

## PORTFOLIO

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# ... ---> PORTFOLIO 2020

After obtaining a Masters degree in Fine Arts/Painting at LUCA School of Arts in Brussels, Joris Perdieu was granted a one-year residency at FLACC and showed his work in several exhibitions nationwide. Thematically his paintings spoke of architectural utopias, depicting graphic representations of minimalist environments, often with an emphasis on an architecture for a staged world as a scenographic ideal. Originating from the industrial mining-town of Genk, Industry, geology and mining are big influences.

About a year later he decided to enroll in the post-graduate Master program *Transmedia*. This internationally oriented multi-disciplinary think tank connected people from many different backgrounds in the arts, philosophy, design and audiovisual fields. In those years a lot of artists worked in the field of interactive installation art: code-heavy pieces, evolving around an interest in the usage of modern technology in art and design. This was not the direction Joris wanted to follow.

He spend his time on the program making a stop-motion animated film, developing a craftsmanship in video production as well as sound design, and set design. In 2009 he obtained a Masters in Audio Visual Arts, Media and Design.

At *Transmedia*'s graduation show, Joris showed his animated film, but also the sets and light designs he constructed: miniature landscapes, architectural proposals and heavy coloured light designs presented as autonomous installation pieces, in close dialogue with the exhibition space

This show was a turning point, Joris abandoned the medium of painting even more and dedicated his practice to interdisciplinary installation art, over the years expanding towards set design and theatrical performances.

**Joris Perdieu's output is multiform, consisting of installations, environments, performances, video work, sculptures, sound design and scenographic projects.**

**Reoccurring themes are the Idea of "Scenographics" as a model for a mental architecture and -cosmogony, the Theatrical Machine, Shelter and survival (humans and nature), the Tool-object, temporary spatial deformation through ethereal media, contemplations on landscape, industry and mining.**

In October 2019 Joris started a PhD in the arts at LUCA School of Arts Brussels and KULeuven University, researching the autonomous qualities of *Scenographics* and *Routed Room Strategies*. His Research is titled "A Glittering. In A Box. Somewhere."  
He is a member of the Intermedia Research Group, and it's subgroup Mediated Environments.

Joris Perdieu is supported by C-Takt Platform for cross-disciplinary art and Leuven University Culture Department. Joris lives and works in Brussels, he has a studio at BAC Art-Lab, in Leuven.

Joris structurally collaborates with performance- and visual artist Evelien Cammaert, together they founded TINY THINGS, a research platform for artists active on the thresholds of installation- and performance art. They are based in Brussels.

"Although I don't like labeling my work, and I believe a spatial artwork it is never *just* an installation, a performance or a scenographic proposal (they are always shifting) I tried to structure this portfolio in three categories. Please interpret them fluidly: every installation or performance can be seen as a set-design and vice versa, *scenographics* are the glue binding them all together."

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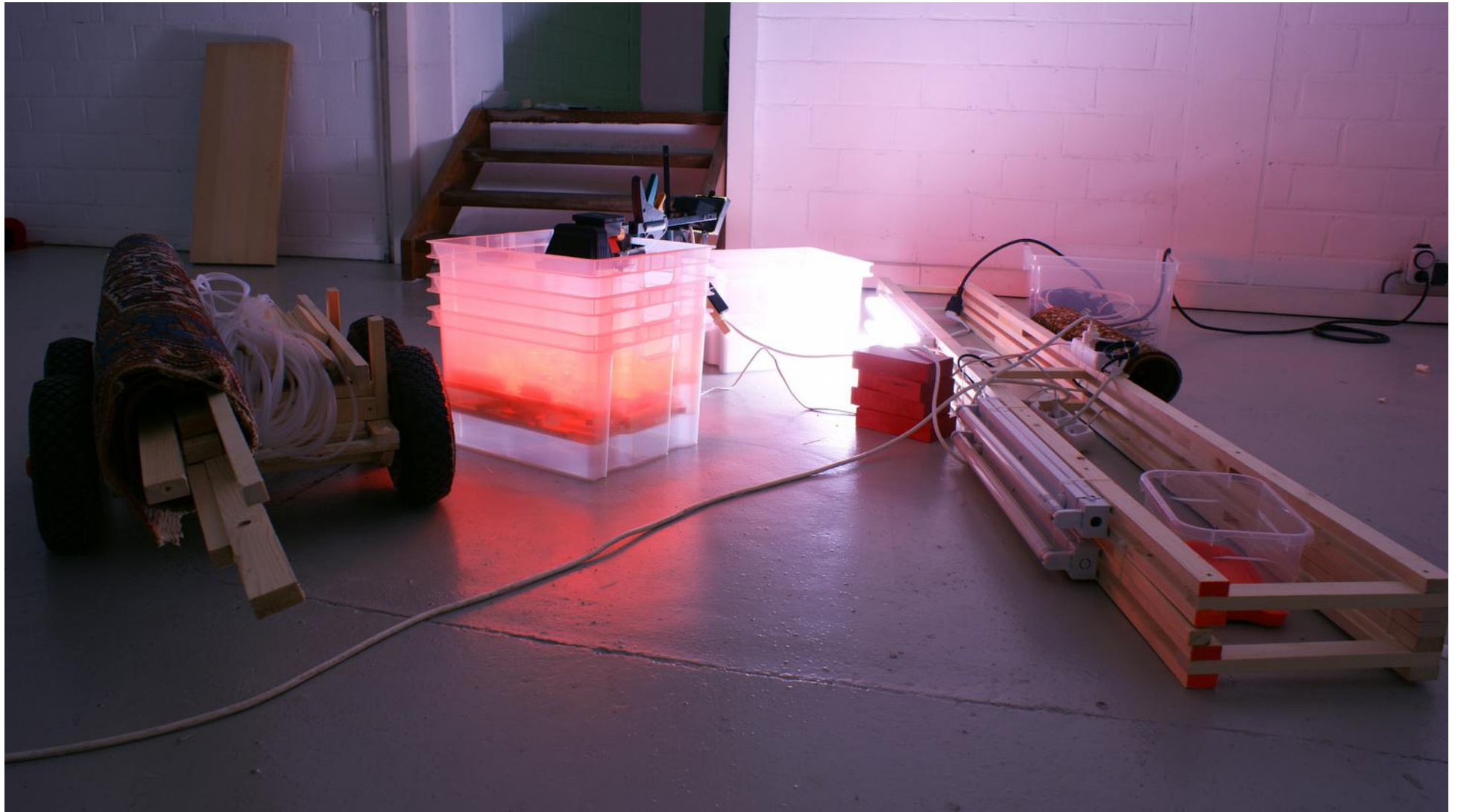
This portfolio is a selection of works since 2012.

I did not include drawings, designs, or videowork, a considerably body of work also exists in this field, if interested please contact me.

# Installation pieces

...a vast, moving landscape of temporary interventions and installations, many of them are influenced by working behind the scenes of the Royal Opera in Brussels as a student. There Joris discovered the machine behind (and around) a theatrical production, with it's technicality and collaborative energy. From many of these works only photographs survived.

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Title	The Charming Absence (.01. IPS Gallery Ghent. 2011)
Date	2012
Dimensions	Mixed Media, variable dimensions

"Before, and during the show the artist is in conflict with the exhibition-space, ongoingly probing its possibilities. It is likely the installation will keep shifting shape for the whole duration of the show. Afterwards pieces of the installation will appear in new work. All this emphasises the organic character of Joris Perdieu's work. There is no one and final outcome, everything moves, shifts about and flows in to oneanother. Like a recidivist, the artist keeps returning to the scene of the crime." (Tuur Delodder, Curator, 2014)

"The obscure Ghent-based IPS Gallery, ran by Tuur Delodder, was the first to give me a soloshow. The space was located on the top floor of a building, to get there you had to pass through the porn section of a magazinstore. Not a lot of people came there.

I lived in the gallery for several weeks, building the installation, which was modeled to be a miniature stage-set, that is to say, a magical world appearing within a technical "Box of Tricks". The installation was constanly shifting shape as I experimented with a light-driven abstract narrative. I had blinded alle the windows in this space, it was completely emersed in artificial, highly dramatic light. Every object in the room became a prop, every proportion, every relationship, every inch of empty space became utterly important. Time on the other hand was lost to the outside world, in this micro-cosmogony it was none-existant. This was a space of pure poetics.

Within this cosmos smaller narratives appeared, findinf their existence in the details: the way a box of salt was positioned next to a box of glass shards from broken fluorescent tubes could evoke a wintry doomsday scenario. The room was filled with these tiny scenes that appeared and dissappeared just af swift.

Afterwards the whole experience felt like a journey, therefore making the piece more of a performance than an installation. But the experience had been for the most part exclusively my own, and this, i would only realize years later, was an important issue.





"Joris Perdieus' sculptural installations and environments are extremely precise constructions. They are orchestrated sprawl, not one of it's elements is there by coincidence. The artist displaces the common to build another reality, one in which comfort is always contested by discomfort. Daily utensils take on ambiguous roles in these environments. Light feels warm and cold at the same time. All materials Joris uses are seemingly brand new, an emphasis on the here, the now, the absence of time and decay. The pristine state of things, clear colours, clean materials make for a surprisingly playful atmosphere, one in which all possibilities have yet to emerge from their hiding places within the cleanliness of this laboratory-like space. This atmosphere is the result of a thorough spatial research, in which the artist explores space layer by layer, like a geologist" (Stef Van Bellingen, 2016)

"The Charming Absence was a series of spatial interventions, starting with this version in Gent. The series of environments all dealt with space and time as vessels for temporary poetics and magic, to be discovered in an almost scientific matter: observed, documented and forever lost.

This approach and visual language were influenced by the experiences I had with theatrical sets at the Munt Royal opera in Brussels, where I worked behind the scenes for years as a student. Being witness to the coming and going of all these wonderful, immense sets that were only there for a brief period of time, and only activated during shows by a gigantic technical machine operated by a finely tuned team of professionals.

I wanted my installations to have the same soul."









Title	A Colourful Sketch In Black & White Space (Version 2-Bruges)
Date	2018
Dimensions	Mixed Media, site-specific, 600x400x700 cm

A view of the 2018 Trio-show at De Bond, Bruges. In front a large kinetic installation resembling an archetypical empty stage: the spae in the middle of the exhibitionspace is deliberately emptied to make room for pure potential.





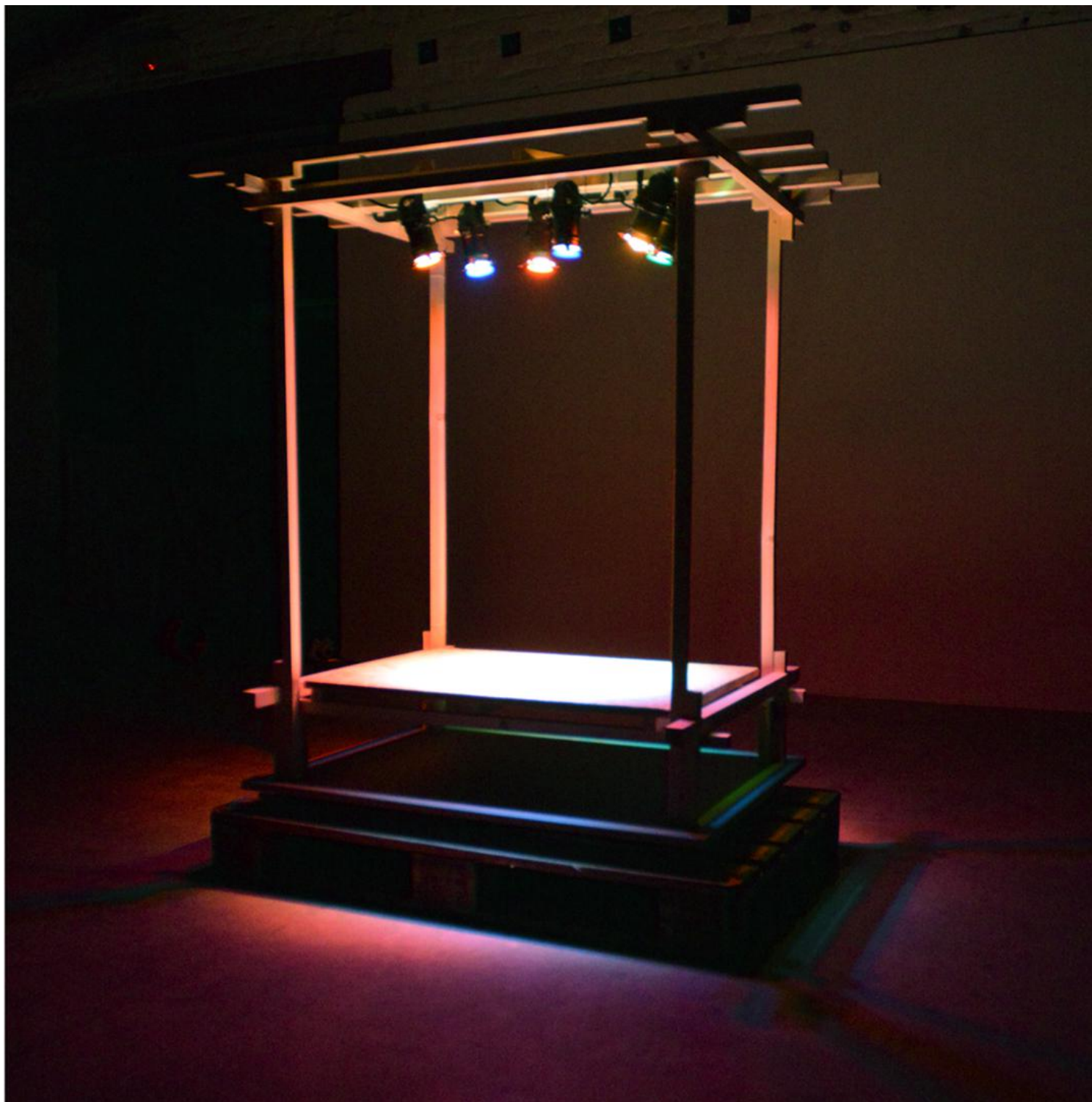
A kinetic piece, an infinite proposal.

Title	Untitled
Date	2019
Dimensions	Performative structure, variable dimensions



This piece is a shrine as well as a miniature theatre, and a shelter. It is a temporary structure, the building of the structure as an architectural proposal, is part of the performance. Once completed, a smoke machine disperses smoke into a compartment underneath the structure's platform, the smoke is slowly released through a slot in the middle of the platform. The smoke becomes the main performer, while it in turn aligns the lightbeams of the small coloured spotlights above, turning them into protagonists as well.

Title	MA (Meditation Aperture)
Date	2019
Dimensions	Performative structure, variable dimensions



Title	MA (Meditation Aperture)
Date	2019
Dimensions	Performative structure, variable dimensions



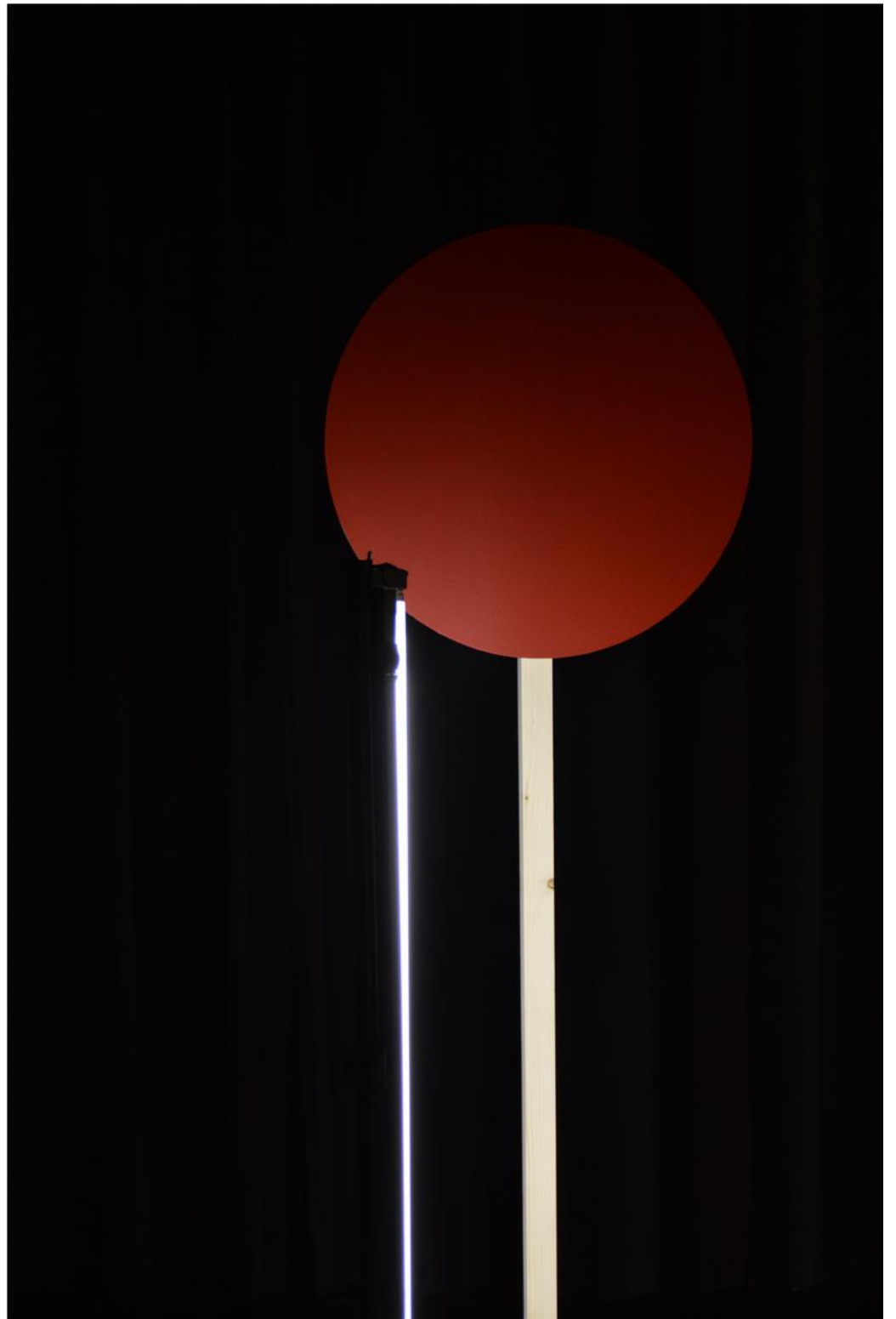


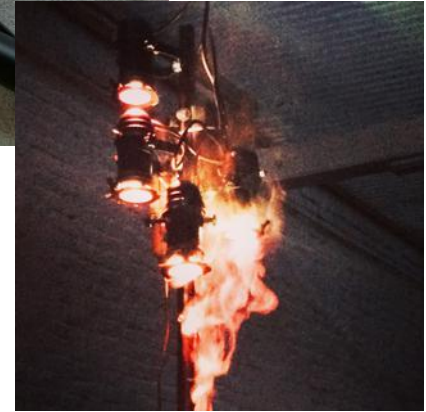
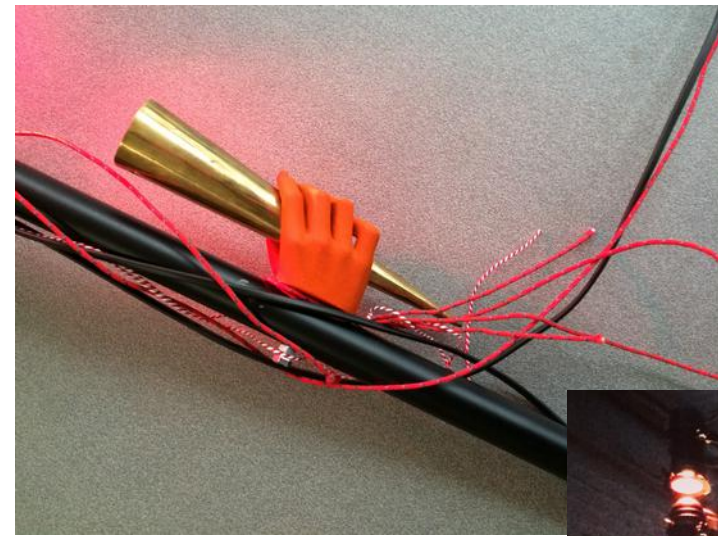
Title	CLM (City Light Module) Installation view: Beursschouwburg, Brussels commissioned by VUB
Date	2017
Dimensions	Mixed Media, variable dimensions





Title	Exercising Calmness (Version 02, Heerlen)
Date	2017
Dimensions	Mixed Media, 220x190x85 cm



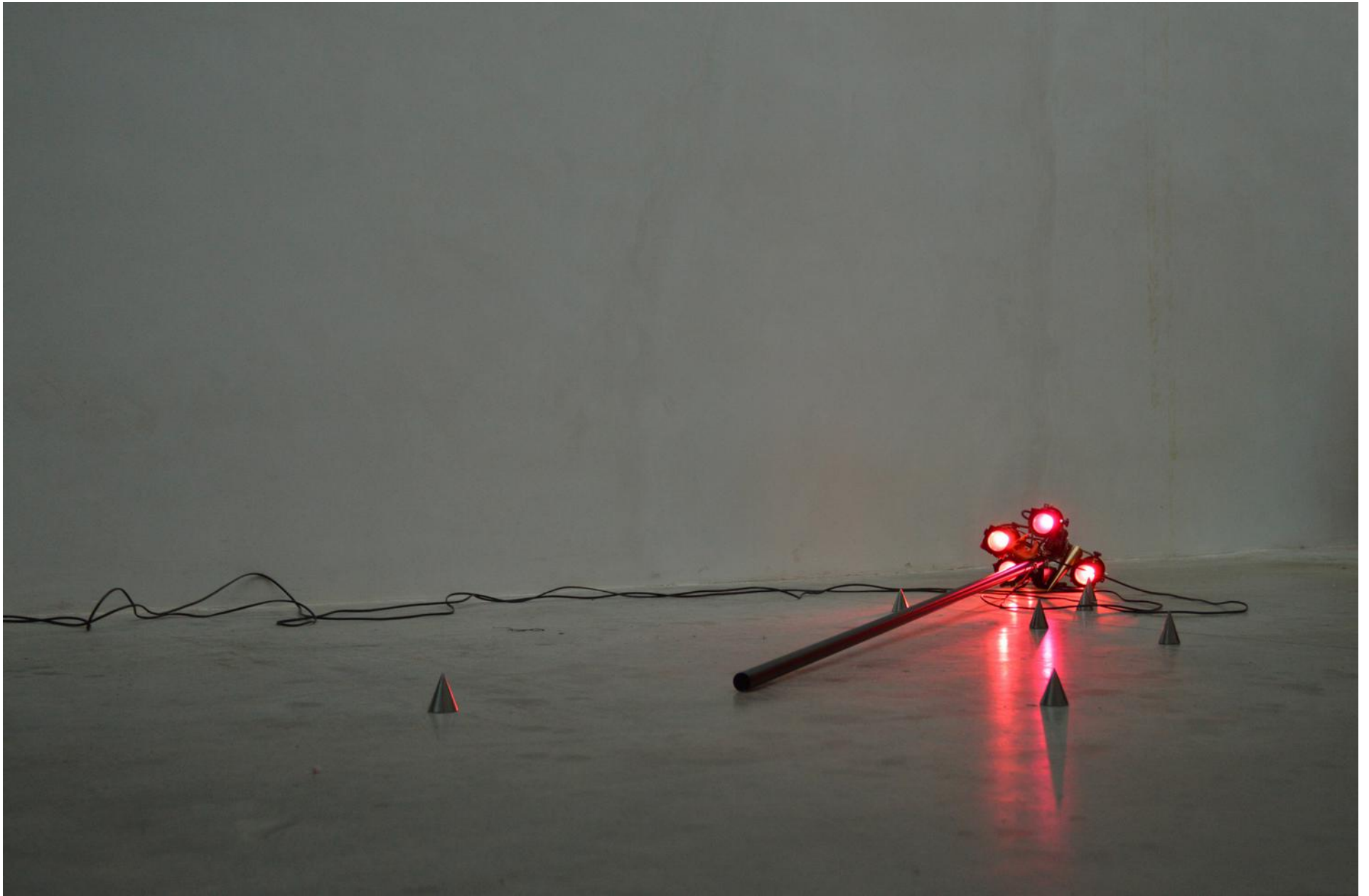


A study in the series of works gravitating around Staffs, the idea of a Staff as a symbol for travel,, knowledge, magic and enlightenment: the one with the staff leads the way (in the darkness: see The Lord Of the Rings)

I made a series of works in which the Staff is prominent, typecasting performers and characters as gatekeepers, wanderers or moving beacons.

