

EVELIEN CAMMAERT  
WORK 2013-2018

Grammatica  
collaboration project with Joris Perdieus  
2017/2018

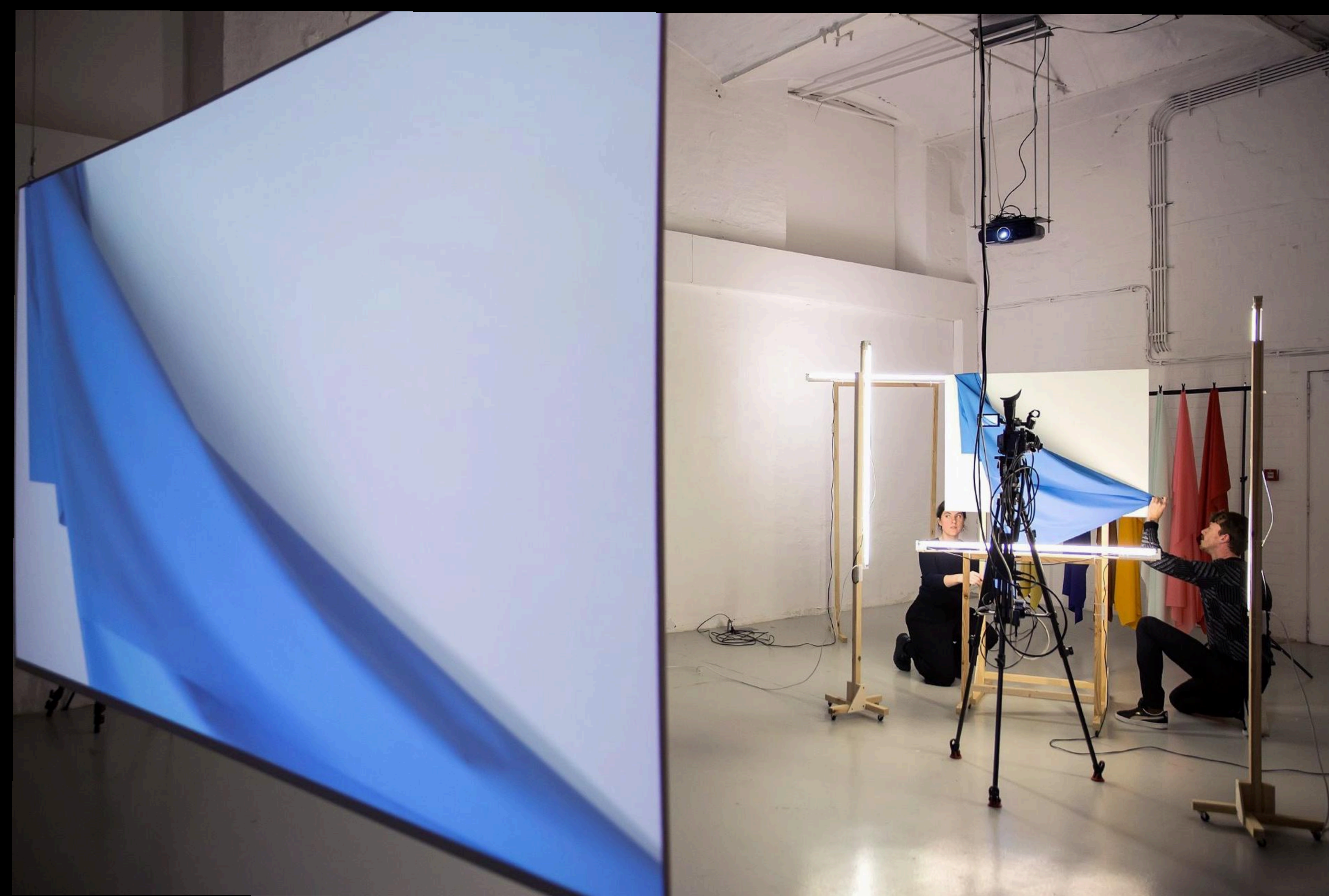
An installation/Performance with visual artist Joris Perdieus. The installation is an image-generating and modular abstraction of an artist's studio. Two performers reflect on the creative process, producing a series of images within a strict "grammar" of material and movement. The images are processed through different media, constantly shifting their impact on the viewer's perception of time, space and scale.





