Anouk Kruithof
Portfolio 2009-2021

Universal Tongue

27 January 2021 - 2 May 2021

solo exhibition at
Kunstencentrum Vooruit, Ghent, Belgium

Project website

Approximately 300 hours of video is uploaded to YouTube every hour, and a lot of these videos are of people dancing. People twerking, popping, moonwalking or doing the Macarena – in short, every dance style you can think of from around the (digital) world. Enter visual artist Anouk Kruithof, who's fascinated by dance as a form of self-expression and empowerment. She has spliced thousands of these different dance styles together into a 4-hour, 8-channel video installation: 'Universal Tongue'. That's 32 hours of footage across 8 screens. Kruithof explores how dance has developed throughout history as part of our global media culture and how dance manifests online on platforms like YouTube and Instagram. In 'Universal Tongue' she weaves together found footage to reflect on the different ways that dance acts as a universal language. A language that is defined and used by different subcultures and spread virally across intercultural, international and intercontinental borders.

Together with a broad and representative research team of 50 people from across the globe, Anouk Kruithof casts a spotlight on how dance, though its roots may be local, can enchant us on a global scale. 'Universal Tongue' shows us in our natural habitat, online and offline; it looks at our era of non-stop connectedness and identifies within it our individuality and our (cultural) diversity. The goal? To visualise a more layered, inclusive world.

'Universal Tongue' is a project by visual artist Anouk Kruithof. She collected over 8,800 dance videos from YouTube and Instagram, in collaboration with a team of 50 researchers from across the globe. Each researcher received a symbolic payment of one euro per supplied video. They also wrote a short text for each one about the dance style(s) appearing in their selected video.
The total length of the found footage was no less than 250 hours. After the raw cut there was still 80 hours left over.
The final video installation consists of eight channels showing eight films lasting four hours each. There are 1,000 different dance styles on display in 'Universal Tongue'.

Trailer video Manifesta
Trailer video Voo?uit

Universal Tongue

27 January 2021 - 2 May 2021

solo exhibition at
Kunstencentrum Vooruit, Ghent,
Belgium

Installation

Preview Mass video

Universal Tongue

27 January 2021 - 2 May 2021

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Belgium

Universal Tongue Scenography
(sitting objects)

There are 1,000 different dance styles on display in 'Universal Tongue'. The photos, names and texts of the dance styles were turned into a sort of 'danceclope-dia' and will be published in book form by the Ghent-based APE (Art Paper Editions) at the end of April 2021.

Universal Tongue

Medialab, part of Cinekid Festival
Amsterdam

17-26 October 2018

Universal Tongue was commissioned by Cinekid for the 32nd edition of the festival, presented in Amsterdam in October 2018, and was supported by the Mondriaan Fund.

Installation

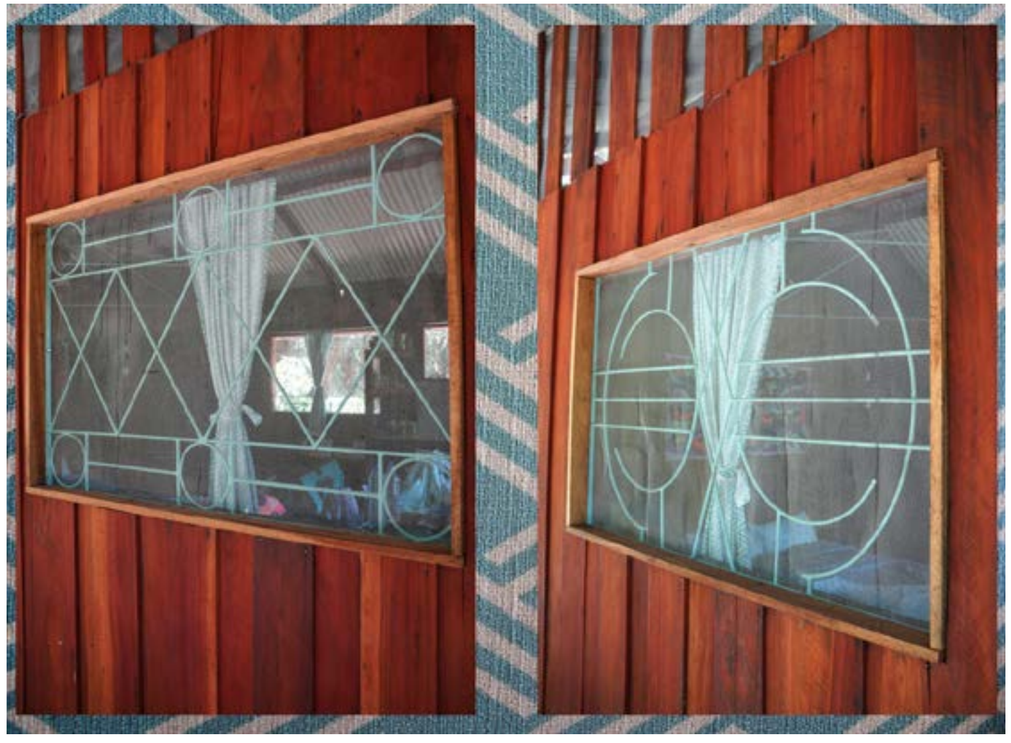
Junglehouse & atelier in Botopasi, Suriname

2019-2020 (Completed on February 27, 2020)

In Botopasi, Suriname, a small village in the Amazon rainforest right on the Suriname River, together with local construction workers and a lot of positive energy, we created a house on poles with an open-air studio below. The idea was to have creatives stay there to work, think and reflect, while living in this transformative natural environment and learning about Saramacca culture. The Saramacca people descend from enslaved men and women who ran away from plantations and started small settlements throughout the jungle. After slavery was abolished in Suriname on July 1, 1863, they obtained their freedom and the right to live according to their own traditions and political system, and to this day, they continue to live in this way. Theirs is a calm and simple life, based on fishing, hunting, and farming. There are barely any shops or infrastructure except for the river, which serves as the highway. There are maximum three hours of electricity per day. You drink rainwater. The Digicel telecom pole is the pride of the village. Wherever we are, Internet remains our hero.
I thought about the idea that “the West pays for the rest,” when I figured that by collecting rent from the financially stronger Western visitors we could create a fund for locals to stay for free. But right when the construction on the house was completed, Covid-19 arrived. At the moment it’s mostly tarantulas chilling in the empty wooden house. Once the travel measurements will change and it’s possible to travel again, this junglehouse & atelier could be opened for other creative workers to stay and work

Building proces video

Details of Junglehouse & atelier in Botopasi, Suriname



Studio-floor below the house made out of 600 kilo up-cycled broken bathroom tiles, which were considered trash, that I collected from several cemeteries throughout Paramaribo.