Title	Untitled (Study, Staff Series)
Date	2019
Dimensions	Study / prototype Wood, LED spots, stripod, steel cones, ladder, messing cone, salt, insence





A study in the series of works gravitating around Stuffs, the idea of a Staff as a symbol for travel,, knowledge, magic and enlightenment: the one with the staff leads the way (in the darkness: see The Lord Of the Rings)  
I made a series of works in which the Staff is prominent, typecasting performers and characters as gatekeepers, wanderers or moving beacons.





From a series of works gravitating around Staffs, the idea of a Staff as a symbol for travel, knowledge, magic and enlightenment: the one with the staff leads the way (in the darkness: see The Lord Of the Rings) I made a series of works in which the Staff is prominent, typecasting performers and characters as gatekeepers, wanderers or moving beacons.

Title	Wanderer
Date	2017 Installation view: Krinzinger Projekte, Vienna
Dimensions	Sculpture: Textile, metal, embroidery, aprox 220x65x40cm, wall-mounted



From a series of works gravitating around Staffs, the idea of a Staff as a symbol for travel,, knowledge, magic and enlightenment: the one with the staff leads the way (in the darkness: see The Lord Of the Rings) I made a series of works in which the Staff is prominent, typecasting performers and characters as gatekeepers, wanderers or moving beacons.

Title	Staff
Date	2018
Dimensions	Perfromative object: wood, rope, fluorescent tubes, wiring, dimmer



Title	Beacon, originally developed for, and used in the scenography for <i>The Woods</i> , directed by Lies Serdons. Also autonomously presented as a spatial installation, at MUTE festival, Gent
Date	2015 – 2017
Dimensions	Installation, 600x450x450. Stainless steel, Fluorescent tubes, Speakers, sounddesign.



A nomadic mediation-module, a temporary shelter, a folly, a display...

Above all this work evokes the space around it: a garden in which to hide, play, sit, sleep.

In every travel there is the potential of taking on a completely new identity. This is one of the reasons people love to travel, every destination is a clean sheet, you return a different person. Meditating is traveling within yourself, this implies an idea of encapsulation, of getting trapped within yourself.

Title	Foreground: Upon Arrival I Was No One (version02.Vienna) Background: The Wanderer
Date	2017 Installation view: Krinzinger Projekte, Vienna
Dimensions	Mixed Media /Rubber Wood, Found objects, Fluorescent Tubes, Tripod, Embroidered Jacket





"This is a piece with different identities, and that is what is about in a way: the possibility to become someone else in every new situation. Inspiration originally came from living in Brussels. After more than 15 years in Brussels, I realised that from the moment I leave my apartment, I am playing one role after another, as I imagine is the case for many people. However Brussels is a city that enhances this phenomenon, because of it's great diversity you are constantly switching languages, but also addapting your behaviour towards the people you come across, mostly out of respect for their cultural background. This attitude ofcourse holds great danger for bias and dishonesty."

The jacket is embroidered with te text "Upon Arrival I Was No One", a suggestive and political, but also poëtical statement.

The piece has been shown in different forms as well. sometimes hanging on a nail against a wall, sometimes supended from the ceiling on a thin wire, rotated by a small motor. It has been shown with a speaker within, declaring a science-fictionous, self written text about a journey to a mystical realm. It has been lit dramatically with coloured spotlights. It has been presented with smoke comming from its inside.

The jacket is both a character (a protagonist) as well as a device for hiding, protecting a true identity as a shield.

Title	Upon Arrival I Was No One (Version 02 )
Date	2018
Dimensions	Embroidered Jacket

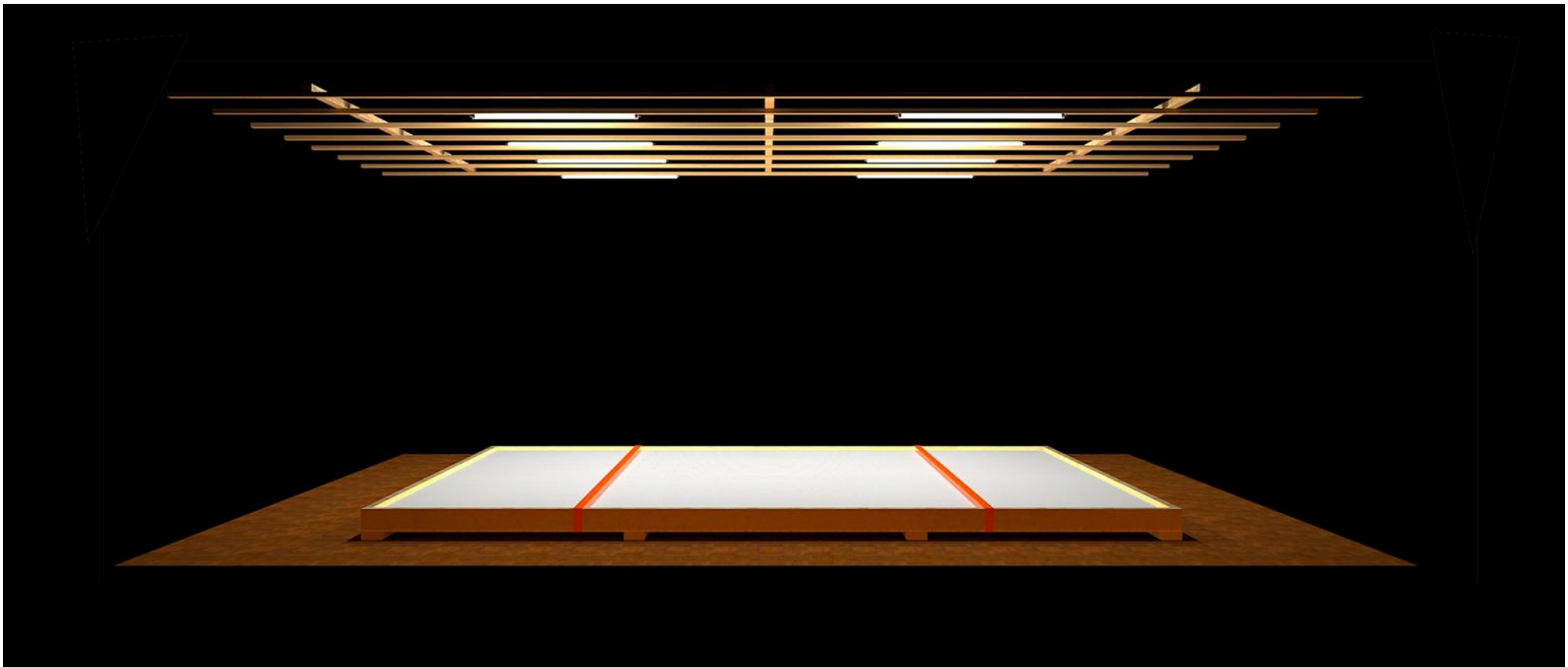


The first piece in what would become a series of reflections on identity and it's fluidity.

I built the structure as a shrine in a performance, when it was finished I took of my jacket and displayed it within.

In front of the shrine a wooden bench was positioned, to “worship” this empty shell, projecting whom- or whatever's identity on it.

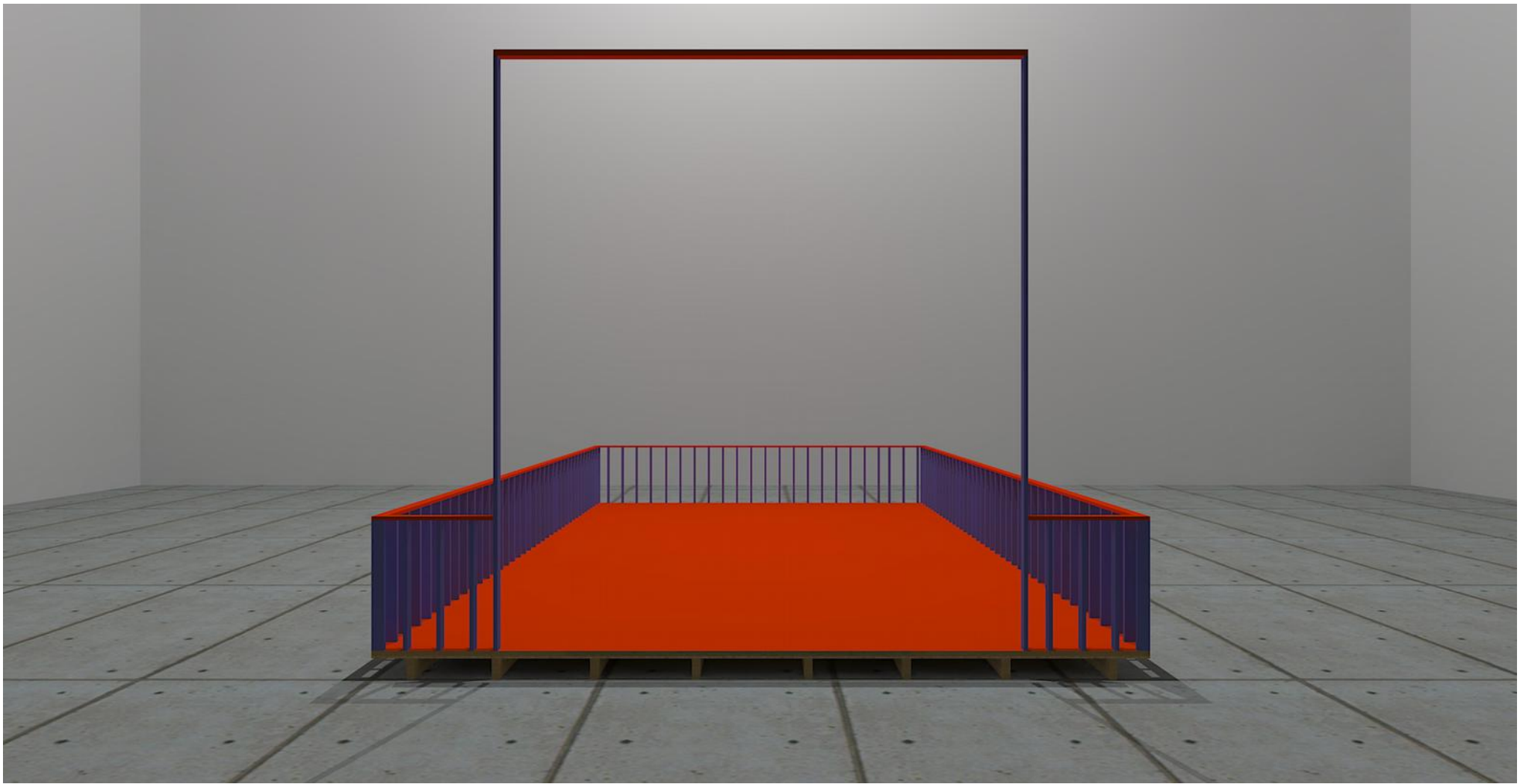
Title	Upon Arrival I Was Noone (Version 01. Brussels)
Date	2017
Dimensions	Performative structure, variable dimensions



A study for an installation, as a proposal for an exhibition. This is a plane of coarse grained salt, approximately six by four meters. Above the salty crust a grid is suspended with eight dimmed fluorescent tubes, shedding a monochrome light over the white surface, enhancing it's graphic qualities. During the exhibition the salt extracts moist from the surrounding atmosphere, causing it to crystalize. The salt forms a crust of shiny, flickering crystals.

This piece transforms the space in which it's placed on different sensory levels, it changes the light, the smelle and the humidity of a room. The piece speaks about consumer-abundance, greed and uniformity. This salt-plane is a political space, as well as a poetical one.





A study for an installation in which the public become the performers. This piece is inspired by the beach-terraces you find at the Belgian coast, often they are fenced platforms like this, reserved for consumers. They are often named, the names are mostly of the tacky variant, I chose Riviera. Often the names are suspended above the entrance in funky fonts. On this platform chairs and a table would be placed, in which the public can take place...I would not invite them to do so however, whether people would actually take place should differ according to the situation and the public.

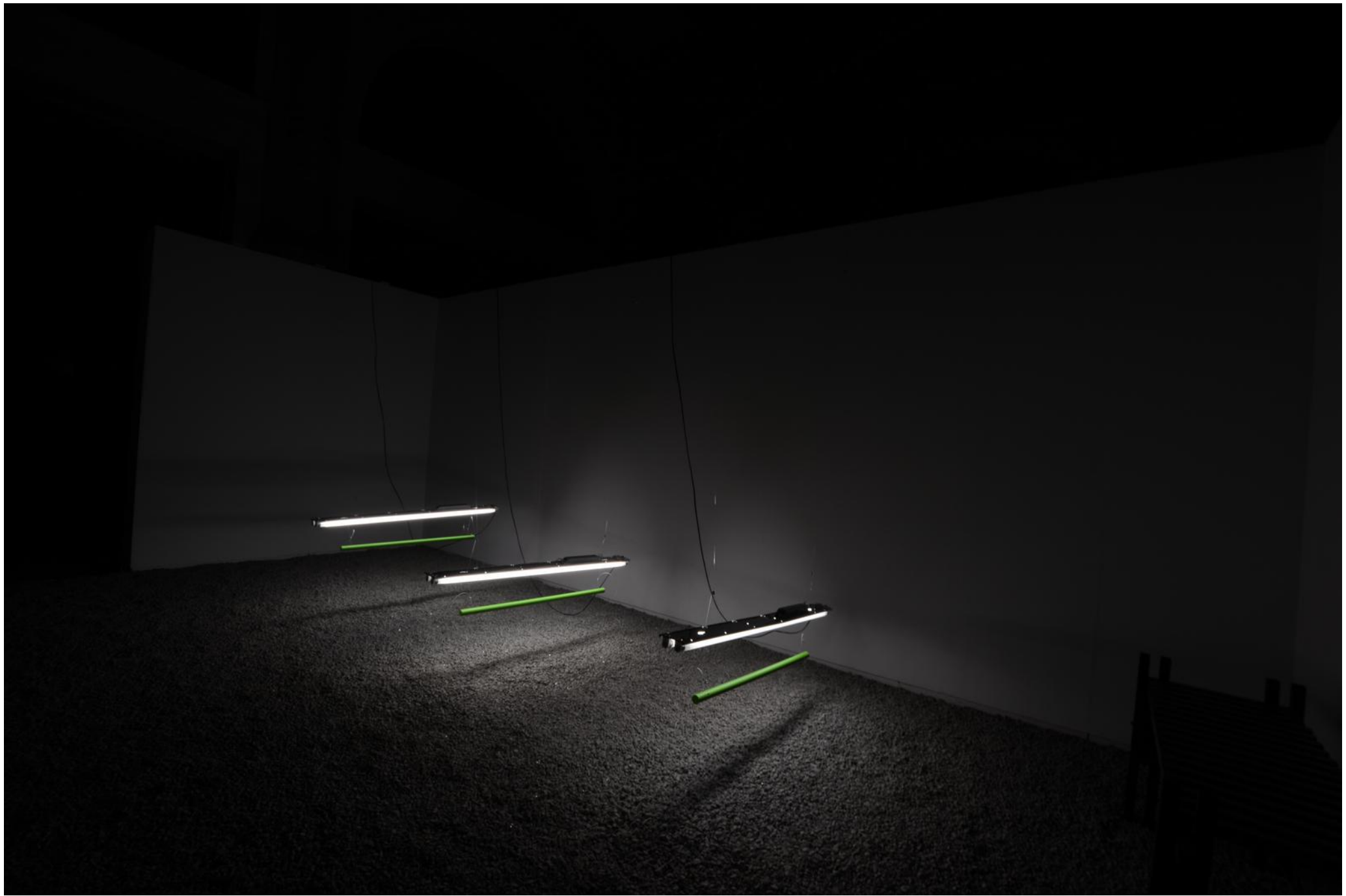




Title	Backpack (Version 01. Brussels)
Date	2017
Dimensions	Textile



Title	Pills (Version01. Tielt)
Date	2019
Dimensions	Vitamin Pills, Led Parcan spotlight, variable dimensions



Title	The Garden
Date	November 2015
Dimensions	Mixed Media, site-specific, 800x450x400 cm





## "The Garden"

"This solo-presentation at CIAP, was a challenge. The space I got appointed was architecturally horrible: a small white cube, built in the corner of a large, eclectic nineteenth-century hall. I decided to approach it as a secluded garden, an hortus conclusus from a post-apocalyptic era. I covered the floor of the room with about 3000 kg of gray gravel, mixed with plastic diamonds. Visitors would enter the space, walking on the gravel.

"suspended beneath eye level in the room are six dimmed fluorescent tubes, dimly lighting the room from beneath. This provides an eerie atmosphere and gives the gravel and the diamonds a graphic quality. Because of the dimming, the tubes also make an electrified, unpleasant noise. In front of the tubes a small, blue lacquered wooden bench is positioned.

"I had constructed a monotonous room, everything was monotonous about it: the light, the sound, the repetition of the gravel...only the glittering of the diamonds shattered through this monochrome world. This was a place of silent contemplation, a meditative area, the mystical essence of a hortus conclusus as a microcosmos."

The installation also addressed issues on natural resources, mining, the distribution of wealth.

Outside the installation jerrycans of water were placed, emphasising the barren dryness of the garden. Nothing grew there, except for an uncomfortable atmosphere.

Technically this environment was a pure scenographic environment, with no other function than the construction of experience and atmosphere through light, sound and a haptic contact with the chosen materials. This work was meant for pure phenomenological perception.





Title	Playfield (Acoustic Sculpture / Room Vibration Machine) B32, Maastricht
Date	2017
Dimensions	Performance/ Sound / Mixed Media, site-specific, variable dimensions



"For this soloshow at B32 Maastricht, I transformed the entire space into an acoustic instrument. Inspired by "Music For A Thin Wire" by Alvin Lucier and plate-reverb technologies, I built an installation with two large steel plates. Suspended from steel easels, positioned on opposite sides of the room they absorbed vibrations from their environment. The vibratinos were picked up by contact-microphones, amplified and feb back to the plates via speakers.

This caused the plates to start communicating with eachother across the room, the result was a semi-playable acoustic instrument.

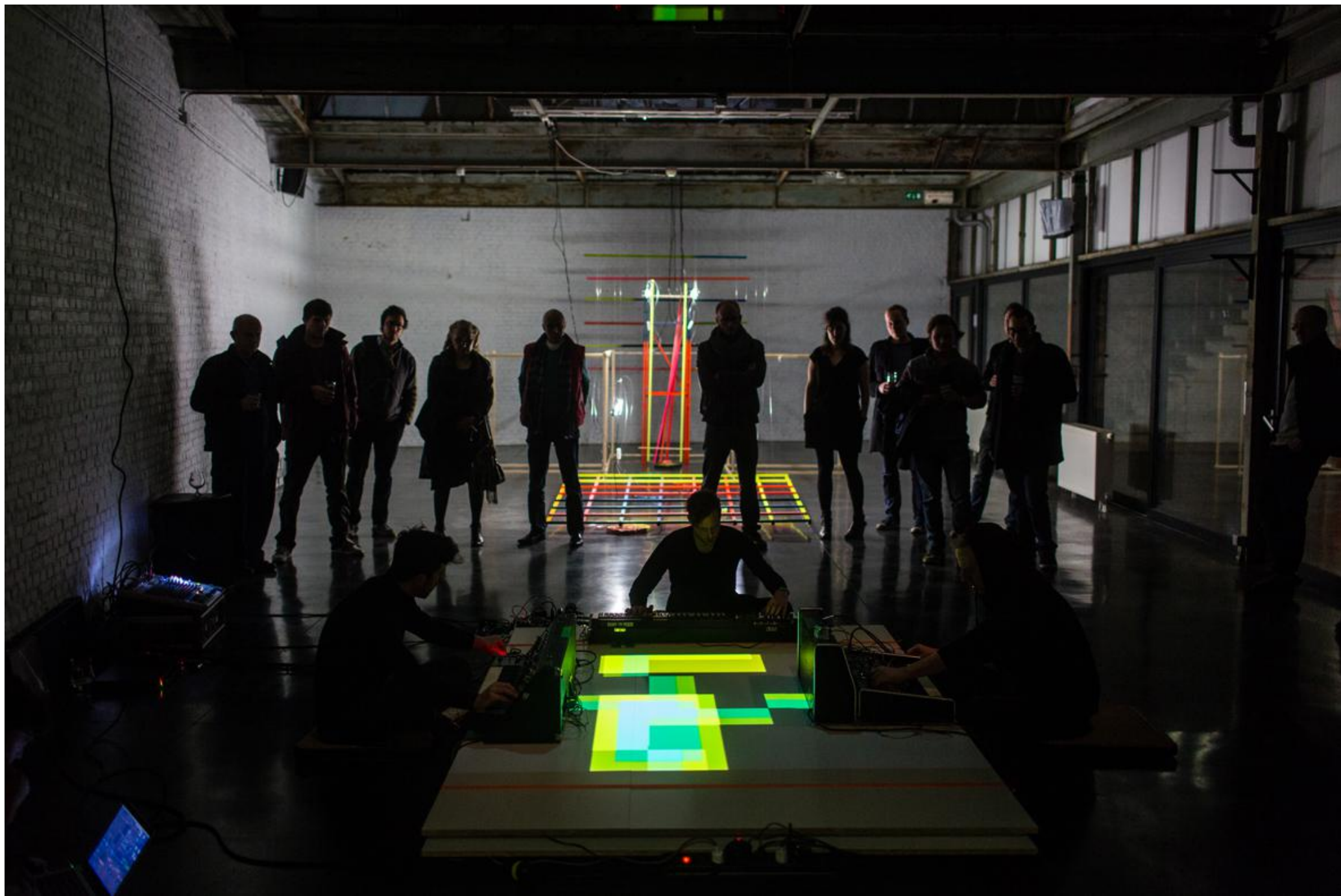
A video fragment can be found here:  
<https://vimeo.com/191960798>

On the opening night of the show, I did a performance with experimental electronic musician Micha Volders, Tim Geelen and Joeri Weynants. I "played" the installation, they answered on vintage analogue synthesisers.



