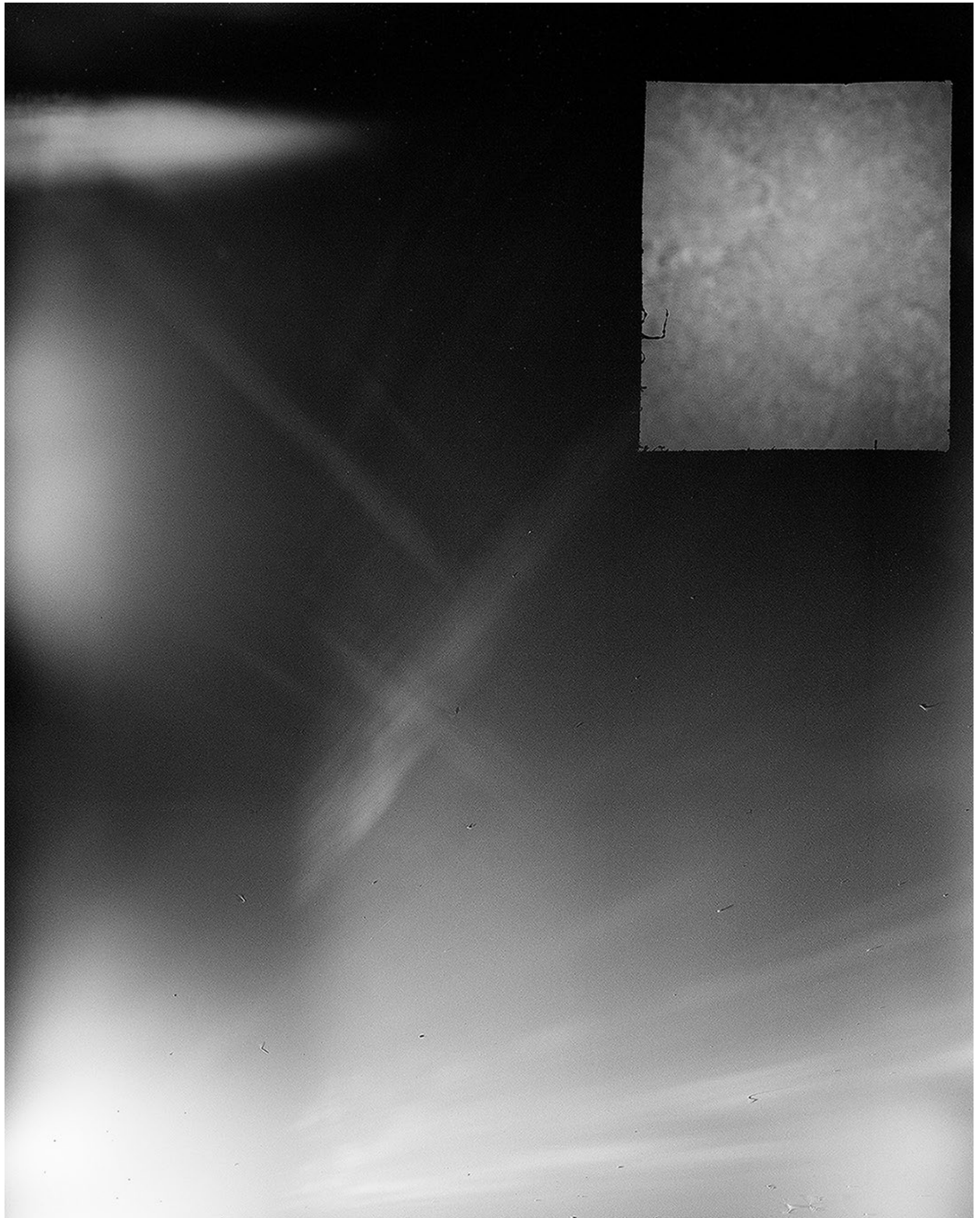
Installation view: *Newton's Cradle*, Liesbet Gruppings & Pierre Clement, Les Ateliers, Clermont - Ferrand (FR), 2017. *Footnote (Beauregard)*, from the series *bleu, blue, blauw, blau, mélyna*, 2017. screening on smartphone - *Untitled (Beauregard)*, from the series *bleu, blue, blauw, blau, mélyna*, 2017. Inkjet 96 x 120 cm - Hannemhüle Baryte - dibond 2 mm

In the series *bleu, blue, blauw, blau, mélyna*, the focus is on the principal elements of photography - time, light, space, chance and interference. The camera is pointed to the (blue) sky and records by long exposures, as example from sunrise till sunset or 8 minutes and 19 seconds - the time the sunlight needs to reach us. Recordings with these exposure times need (color)corrections to avoid or reduce color shifts. *Bleu, blue, blauw, blau, mélyna*, appeals to this inaccuracy and shifts. As Rebecca Solnit wrote so appropriately: "The world is blue at its edges and in its depths. [...] This light that does not touch us, does not travel the whole distance, the light that gets lost, gives us the beauty of the world, so much of which is in the color blue."



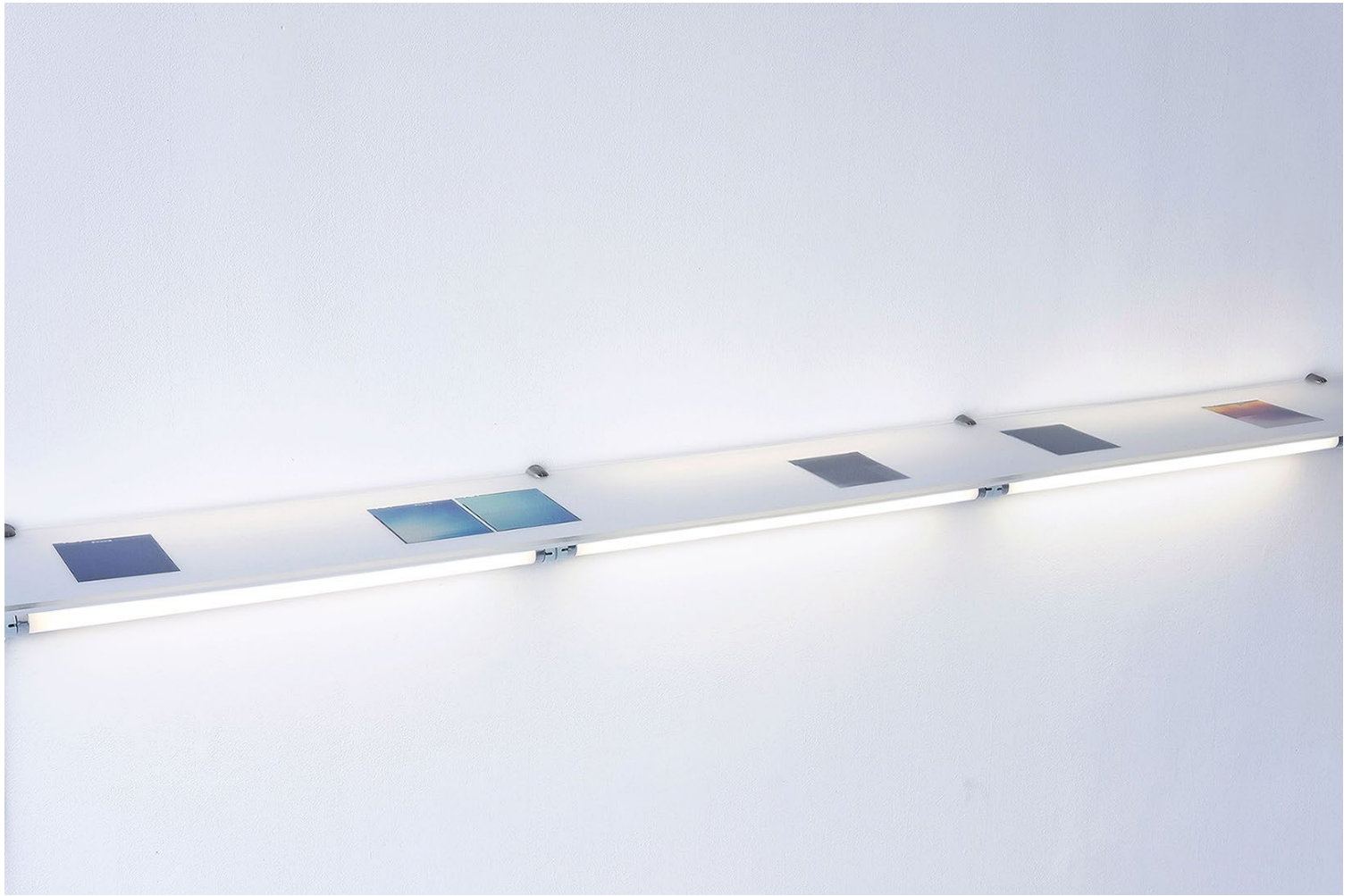
Footnote (Beauregard), from the series *bleu, blue, blauw, blau, mélyna*, 2017. digital image - screened on smart-phone