Details of the studio-floor

The floor of this open air studio is made out of 600 kilo of broken bathroom tiles, which were considered trash, that I collected from several cemeteries throughout Paramaribo. Surinamese people create mausolea graves for their lost ones out of bathroom tiles and leave the leftovers as trash on the cemeteries. The owners of cemeteries have to take care of all this left-over material that they have to discard and therefore they were more than happy to let me collect them in big bags, that I brought to Botopasi and up-cycled them into this floor.

Transformagic

27 Sep.–31 Dec. 2018
solo exhibition and performance, Fotopub Society for Contemporary Culture, Ljubljana, Slovenia

1 nov. 2019 – 12 jan. 2020,
solo exhibition at Heden, The Hague, the Netherlands

Transformagic is a fluid exhibition that functions as a transformation from Kruithof's artist-book Automagic into the three-dimensional space. Various images out of Automagic were printed on PVC curtains, fabrics, plexiglas, and paper. During Kruithof's stay in Ljublijana she found various objects at flea-markets, recycling facilities and secondhand shops, in the streets and the trash. She modified and re-used the found objects as supports to create this not fixed solo exhibition Transformagic. The exhibition is lively and fluid, a spontaneous in-situ installation implemented as multi-layered sculptures which demonstrate ingenuity, adventurousness, and the infinite possibilities of the medium of photography. Except for the photo-prints, all materials and objects used in the exhibition are recycled. For the opening in Ljublijana, Kruithof invited the local musicians group Olfamo˘stvo to play on their self-made instruments, which echoed the re-used objects in the artworks. She organized each performer to wear a monochromatic outfit in relation to the colors of the 10 books out of which Automagic exists. Playing throughout the space, they were a set of living sculptures in dialog with the Transformagic sculptures.

Transformagic Sculpture

2018
Inkjet print on PVC curtain, silver recycled chair

Stoic Pleasure (Sis & Bro)
(dyptich)

2018
Sis: 45 x 96 x 10 cm
Bro: 44 x 106 x 14 cm
Inkjet print on Universal Light Photo Fabric, foam and rope

Bendable Response

2018
70 x 116 x 67 cm
Inkjetprint on PVC Fabric and foam

Dripping Uncertainty

2018
140 x 198 cm (+prints right: 45 x 60 cm, left: 65 x 90 cm)
Inkjetprints on PVC curtain and Plexiglas

table with **AUTOMAGIC**

Simulated Defender

2018
180x130 cm (+Print right & left: 75 x 100 cm)
Inkjetprints on PVC curtain and Plexiglas

Zero Consequence

2019
128 x 145 cm (+Print: 115 x 100 cm)
Inkjetprints on PVC curtain and Plexiglas

Untitled (dream)

2018
128 x 130 cm
Inkjetprints on PVC curtain and wood

Shout & Proud

2019
83 x 86 cm
Inkjetprints on PVC curtain and Plexiglas

Transformagic

27 Sep.–31 Dec. 2018
Solo exhibition at Fotopub Society for Contemporary Culture, Ljubljana, Slovenia

Transformagic

2018
solo exhibition at Fotopub Society for
Contemporary Culture, Ljubljana, Slovenia

Environmental Magic

2018
210 x 149 cm (incl 3 x prints 45 x 60 cm)
Inkjetprint on Universal Light Photo
Fabric and on Plexiglas

Transformagic Installation

2018
Inkjet prints on PVC curtain and foam

Zero Mass

2019
86 x 135 cm (+Print: 60 x 45 cm)
Inkjetprints on PVC curtain and Plexiglas

Technical Difficulties

2019
110 x 95 cm
Inkjetprints on PVC curtain and Plexiglas

Untitled (Happy Burnout)

2018
100 x 75 cm
Inkjetprint on Plexiglas

Transformagic

June–July 2018
Performance
at Fotopub Society for Contemporary Culture, Ljubljana, Slovenia

Musicians (Olfamoštvo): Andrej Fon, Neža Naglič, Jošt Drašler, Marko Jenič, Ivo Poderžaj, Jasna Kolar, Vid Drašler, Vesna Godler, Samo Kutin, Martin Ukmar

Video

THE LAST AMAZONIAN CONGRESS

15th–22nd august 2018

Outdoor symposium in Polana forest, Slovakia. Concept and Initiative: Lucia Tkacova in collaboration with HIT gallery, Bratislava, Slovakia

Artists: Anouk Kruithof, Dora Kendera, Lucia Tkacova, Jaro Varga, Karen Kielland, Mark Fridvalszki, Martin Piacˇek, Nico Krebs, Svätopluk Mikyta