Title	Playfield (Acoustic Sculpture / Room Vibration Machine) View of the performance at the opening of the show Electro-acoustic performance with Micha Volders, Tim Geelen, Joeri Weynants and Joris Perdieu
Date	2017
Dimensions	Performance/ Sound / Mixed Media, site-specific, variable dimensions





“Another performance with Micha Volders, Tim Geelen, Joeri Weynants and myself, at the opening of a soslshow at KC België, a legendary arthouse in Hasselt. In the background we can see one of the “Exercising Calmness” installations, I did a few of them, re-using the same materials in small architectural models for areas of contemplation. For this performance I developed a set-design inspired by japanes architecture, and combined it with an experimental set of live-visuals: <https://vimeo.com/150676441> 3



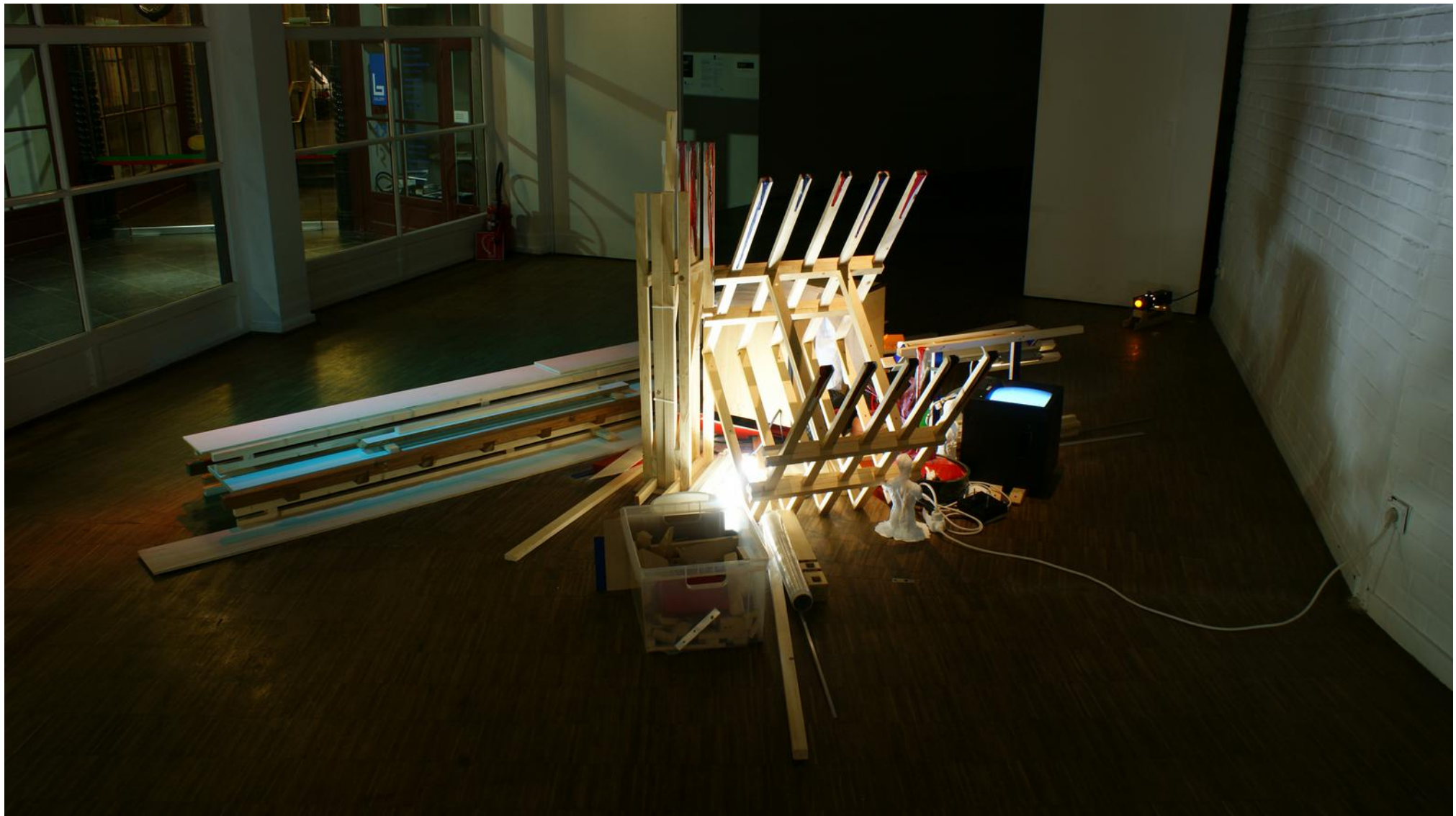


Another show for which I lived in the gallery space for weeks, constructing a collapsed laboratory. I was working on a series called "Evivrus", which is wordplay for Survive, the word Virus is also in it.

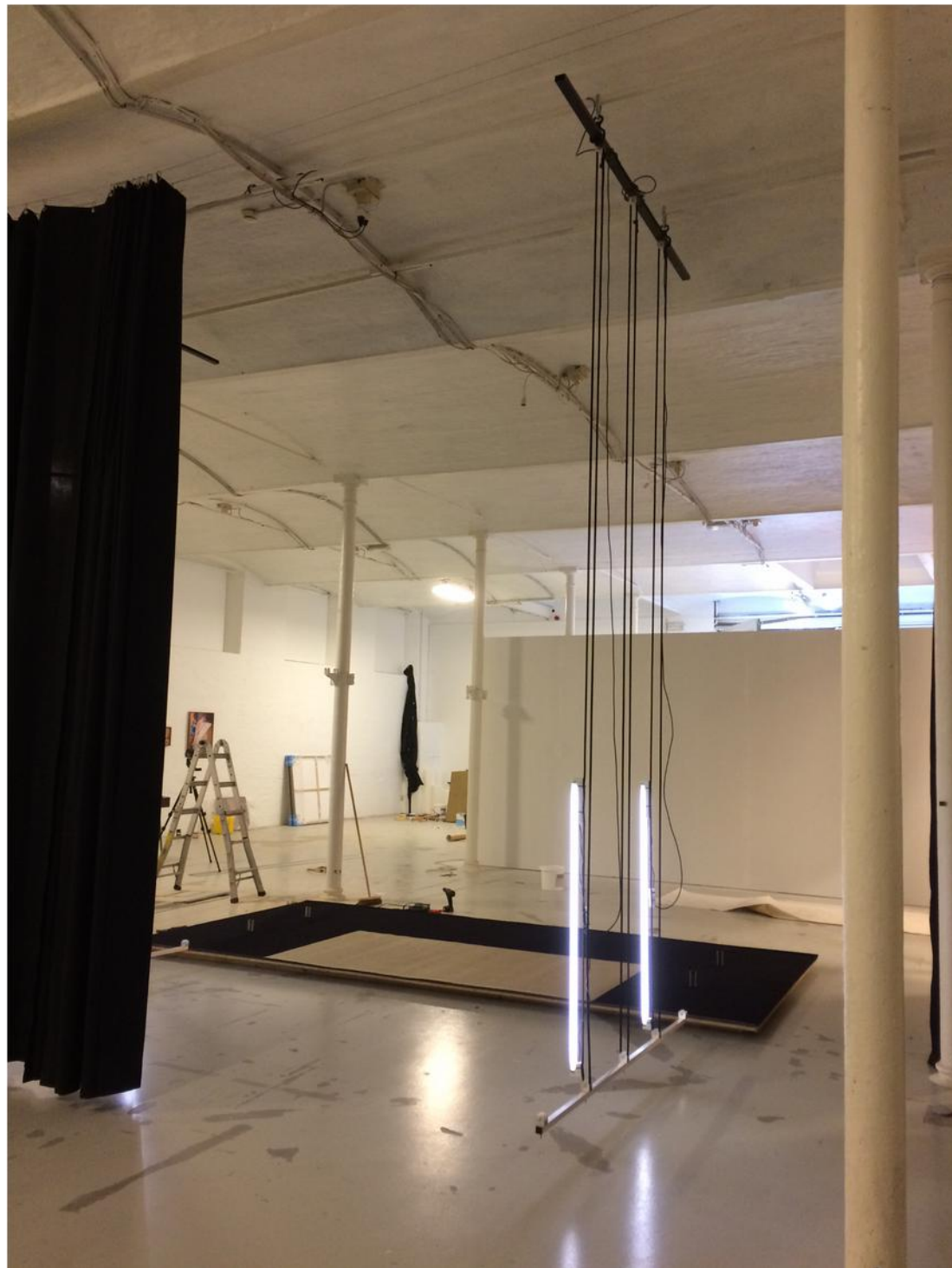
The red organic figure in the back depicts a quarantined virus, the collapsed and abandoned laboratory in front suggests a defeat for mankind.

This was 2016, long before the COVID-crisis.

Title	The Charming Absence (Version04. Brussels)
Date	2016
Dimensions	Mixed media, site-specific, variable dimensions



Title	The Charming Absence (Version04. Brussels)
Date	2016
Dimensions	Mixed media, site-specific, variable dimensions





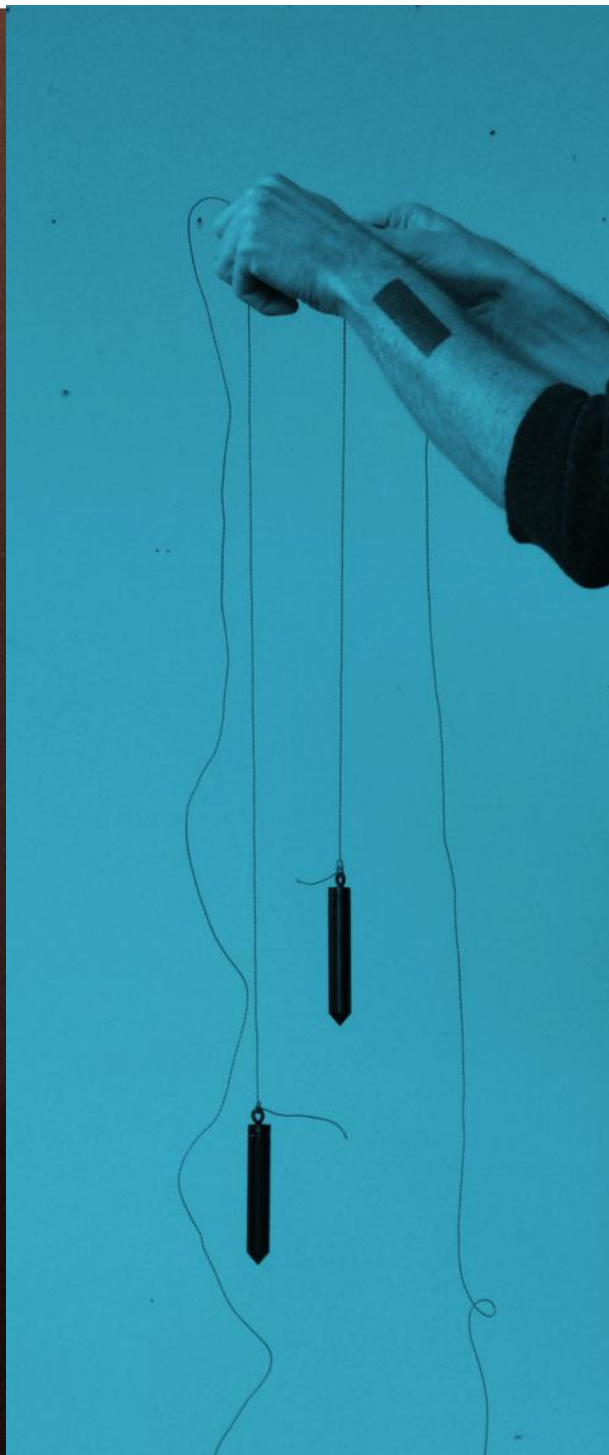
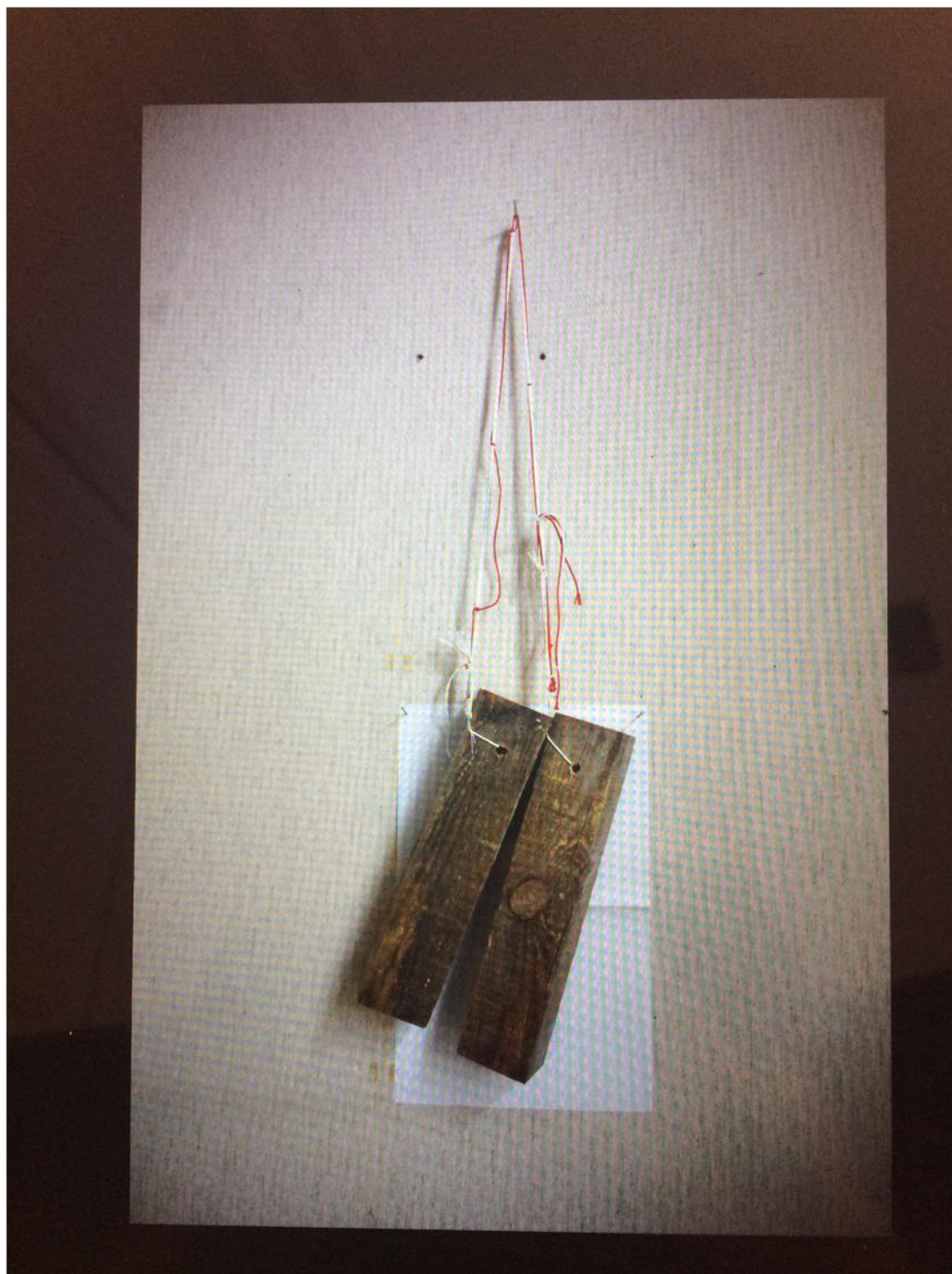
# Performance pieces

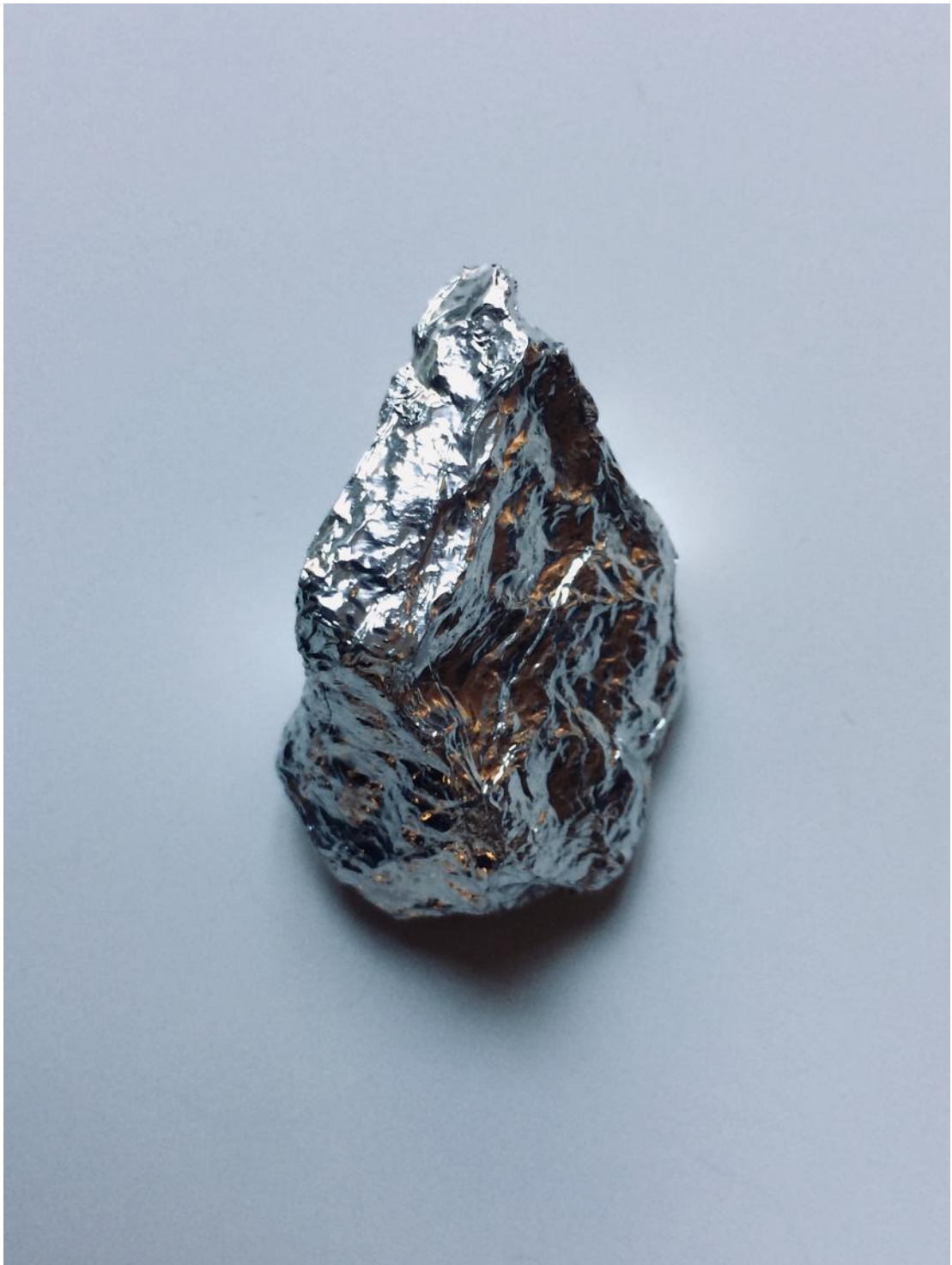
"After a period of some years, whom I consider to be at least partly training, I started to expand my spatial practice to include performances. I evolved from an artist behind the scenes to a performer.

Collaborations appeared, as well as commissions for designing sets for contemporary dance, theatre and performance-pieces by fellow artists. At this point my close collaboration with Evelien Cammaert started to develop

Technically and thematically the work slowly boiled down to its essence: a more experience-minded approach, as opposed to overly visible structures, the technical machine now wanted to be hidden again."

# 2





"A study for a performance in which I carefully wrap rocks in aluminum-foil. This is a symbolic- as well as a sculptural gesture, it protects the rocks, but also hides them. It takes some patience and commitment to shape the foil to the shape of the rock. The result is therefore a sculpture, and also a hidden piece from a landscape somewhere. Whomever buys the sculpture can either keep the artwork and never see the rock, or unwrap it and destroy the artwork.

From my mother's side, I come from a family of miners. My great-grandfather was a miner, my grandfather a technical draftsman, both in the Winterslag Coalmine ,the biggest coalmine in Belgium. I grew up in the shadows of the mine. From an early age my interest for geology was triggered by my grandfather. The city of Genk is an industrial one, formed first by the coalmines, of which there were three within the city-limits, second by a large Ford Automotive factory. Safe to say it is a multi-cultural place, workers from all over europe, north-arfica and west-asia arrived from the 1930's trthrough the 1980's.