Footnote (Beauregard) shows a camera which became a temporary sculpture through a nightlong recording of the (blue) sky.



Untitled (Beauregard), from the series *bleu, blue, blauw, blau, mèlyna*, 2017. fujichrome 4 x 5 inch - inkjet 96 x 120 cm - Hannemhüle Baryté - dibond 2mm

In *Untitled (Beauregard)* a clear night sky is captured for a nightlong with a self-constructed camera obscura which consists of nine small black boxes. Nine recordings are set up simultaneous and stopped after different time-intervals or exposure-times. This generates a frame in a frame if it were, as an internal mooring or compass of the image.

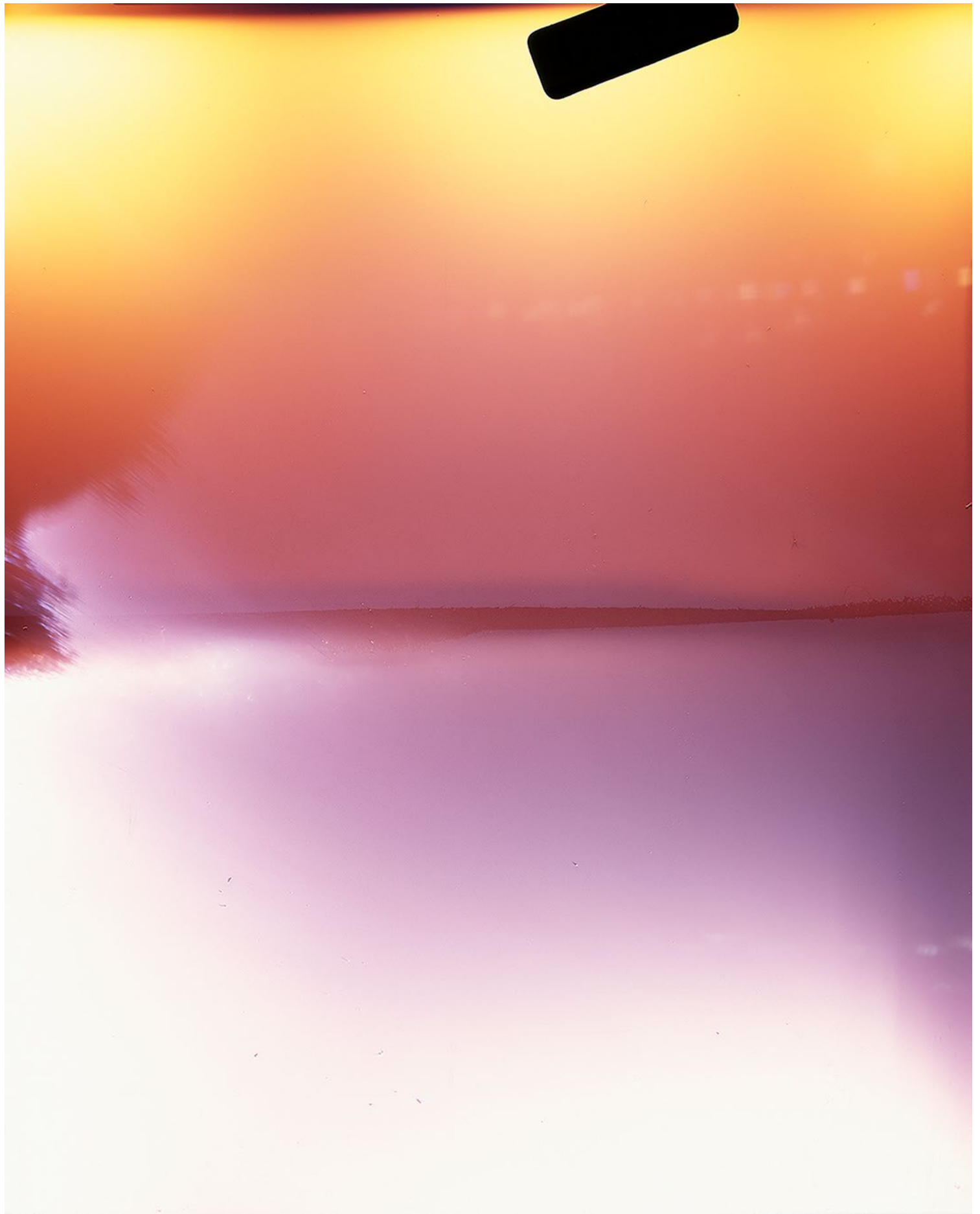


Installation view: *Newton's Cradle*, Liesbet Gruppings & Pierre Clement, Les Ateliers, Clermont - Ferrand (FR), 2017. *bleu, blue, blauw, blau, mélyna*, 2017. Plexi 21 x 200 cm - Fujichrome 4 x 5 inch (x6) - TL-light - metal support



Untitled (Beauregard), 2017, from the series *bleu, blue, blauw, blau, mélyna*, 2017 - 2018. fujichrome 4 x 5 inch - inkjet 37,5 x 30 cm - photo rag

Untitled (Beauregard) is made by a nightlong recording of the (blue) sky. Freezing on the lens causes the uneven structure in the image. The deep, dark blue color is the result of a photographic failure of discoloration, which is caused by an exposure that took too long.