The neolithic human invented Nature as an antithesis to the human world, as something that is “else” and “somewhere else”. Nature was conceived as something to fight against, to exploit and, lately, to protect. Nature is conjured up to be visited, depicted, classi- fied, devastated, bought and sold. It is a place where we dump trash and get emotional by the sunset.
On a planetary level, there is no “somewhere else” and there is no “Nature”. All beings, human and non-human are interconnected, everything happens “here”. Everything we do now will resonate for thou- sands of years.
In the times of extinctions and metastasizing capital- ism artists, thinkers and environmentalists search for exit paths. They are projecting worlds that are just and sustainable, that are “different”, “in another time” and “somewhere else”. This focus outwards distracts our attention from painful reality - we are all inside. We are co-creating the system that pampers and enslaves us, innerly distanced from our own deeds we alleviate our responsibility, just to live in comfort and abundance.
Art production, like every other production, puts a strain on the environment and fills the world with trash. It abides to the rules of the neoliberal market, speaks the language of brands and quakes for the attention of the rich and powerful. Artworks are pro- duced to be evaluated and priced, art producers speculate on trend development, calculate with wall power and optimize the costs. Artworks end up in cargo containers, storages and deposits. Today’s cult pieces are tomorrow’s trash.
As a reaction, we would like to revive the dusty cate- gory of land-art and revisit its relevance. We would like to liberate art from studios, workshops, galleries and storages and let it thrive outside of the market and IRL. Our world is in danger and we feel the need to attend to it artistically, even if in homeopathic dosages. We want to explore, within our own minds and bodies, what is the core of artistic creation and what is the responsibility of an artist in the terminal stage of world as we know it. We long for innocence, for realness, for the beginning.
Within The Last Amazonian Congress we would like to create conditions in which artists can make art with- out plundering the earth, without electricity and rare elements, without cheap labor, interns, cargo con- tainers and production companies, with no pressure to succeed, without audience and without price. We would like to challenge the artists to step out of their usual discourse and language, look into the complexity of relations between the self and the world and dive into the symbiotic reality around and inside us.
We invited an international group of artists, that will spend 7 days and nights in a forest in Slovakia pondering, observing, discussing and making art. We encouraged artists not to bring working material from outside, but react to the situation and work with the means that the forest offers (without harming it).
What is made in the forest, stays in the forest. We intend to leave the artworks in the place they were cre- ated, the forest will gradually metabolize the artistic interventions and they will disappear without a trace.
The outcome of the project, besides the artworks and interventions in the woods, will have a form of a performative guided tour for public. This guided tour will happen on the same spot as the symposium, sev- eral weeks after the congress. The team of Gallery HIT will take care of this, according to the instructions of the artists.

Text by Lucia Tkacova

Extacy for squirrels / Lovenest for Bears

2018
Ephemeral forest installation:
circle out of pine-cones in collaboration with Mark Fridvalszki

Let’s See

2018
Ephemeral forest installation and photo in collaboration with Nico Krebs

Pee in Peace
(installation against ignorance)

2018

Artist-in-residence at
Kleine Humboldt Galerie,
Humboldt University Berlin: June/
July 2018

Exhibition 'Insert title' with:
Helena Hladilová, Anouk Kruithof,
Britta Lumer, Zorka Wollny.
Opening July 11, Exhibition till
July 25, 2018

Individual Voices: Amanda De La
Garza Mata, Yeni Mao, Bree
Zucker, Devon A. Vanhouten
Maldonado, Andrew Birk, Allegra
Cordero di Montezemolo,
Benedek Hrutka, Agnesa
Schmudke, Tereza Havlikova,
Marie Guillard, Anouk Kruithof

Collective Voices: The whole team
of Kleine Humboldt Galerie and
Anouk Kruithof
Assistance: Laetitia Jeurissen,
Samara Mitri, Ula Kahul, Duygu
Atceken, Matthew Bohan,
Benedek Hrutka

Thanks: The whole team of Kleine
Humboldt Galerie, everyone who
participated by making state-
ments and/or cutting papel
picado, Lucia Tkacova, Nico
Krebs and Joep de Boer

Anouk Kruithof's new work *Pee in Peace (installation against ignorance)* (2018) combines sentences made out of various protest-signs with the cheerful tradition of handmade papel picado (perforated paper), which is a Mexican folk art craft of paper-cuts into elaborate decorative designs. After collecting over 1000 photos from internet of handmade protest-signs taken on demonstrations about a huge range of topics all of the world, Kruithof overtyped these statements, printed and separated them to be rearranged into new significant statements, questions and poems by herself and others during studio-visits in her studio in Mexico City in 2017 and in her artist-in-residence at Kleine Humboldt Galerie, Berlin. Fellow artists, friends, curators, students and unknown visitors were invited to make these new re-arrangements and/or cut some *papel picado* out of white A4 papers. These "new edited voices" are presenting both surprisingly funny as well as thoughtful new messages. At first sight the new statements seem lost in the translation, but while taking a closer look at the impressive installation the genuine contents are still recognizable and beyond it's aesthetic value, Kruithof's work gives a wide, but still clear overview of the political issues concerning the problems of humanity from the past few years. Alternately the scans of the rethought protest signs and the various designs of papel picado are connected on strings as a chain. The 64 strings together form a light and airy curtain that shapes an opened room, which invites the visitors to go inside, read, peak through the holes and engage with transparency.

On the opening a 4 minute long performance by Kruithof and the eleven curator students of Kleine Humboldt Galerie will be held, where they collectively whisper-read the messages and during the exhibition Kruithof will also record individuals out of the public to whisper-read in her installation to develop a sound piece out of these recordings later on.

Revulvalution (2018) is a sculpture that shows the source of *Pee in Peace (installation against ignorance)* by means of collaged protest-signs into a collective cut and paste shout out loud.