Collecting stones has been a passion for me to the present day, wherever I go, I return with a rock;

But what does it mean to pick up a rock?  
What stories are hidden whitin them?  
Are they ours to take?"

Title	The Gifts Of The Silver Rock Garden Are Revealed Only On Cloudless Nights – A numbered series –
Date	2020
Dimensions	Performed object, rock & aluminum foil





Title	The Gifts Of The Silver Rock Garden Are Revealed Only On Cloudless Nights – A numbered series –
Date	2020
Dimensions	Performed object, rock & aluminum foil



Title	The Gifts Of The Silver Rock Garden Are Revealed Only On Cloudless Nights – A numbered series –
Date	2020
Dimensions	Performed object, rock & aluminum foil



Title	Defining Lines
Date	2015
Dimensions	Performance, mixed media

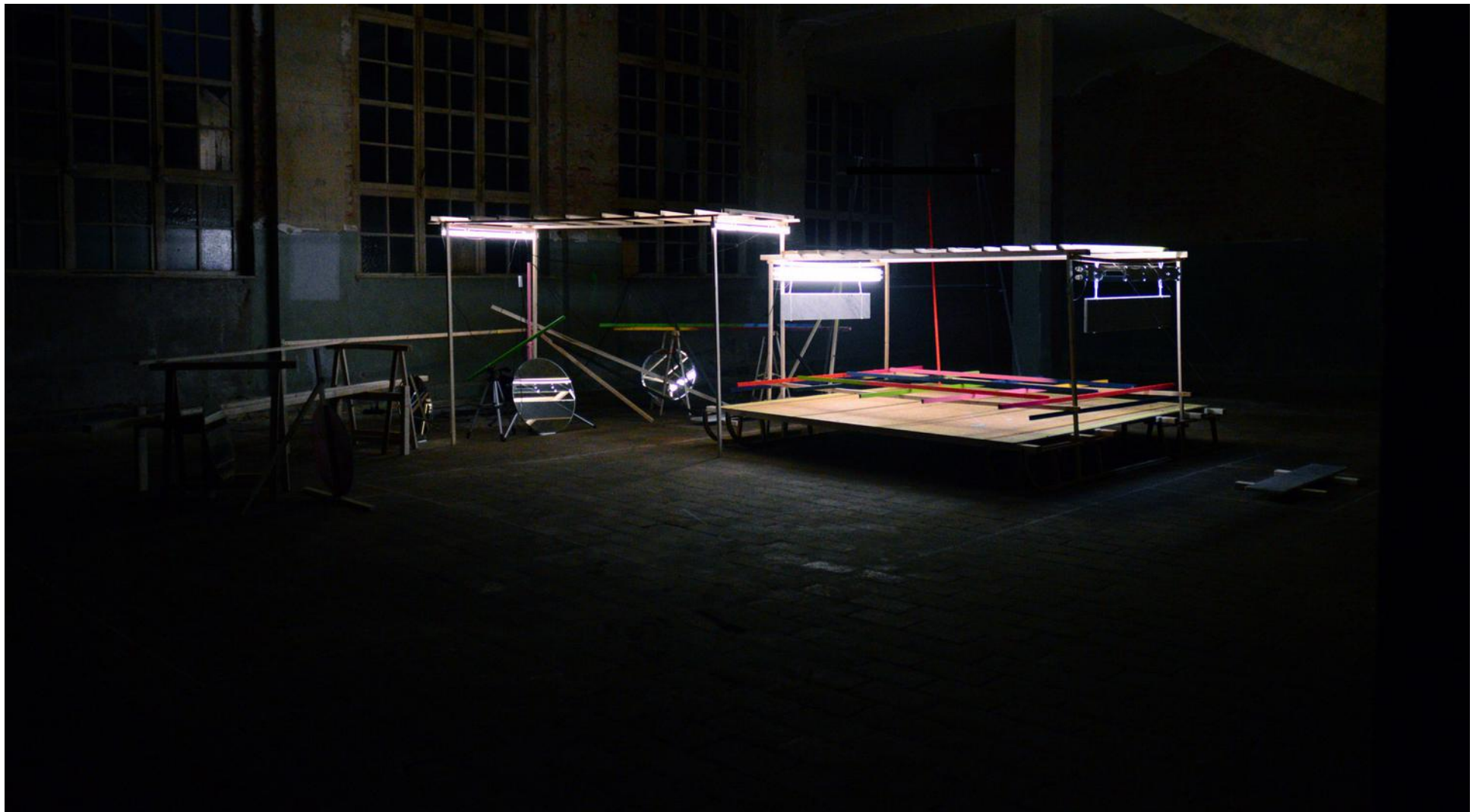
"One-time performance for Z33. In this performance I created a playfield in which I determined a set of game-rules. Those rules, combined with coincidental factors guided me towards a miniature landscape.

With this piece I contemplated on the impact of the coalmining industry on the landscape of my hometown, Genk."





Title	Defining Lines
Date	2015
Dimensions	Performance, mixed media



Title	Defining Lines (Again)
Date	September 2016 Installation view: Coup De Ville 2016, Sint-Niklaas, België, september 2016
Dimensions	Mixed Media, variabele afmetingen Video Link:  <a href="https://vimeo.com/205755494">https://vimeo.com/205755494</a>

"The installation/performance for Coup De Ville connects several thematics. On the one hand I started with an investigation of the space itself: a fairly large industrial hall in an abandoned schoolbuilding. One side of it was entirely covered with large windows up to it's ceiling, al the light fell in from that side of the room. Crossing the room, cutting it in half, were two fading lines, about 5cm wide, approximately one meter apart, connecting two doors on opposite sides of the room. This clearly used to be a passage, to cross the room but not enter the zone outside of the lines. In this fashion the room was allready devised into three zones, to which I appointed three functions: The *Organising* Space, the *Organised* space and the *Nomansland* in between."





"The zones now activated the room, enabling a dialogue, directed from the Organising space in which I installed a temporary workshop. From here I could direct the scenographics that evolved in the Organised space. The public would be witness to the process from within the no-man's-land, passing through from one door to the other. During the exhibition the structure in the room evolved almost daily. Constellations appeared, dissolved into each other in a game of rhythm, colour, and space-time. I was the sole performer, director, carpenter, designer, technician and coordinator in this large-scale living set. Depending on the time you visited the exhibition, which ran for over a month, you would encounter a different space. The audience watched me struggle with the spatial properties, materials and mostly myself. As I am quite a timid artist, the whole undertaking felt like one long intimate display.

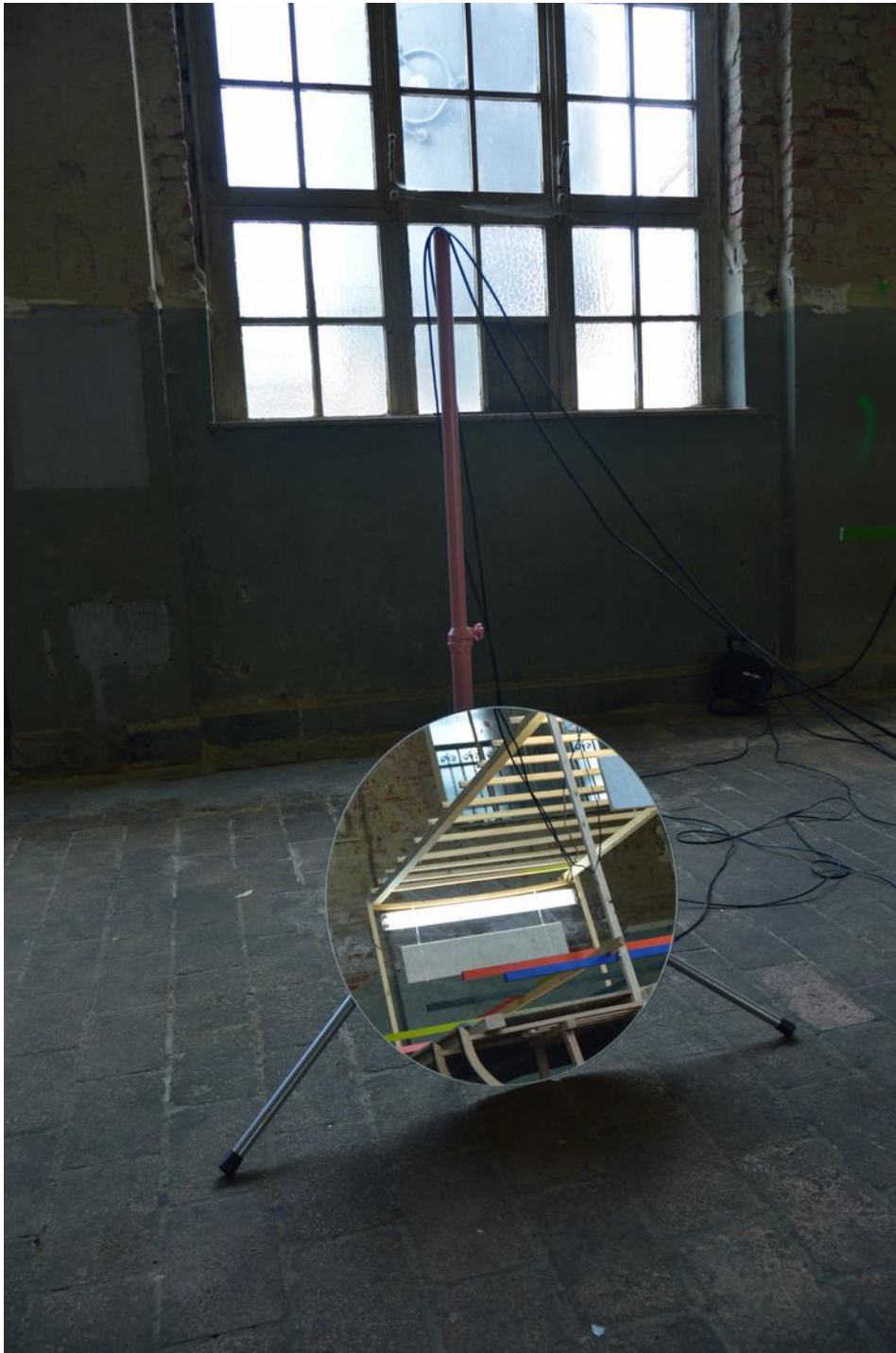
The piece was never intended to be finished, the process, spatial context and metal cosmogony were always temporary in essence.

The space was activated in an explicit theatrical way, however, the room surpassed the model of a peep box: this exercise illustrated how a spatial, architectural and situational context not only gives a work agency for appearing, it also greatly determines the physical form, or multiple forms it takes on. "





Title	Defining Lines (Again)
Date	September 2016 Installation view: Coup De Ville 2016, Sint-Niklaas, België, september 2016
Dimensions	Mixed Media, variable dimensions Video Link:  <a href="https://vimeo.com/205755494">https://vimeo.com/205755494</a>



Title	Defining Lines (Again) – Detail
Date	September 2016 Installation view: Coup De Ville 2016, Sint-Niklaas, België, september 2016
Dimensions	Mixed Media, variable dimensions Video Link: <a href="https://vimeo.com/205755494">https://vimeo.com/205755494</a>









"A performance in which I repeatedly construct *protagonists*, antropomorph figures in different positions that depend largely on coincidence. I use a denim jacket and 5 wooden sticks. I do not use anything to connect the sticks, this is also a ballancing excercise. The figures exist for a couple of minutes, sometimes hours, and are than replaced with another *protagonist*."

Title	The Protagonist ( The Performer)
Date	2018
Dimensions	Performance: Jacket, wood



Title	The Protagonist ( The Performer)
Date	2018
Dimensions	Performance: Jacket, wood



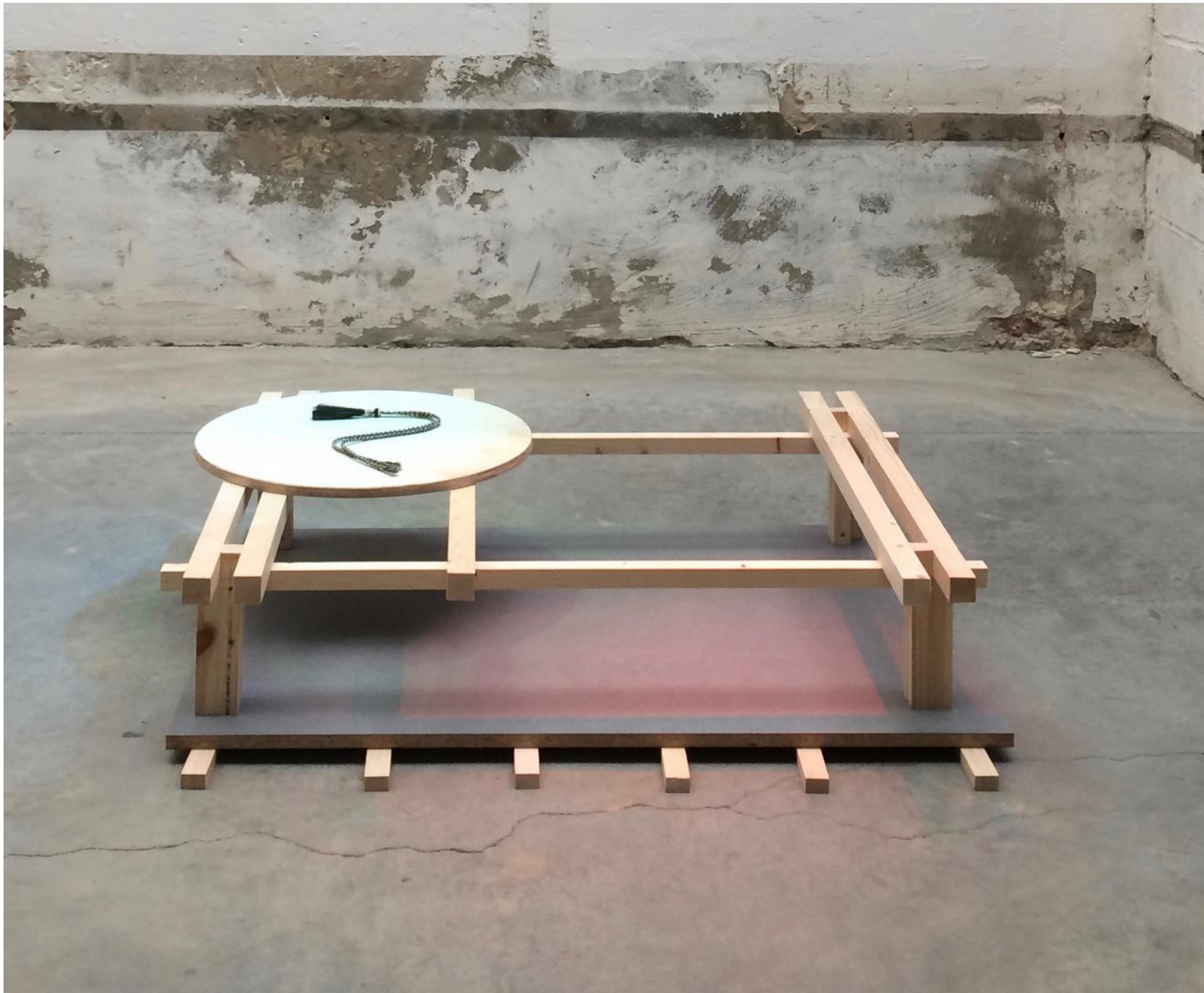


"A studio-experiment, in which I restricted myself to a platform, only being able to move around by displacing it's elements.

This was a reflection on meditation and physicality as it relates to space and architecture. It was also a reference to zen-architecture and the myth of narcissus: the idea of water beneath the structure resembles a zen garden as well as a mirror."



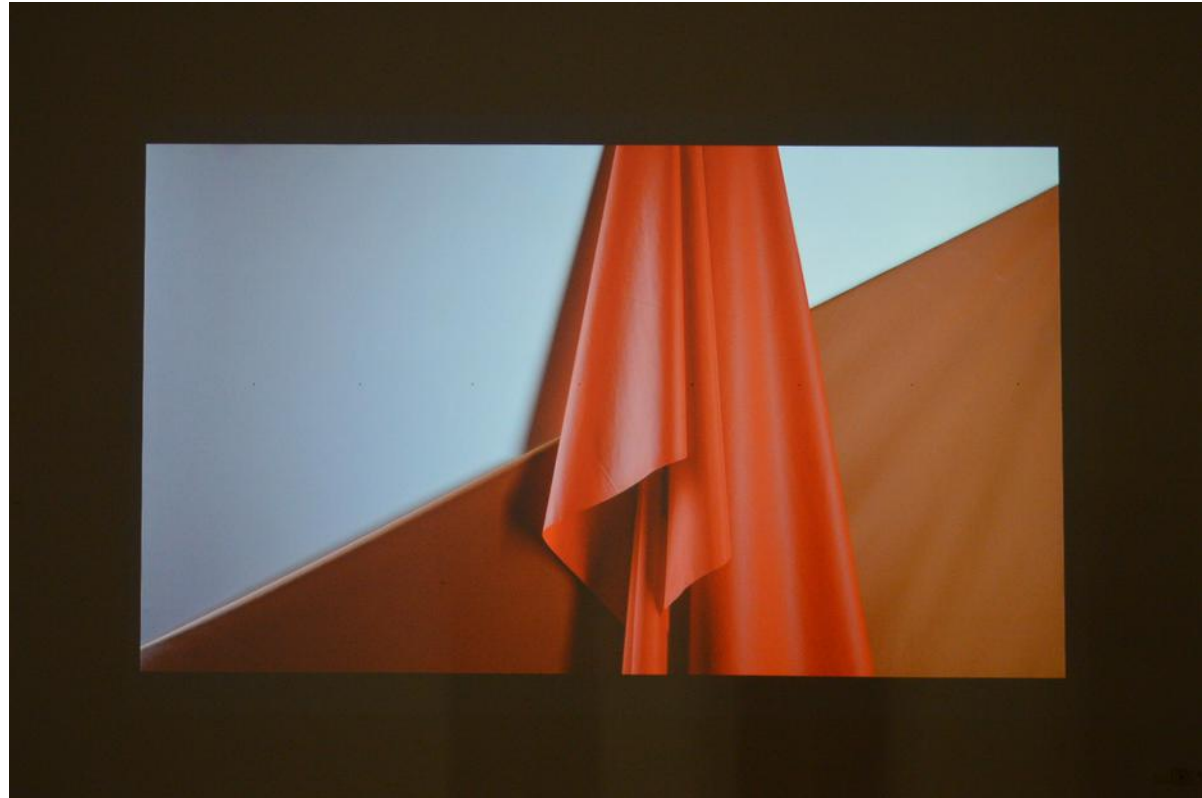












Central to the installation is a stylized easel with a camera in front of it, pontifically aimed at its center. The frame that the camera registers is the physical and immovable core of the work around which every other element that is part of it moves. This movement is initiated by two performers who move through the space as if it were a studio. The dynamics they generate gradually spread not only through the physical space, but also through the different mental spaces and perspectives of those present.

Title	Grammatica Collaboration with Evelien Cammaert
Date	2018 Installation view: STUK, Leuven, België
Dimensions	Mixed Media Wood, Fluorescent Tubes, Tripods, Camera, Beamer, Textile



*Grammatica* engages the public in various dialogues and lines from the core of the installation: between the performers and the material, its tactile qualities and its interaction with light, color, space and time. An artistic creation process unfolds within the game rules of the installation, with ever-changing and endless new results. This is where the second dialogue starts: the one with the audience who is invited to follow the makers in the process, which breaks through the virtual walls of the studio and shows itself in all its vulnerability.

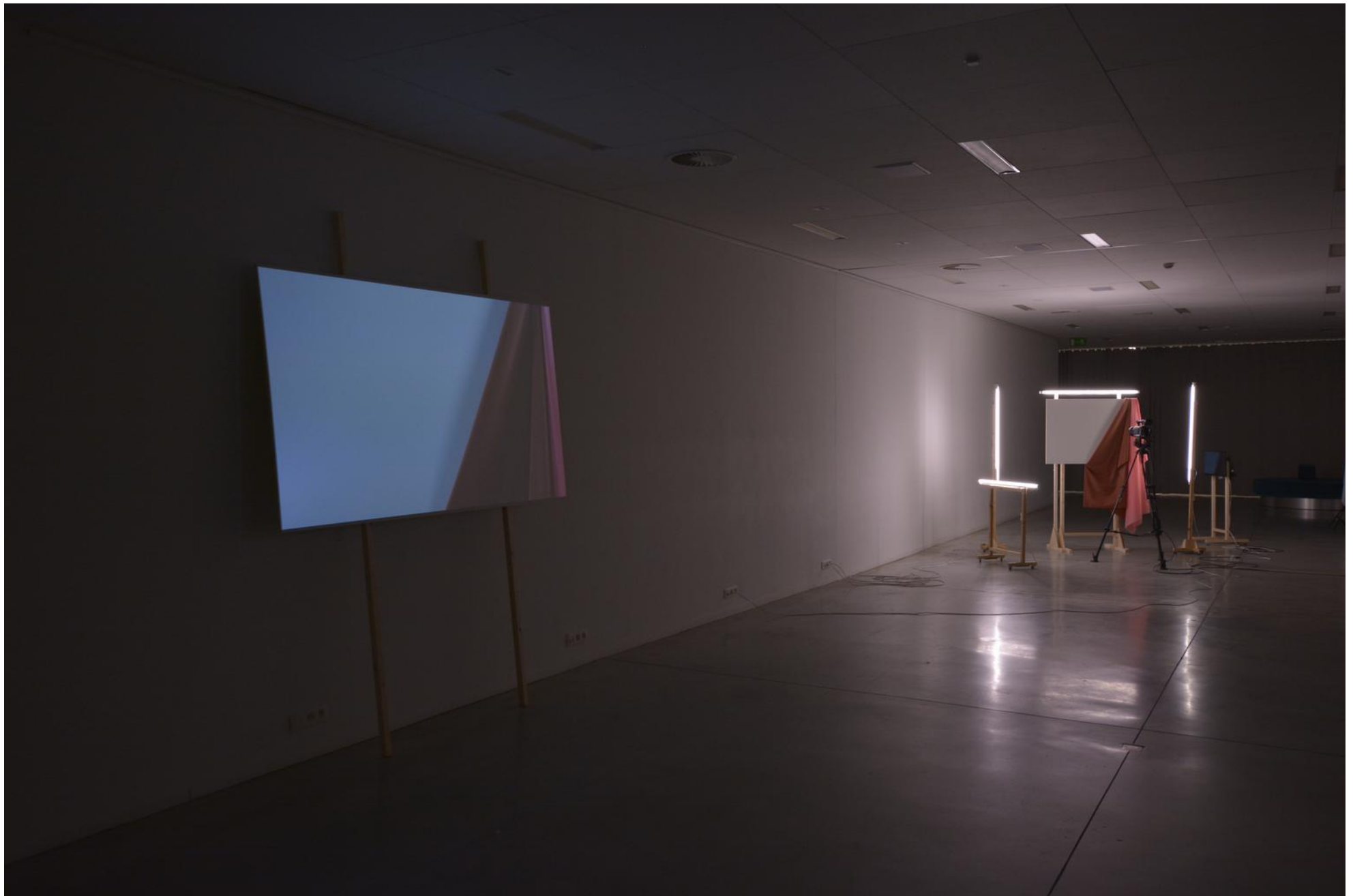
Finally, there is the eye of the camera, which draws the ideal frame around images like a *royal gaze*, in which nothing indicates the presence of the performers. We only see the tableaux that arise, the movement and the light as an ever-changing, almost painterly but dynamic end product. Here starts a third dialogue that has a previously inward-looking character and generates an almost meditative experience, which perhaps brings the audience closest to what the performers / makers themselves experience during the creative process.