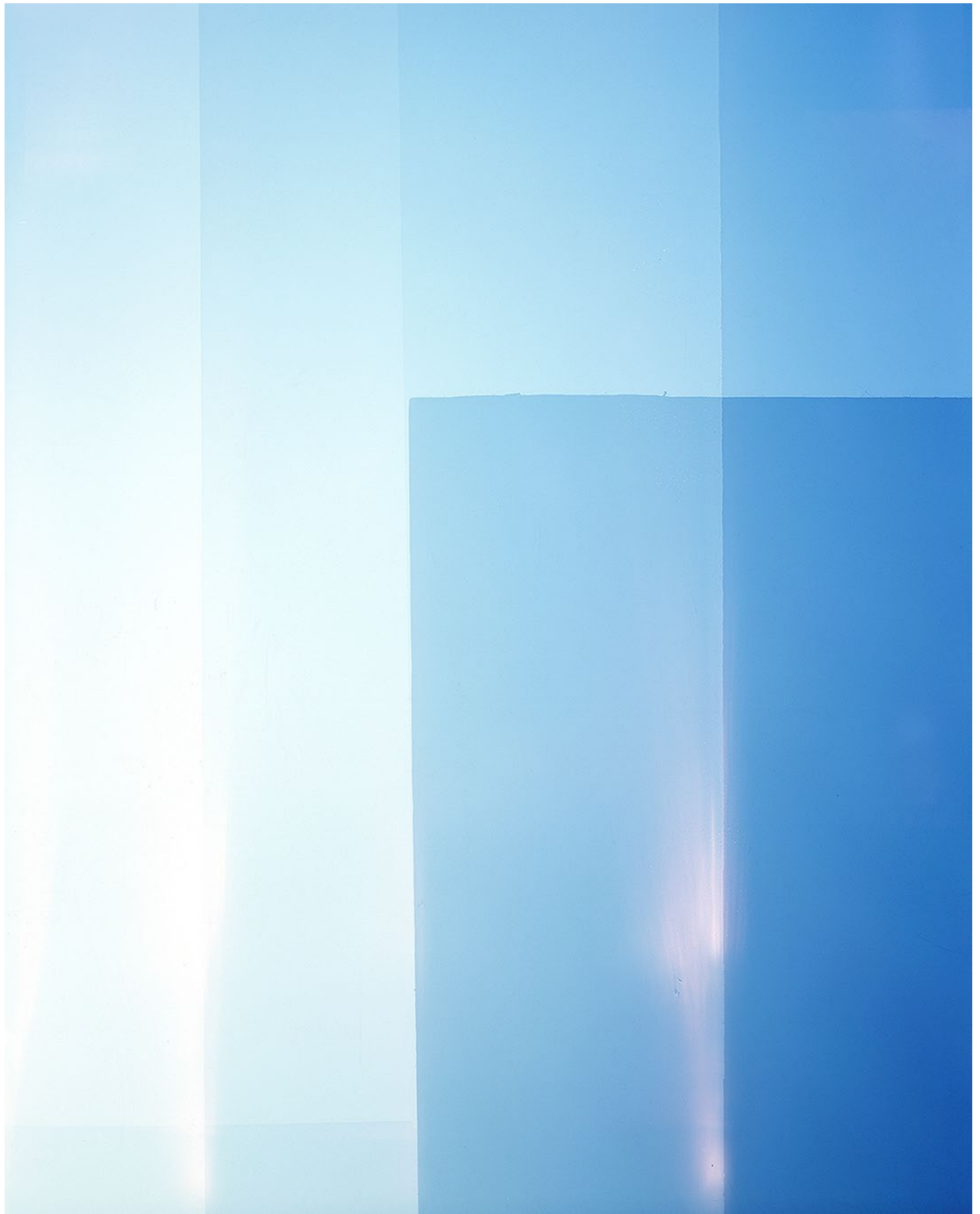


Untitled (Puy de Dôme), from the series *bleu, blue, blauw, blau, mélyna*, 2017. fujichrome 4 x 5 inch - inkjet 16 x 20 cm - photo rag - wooden frame 30 x 37,5 cm

Untitled (Puy de Dôme) is captured with a self-constructed camera obscura which brings two different timings or exposures of the same blue sky together in one image. Triggered by the failure of colour in the photographic process, I had the idea of capturing time in colours. I set to work and turned my camera towards the (blue) sky. The sky as a natural scene and subject contains all the necessary components for this series - time, light and space

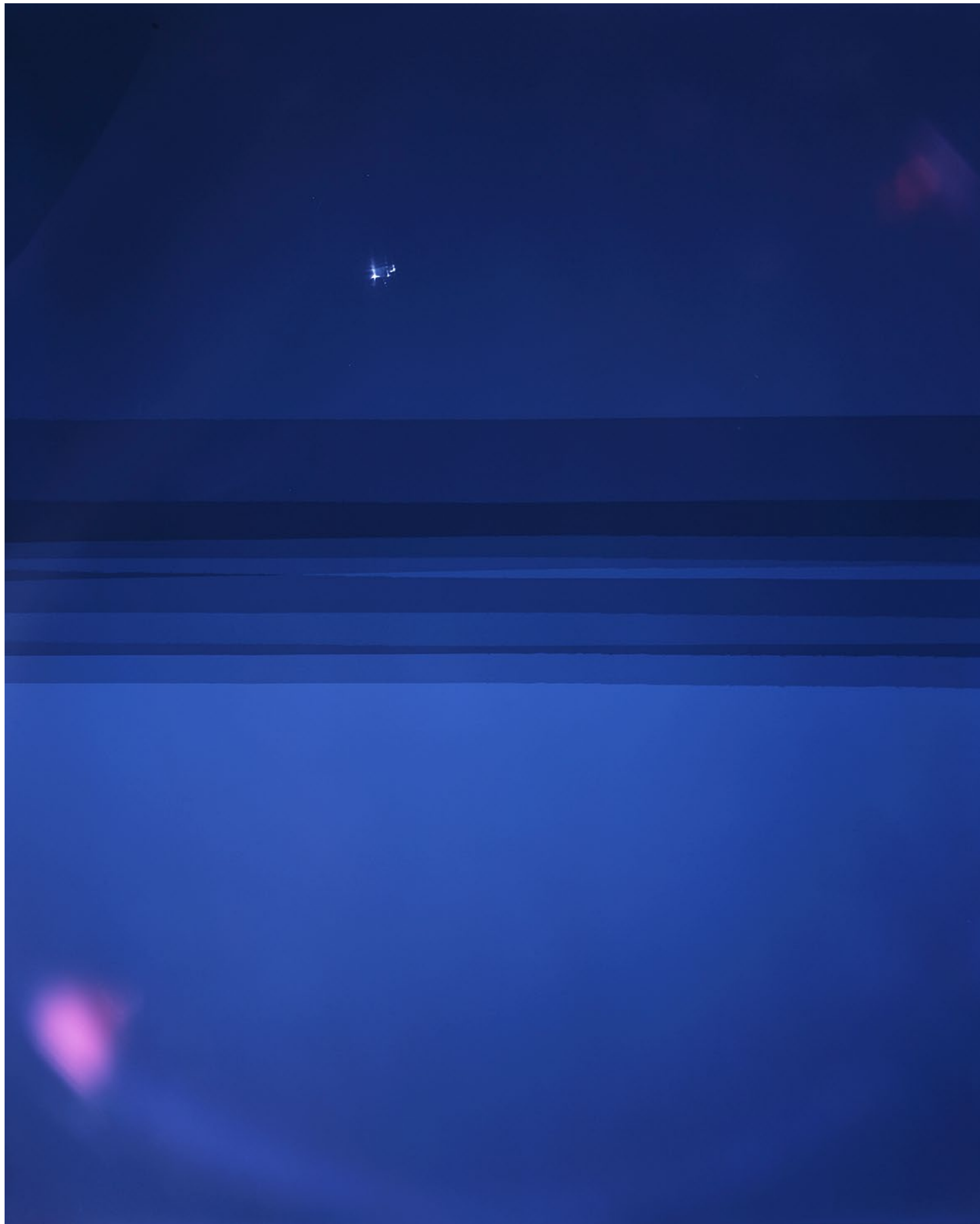


Installation view: *Beauregard, The Living Room*: Liesbet Gruppings, AIR, Antwerp (B), 2017. *Footnote (A field guide to getting lost)* 2017. Book: *A field guide to getting lost* of Rebecca Solnit presented behind glass - *Untitled (Clermont-Ferrand)*, 2017. fujichrome 4 x 5 inch - inkjet 37,5 x 30 cm - photo rag - wooden frame 30 x 37,5 cm



Untitled (Clermont-Ferrand), from the series *bleu, blue, blauw, blau, mélyna*, 2017. fujichrome 4 x 5 inch - inkjet 37,5 x 30 cm - photo rag - wooden frame 30 x 37,5 cm

In *Untitled (Clermont-Ferrand)* light is blocked and objects are moved during the opening of the shutter which brings various situations and/or moments together in one image. I use 8 minutes and 19 seconds as a benchmark for the interval between different exposure times. This is the time it takes for sunlight to reach us. It is from the sunlight that does not reach us that we perceive the sky as blue.