Revulvalution (detail)

2018
collage
approx. 90 × 145 cm
color laserprints, tape

Pee in Peace
(installation against ignorance)

2018
installation
approx. 470 × 500 × 350 cm
bw laserprints, paper, rope, tape

Video

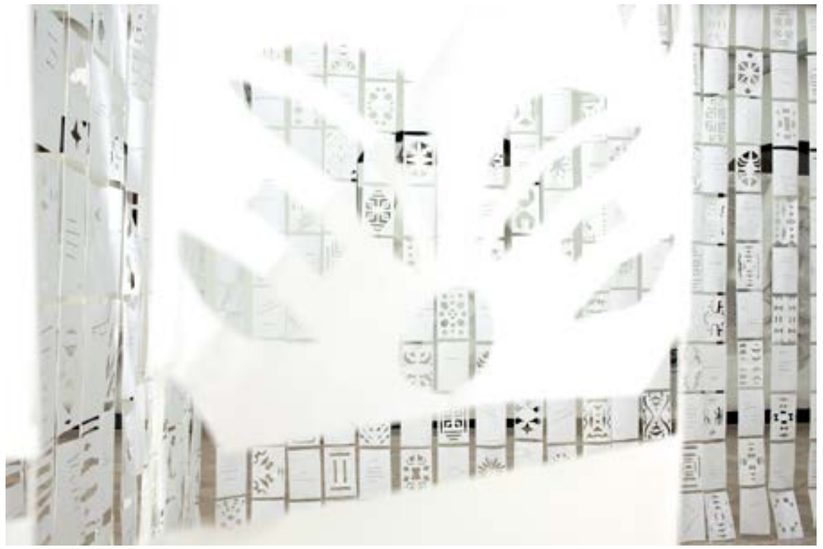
Pee in Peace
(installation against ignorance)

2018
installation
bw laserprints, paper, rope, tape

Video

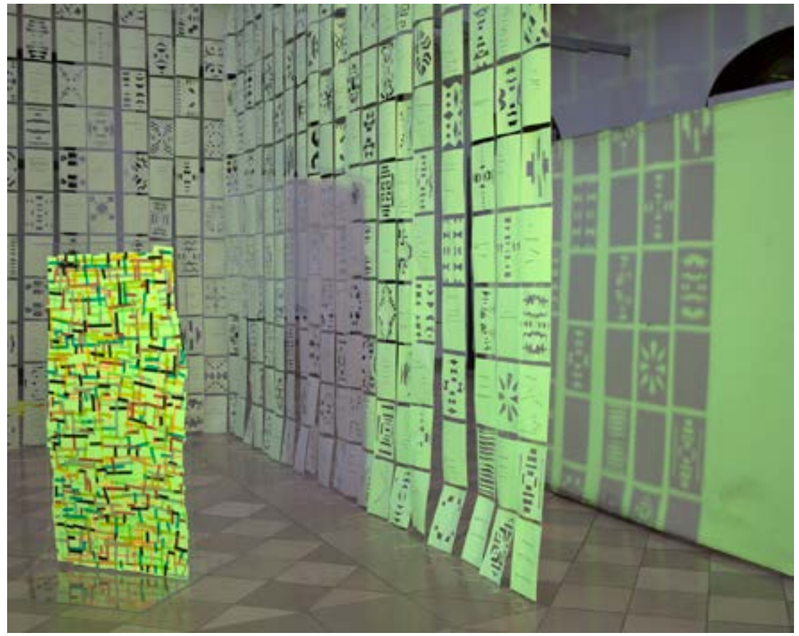
Pee in Peace
(installation against ignorance)

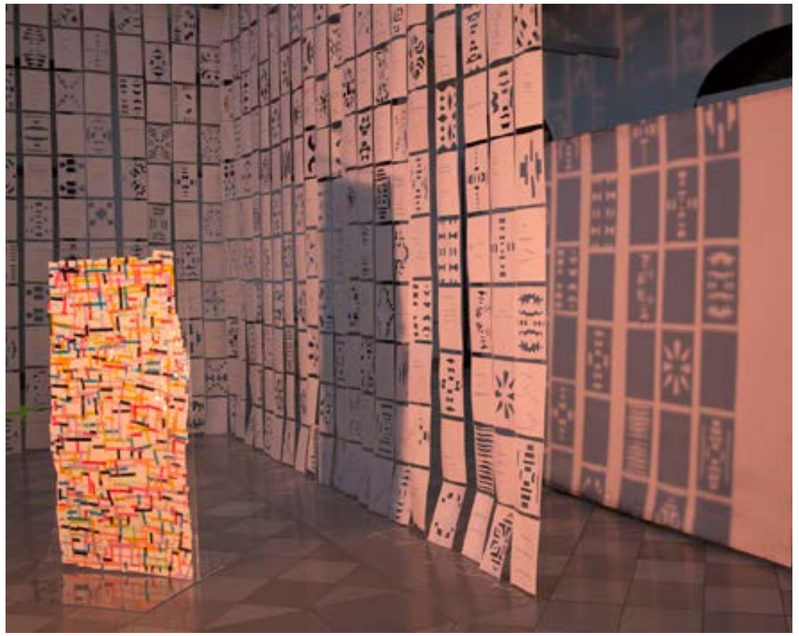
2018
installation (details)
bw laserprints, paper, rope, tape