The origin for the choice of the title *Grammatica* lies in a text that refers to 19th-century aesthetics. It mentions an idea initiated by Goethe: a Grammar of painting.

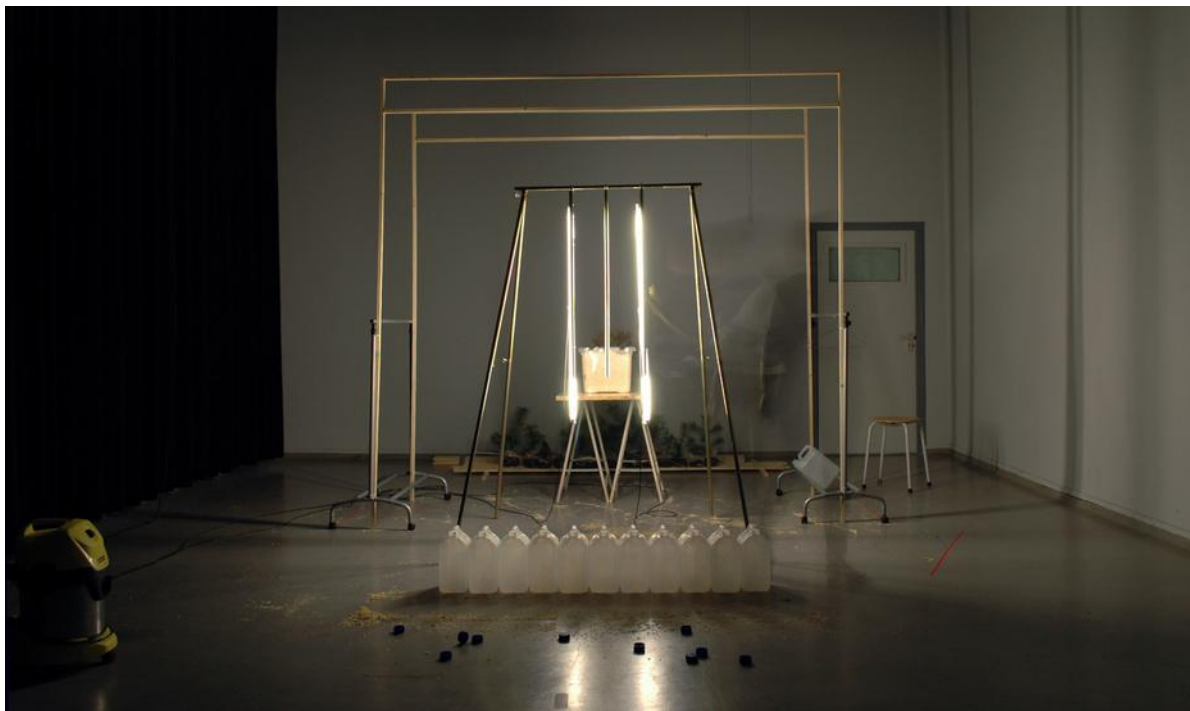
A toolset of rules about composition, color and harmony that, according to Goethe, was a direct expression of the artist's pure perception. The idea that such Grammar exists became a guideline for many modern artists. Mondrian, Klee or Kandinsky, among others, tried to understand the sensory world through research into color, form and movement. It is from a similar attempt, and within the limits of limitations sought in a set of rules, that Evelien Cammaert and Joris Perdieu originally approached this work





Title	Grammatica (Collaboration with Evelien Cammaert)
Date	2018 – Installation view: Museum M-Leuven, België, november 2018
Dimensions	Mixed Media / Wood, Fluorescent Tubes, Tripod, Camera, Beamer, Textile





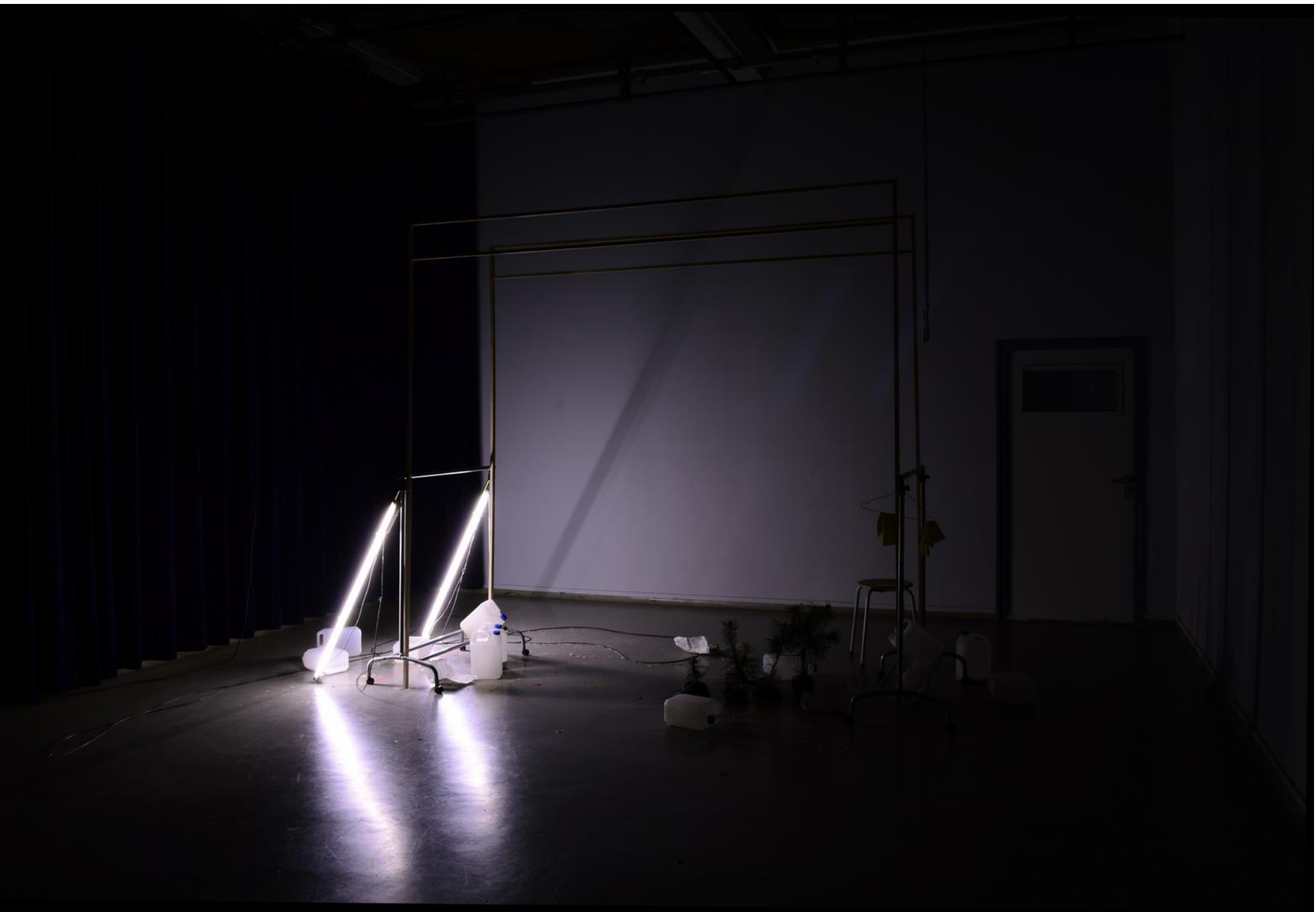
*Eat Wood*, the title refers to a term from the ski sport that means "to ski against a tree", is a key work. It is a 45-minute choreography with objects and light elements that completes a circular movement: as an audience you enter, in the middle of an image, which is then defragmentated at high speed by two performers for 45 minutes. Until the same image suddenly appears again and the performers disappear. The work came after a winter road trip through Germany and is a visualization of a journey through a landscape. But not literally, the references are in the details. It is a simultaneously romantic and nihilistic work, at the same time poetic and punk. This collaboration with Evelien Cammaert is my first real performance and immediately took the scale of a theater performance: a linear relationship to a seated audience in a large theatre hall. and a fixed time lapse of 45 minutes. It was an ambitious and cumbersome work that contains a lot of information. As a whole it turned out to be difficult to grasp, but there are definitely sublime pieces within it. For me as a maker, the work has called into question a lot. I started to think in completely different ways about the relationship with the public (still a relevant issue) and the relationship of my work to time (the temporary). The way in which the performance as a process proceeds is very similar to my creation process.

The proces behind the making of performances is much slower than that of the making of visual art. It is more complex, more parties are involved. I have since continued to make object-oriented performances and scenographies.



Title	Eat Wood, Collaboration with Evelien Cammaert
Date	2015-2016
Dimensions	Performance / Mixed Media, site-specific





Video Link:

<https://vimeo.com/116744535>

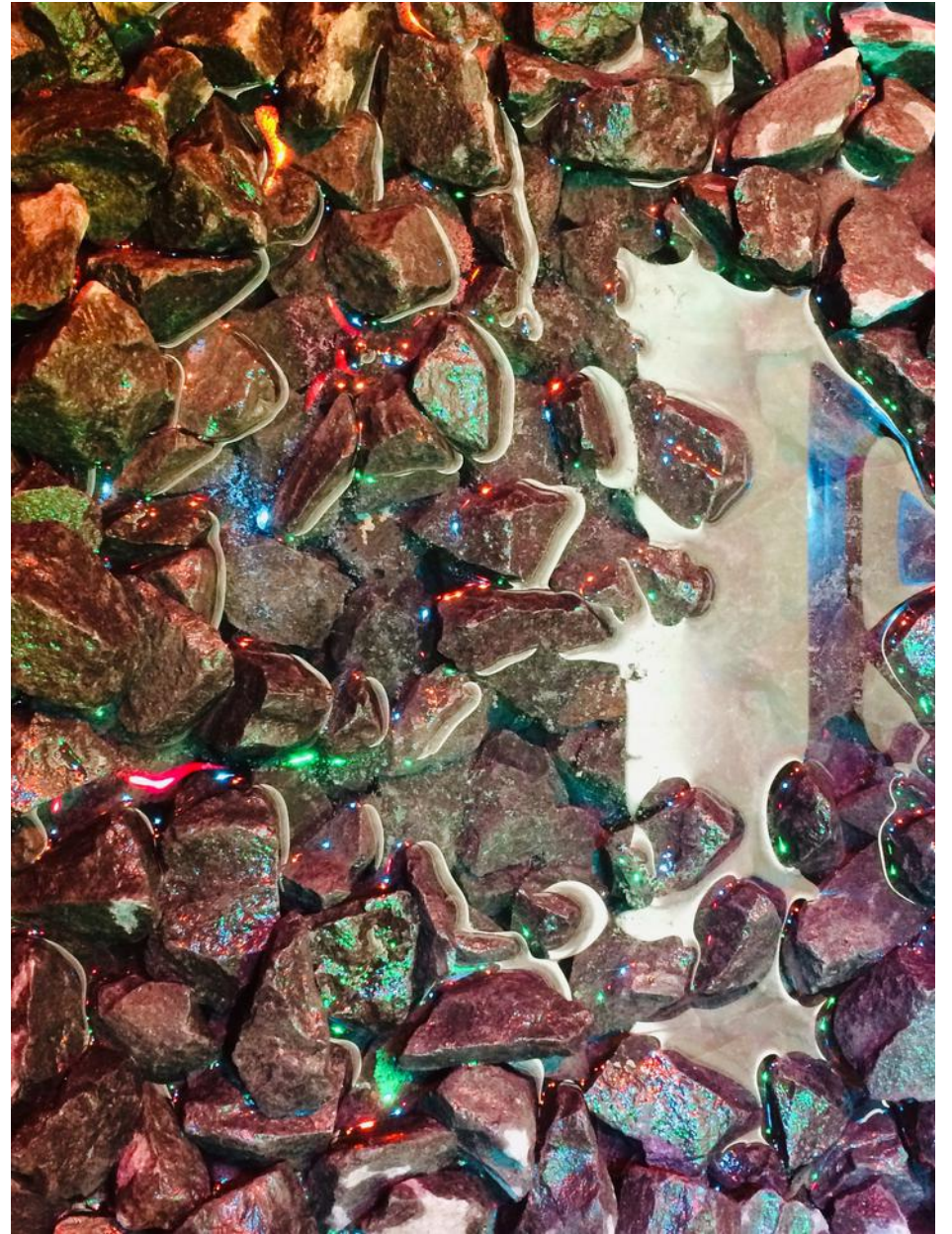
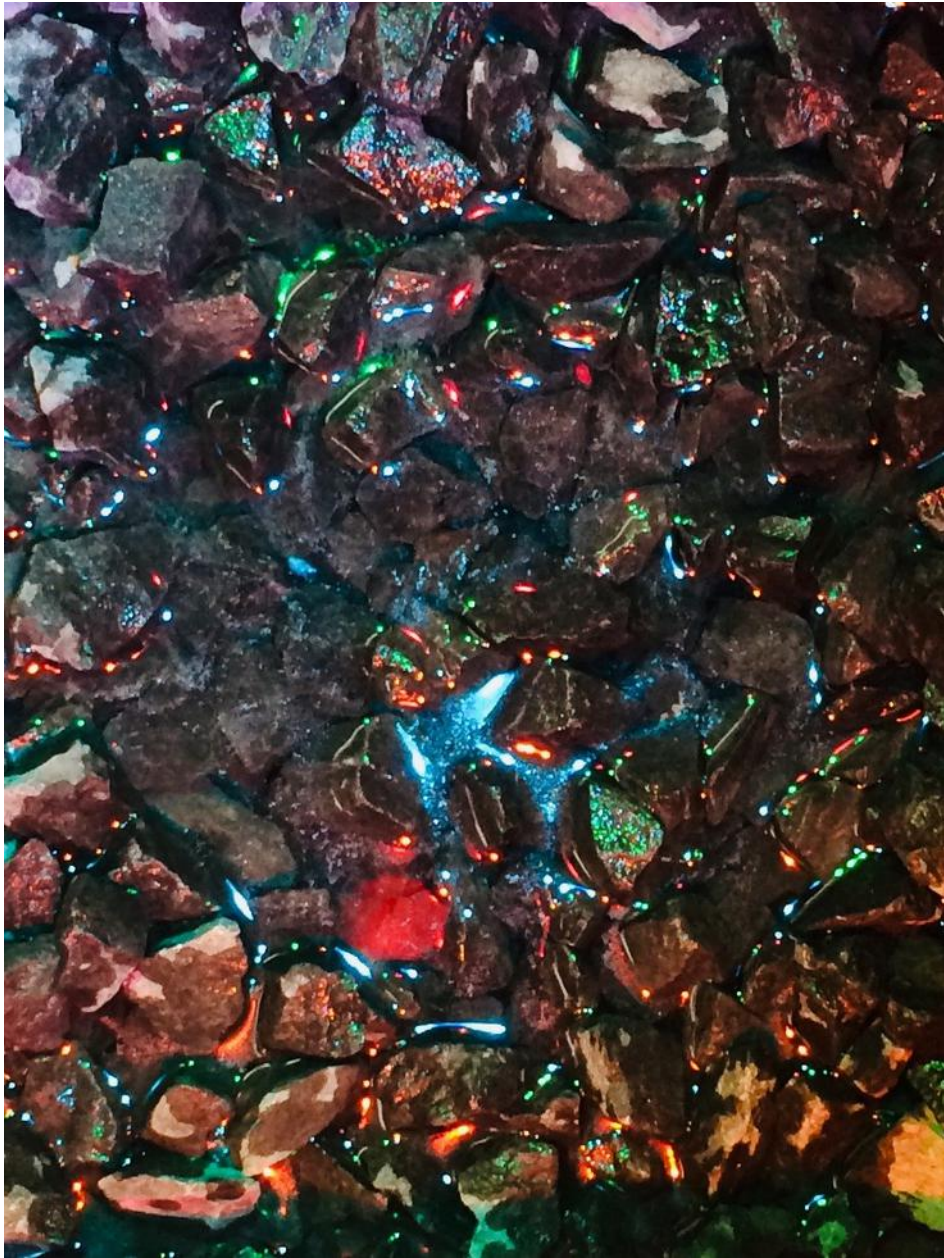




"In several performances I have created small rock gardens, closely related to zen gardens. As any garden they are symbolic and highly artificial attempts at a reconnection to nature, mostly in sterile exhibition spaces. The bareness of a zen garden is the most honest approach to garden-scaping: not aimed at a reconstruction of nature, but a clear emphasis on artificiality and scale, which is in fact architectural above all."

Image: Promo-image for "The Garden", a solo presentation at Ciap Kunstverein.









"A performative-walk through molenbeek, from my studio to the exhibition space at Jardin Maritime. As an artist-pilgrim I undertook a long walk to a sanctuary that i was to create myself. I carried all the elements for my installation on my back and carried a staff. These elements were actual obstacles moving through the densely populated Molenbeek.

Ofcourse this so-called pilgimage was not to b taken seriously"





# Scenographics & set-design

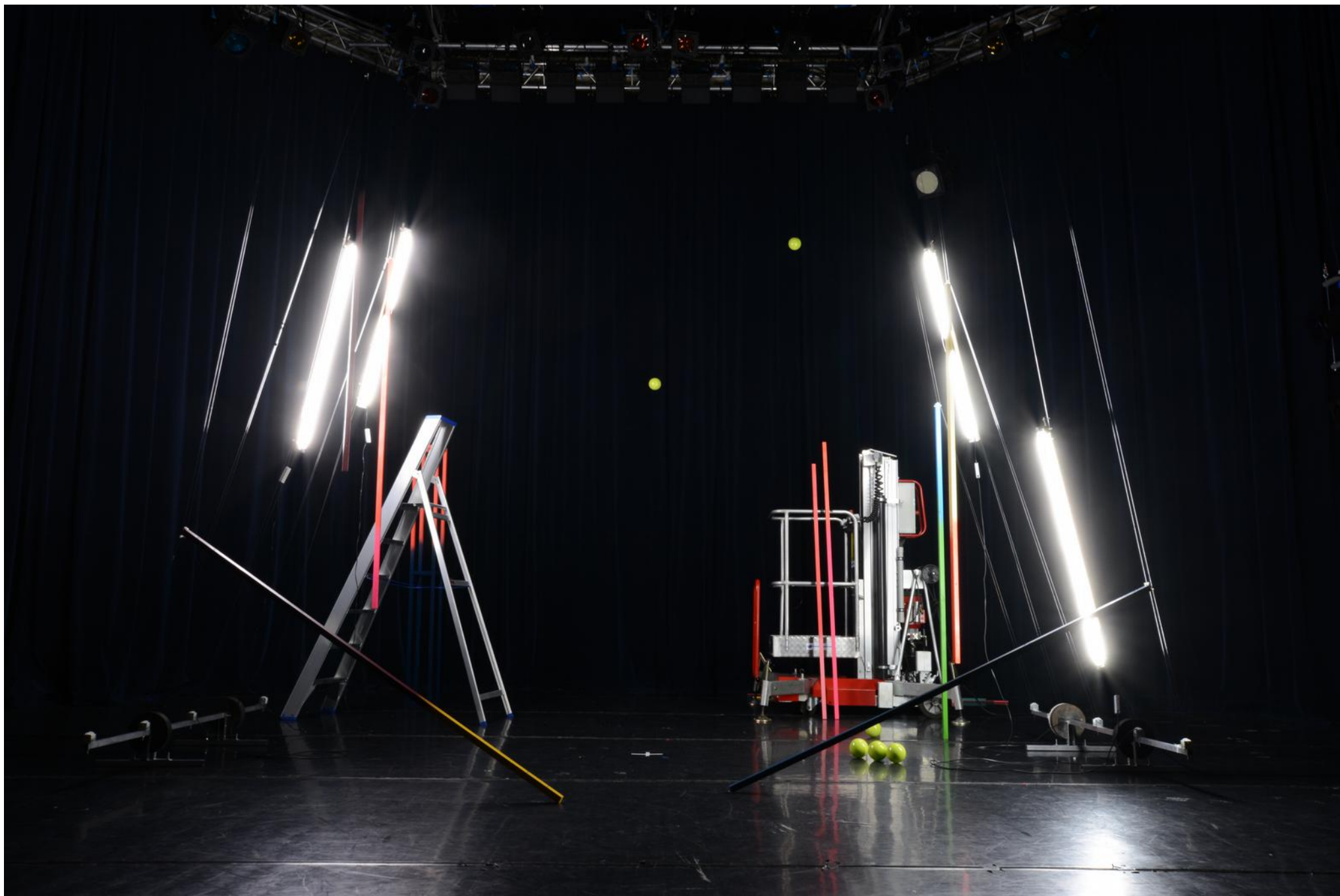
"After a period of some years I consider to be at least partly training, I started to expand my spatial practice to include performances. I evolved from an artist behind the scenes to a performer.

Collaborations appeared, as well as commissions for designing sets for contemporary dance, theatre and performance-pieces by fellow artists. At this point my close collaboration with Evelien Cammaert started to develop

Technically and thematically the work slowly boiled down to its essence: a more experience-minded approach, as opposed to overly visible structures, the technical machine now wanted to be hidden again."