*Grammatica*  
De Bond, Brugge 2018





*Grammatica*  
De Bond, Brugge 2018





*Grammatica*  
De Bond, Brugge 2018



# Tiny Things, Pretty Far Away

## 2016

In this complex work the spectator is invited into a small space, built within a large industrial hall. Here he is presented with a video-projection consisting of photographs on the one side, a peephole with a monocular on the other. Through the hole we witness the performer as she constantly repeats the same actions and trajectory over and over again, until an image appears in the back of the hall after three hours... one that is repeated on the screen inside, as if the box were a camera obscura.

video: <https://vimeo.com/209350690>





*Tiny Things,  
Pretty Far Away*  
Maastricht, NL 2016





*Tiny Things,  
Pretty Far Away*  
Maastricht, NL 2016





*Tiny Things,  
Pretty Far Away*  
Maastricht, NL 2016









*Tiny Things,  
Pretty Far Away*  
Maastricht, NL 2016



*Tiny Things,  
Pretty Far Away*  
Maastricht, NL 2016



# Absorbing Exposure

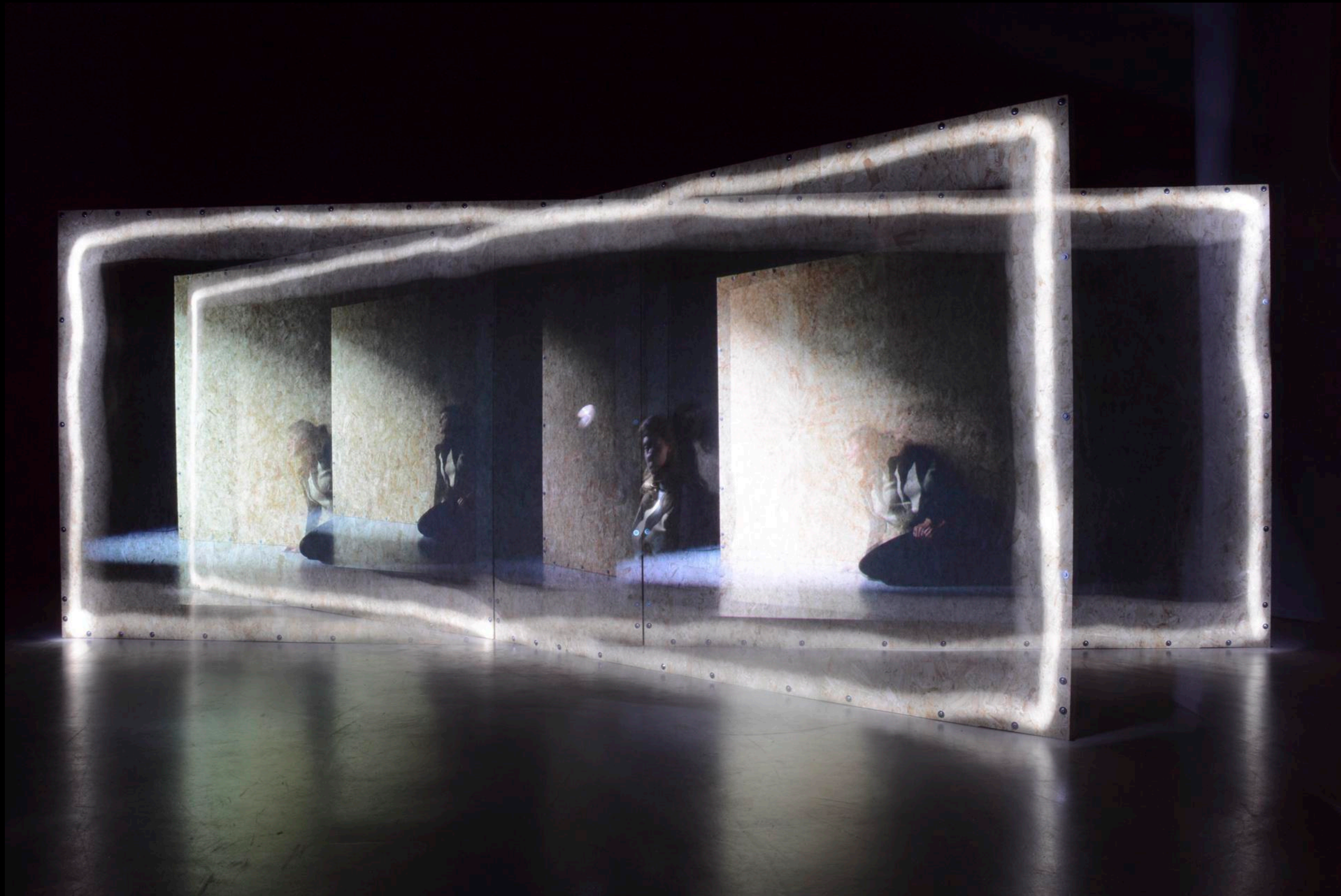
## 2015

How do light and time influence our experiences and later our memories?  
Are we able, by shining a new light on them in a different time, to allow these moments of sublimity to keep existing in a parallel universe?

During the performance, live pictures are taken in the space (and therefore time) where the performance takes place. By means of projections, the memories of the camera and those of the performers as well as the audience are transposed and redirected into time.

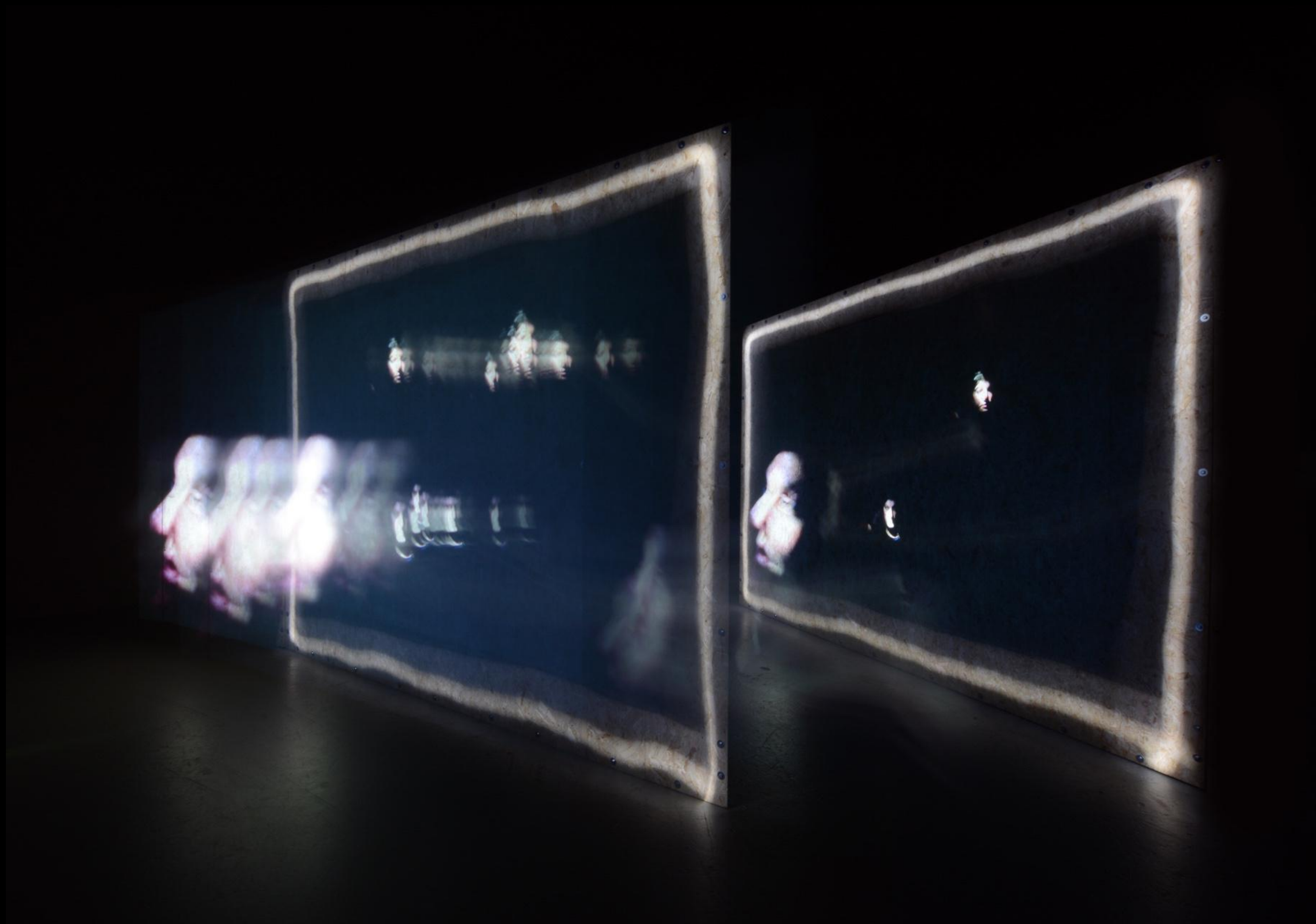
Evelien Cammaert tries to localize experiences from the past, relocate them and finally frame them, before they once again are swallowed by the darkness. While an increasing amount of traces are left behind, images are caused to melt together with time. Lifting each other towards a new level of existence.