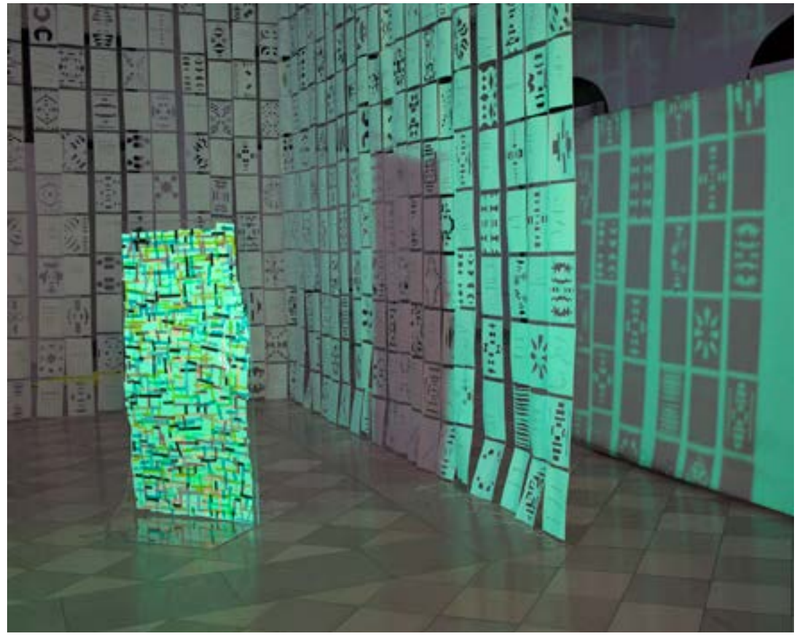


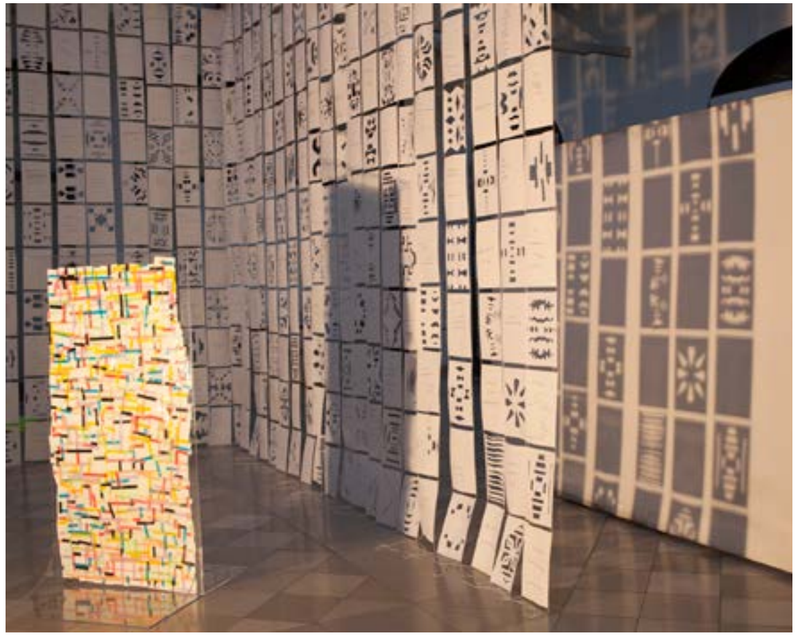
Revulvalution

2018
sculpture
approx. 90 × 145 × 60 cm
color laserprints, tape, plexiglass









Hojos de Platano a.k.a Papel Picado

2018
Temporary aquatic installation
in the triangle pool, designed by
the Japanese architect Tadao Ando at Casa Wabi, Oaxaca, Mexico

video

During the opening day ceremony of the project 'El Camino Abierto' we started with a walk passed the triangle pool, where instead of hanging my papel picado in the air, I had made an aquatic temporary installation "Hojos de Platano a.k.a Papel Picado" so the children could observe the various cuts of the banana leaves and the shadows the sun created on the pool floor.

This installation is made out banana leaves cut and folded into a natural variation of Papel Picado, ("perforated paper", literally "pecked paper"), which is a decorative craft made out of papercut into beautiful and elaborate designs. It is considered a Mexican folk art. The designs are commonly cut from paper using a guide or template and small chisels, creating as many as forty banners at a time. Papel Picado can also be made by folding tissue paper and using small, sharp scissors. Common themes include birds, floral designs, and skeletons. They are commonly displayed for both secular and religious occasions, such as Easter, Christmas, the Day of the Dead, as well as during weddings, quinceañeras, baptisms, and christenings. In Mexico, papel picado is especially incorporated into altars during the Day of the Dead.

Hojos de Platano a.k.a Papel Picado

2018
Temporary aquatic installation
in the triangle pool, designed by
the Japanese architect Tadao
Ando at Casa Wabi, Oaxaca, Mexico

video

El Camino Abierto

2018
Social collaborative project

video

El Camino Abierto is a social collaborative project with thirteen children aged 10 and 11 from the primary school in the village Cacalote, state of Oaxaca, Mexico, developed as part of the artist in residence at Fundacion Casa Wabi from February 21 to March 27, 2018.

The project twists and questions the meaning of piñata making, and aims to teach the children about the fluidity of sculpture making, collaborative practice, self esteem and freedom, and that art making is a process involving a lot of work and fun. Piñata making has a long history in Mexico. Initially a piñata was a plain clay container decorated with colorful feathers. When the pot was broken with a stick or club, the treasures inside would fall to the feet of the idol (a God) as an offering. Now the clay pot has been replaced with a papier-mâché container decorated with colored paper and ribbons and filled with small toys and/or candy, and then broken as part of a ceremony or celebration, typically a birthday. Popular piñata shapes today include Batman, SpongeBob and Trump, and for Christmas the traditional pointed star associated with the Star of Bethlehem. For the most part, piñata designs are completely commercialized. Therefor working on personalized piñatas is relevant. The children designed their own piñatas in relation to found object collections from nature, picked up during walks in and around Casa Wabi, mixed with personal collections of meaningful objects or photos brought from their homes. Over the course of five sessions every child created their own piñata, all of which were then combined on a metal bow into a massive oceanfront collective sculpture: El Camino Abierto. After the opening ceremony the children took their piñatas home to decorate and/or fill with their natural and personal collections, and will break their piñatas on their next birthday.

El Camino Abierto

2018
Social collaborative project.
Extension of former project:
'Lang Zal Ze Leven / Happy Birthday To You' (2011)

video

Swiped Circumstances

2018
series of in total 13 sculptures

RISING STAR

2018
sculpture (unique), 60 X 40 X 1,6 cm, inkjetprint on latex, transparent acrylic, breast gel mask, plastic eye

SCREWY

2018
sculpture (unique), 30 X 20 x 1,6 cm, inkjetprint on latex, transparent acrylic, ½ face gel mask

MOONSTRUCK

2018
sculpture (unique), 30 X 20 x 1,6 cm, inkjetprint on latex, transparent acrylic, ½ face gel mask

¡Aguas!

2017
solo exhibition at FOAM,
Amsterdam

Text booklet: Cahier ¡Aguas!