I explicitly use the tem Scenographics, in stead of Scenography. The term represents a more complete approach to scenographics as an autonomous artform, not nescesarilly connected to existing plays or for instance exhibition set-design. *Scenographics are formative to staged atmospheres, as proposed by prof. Dr. Rachel Hann in Beyond Scenography, Surrey University, UK*

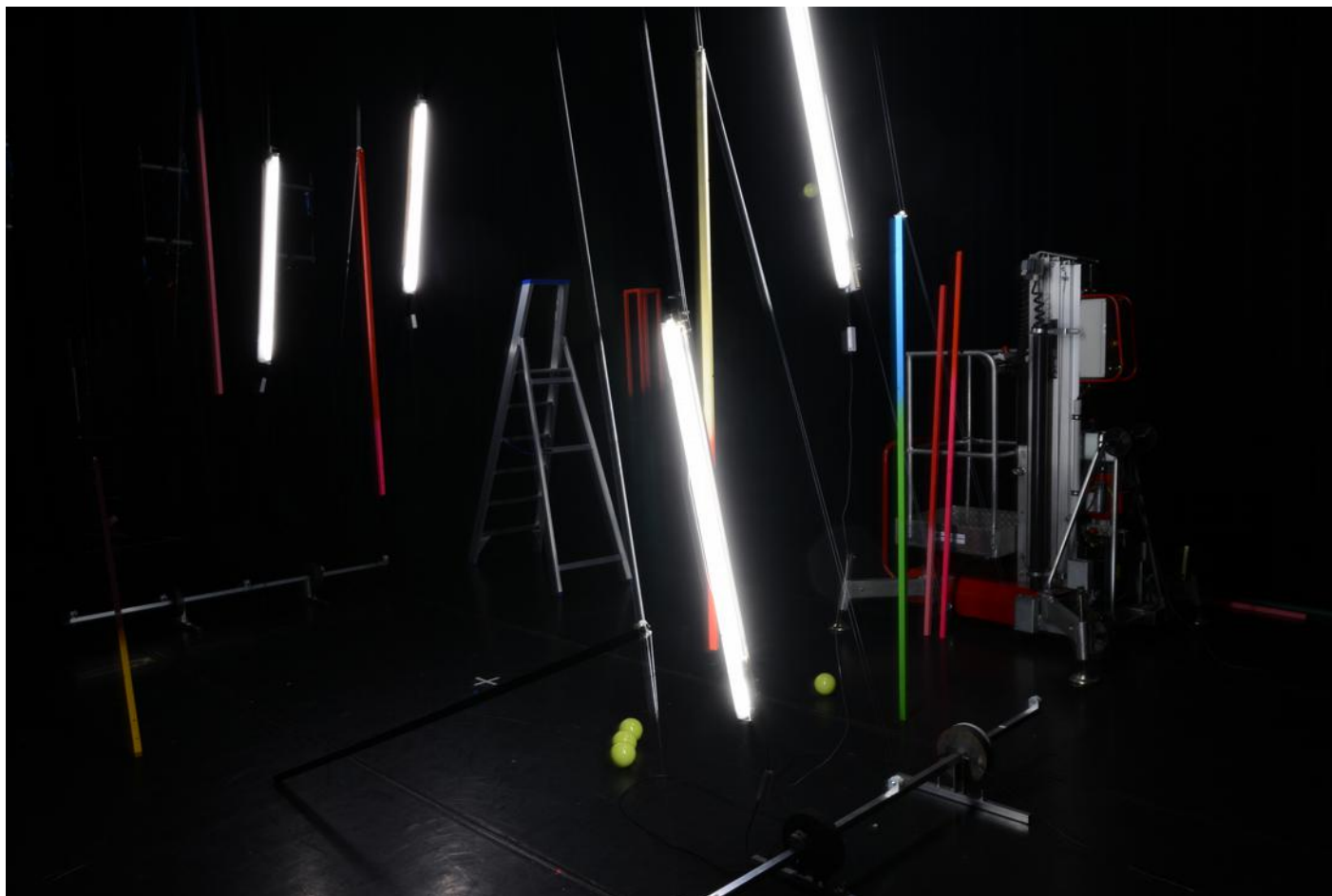
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Title	A Colourful Sketch In Black & White Space (version01, Genk)
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Date	2016
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Dimensions	Mixed Media, site-specific dimensions
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Werktitel	A Colourful Sketch In Black & White Space
Ontstaansdatum	2016
Format (materiaal)	Mixed Media, site-specifieke afmetingen

In this work I first explored the *Technical Hall* as a medium: the archetype of a blackbox with extensive technical machinery, designed and build to create a space of “super illusion”. A “Box Of Tricks”, which as a theatrical machine sits like a second shell around the envelope in which the work appears as a magical world-in-world.

Video Link: <https://vimeo.com/155293587>



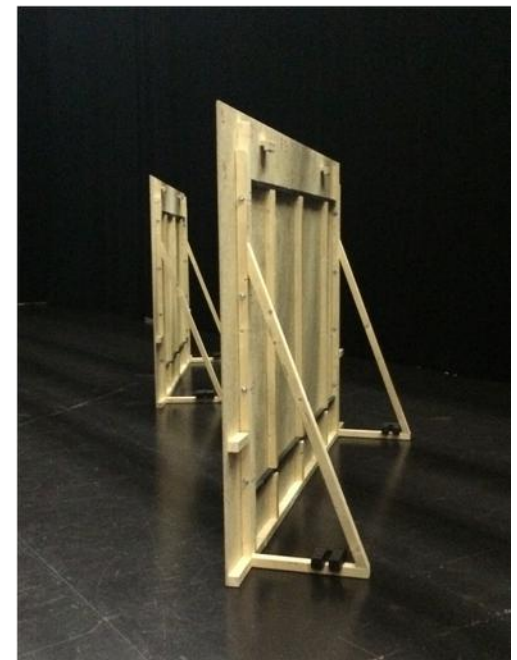
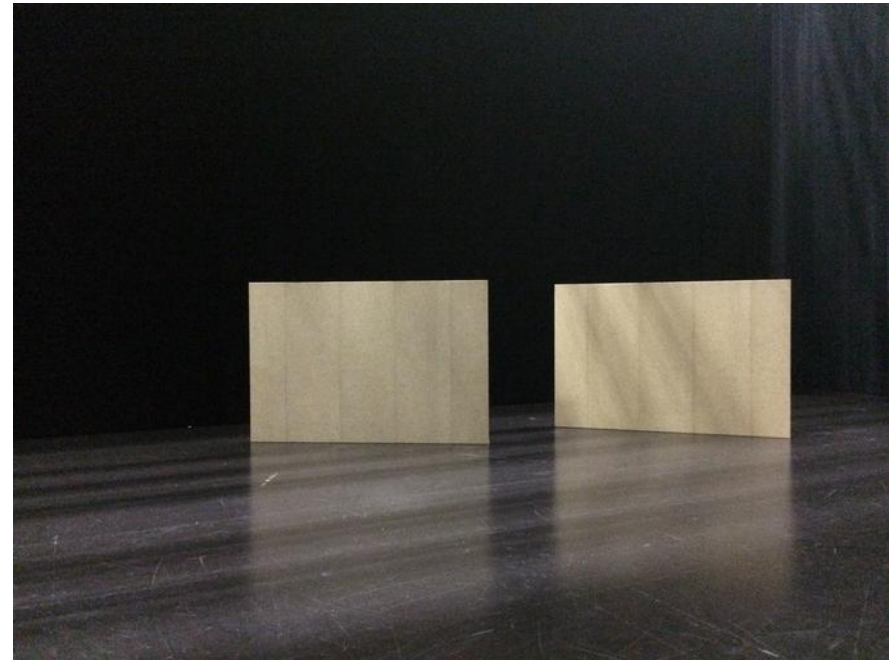


Title	A Colourful Sketch In Black&White Space (Version .02. Bruges, Belgium)
Date	Mei 2018
Dimensions	Installation / Mixed Media, site-specific, variable dimensions

## COMMISSIONED SET-DESIGNS AND COLLABORATIONS

Scenography for "Absorbing Exposure" , a performance by  
Evelien Cammaert.  
View of the set in the great hall of C-Mine, Genk.

MORE INFO & IMAGES: <https://eveliencammaert.com/Home>







Scenography for "Tiny Things, Pretty Far Away" , a performance by Evelien Cammaert. View of the set at Winternights Festival, 2018, AINSI, Maastricht

MORE INFO & IMAGES: <https://eveliencammaert.com/Home>



Scenography for "Tiny Things, Pretty Far Away" , a performance by Evelien Cammaert. View of the set at Winternights Festival, 2018, AINSI, Maastricht

*MORE INFO & IMAGES:* <https://eveliencammaert.com/Home>





Scenography for "Tiny Things, Pretty Far Away" , a performance by Evelien Cammaert. View of the set at RADIUM, Maastricht

MORE INFO & IMAGES: <https://eveliencammaert.com/Home>



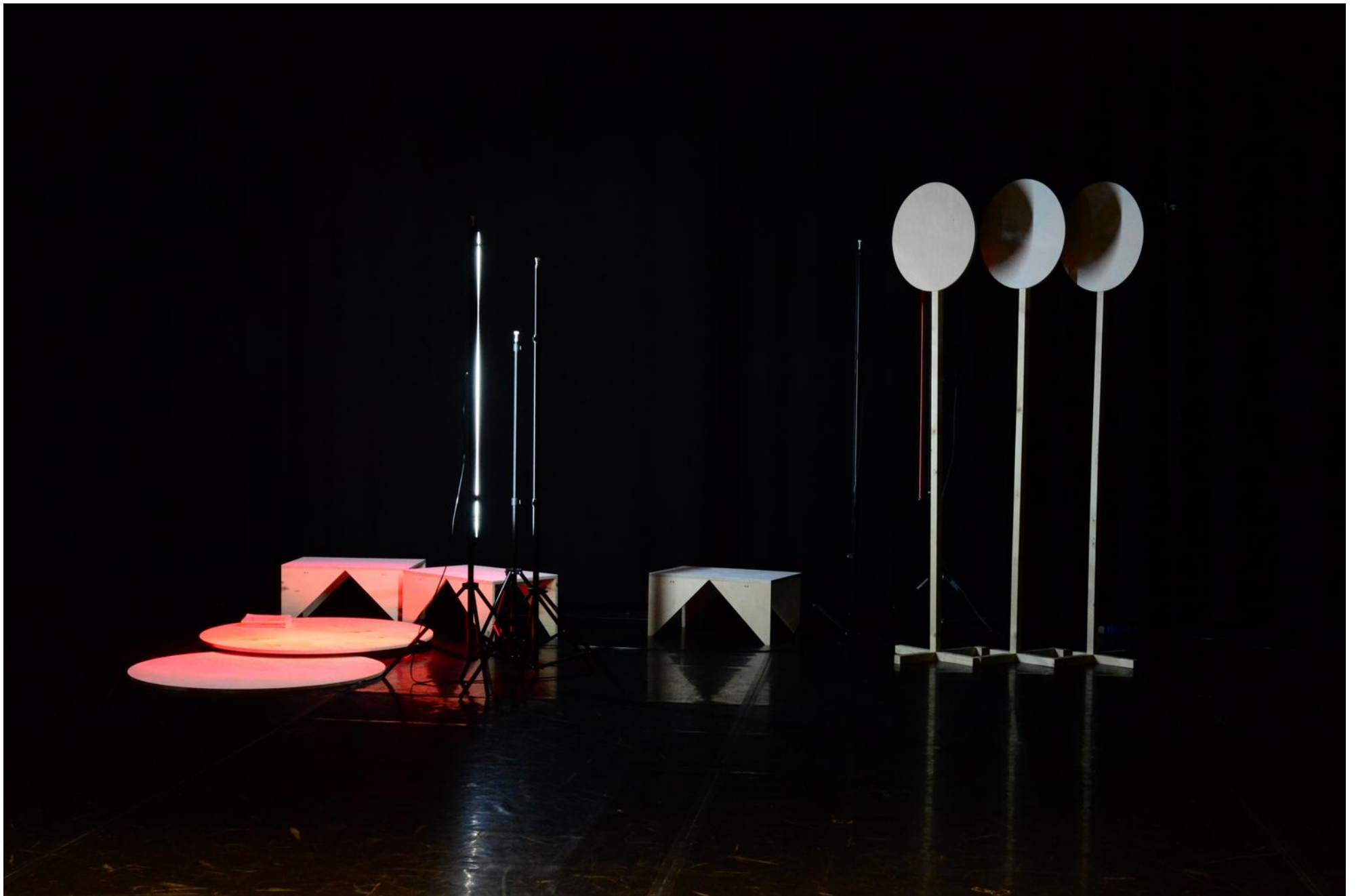


Scenography for "Slide" (Working Title, 2020), view of the set at WP Zimmer, january 2020.

MORE INFO & IMAGES: <https://evelienammaert.com/Home>

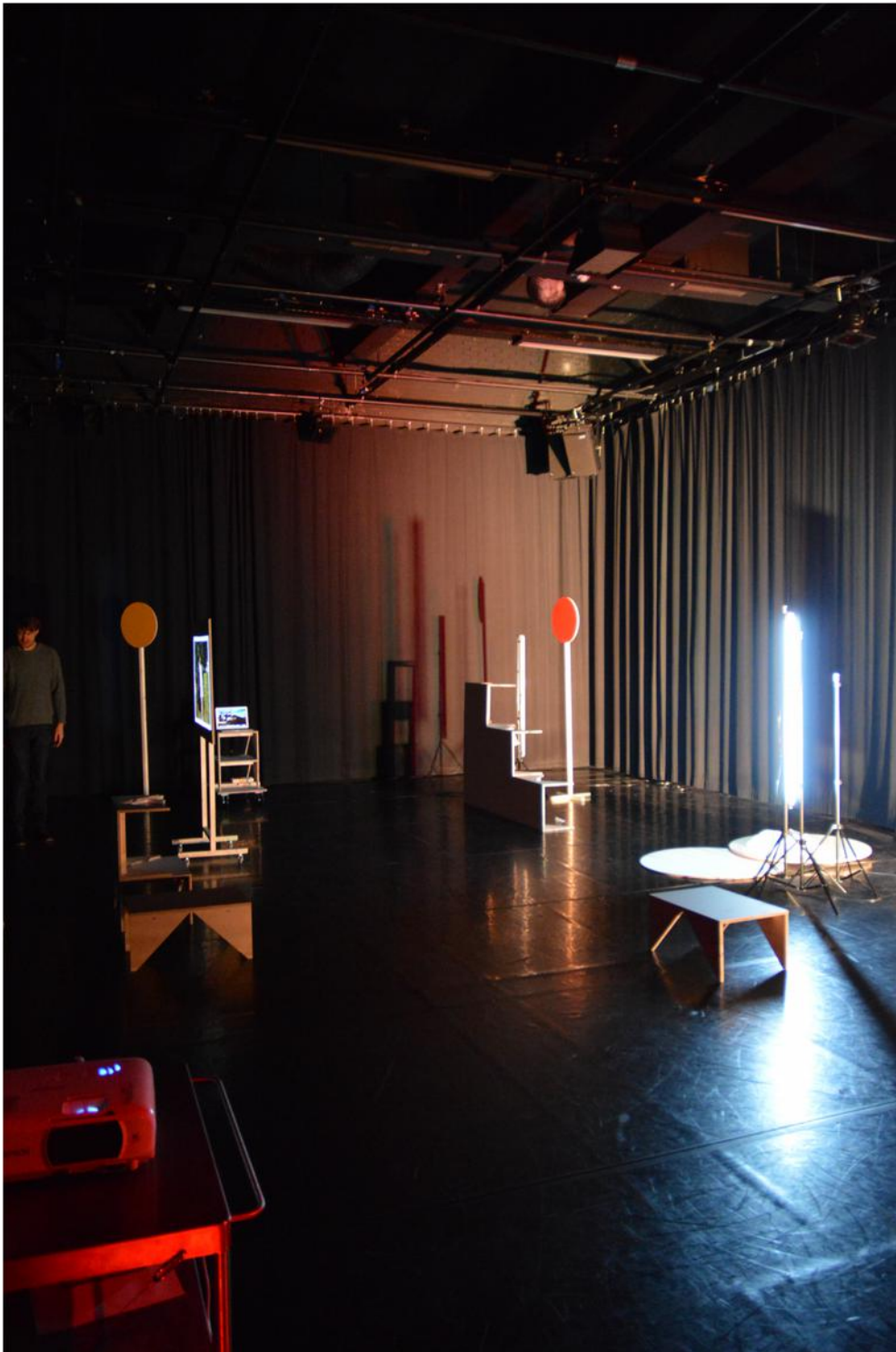


Scenography for "Grammatica" , a performance by Evelien Cammaert & Joris Perdieus  
View of the set at M-Leuven during Playground Festival, 2018.



Title	Scenography "Komt Op, Gaat Af", by Nico Boon
Date	2018
Dimensions	Mixed Media, site specific dimensions





A scenography commissioned by Vincent company for "Komt Op, Gaat Af", a monumental monologue by playwright Nico Boon.

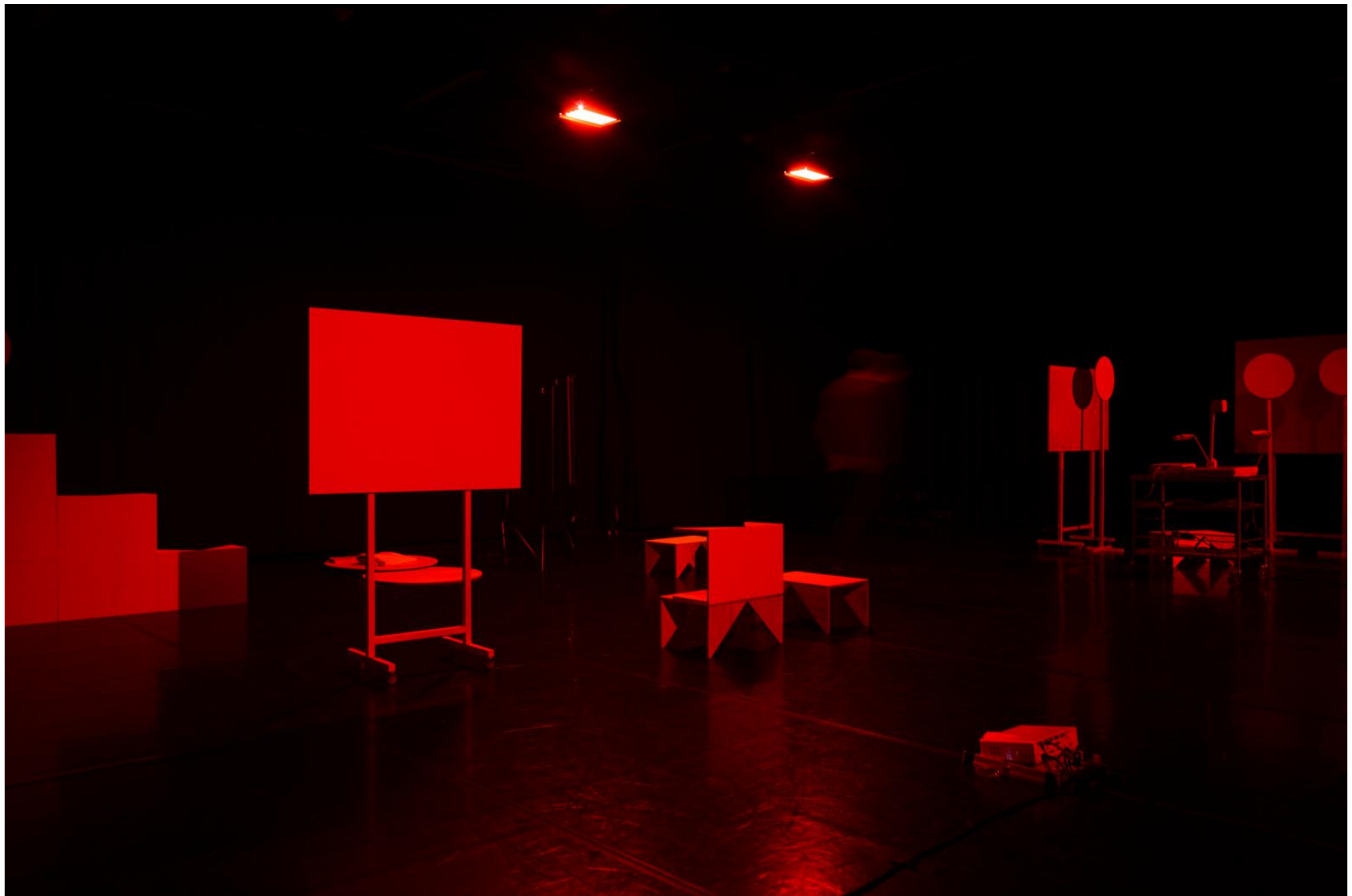
"My practice Nico's are very different: Nico is a classical playwright who writes long texts based on his own experiences. This results in classic theatre plays, in which the narrative is always clearly stated, creating a world populated by characters. Whereas my work is more abstract, cryptic, and more about atmospheres and experience.

Nonetheless this collaboration was a great experience, and a process that was developed on equal terms. Nico involved me very early on, he wanted an interactive quality to his set, a modular situation that he himself would manipulate constantly during his performance, creating a multitude of images, on top of the text.

The set-design turned out very complex. Every element in it is modular and can be combined in a number of ways in relation to the other elements in the show. The sequences are very strictly choreographed and accompany the stories Nico tells in an aesthetic as well as suggestive and symbolic manner.

One could maybe even watch the performance without the text, although it would probably tell a completely different story and I doubt Nico would agree to that."