*Absorbing Exposure*  
Maastricht, NL  
2015





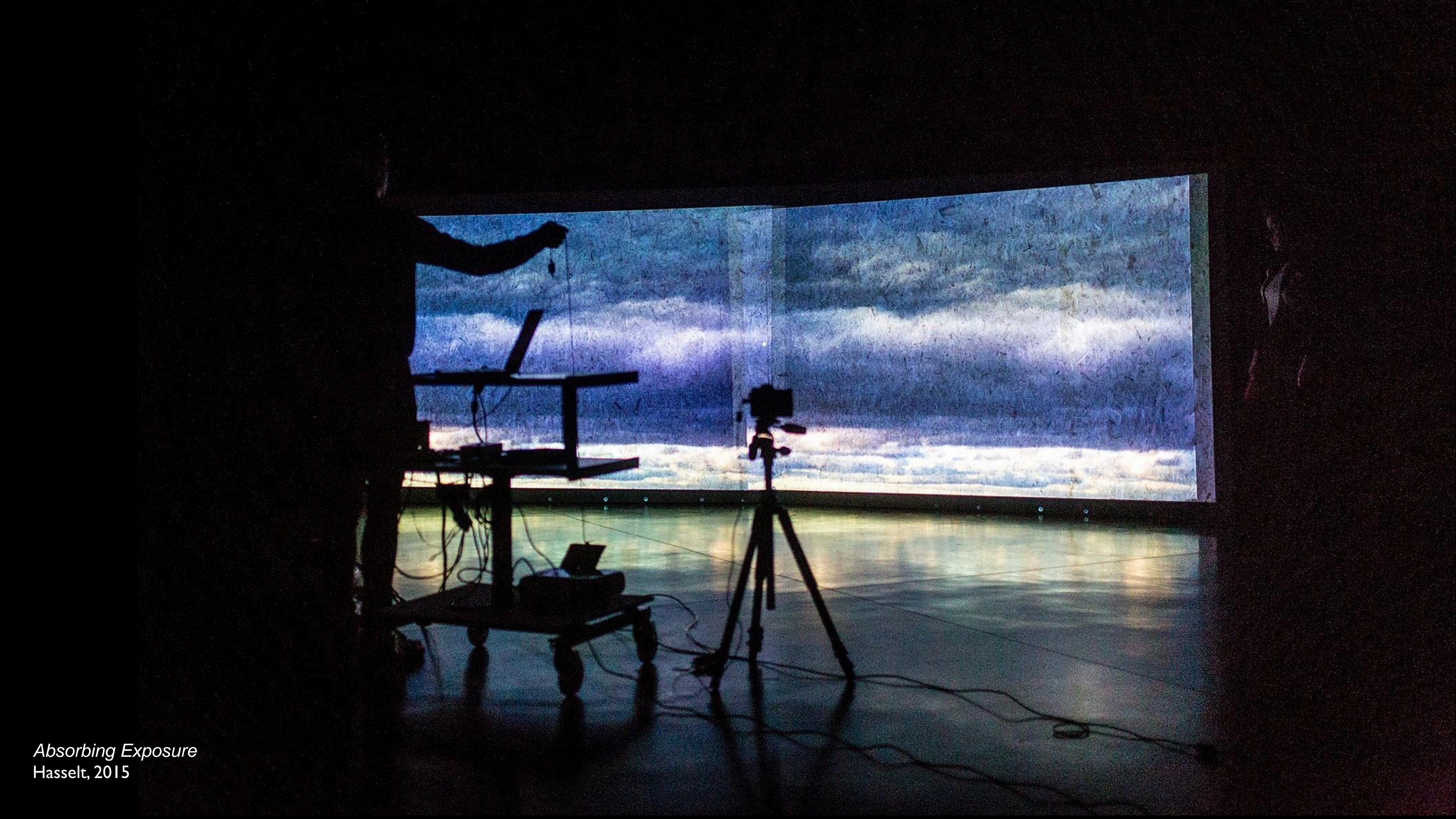
*Absorbing Exposure*  
Maastricht, NL  
2015