Video: Anouk Kruithof - ¡Aguas! | Artist Portrait

Foam presents the first major solo museum exhibition: ¡Aguas! by Anouk Kruithof as part of the exhibition series Next Level. The work of Kruithof is a refreshingly original contribution to contemporary photography. Approaching the medium from a great variety of angles, her works are equally versatile, ranging from photographs, sculptures and installations to videos, animations, publications and performances. A common denominator is her fascination for our complex relationship with the physical environment in the digital age. Reality as depicted on our screens consists largely of processed and constructed images that, in Kruithof's view, have lost their integrity. At the same time we readily embrace the photographic medium as a means of promotion and self-validation. With her work Anouk Kruithof bridges the gap between the tangible world and the way it manifests itself online.

The exhibition centres on Kruithof's recent investigation into the online repre- sentation of urgent societal themes. Over the past few years she collected circulating images related to issues like privacy, government surveillance, pollution and climate change. Kruithof subjects these to critical scrutiny by extracting existing imagery from the digital sphere, and translating the photo- graphs into her own three-dimensional visual idiom.
For the series #Evidence (2015 – 2017) – on display in rooms 3 and 4 – she visually dissected the way various American organisations present themselves via Instagram. In her latest work, Kruithof questions the aesthetical way the causes and consequences of climate change are depicted online.

This series – on display in rooms 1 and 2 – was commissioned by Foam and created especially for this exhibition. In addition to her recent work, the exhibition presents a complete overview of her publications, giving insight into the versatility and development of her professional practice. Kruithof's hybrid works present a critical and playful approach to the (digitally) mediated way in which we perceive the world. Water functions as a both subject and metaphor for our contemporary visual culture: it is fast-flowing, fluid and malleable. The exhibition title refers both to the element of water – that largely makes up the world and the human body – and to a commonly used Mexican warning cry: '¡Aguas!' also means 'Watch out! Beware!'

The exhibition constitutes an alarming and seductive visualization of how the incessant flow and consumption of digital images gradually alienates us from our physical reality.

Text by Hinde Haest

¡Aguas!

2017
solo exhibition at FOAM,
Amsterdam

Installation

Ice Cry Baby

2017
video 3 min, repeated 8x
(24 min total) with sound.
Edited with Laetitia Jeurissen

video

With her apocalyptic installation, Kruithof emphasizes how a disastrous reality is aestheticized and often shared unthinkingly.
A compilation of found Youtube videos of melting ice and collapsing glaciers confronts the viewer with an ongoing catastrophe. At the same time, excessive image consumption may eect oversaturation and eventual indierence; the original clips appear to have been posted mainly for the spectacle.
The artist critically queries today's culture of the spectacle and our digitally mediated relationship to the environment. In the work of Kruithof, the crashing ice comes to symbolise the imbalance between man and nature – and collective moral degradation.

Gloss-Over

2017
animation, videomapping
on sculpture, 11:36 min

Installation

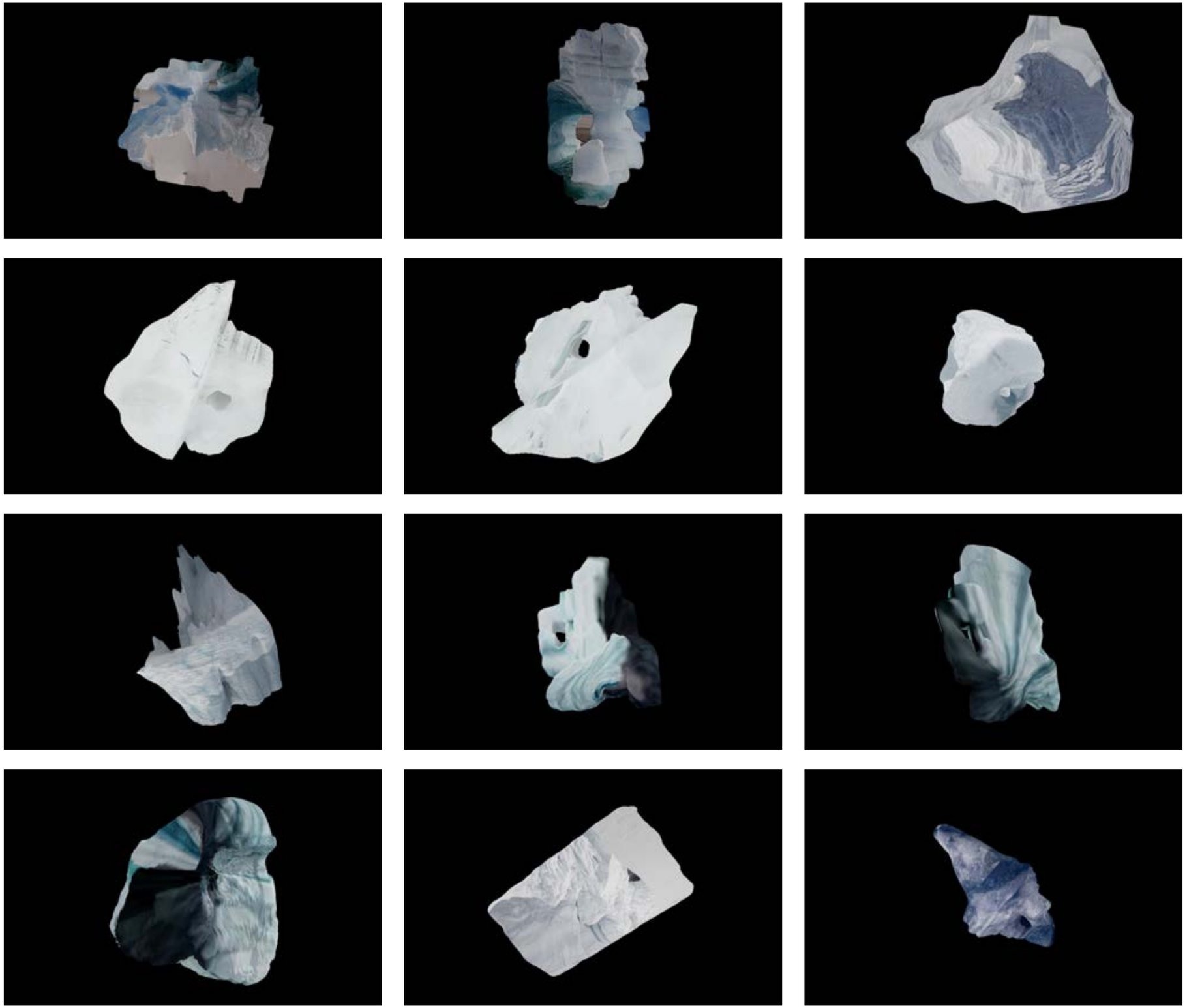
The work of Kruithof sits on the interface between the digital and the analog. The artist rarely confines herself to the flat rectangular format of the photograph. The installation Gloss Over consists of a layering of two and three-dimensional images. Found photographs of floating ice are draped over digitally modeled rock shapes, that are in turn projected over a sculpture. The still image is transformed into a moving, hypnotizing landscape that unfolds in the digital and physical realm simultaneously. The image morphs constantly and is as dynamic and flexible as the water.