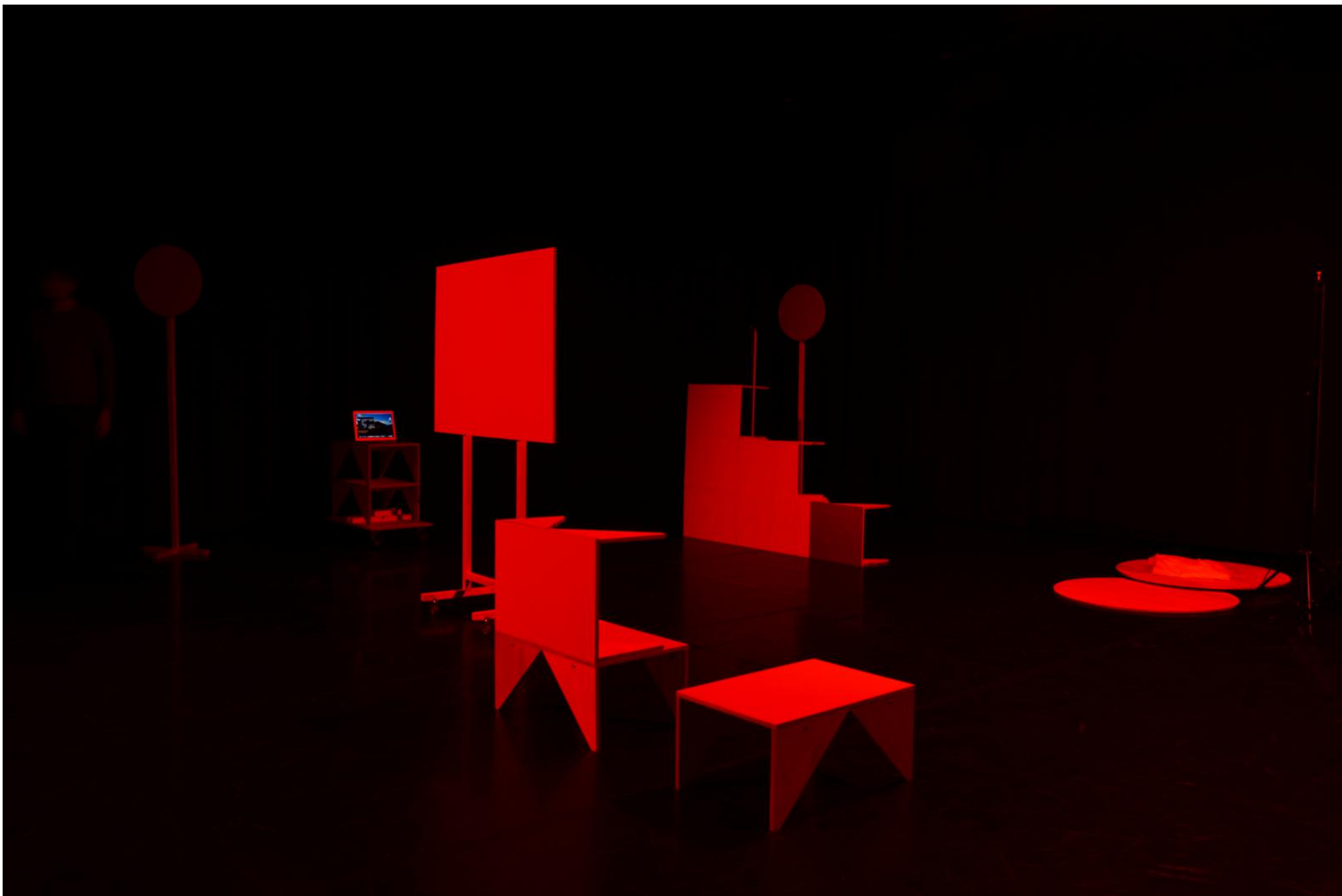
Title	Scenography "Komt Op, Gaat Af", by Nico Boon
Date	2018
Dimensions	Mixed Media, site specific dimensions



Title	Scenography "Komt Op, Gaat Af", by Nico Boon
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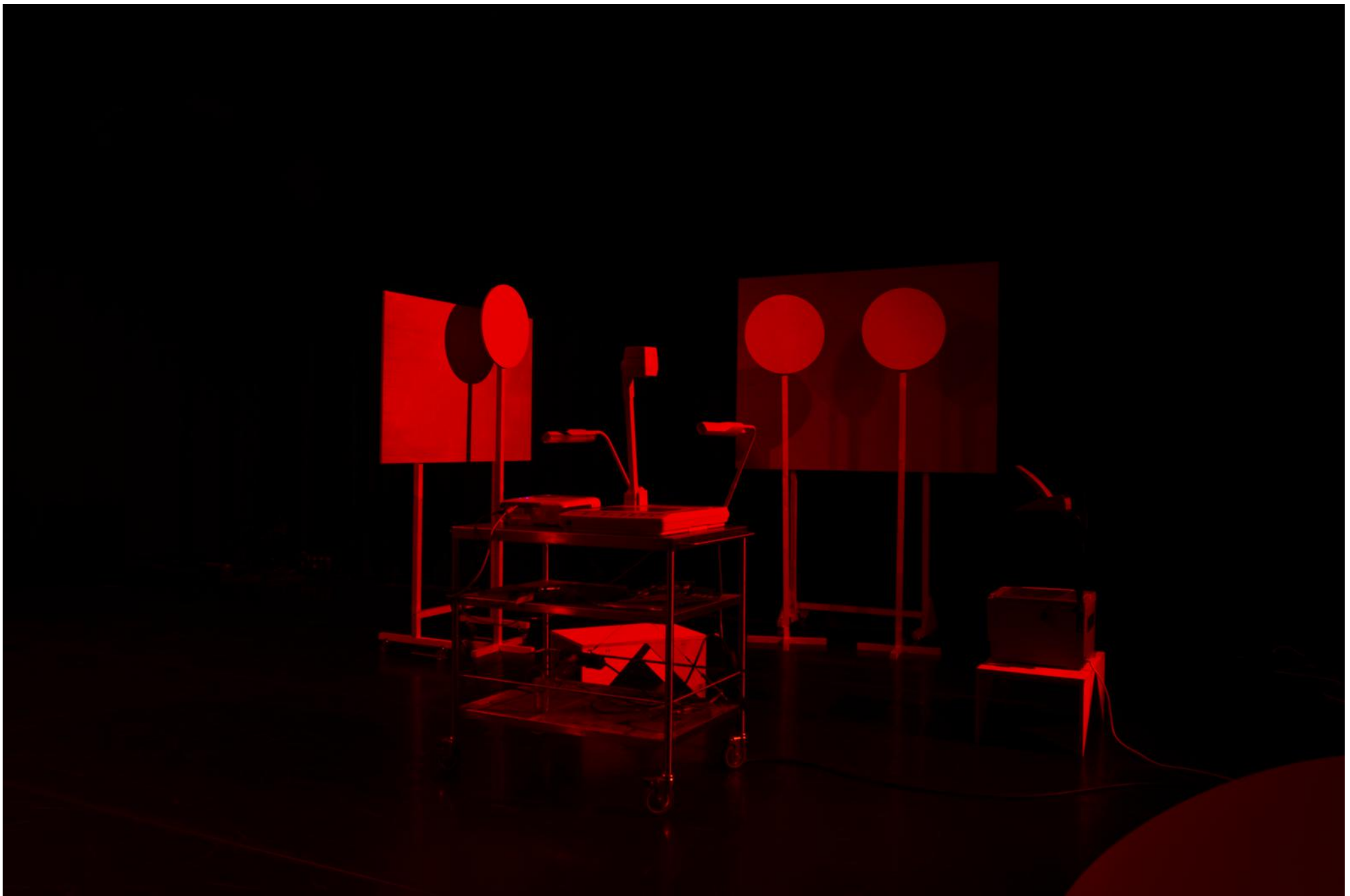
Date	2018
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Dimensions	Mixed Media, site specific dimensions
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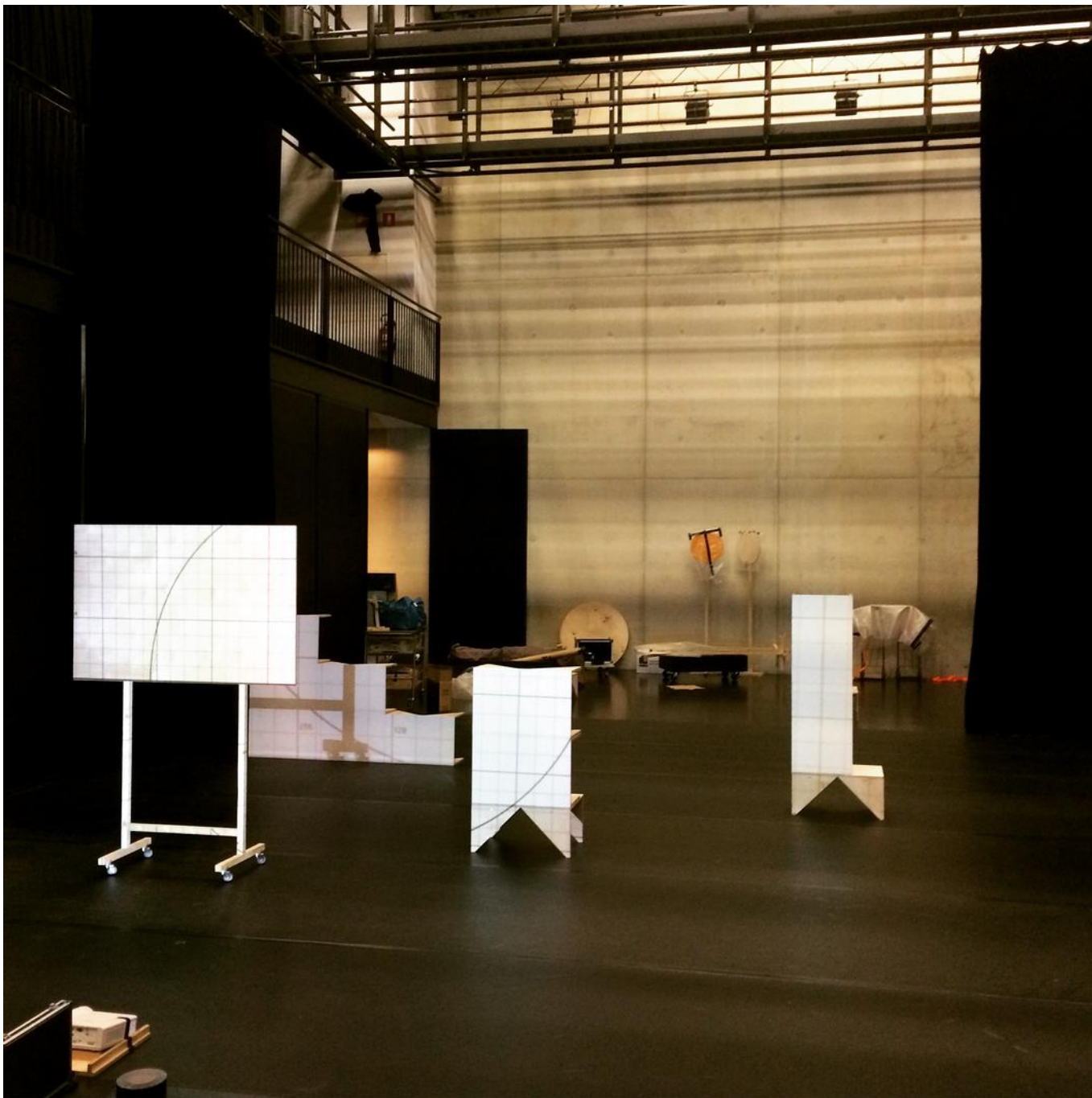


Title	Scenography "Komt Op, Gaat Af", by Nico Boon
Date	2018
Dimensions	Mixed Media, site specific dimensions

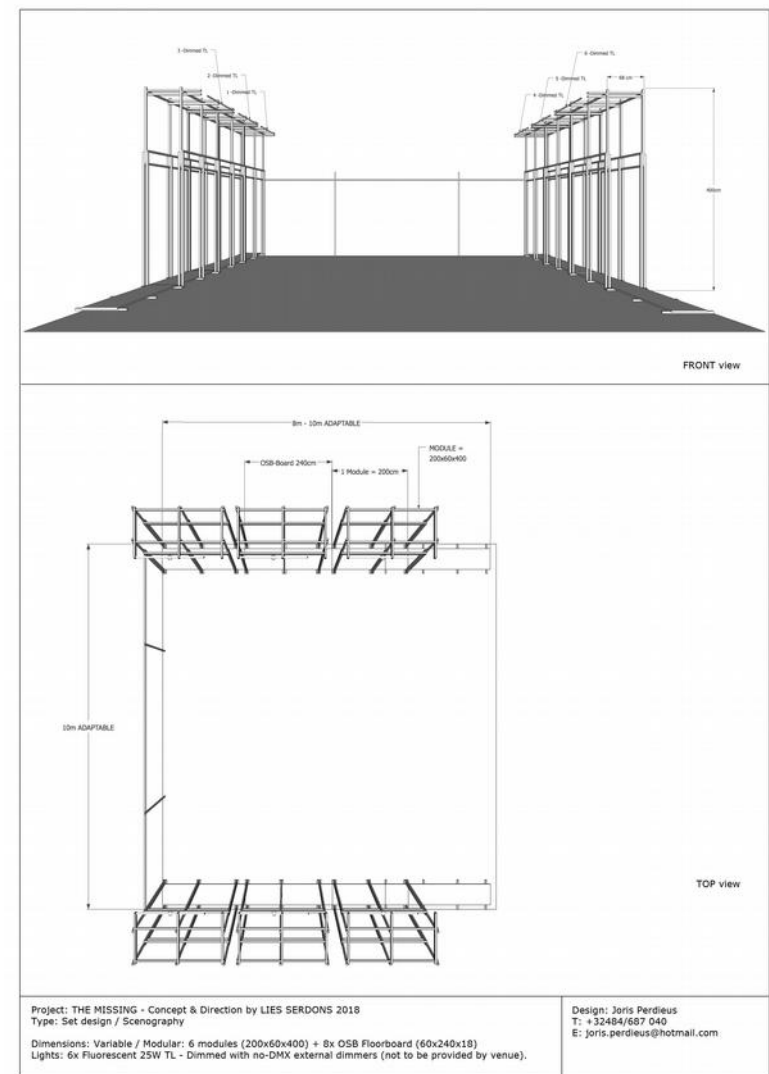
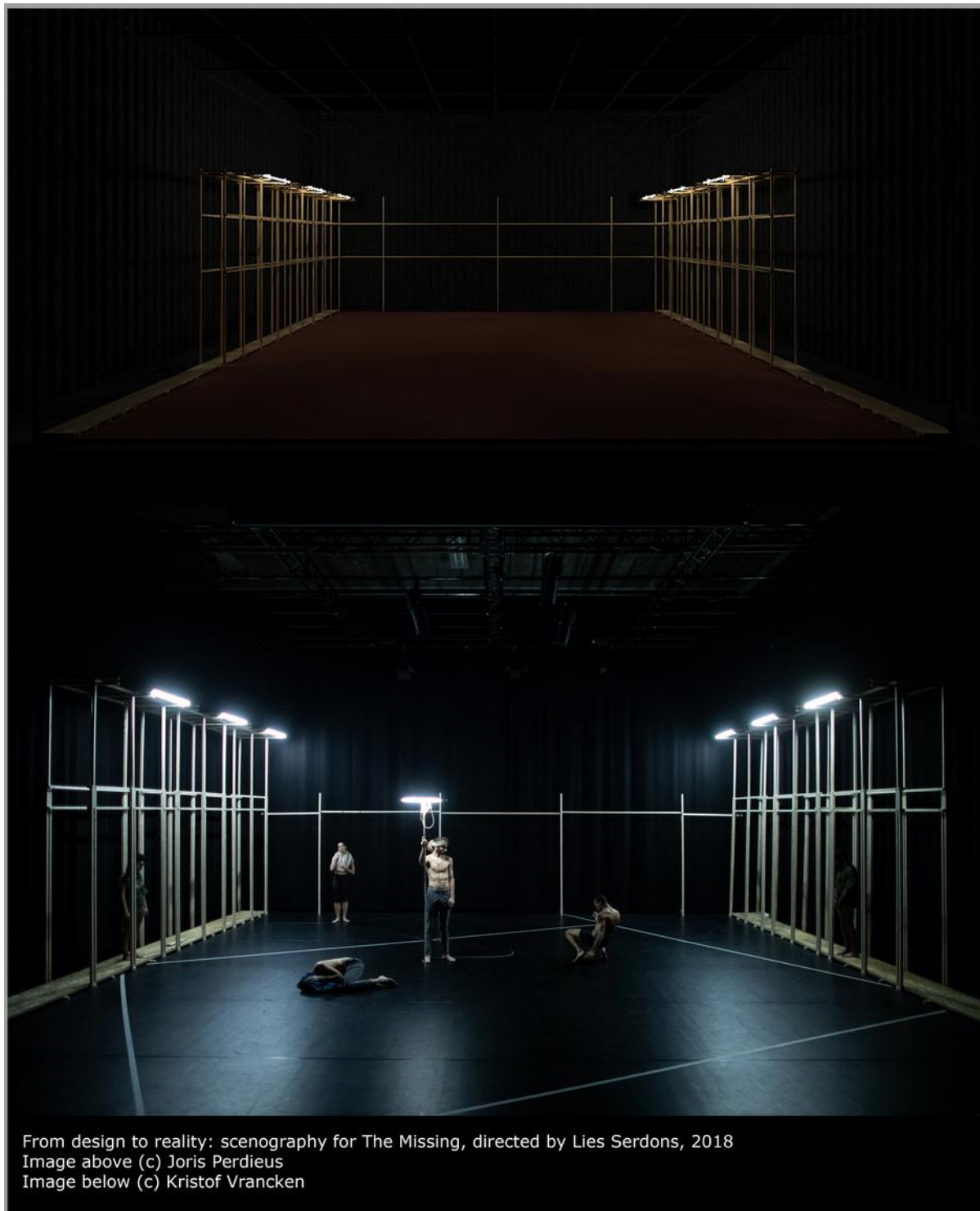




Title	Scenography "Komt Op, Gaat Af", by Nico Boon
Date	2018
Dimensions	Mixed Media, site specific dimensions



Title	Scenography for "Komt Op, Gaat Af" by Nico Boon
Date	2019
Dimensions	Mixed Media, site specific dimensions



MORE INFO & IMAGES:  
<https://www.liesserdons.net/research-2017>

Title	Scenography "The Missing", by Lies Serdons
Date	2018
Dimensions	Mixed Media, site specific dimensions



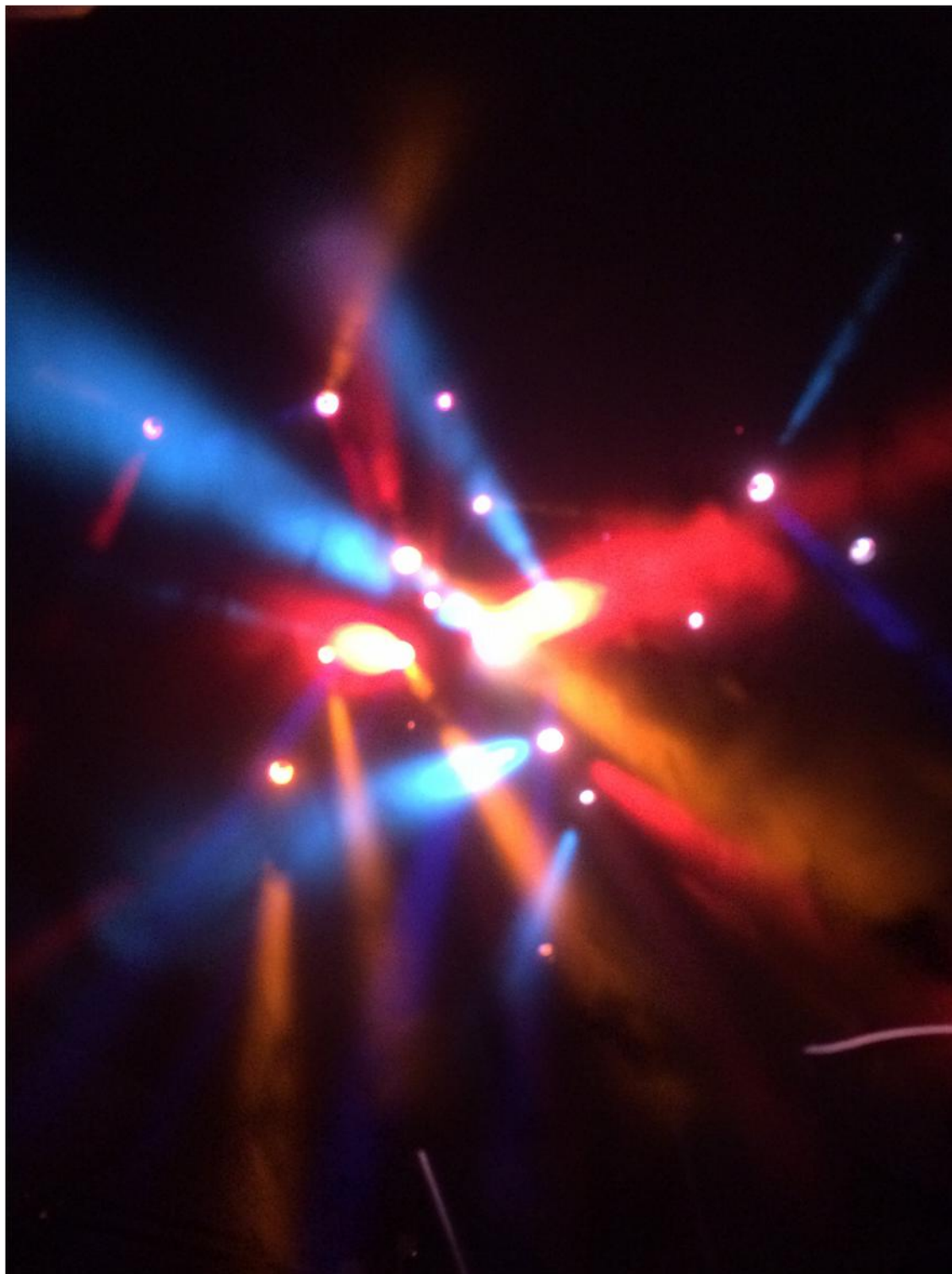


MORE INFO & IMAGES:  
<https://www.liesserdons.net/the-woods>

Title	Scenography "The Missing", by Lies Serdons
Date	2018
Dimensions	Mixed Media, site specific dimensions



# STUDIO SCENOGRAPHICS

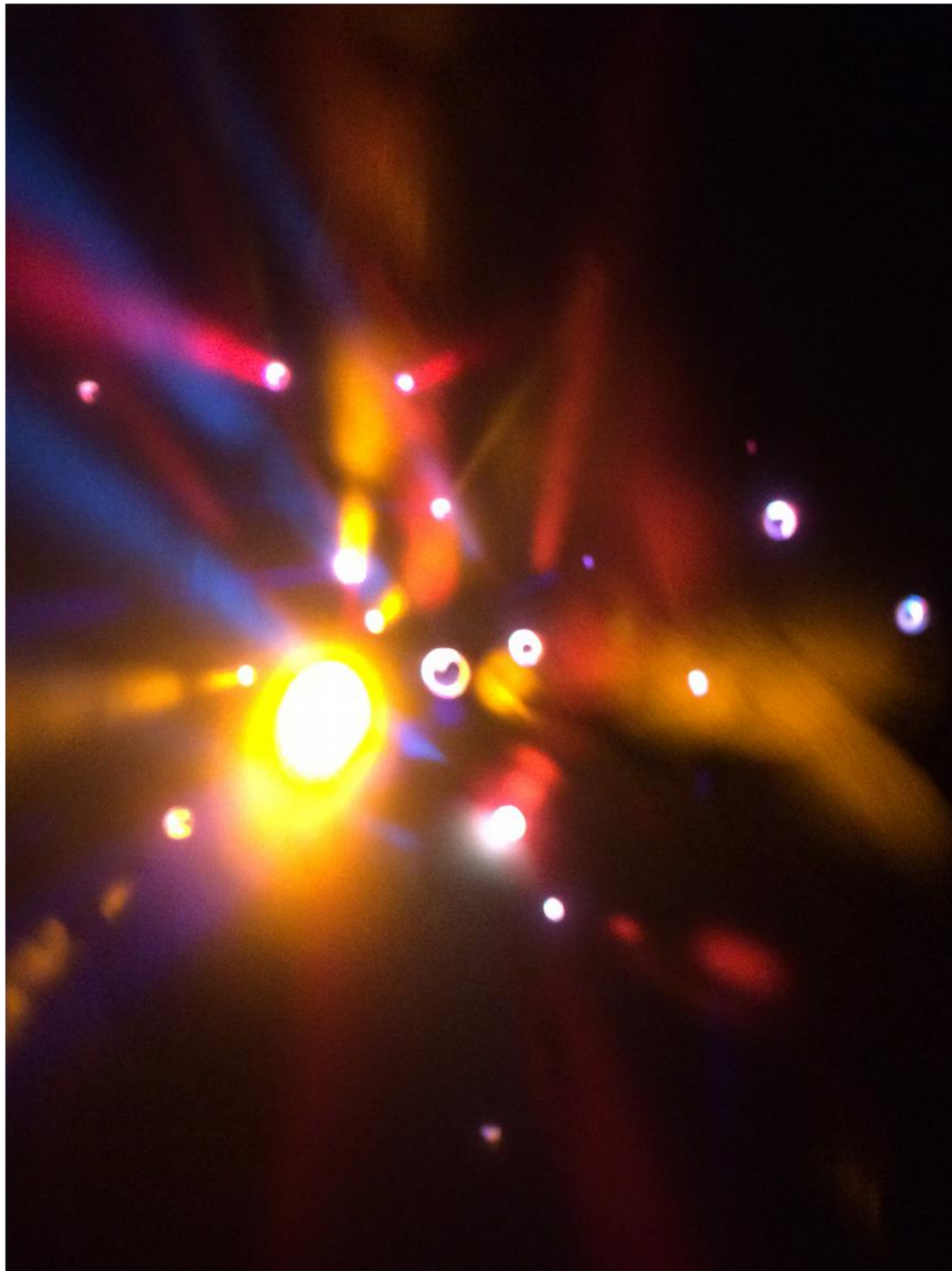


A series of studio-scenographics. Experiments in lighting, fog and atmosphere, with the very limited instrumentarium of 3 small spots and a waterboiler.