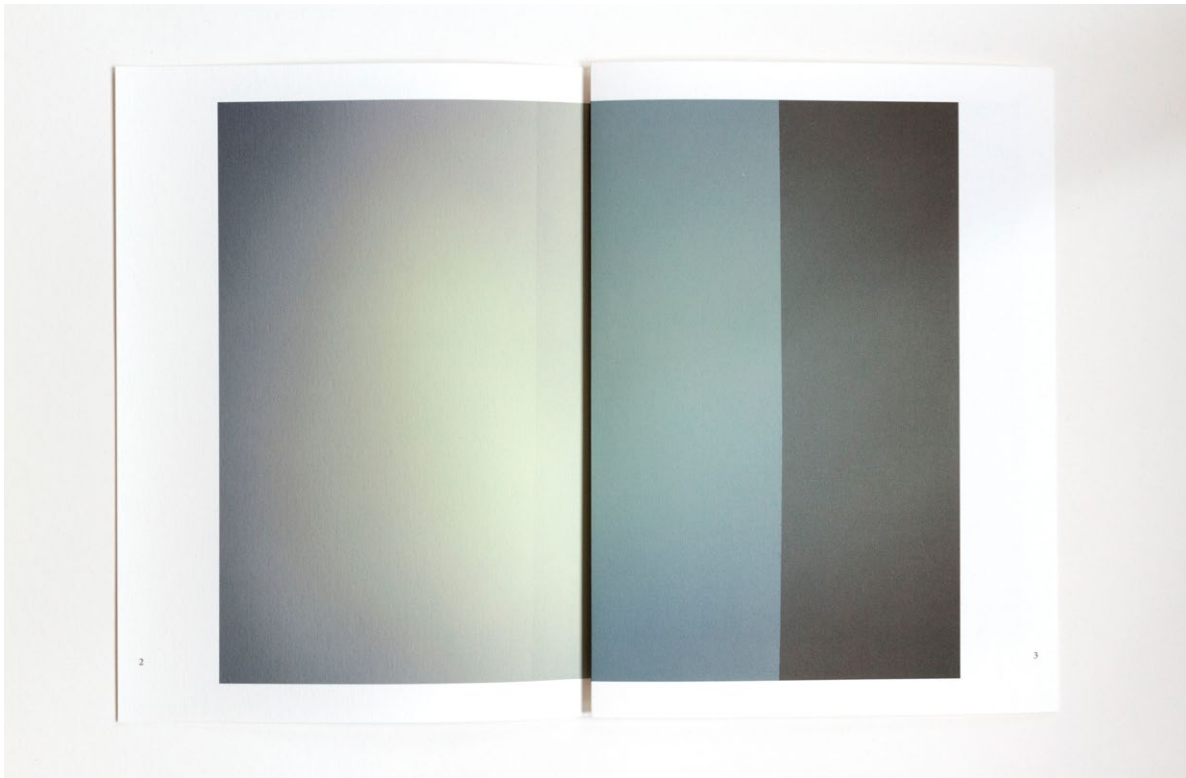
Untitled (Argelès-sur-Mer), from the series *bleu, blue, blauw, blau, mélyna*, 2018. fujichrome 4 x 5 inch - inkjet 80 x 100 cm - Heavy Matte - wooden frame - 80 x 100 cm

In *Untitled (Argelès-sur-Mer)* light is blocked and objects are moved during the opening of the shutter which brings various situations and moments together in one image. In addition to the sky, the title *bleu, blue, blue, blue, Mélyna* refers to the countries and languages I crossed for this series. A journey that began in France, where I was looking for places without light pollution. The titles of the photographs refer to the places where they were taken, as such my personal journey also becomes visible.



Untitled (Air Antwerp), from the series *bleu, blue, blauw, blau, mélyna*, 2017. fujichrome 4 x 5 inch - inkjet 20 x 25 cm (x2) - Fine Art Pearl - dibond 2mm

Untitled (Air Antwerp) is a site-specific work to achieve a (visual) summary of the photographic actions used in *bleu, blue, blauw, blau, mélyna*. Through the blocking of light and moving of the camera during the opening of the shutter the photographic cut in time and space is accentuated and (de)constructed the exhibition space.



Katern voor 'bleu, bleu, blauw, blau, melyn,' 2019. inkjet 28 x 40 cm - Awagami Inbe Extra Thick White - two pages - double sides - folded. In between: Footnote (Beauregard) - inkjet print 16 x 12 cm - 300gr - doubles sides - 12 copies.

*Katern voor 'bleu, bleu, blauw, blau, melyn,' functions as a preliminary study for an upcoming book. The images for the series 'bleu, bleu, blue, blau, melyn,' are captured as a kind of blind collages by blocking light and combining multiple exposures on a slide. By placing the images in the layout of the book, horizontally and vertically by a fixed and self developed grid new images arise. This way I try to accentuate and double the way the original images are captured. *Katern voor 'bleu, bleu, blauw, blau, melyn,'* is an edition. The pages are not bound. In between is a card with the image *Footnote (Beauregard)* and text on the other side, inserted.*

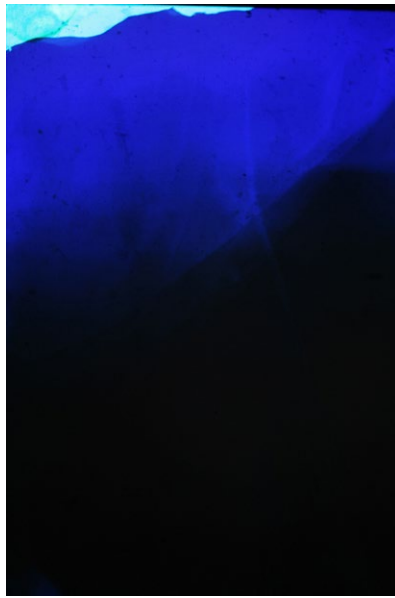


Installation view: *The Manama Papers*, SD Workx Antwerp, 2016. *Reading of my work*, 2016. slide-projections of 33 - 36 mm slides - different images and materials - wooden support - 34 x 168 x 82 cm

Reading of my work consists of a continuous slide-projection of thirty-three 36 mm slides. The projection shows images and words. The words are laser edged in under-lightened positives. Photographs and various objects between glass-slides construct the (photographic) images. The slides of images and words refer to my previous works. *Reading of my work* displays an overview of essential – visual, content and process-oriented characteristics in my work. The title *Reading of my work* points literally to this 'reading', for the beholder and myself. The work acts as both criterion and retrospective.