Animation by Rodrigo Hernandez
(wombat.mx)

Gloss-Over

2017
animation, videomapping
on sculpture, 11:36 min

video



Carry On, Neutrals and Concealed Matter(s)

2017-18
part of solo exhibition ¡Aguas!
at FOAM, Amsterdam

She also enlarged the confiscated identity cards of the weapon owners, printed them on PVC, vinyl and latex and draped them over security camera bracket arms and other metal structures. The abstract sculptures render the portrayed individual as anonymous and unhuman. The work raises questions about the integrity of online profiling and privacy violation in the name of surveillance and safety. Individual, institutional and corporate profiles can be freely shaped through an endless flow of online posts. The constructed image rarely corresponds with reality. For Carry On, Neutrals and Concealed Matter(s), Kruithof scrolled through the Instagram account of the American Transport Security Administration. She found numerous images of confiscated weapons that formed the basis for a colourful yet haunting photomontage.

Enclosed Content Chatting Away in the Colour Invisibility

2009-ongoing
11 artist-books displayed
at the solo exhibition ¡Aguas!
at FOAM, Amsterdam

'Enclosed Content Chatting Away in the Colour Invisibility' is a wall constructed of 3500 discarded books that slowly collapses. With her installation the artist questions the status of the book as a (at once disappearing and persistent) physical object in the digital age. By buying the books in bulk and rendering them into a sculpture, she emphasizes and undermines their (im)material value.

11 artist-books displayed
at the solo exhibition ¡Aguas!
at FOAM, Amsterdam

11 Artistbooks

2006 The Black Hole (edition 1000 icw Jaap Scheeren) Episode Publishers, Rotterdam, The Netherlands

2009 Becoming blue (edition 750) Revolver Publishing by VVV Berlin, Germany

2009 Playing Borders (this contemporary state of mind) (edition 400)Revolver Publishing by VVV Berlin, Germany

2010 The daily exhaustion (edition 5000) Kodoji Press, Switzerland

2011 Happy birthday to you (edition 500) self-published

2011 A head with wings (edition 1000) LBM USA

2013 Pixel-stress (edition 1000) RVB-books Paris, France

2014 Untitled (I've taken too many photos / I've never taken a photo) (edition 500) self-published

The Bungalow (edition 1200) Onomatopee Eindhoven, The Netherlands

Neutral (edition 200) galerie Jo van de Loo Munchen & self-published

2016 AUTOMAGIC (edition 1000) Editorial RM Spain & self-published

I am a frenetic artistbook-maker and an artbook lover. Most of the time, I am busy with my art; I am very productive and at all times I carry a lot of artistbook ideas in my mind. And when I don't have any deadlines for exhibitions, I get back to bookmaking. I love the medium of an artist-book, because it is very unique and liberating. An artist book does not have a geographical location or opening and closing hours. Anyone can enjoy it wherever and whenever. Until now, the artistbook was somewhat looked down upon by the artworld. However, during the pandemic, with galleries and museums closed, the artist-book as an art form has become more relevant than before. Artistbooks are intimate, one can almost feel like being part of them. Through opening a book, a viewer enters its universe. That is why artistbook-making is so interesting to me, and an important part of my practice too. Here you can see the eleven books that I have published up to November 2016. After a break of a couple of years, this year I intend to publish two to four new books.

Video of 11 artistbooks

Aesthetics of Contamination

2017
solo exhibition, at Gallery Escougnou-Cetraro, Paris

What do we see when we're looking at an oil slick darkening the surface of the ocean? The answer is simple: we see nothing. Nothing, or at least, nothing we can match to the usual perception scheme, where the image duplicates a real object. Nothing, because more fundamentally, nothing in our constitution prepares us to grasp a phenomenon such as this one, so deeply conditional of human activity. Synthetic and unforeseen, it disrupts more than the natural equilibrium: it also disrupts the definition previously in effect of what an object is. This oil slick, although we can't have direct physical contact with it or discern it in its entirety, no one questions its existence. Therefore, it is indeed the object, the existing thing, that is not human, nor animal, nor natural, that takes a hit: an object doesn't necessarily relate to a human scale. We can't access it with our senses, because its scale exceeds our comprehension. De facto, many philosophers used that same black and viscous example to substantiate their attacks against the anthropocentrism fortress[1].
In Graham Harman, Bruno Latour or Timothy Morton's writings, the oil slick belongs to the family of the unclassifiable, named – for lack of a better term – hyperobjects or quasi-objects. Hyper-, quasi-: it's in the prefix that the modern classification system gets its first hit. Yet although we see nothing of the thing itself, we do see something else: we see an image. This visual stimulus we instantly identify as a reality called "oil slick", we have already seen in the media, through several aerial photographs duly captioned. We thus have learnt to correlate the quasi-abstract black patch to a few key words such as "oil spill" or "chemical pollution": a correlation that makes us believe in our knowledge, an identification that reassures by withdrawing all unthinkable aspects of the sudden appearance.