*Absorbing Exposure*  
Maastricht, NL  
2015





*Absorbing Exposure*  
Hasselt, 2015



EAT WOOD  
collaboration project wit Joris Perdieu  
2014

This performance (the title refers to a skiing expression for smashing into a tree) is the makers' translation of a circular journey, a road trip through natural landscapes in which you keep ending up in the same place you started. This is a performance that consists purely of images passing before the viewers eyes as two performers ongoing alter the scenograpy using everyday objects to create a mystical universe.

video: <https://vimeo.com/116744535>



*EAT WOOD*  
Maastricht, NL 2014





*EAT WOOD*  
Maastricht, NL 2014







*EAT WOOD*  
Maastricht, NL 2014



# Slowblinking Eyes

## 2013

A performance trying to slip away in between different worlds. In which time is zoomed in on...in an attempt to reenact past experiences time gets frozen, enlarged and turned around. Events disappear or reappear. Through deceleration reality becomes fiction, in this fiction the beauty of the world is suddenly revealed.

video: <https://vimeo.com/89204070>





*Slowblinking Eyes*  
Maastricht NL 2013





*Slowblinking Eyes*  
Sint-Petersburg, Russia,  
2014





*Slowblinking Eyes*  
Sint-Petersburg, Russia,  
2014



# Threetousandsixhundredseconds

## 2013

A performance piece contemplating on physical and mental awareness,  
stretching time-perception, exploring movement and the image-driven overload  
that numbs our conciouness.

“Over the timespan of 3600 seconds, Evelien sets a table, moving exhaustingly slow she generates a certain shift in perception within the spectators experience...the setting baths in the flashing light of a fast-edited series of pictures that explode of a television screen that is turned towards the performer: away from the spectators... after a while the reflective objects on the table slowly reveal the images content...”





*Threethousandsixhundredseconds*  
Hasselt, BE  
2013





*Threethousandsixhundredseconds*  
Hasselt, BE  
2013





*Threethousandsixhundredseconds*  
Hasselt, BE  
2013



# Strange Home

2017

## research / photography

Evelien Cammaert grew up in an atypical house, a traditional Japanese house complete with a Japanese garden and teahouse, set in Flanders. Growing up in this setting left it's marks on her perception of reality, identity, notions of geometry and balance, and the general perception of beauty. This series of photographs was taken with a journey in mind: at a certain point Evelien wants to confront her own memories, and her physical relationship to small Japanese interiors with the actual Japanese culture on the island. This is an ongoing project, an underlying current .





*Strange Home*  
(research)  
2017





*Strange Home*  
(research)  
2017





*Strange Home*  
(research)  
2017





*Strange Home*  
(research)  
2017