Detail, *Reading of my work*, 2016.
slide 4



Detail, *Reading of my work*, 2016.
slide 5



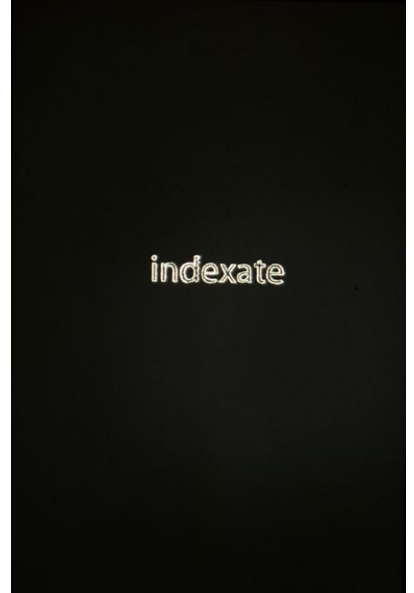
Detail, *Reading of my work*, 2016.
slide 8



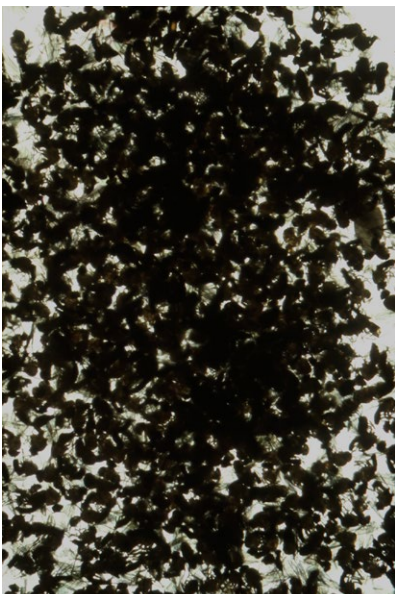
Detail, *Reading of my work*, 2016.
slide 9



Detail, *Reading of my work*, 2016.
slide 17



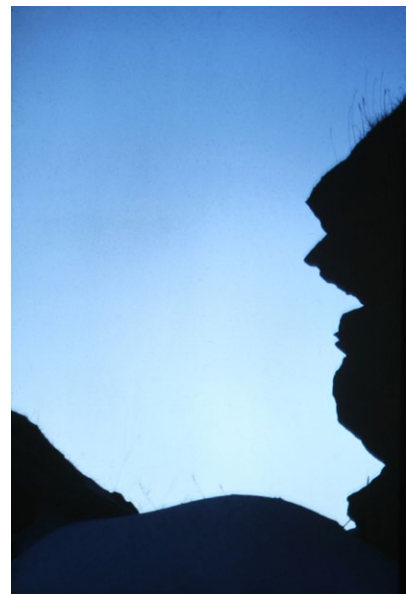
Detail, *Reading of my work*, 2016.
slide 23



Detail, *Reading of my work*, 2016.
slide 24



Detail, *Reading of my work*, 2016.
slide 27



Detail, *Reading of my work*, 2016.
slide 33



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.

Polar night is a filmic performance in which an unreal natural world plays the leading role. In the winter of 2014, five artists left the city, the streets, the traffic, the shops and the internet and headed for an inhospitable natural environment in the north with its raw, snowy mountains and sometimes ferocious ocean. In the weeks that they spent on the Norwegian island of Sørøya, the sun did not once reach the horizon. While there, they explored our longing for more time and fewer impulses. In sound, text and image they collected the thoughts and impressions that conjure up the many weeks of darkness. The experience was marked by 'letting go' of time by switching off any indication of time, and with no sun on the horizon by which to orientate themselves, they quickly lost all awareness of the passing of time. The only thing they knew was that someone from the island would come and inform them when it was time to catch the plane. In a disorientating environment dominated by snow and darkness, they were confronted with their need for anchorage. Once back in the city, they moulded their experiences of the persistent darkness into a music-theatre performance. In the heart of the city, they invite the audience into an artificial landscape and submerge them in the immersive experience of an immeasurable expanse of darkness. (Concept and creation: Liesbet Gruppings, Stijn Gruppings, Frederick Meulyzer, Ine Van Baelen and Lucas Van Haesebrouck, production: Post uit Hessdalen - postuithessdalen.be)

Trailer: player.vimeo.com/video/158660155

‘In Polar Night, Post uit Hessdalen turns boredom into something delicious’

Els Van Steenberghe in Knack Focus, 12 January 2016

Last year, five artist friends fled the rat race in which Westerners appear to be collectively imprisoned and spent several weeks in a no man’s land near Greenland. During their stay they kept a diary. From these diary entries they then distilled the intriguing production Polar Night.

The play = Polar Night

Company = Post uit Hessdalen and Muziektheater Transparant

In a single sentence = Polar Night is a gem by a bunch of ‘inventors’ who balance on the edges of performance, theatre and visual art. In this creation, which literally lights up the darkness, they provide the perfect answer to what is going wrong in our society, where everything always has to be ‘faster and more and bigger’.

Highlight = When the set starts to move and the dead landscape turns out to be anything but deathly.

Score = ***

Quotes:

‘There is always wind on this island, but now it is excessive and untamed. To describe nature is to portray a temperamental character. Why should a person be able to be stubborn, but not a mountain?’

+

‘Being here is an exercise in concentrating on the present. Managing to stare straight ahead for five minutes without thinking of the next five. ‘When the wind of the soul dies down’ is how Nietzsche described boredom. Waiting, just waiting, that is rewarded by the revelation of true time, not that of the clock, but that which is experienced internally.’

+

‘No, memories are not carved in stone, they are repeatedly rewritten. How often have I come to realise this?’

When were you last bored? It seems like an odd question, doesn’t it? Once in a while educationalists come up with such advice as ‘being bored is good for our children’. But it is also good for grown-up children who these days – after the well-earned Christmas rest – race faster than ever through their days so as to keep appointments, make new appointments, hold meetings, get their work back on schedule, think up new strategies and so on.

‘And what about if we just got out of the rat race?’, which is what the young theatre-makers of Post uit Hessdalen thought. This company was founded in 2014 by the circus performer and film-maker Stijn Gruppings and theatre-maker and scenarist Ine Van Baelen. For Polar Night, they also called in Liesbet Gruppings, Frederik Meulyzer and Lucas Van Haesbroeck. Together they left for the Norwegian island of Sørøya, which never sees full daylight and where the snowfall means that you sometimes have the feeling of walking through clouds. Or through the hereafter. All five kept a diary. From these diaries they

distilled a monologue that was recorded by Geert van Rampelberg in his warm and rather lonely-sounding voice. Without appearing live in the performance, Van Rampelberg plays a man who enjoys solitude but also suffers from it. And this is exactly what the five friends experienced during their stay. For a while it was unpleasant, but they soon started to fill the gap with structure, with daily tasks, with a daily walk in the footsteps they themselves had made the day before. They needed to introduce a finiteness to the almost complete endlessness of the landscape.

The marvellous thing about this production is that you live through what they experienced. After being warmly received, you are led into a completely darkened room. You sit very close to a projection screen that covers the whole stage. Then what seems to be a black and white documentary about the landscape of Sørøya begins. It takes a while before you realise that the landscape really does look black and white during the polar night. Van Rampelberg's voice directs and stimulates your thoughts while you wander through the landscape with your eyes. The slowness and the lack of any sense of time become part of the performance. You walk around in a landscape that seems almost like a moonscape, where the light comes from the snow and not from the sun. What is fascinating is that the film is a lot more than just a film. There is a proper stage set hidden behind the projection screen. A set that only becomes visible after a time. It is only then that you notice the dimensions in the image, just as in the real landscape. It's true that the makers approach it too cautiously. The evolution of the set does not sufficiently respond to the evolution in the superb text. The desire to give us the same experience is somewhat of a hindrance to their imagination as designers and image-makers.