Anouk Kruithof's exhibition Aesthetics of Contamination nestles precisely in this mental interstice, inhabiting the grey area that distinguishes intuition from destruction and slumber from reason. What strikes at first is the presence of a whole range of medical and paramedical tools arraying all sorts of prostheses: an oxygen mask, an anaesthesia mask, a crutch, a walking stick, jellified face masks or breast enhancement pads made from the same material. Here, these machine extensions come to enhance, heal and repair body-like sculptures, rocky structures wrapped as if in a cocoon made from a protective layer of silky and colourful synthetic material.

On latex or plastic, the artist printed aerial views of natural disasters she collected from the Internet. Now turned into soft surfaces that fold and bend that languidly drape the steel structures holding them, these images-now-become-material arouse ambiguous emotions in which attraction and repulsion mingle and become indistinguishable, one contaminating the other in a disturbing recursive loop. The shortcut one could establish is therefore obvious, although nonetheless striking: in Anouk Kruithof's work, the image is a prosthesis-like image. It is quasi-, hyper-, in any case a not-quite-image, trying to make physically present what is yet to be experienced: this new flesh in which the usual partitions between nature and culture, human and machine, real and fictive, come undone.

The prosthesis-like images demonstrate not only a modification of the real, but also of the nature of the images we know as belonging to the real. Besides, it would be more accurate to speak of prosthesis-like photographs, as Anouk Kruithof's work explores the contemporary photography field, specifically in its loosest meaning, as a not produced but reproduced image. Precisely, the machine-like quality points the finger at the major split between photography as a duplication of the real and photography as becoming the real itself. If the photograph of a disaster is our only proof that the disaster did happen and therefore exists, the photograph becomes the substitute for a reality we endure without ever experiencing it. As accurately pointed out by François Laruelle, one of the few who linked contemporary photography to metaphysics[2], we are now facing the existence of a "photo-fiction" which turns the traditional conception of photography – for the author, Platonic photography – into a lie. The image and the world, the subject-like-world and the technological device merge together and create a new reality – a reality that is not less real, but just different, alternative.

Facing this post-produced ecosystem where the representation of a thing is not what hides it – as the post-moderns wanted to believe – but is the thing itself, Anouk Kruithof's works act as emotional laboratories. At the same time images and materials, their physicality is of this particular ambiguous quality that suspends all attempts at rational understanding: are they too teasing, and therefore toxic?

Text by Ingrid Luquet-Gad

1. Voir notamment Bruno Latour, Nous n'avons jamais été modernes. Essai d'anthropologie symétrique, Paris : La Découverte, p. 100 : « La prolifération des quasi-objets a fait craquer la temporalité moderne en même temps que sa Constitution. La fuite en avant des modernes s'est arrêtée (…) avec la multiplication d'exceptions dont personne ne pouvait reconnaître la place dans le flux régulier du temps ».

2. François Laruelle, Non-Photographie / Photo-Fiktion, Berlin : 2014, Merve Verlag, p. 168-169

Aesthetics of Contamination

2017
solo exhibition, at Gallery Escougnou-Cetraro, Paris

Petrified Sensibilities

2017
sculptures, various dimensions

Aesthetics of Contamination

2017
solo exhibition, at Gallery Escougnou-Cetraro, Paris

MIND-MATE

2017
sculpture, 15 × 37 × 40 cm,
inkjet print on plastic,
polystyrene, paint, bandage

MIND(fool)NESS

2017
sculpture, 103 × 117 × 63 cm,
inkjet prints on plastic, radiant
plexi-sheet, crutches, rubber,
metal, polystyrene, paint, bandage

Aesthetics of Contamination

2017
solo exhibition, at Gallery Escougnou-Cetraro, Paris

Petrified Sensibilities

2017
sculptures, various dimensions

Petrified Sensibilities 01
2017
Sculpture; Inkjet print on latex, oxygen mask, oxygen tubing. 86 x 50 x 14 cm.
Unique

Petrified Sensibilities 02
2017
Sculpture; Inkjet print on latex, oxygen mask, oxygen tubing. 80 x 40 x 11 cm.
Unique

Petrified Sensibilities 03
2017
Sculpture; Inkjet print on latex, oxygen mask, oxygen tubing. 55 x 30 x 25 cm.
Unique

Petrified Sensibilities 04
2017
Sculpture; Inkjet print on latex, oxygen mask, oxygen tubing. 90.5 X 51 X 7 cm.
Unique

Petrified Sensibilities 05
2017
Sculpture; Inkjet print on latex, oxygen mask, oxygen tubing. 65 X 33 X 7 cm
Unique

Petrified Sensibilities 06
2017
Sculpture; Inkjet print on latex, oxygen mask, oxygen tubing. 68 x 34 x 16 cm.
Unique

Petrified Sensibilities 07
2017
Sculpture; Inkjet print on latex, oxygen mask, oxygen tubing. 64.7 x 36.2 x 7 cm.
Unique

Petrified Sensibilities 08
2017
Inkjet print on latex, oxygen mask, oxygen tubing. Sculpture; 76.3 x 43.4 x 7 cm. Unique

Petrified Sensibilities 09
2017
Sculpture; Inkjet print on latex, oxygen mask, oxygen tubing. 110 x 43 x 16 cm.
Unique

Petrified Sensibilities 10
2017
Inkjet print on latex, oxygen mask, oxygen tubing. 70 x 32 x 12 cm
Unique

Petrified Sensibilities 11
2017
Sculpture; Inkjet print on latex, anaesthesia mask, oxygen tubing. 42.2 X 98.5 X 10 cm.
Unique

Petrified Sensibilities 12
2017
Sculpture; Inkjet print on latex, gel-mask, oxygen tubing. 70 x 30 x 8 cm
Unique

Petrified Sensibilities 13
2017
Sculpture; Inkjet print on latex, oxygen mask, oxygen tubing. 58 x 46 x 8 cm
Unique

Petrified Sensibilities 15
2017
Sculpture; Inkjet print on latex, anaesthesia mask, oxygen tubing. 110 x 58 x 12 cm.
Unique

Petrified Sensibilities 16
2017
Sculpture; