

Lies Caeyers

Interne 7

1982°, Leuven
Master of Fine Arts (art, body and object)

Based on a vast collection of packaging material and the writings of a.o. Roland Barthes, Lies Caeyers takes off her residency with an investigation into plastic, as a substance, as a cultural concept. Plastic can be considered as a highlight in the history of human dominance over nature. It's an invention that emanates from an almost divine urge for transformation and imitation. However, this sublime product soon degenerates into the prosaic realm of household consumption. It has ultimately become a synonym for 'fake', 'kitsch', 'rubbish' and symbolises throw-away society and pollution.

More info about the [artist](#).



[intake interview](#)

Describe briefly the path (whether artistic or not) you have followed so far.

I have a great fascination with the human body and anatomical research (initiated by the studies of Vesalius in the 17th century). Additionally inspired by the understandings of Roland Barthes on portrait photography in "Camera Lucida", I had a 3D-scan produced of my own body to obtain a similar experience. It proved to be a catalyst for many new ideas.

How would you describe your work in terms of themes, style, techniques, ...?

Starting from 'the medical' and 'the human body', I'd like to investigate how the impact of an image is influenced by experiments with materials, form and composition. The aspect of time is recurring, either as a 'momentum' or in a broader context of 'decay'

My work can be conceived as a laboratory full of elements that raise question about 'distance', 'identification', 'modification' and 'the copyright of an image'. I use a range of techniques (painting, sculpturing, installation, scanning, video, coding, printing, moulding & casting, photography) and I like combining them with the use of found objects.

Overall, I pay a great attention to detail.

What would you consider your most important achievement (whether or not artistic) to date?

My very first exhibition 'Kabinet' (December 2011)

Who or what has been an inspiration to your work?

Scientific research in general and investigations about the human body in other fields such as technology, psychology and the arts.

Books by Roland Barthes (*Camera Lucida: Reflections on Photography*), Bernadette Wegenstein (*Getting Under the Skin: The Body and Media Theory*) Middas Dekkers (*De vergankelijheid*) and Andreas Vesalius (*De humani corporis fabrica libri septem*)

The works of Jheronimus Bosch, Gilbert & George, Meret Oppenheim, Michelangelo Buonarroti en Marcel Broodthaers.

Which (art) disciplines other than the ones you're familiar with, draw your attention or would you like to immerse yourself into?

Oil paintings on canvas, in the style of the van Eyck brothers

I feel a sense of jealousy towards certain experts in philosophy, medical and technical science and physics.

I would love to invent something sometime.

Describe what your focus will be during your residency in Gouvernement?

In my previous project 'Kabinet', the bodyscan of myself generated all of ideas and work. During this residency I'd like to search for (a) new focal point(s) and experiment with new methods, forms and techniques. For instance, I'd like to investigate the possibility of creating a certain atmosphere with limited resources in a relatively bigger space.

In which circumstances or environment would you consider yourself at your most creative?

While I'm asleep.

How does "INTERNEN" appeal to you specifically?

The space, the atmosphere, the context, the people (their experience & the artistic/productional support they offer)

What do you expect from a residency in terms of personal artistic development and in terms of guidance and support?

Experimenting comes above all else! This will be a new quest for the self and an investigation into new ways of creation. The absence of a predetermined result provides an open framework in which an artist can get blissfully lost, without the fear of failure. The support and the network of Gouvernement likely offers viable prospects.

Who (closeby/faraway, realistic/utopic, living/dead) is granted lifetime membership to your ultimate (secret) society?

David Lynch, Frida Kahlo, Piero Manzoni, Pipilotti Rist, Marc Quinn, Stanley Kubrick, Louise Bourgeois, my family and everyone I mentioned in 2.1.4.

Also Gunther von Haegens, Stellarc en Yves Klein, as long as they behave themselves.