Polar Night is a gem by a bunch of 'inventors' who balance on the edges of performance, theatre and visual art. Sometimes they tumble into the abyss of insufficient expression, but in this production they offer the perfect answer to our society's addiction to more, bigger and faster. Here, everything goes slowly and is on a grand scale. Polar Night halts in and reflects on silence, slowness and the grandeur of nature. And the peace it brings. And it is by no means boring. On the contrary. By staring, you discover nuances, details and beauty that you did not realise were there. And this can be transposed to society: less time running after what is to come and live a little less in the future, and gaze a little more at the things and people around us. This would seem to be a fine, illuminating resolution for 2016, born during this dark Polar Night.



detail, *Drawings of the wind*, 2015. 4 pencil drawings - nails - canson sketch paper - 42 x 59,4 cm - 90g



detail, *Drawings of the wind*, 2015. fujichrome 4 x 5 inch (mounted on plexi 42 x 59, 4 - passe-partout canson sketch paper 90g) - pencil notes

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 Ostend (Belgian coast).



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.



fragments - *Too big landscape*, 2013



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

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 a print of 3 x 4 meter together. 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, Sealand, Mountains, On the road, Point de vue, Christmas, Zoo, Het Kleinste kamertje (smallest Room), Anonymous, Birds, Childhood, Sheeps and Sunset from the series *Analogy*, 2012 - now. 35 mm film - wooden support

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 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 their own visual memories, triggered by the titles.

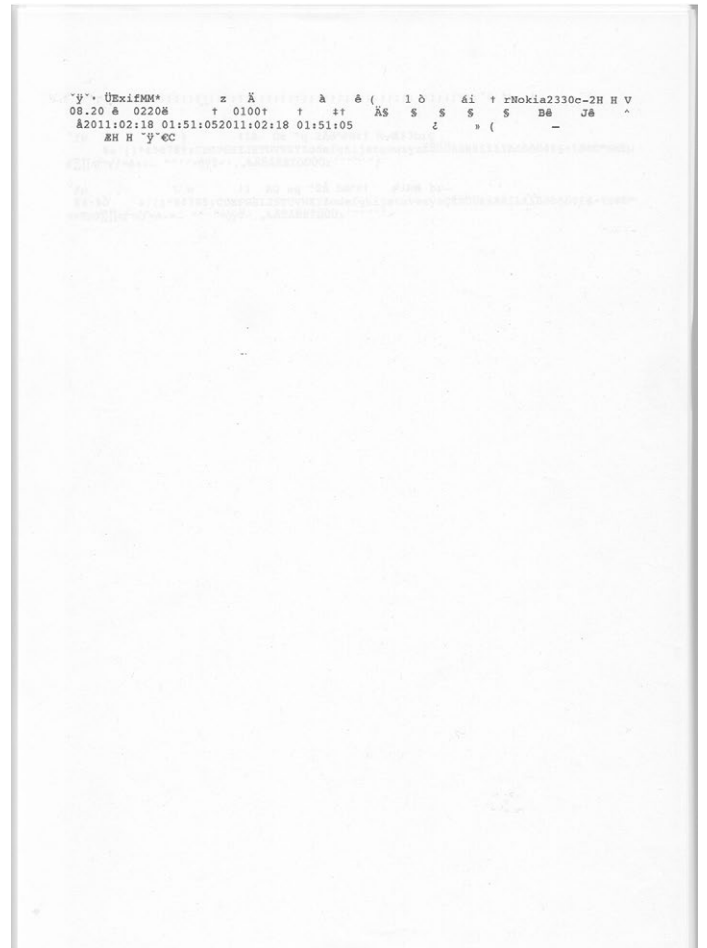


Moleskine, Bookpress. *Dionaea Muscipula*, 2012. moleskine notebook 9 x 14 cm – frame 30 x 40 cm

The work *Bookpress (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 for a longer time, these fragile 'imprints' were varnished. For the reproduction I used photocopies of twelve spreads with a caption on a litho stone.



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

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. 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 series *Flatten Image* is about the processing 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. 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 four millimeters from the rear surface which provides for a double depiction. This triggers the illusion of three dimensionality.



Installation view: *FrapantXPO*, Antwerp, 2010. *Matter in Progress (part 1)*, 2010. 36 mm slide and inkjet prints - different materials - different dimensions

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.



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

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.



Earth # 3, from the series *Matter in progress*, 2010. fujichrome 4 x 5 inch - inkjet 16 x 20 cm - matte photo paper

Earth # 3 is constructed as a photogram. The slide was put in direct contact with the earth. This influences the sensitive photographic material whilst lighting.

[...]

Using (and abusing) the materiality of the photographic object, Liesbet Gruppings (b. 1984) challenges, in her series 'Matter in Progress', our assumptions about what photography is or can be. In 'Black with Holes', she punctured a totally black (underexposed) slide with a needle, a nail and a hammer to evoke an image of a starry night. In another work, 'Earth #1', she buried an overexposed slide in a flowerpot and removed it again after eight days. After retrieving it, the chemical reaction between the soil and the image had left visible traces on the slide, as though the 'subject' were still capable of tracing itself into (or onto) the developed image. In the first case, Gruppings uses the visual codes of scientific photography to simulate a photographic image, in the second she creates a pseudo-photographic image that seems to share the same indexical qualities as a 'normal' photographic image. One of the most fascinating works in this series is 'Evaporating Picture'. It consists of a day-long projection of a slide filled with a tiny amount of water. Due to the heat of the lamp in the projector, the water slowly heats up, projecting tiny bubbles on the wall. After a while, however, the water gradually evaporates, leaving at the end of the 'happening' a dried-up slide (and thus a blank bundle of light falling on the wall). Here Gruppings makes use of chemical reactions between light and water to obtain (and simultaneously erase) something that looks and functions as a 'photographic' image.

[...]



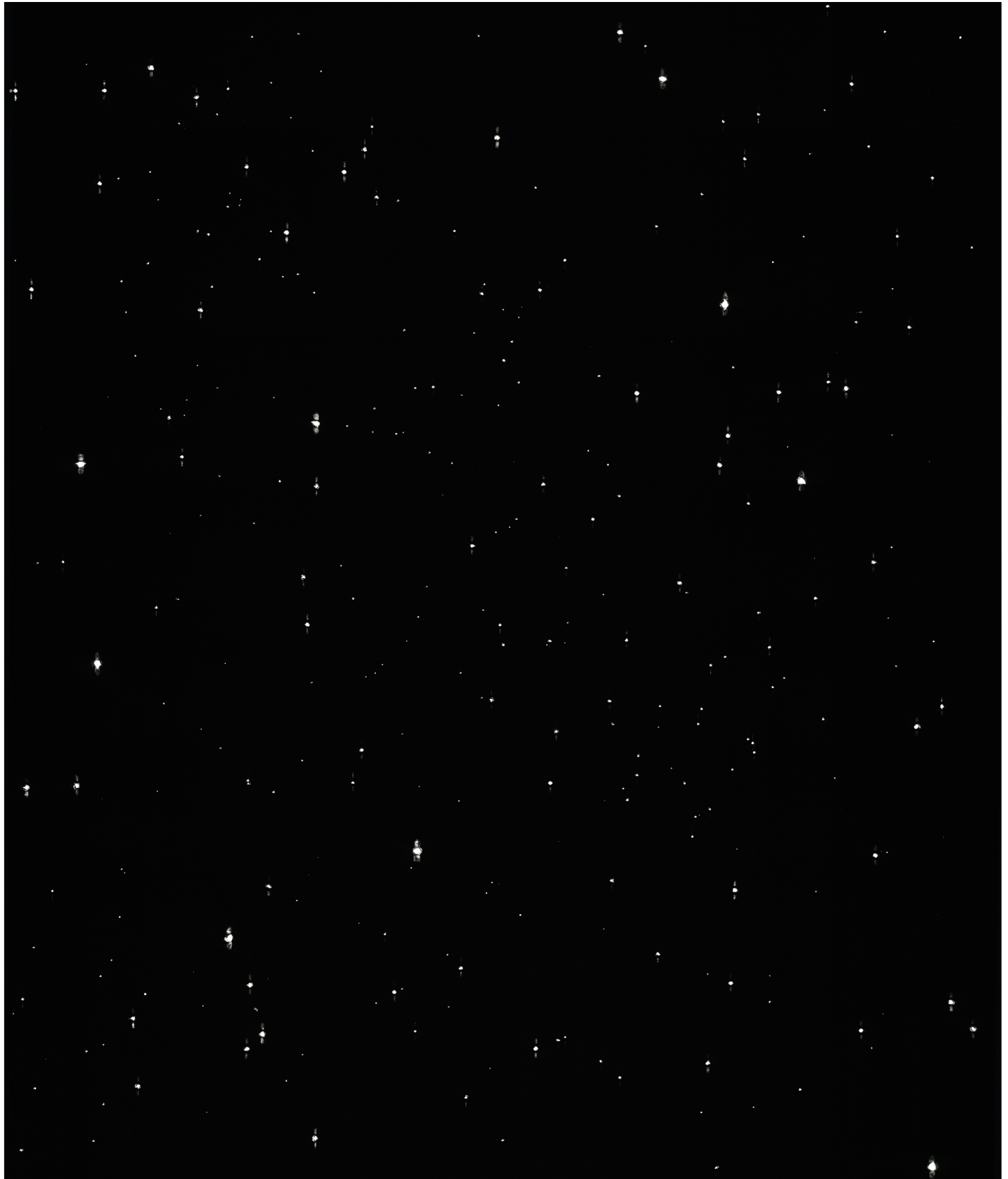
Sea, from the series *Matter in progress*, 13.05.2010. fujichrome 4 x 5 inch - inkjet 100 x 125 cm - matte photo paper - metal frame 100 x 125 cm

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: *pARTyGUIDE* - happening on the floor of Weiner & Gillick, M HKA, Antwerp, 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.



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

Cityscapes is a series about a (countryside-like) landscape experience in a city. In *Black with holes*, an underexposed slide was punched with a needle, a nail, and a hammer.



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

Pyramid was recorded with a long exposure time. The lines reflect the traces of the rotation of Earth.

Liesbet Gruppings (°1984) lives and works in Antwerp, Belgium.

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Solo & duo expositions (selection)

- 2024 **Change fair**, Liesbet Gruppings, Violet, Antwerp (BE)
- 2024 **Zeewind, Brise de mer**, Liesbet Gruppings, Home alone, Clermont-Ferrand (FR)
- 2023 **The Wedge**, Lodewijk Heylen and Liesbet Gruppings, Violet, Antwerp (B)
- 2019 **New works**, Eline De Clercq and Liesbet Gruppings, Brutal, Antwerp (B)
- 2018 **Sights of Light**, Nick Geboers and Liesbet Gruppings, Tique Art Space Antwerp (B)
- 2017 **Beauregard**, The Living Room: Liesbet Gruppings, Air, Antwerp (B)
- 2017 **Newton's Cradle**, Pierre Clement and Liesbet Gruppings, Les Ateliers, Clermont-Ferrand (FR)
- 2015 **Met Zicht op Zee (With a view on the sea)** Lot Doms and Liesbet Gruppings, Lux, Ostend (B)
- 2009 **Masters fotografie**, Lot Doms and Liesbet Gruppings, SecondRoom, Brussels (B)

Expositions, performance and lectures (selection)

- 2024 **Aussicht mit Zimmer**, (with Laura Nitsch & Barbara Juch, Eszra Oezen, a.o.) Fotogalerie Wien (AT)
- 2024 **GLUK GLUK GLUK**, Het Orakel / The Oracle Gallery, Antwerp (B)
- 2024 **Matière Critique** curated by Marie Papazoglou (with Edith Bories, Dries Segers, Thomas Vandenberghe, Laure Winants a.o.) ISELP, Brussels (B)
- 2024 **Privégesprek** with Francesco Del Conte and Vildana Memic, Violet, Antwerp (B)
- 2023 **Huiskamer** (with Marie-Sophie Beinke, Gerard Herman, Ria Pacquée a.o.) Huiskamer, Antwerp (B)
- 2022 **Bernd, Hanne, Liesbet.** (with Bernd Lohaus, Hanne Lippard and Liesbet Gruppings) Violet, Antwerp (B)
- 2022 **Zomerboek** presentation by invitation of Sam Watson, Boooooooks, Antwerp (B)
- 2022 **Opening Dinner** (with Luc Avargues, Martin Belou, Babs Decruyenaere, Lot Doms, Plume Ribout Martini & Hugo Livet, Bruno Silva, Vincent Tanguy, Roeland Tweelinckx and Floris Vanhoof) Violet, Antwerp (B)
- 2022 **Open Studios Days** (with Marijke De Roover and Philip Janssens) Violet, Antwerp (B)
- 2022 **Preview** (with Babs Decruyenaere, Lot Doms, Philip Janssens, Roeland Tweelinckx, Morné Visagie) Violet, Antwerp (B)
- 2021 **BoeckHerberg** (with Alex Deforce, Seppe Van den Berghe, Chiara Lammens a.o.) Luca School of Arts, Brussels (B)
- 2020 **The Unruly Apparatus: Between Sculpture and Photography** (with Walead Beshty, Anton Cotteleer, Wade Guyton, Thomas Ruff, Sine Van Menxel, Bernard Vořta a.o.) Royal Academy of Fine Arts, Antwerp (B)
- 2020 **Behind the glass** - online exhibition organised by Jonas Vansteenkiste (B)
- 2019 - 2020 **Public Poems** (première) - music-poetry-performance-concert of Liesbet Gruppings & Ine van Baelen, production Post uit Hessdalen, with the support of the City of Antwerp, Wintervuur festival, Antwerp (B)
- 2019 **Malenki.NET #1**, (with Tamami Linuma, Oliver Leu, Lotte Reimann, Rio Stealens a.o.) Tique Art Space, Antwerp (B)
- 2019 **Museum Night**, presentation of 'Raamvertelling' in the exposition *Amberes - Roberto Bolzano* M HKA, Antwerp (B)
- 2019 **Atviros studijos**, Nida Art Colony, Neringa (LT)
- 2019 **Kiosk** by Lena Sieder-Semlitsch, Nida (LT) & Putvinskio gatvės diena, Kaunas (LT)
- 2019 **The circle club** (with Filip Collin, Henk Delabie, Manu Engelen, Philip Janssens, Timothy Maxim Segers, Boy & Erik Stappaerts, Tamara Van San, David Wauters, a.o.), Pulsar, Antwerp (B)
- 2018 **Open Studio's**, Studio Start, Dominicanenklooster, Antwerp (B)
- 2017 **Futures Now**, curated by Geert Goiris, Nico Dockx & Kurt Van Bellegem (with Filip Collin, Liesbeth Doms, Sarah De Wilde, Maika Garnica, Nick Geboers, a.o.) Extra City Kunsthall, Antwerp (B)
- 2016 - 2017 **Polar Night** (tour), Vienna (AT), Hasselt (B), Antwerp (B), Kortrijk (B), Rotterdam (NL)
- 2016 **The Manama Papers**, curated by Wesley Meuris & Pieter Vermeulen, SD Workx, Antwerp (B)
- 2016 **Citadel'Arte** (with Atelier Van Lieshout, Line Boogaerts, Lara Dhondt, Lodewijk Heylen, Karl Philips, Post uit Hessdalen, Philippe Van Wolputte, a.o.), Citadel, Diest (B)
- 2016 **Artists for Ringland - A city is Not a Road**, Exposition & Auction, Bernaerts Auction House, Antwerp (B)
- 2015 - 2016 **Polar Night** (première) - multidisciplinary 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 Flemish Government, City of Antwerp and the Province of Antwerp, Wintervuur festival, Antwerp (B)