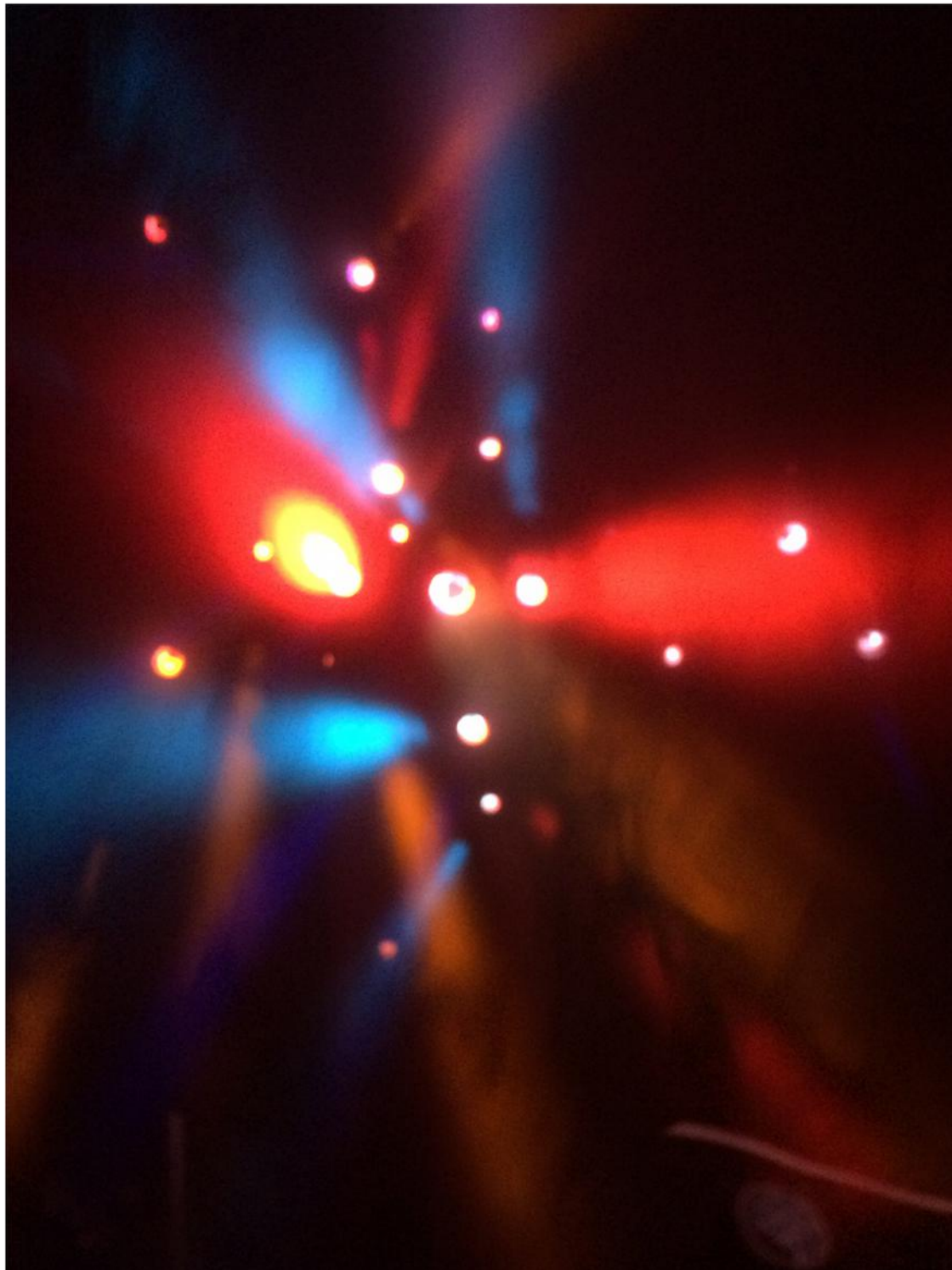




A series of studio-scenographics. Experiments in lighting, fog and atmosphere, with the very limited instrumentarium of 3 small spots and a waterboiler.

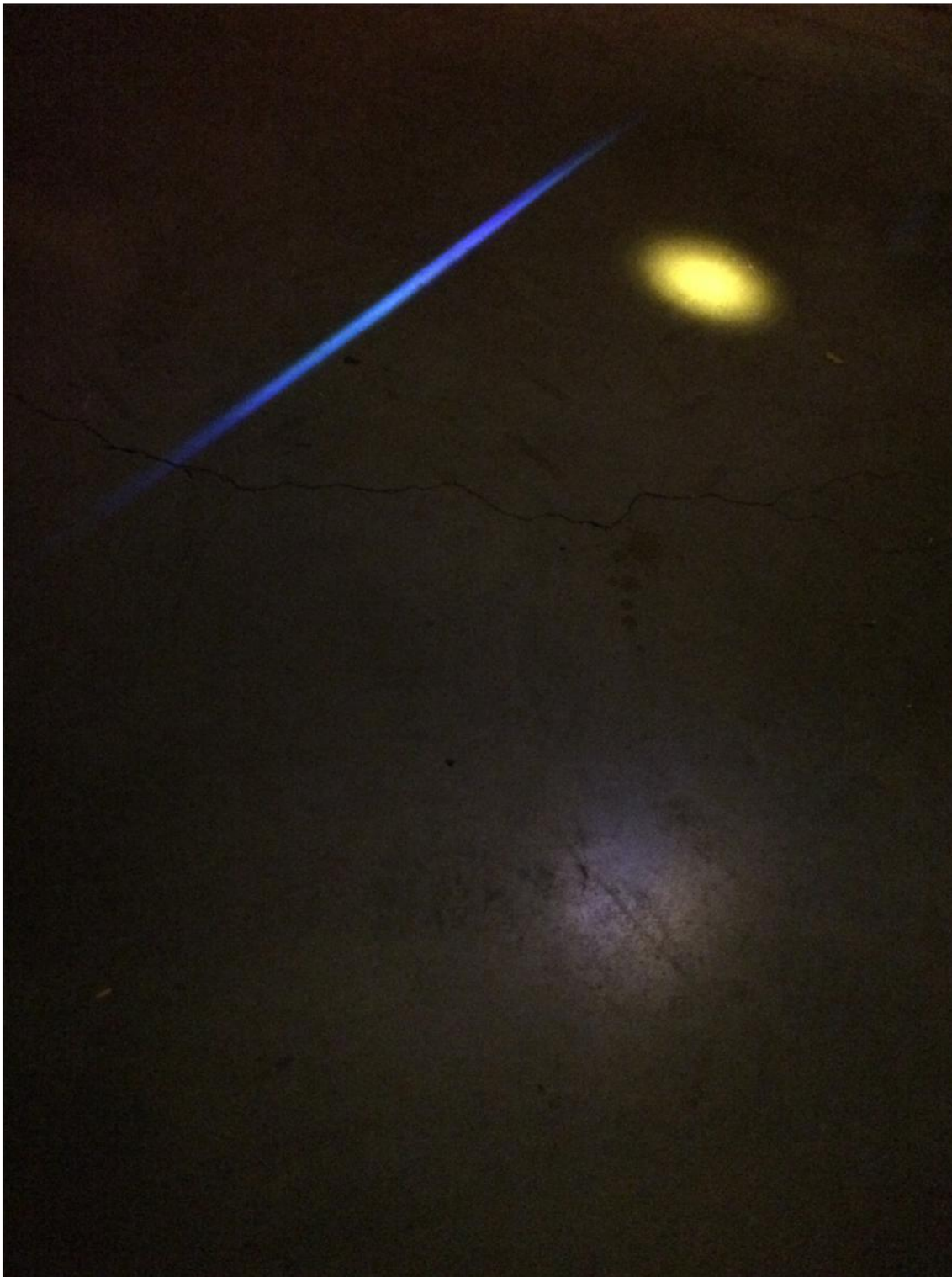


A series of studio-scenographics. Experiments in lighting, fog and atmosphere, with the very limited instrumentarium of 3 small spots and a waterboiler.

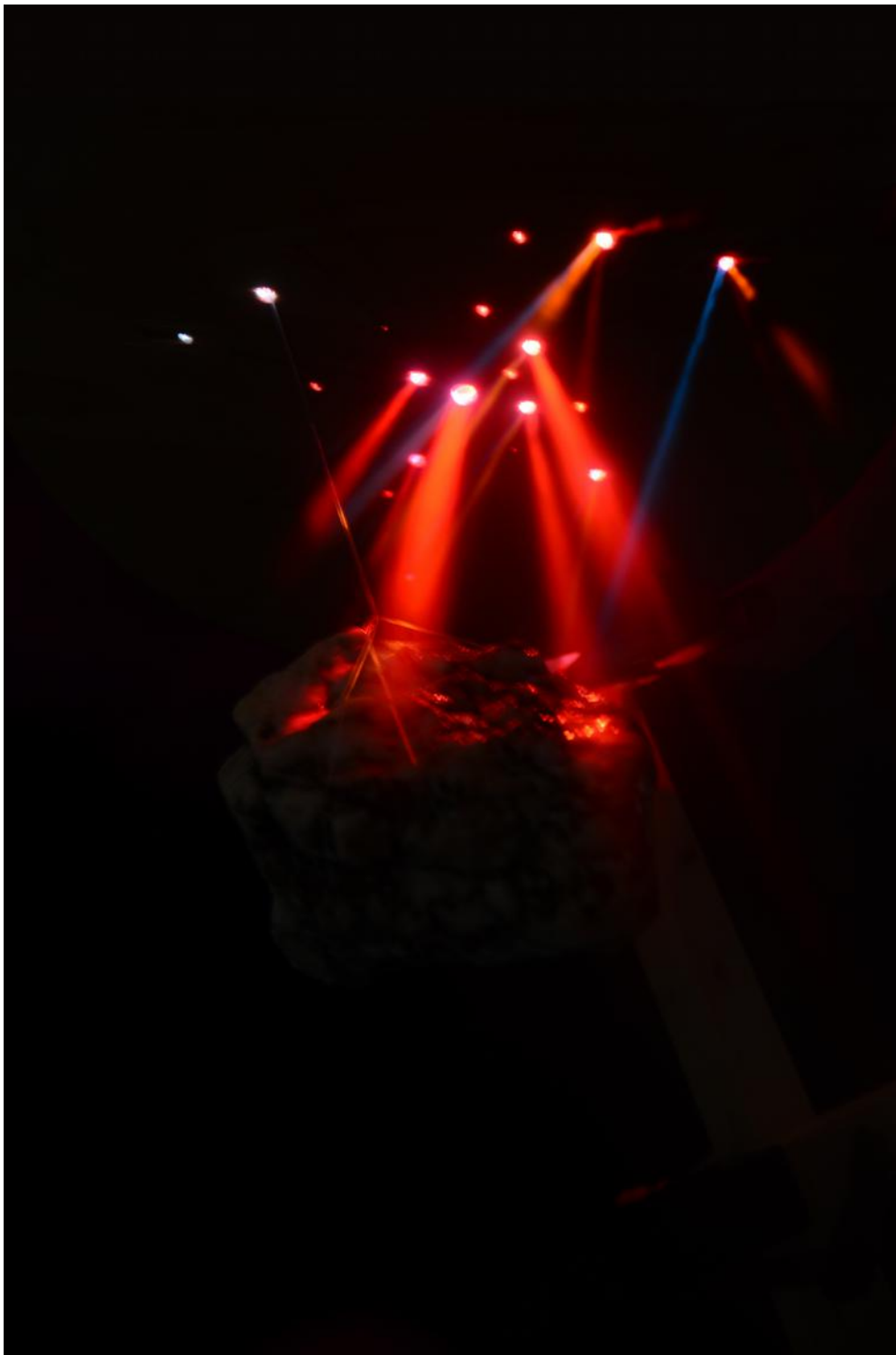


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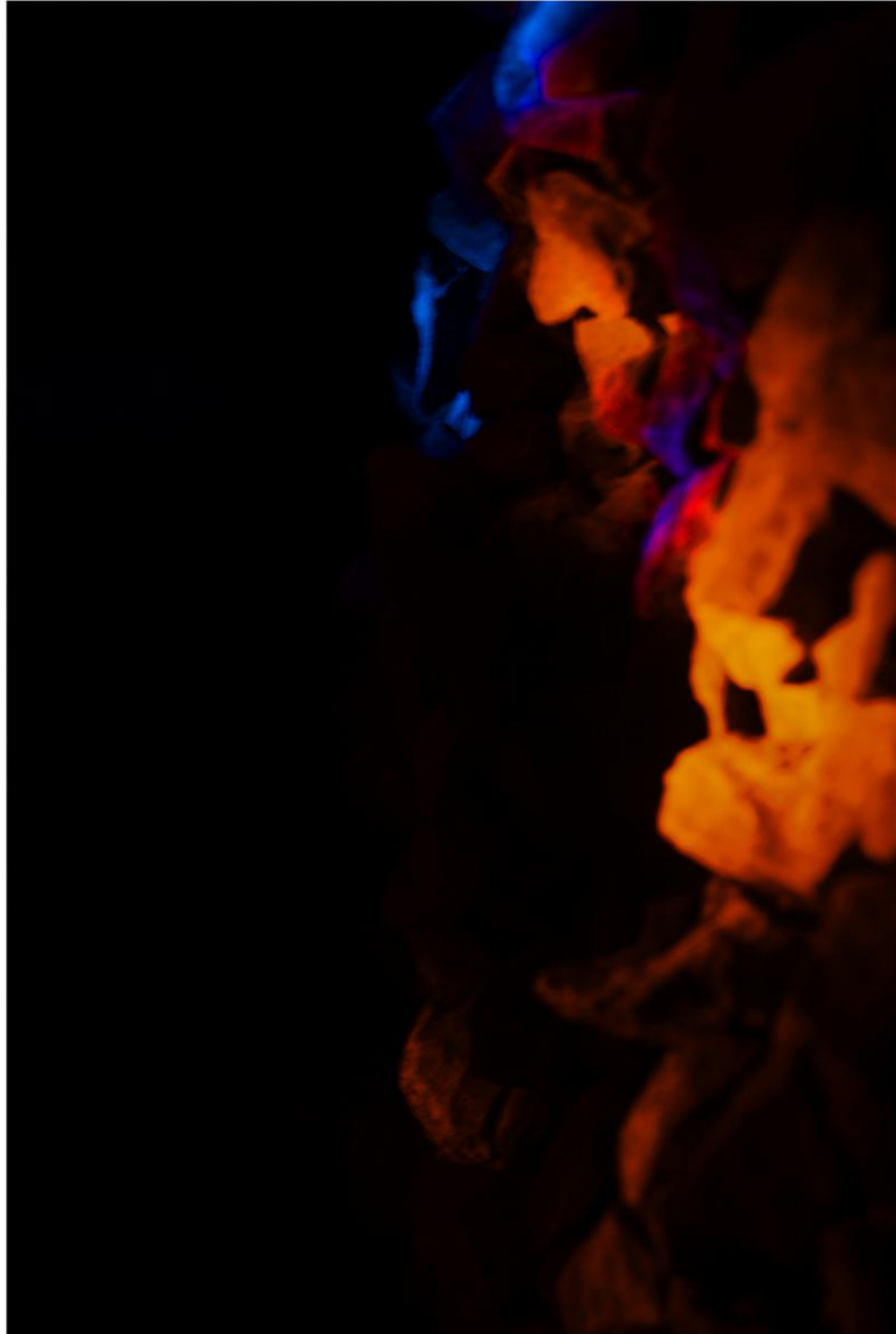
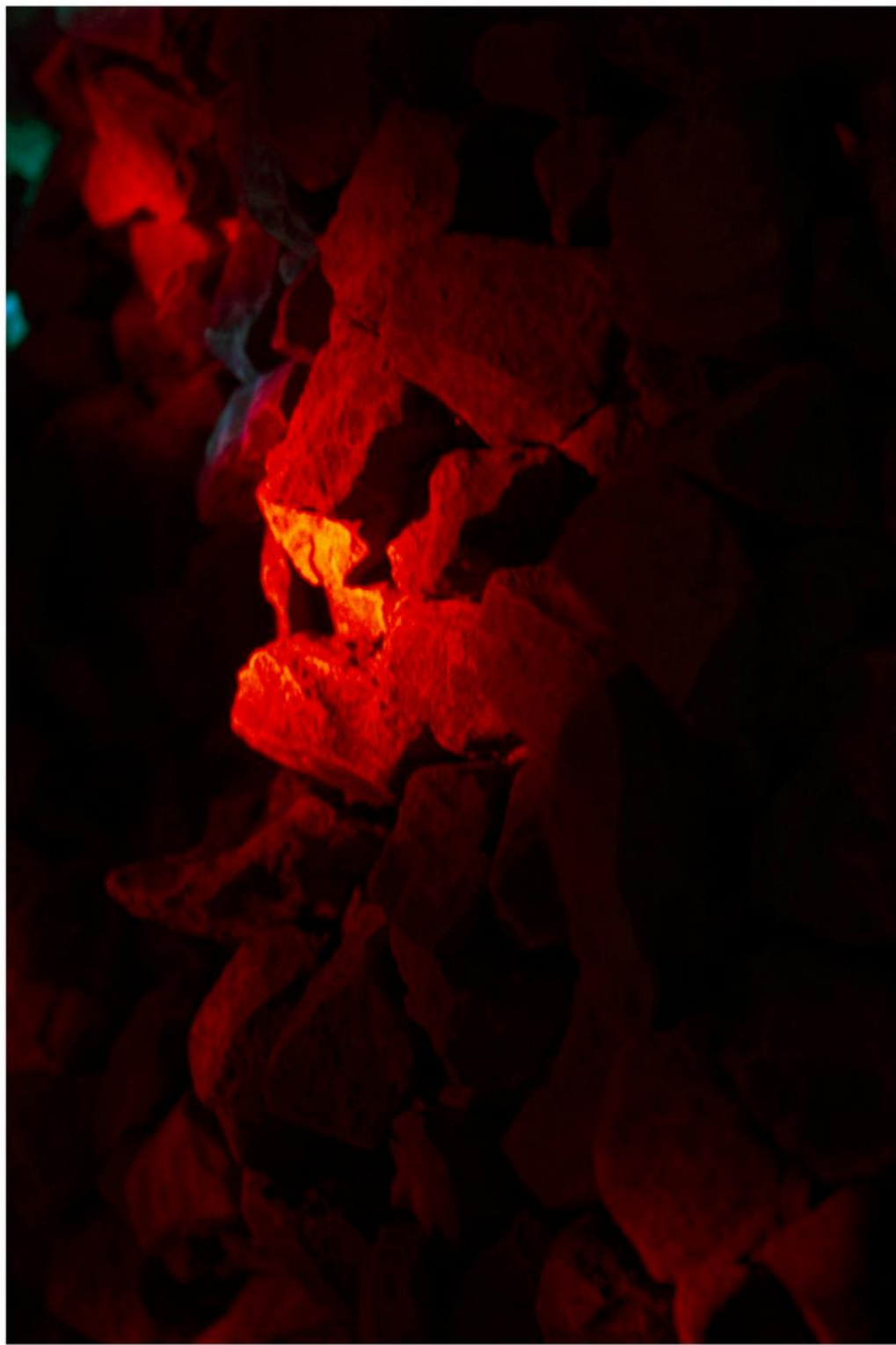




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