- 2015 **The Gods Must Be Crazy - Part Photography** curated by Thierry Vandenbussche, Roeselare (B)
(2016) Heist-op-den-Berg (B)
- 2015 **Artist Talk**, Royal Academy of Fine Arts, Antwerp (B)
- 2015 **Kijk:papers**, Warte für Kunst, Kassel (D)
- 2015 **Happening** 'chamaan maanis komaan bamaan', Factor 44, Antwerp (B)
- 2015 **Books, books, books - an exhibition about artist books**, Tique Art Space, Antwerp (B)
- 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 **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 **Megaphone-Ensemble** - actor in performance/concert, Netwerk, Aalst (B)
- 2014 **Wantee** - actor in performrnce/diner of Laure Prouvost, AIR, Antwerp (B)
- 2014 **All my friends are scientists** (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 **Ignace Cami, Helena Dietrich, Liesbet Gruppig, 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)
- 2012 **Over the fence - expo in three town gardens** (with Sven Fritz, Loek Grootjans, Roeland Tweelinckx, a.o.), Breda (NL)
- 2012 **.tiff exhibition - Young Belgian Talent Introduced by FoMu** (with Max Pinckers, Hana Miletic, a.o.), Brakke Grond, Amsterdam (NL)
- 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 **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 (Part II) - Liesbet Gruppig (Jury: Menno Meewis, Inge Braeckman, Raf Coenjaert, Lieven Segers en Hans Theys), KBC-Toren, Antwerp (B)
- 2010 **The Sky is the limit - FrappantXPO**, Matter in Progress (Part I) - Liesbet Gruppig (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, RE:, Warre Mulder, a.o.), CC Mechelen (B)

Scenography and displays (selection)

- 2023 **Where is Mrs. Ray?** with Viktoria Schmid (AT), Violet, Antwerp (B)
- 2023 **Live Mode**, Sébastien Reuzé, Violet, Antwerp (B)
- 2023 **SOLARIS 20**, Dominique Somers & violet, Violet, Antwerp (B)

Publications, multiples and editions (selection)

- 2022 **Zomerboek**, artist-book, printed by Antilope de Bie (24 co.)
- 2021 **Off Camera**, Steven Humblet (ed.), Roma Publications
- 2019 **Katern voor 'bleu, bleu, blauw, blau, melyn'**, self published (12 co.)
- 2018 **Rectangle, Rectangle, Rectangle (I)**, Unique C-print 18 x 24 cm, Fujifilm Crystal Archive Paper, published by Tique
- 2016 **SNTLCS75MLTPLS**, inkjet 59,4 x 42 cm, Photo Art Pearle, published by Sint Lucas Antwerp (120 co.)
- 2014 **From A to B**, inkjet, image 25 x 30 cm, texts 21 x 14 cm, 24p. (12co.)

2012 **Dionaea Muscipula**, lithograph 93 x 64 cm (26 co.)
 2012 **.tiff - magazine** published by FoMu Antwerp
 2011 **<H>ART #88**, Artist page

Residencies

2024 **On duration**, curated by Raegan Truax, Centro Negra, Blanca (ES)
 2024 **Home alone**, Clermont-Ferrand (FR)
 2019 **Nida Art Colony**, Neringa, Lithuania (LT)
 2016 - 2017 **Residence Croisée**, AIR Antwerp (B) & Artistes en Résidence Clermont-Ferrand (FR)
 2016 **Isola Comacina** (with the support of the Flemish Government), Italy (IT)
 2016 **Wp Zimmer**, Liesbet Gruppings & Ine Van Baelen, Antwerp (B)
 2015 **Lux**, Ostend (B)
 2014 - 2015 **Polar Night - research** (with the support of the Flemish Government), Gamvik, Sørøya (NO)
 2013 **Artist Village**, WARP, C - mine, Genk (B)
 2012 **Frans Masereel Centre**, Kasterlee (B)

Reviews (selection)

2024 **Matière Critique à Iselp: la photographie à l'épreuve du temps**, J.M. Wynants, Le Soir (Fr.)
 2023 **Vijf kunstenaars, vijf vragen**, Antwerp Art Weekend, H ART (Dutch)
 2018 **Liesbet Gruppings & Nick Geboers**, Sofie Crabbé, H ART (Dutch)
 2017 **A bunch of merry tinkers**, Steven Humblet, Turning photography - Exploring the edges of Belgian contemporary photography, online special by Bozar, M leuven, Kunstenpunt, Fotomuseum & Fédération Wallonie-Bruxelles (Eng)
 2017 **Six Questions**: Liesbet Gruppings, Tique Art Paper (Eng)
 2016 **Post uit Hessdalen maakt in 'Poolnacht' de verveling verrukkelijk**, Els Van Steenberghe, Knack Focus (Dutch)
 2015 **'Poolnacht': een stukje Noorwegen op het festival Wintervuur**, Geert Van Der Speeten, De Standaard (Dutch)
 2015 **Maar is dit fotografie?** Sofie Crabbé, H ART (Dutch)
 2014 **Al mijn vrienden zijn wetenschappers**, Sam Steverlynck, H ART (Dutch)

Grants & selections

2024 **Professional Photography Meeting** Brussels, Flanders, Wallonia and Haut-de-France, organized by Flanders Art Institute, Fédération Wallonie-Bruxelles, Musée de la photographie Charleroi and insitut pour la photographie.
 2023 - 2024 **Support** of the Flemish Government
 2021 - 2022 **Fellowship** of the Flemish Government
 2019 - 2020 **Artist for the research project: 'Unruly Apparatus' of Steven Humblet, Geert Goiris and Anton Cotteleer**, organized by Thinking Tools, Royal Academy of Fine Arts, Antwerp
 2019 **Support 'impulssubsidie'** of the City of Antwerp
 2018 **The Open Studio's Curators Programme**, organized by Flanders Art Institute, Studio Start & NICC
 2018 **The Turning Photography Visitors Programma**, organized by Flanders Art Institute
 2016 - 2017 **Fellowship** of the Flemish Government
 2010 **3th price**, FrappantXPO: The Sky is the limit, organized by Amusezvous vzw.

Training

2013 - 2015 **Teacher Education**, Royal Academy of Fine Arts, Antwerp (B)
 2010 - 2011 **Master of Research in Art and Design**, St Lucas School 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 & Design, Brussels (B)
 2002 - 2006 **Professional Bachelor of Audiovisual techniques (dept. Photography)**, Narafi Higher Institute for Science and Art, Brussels (B)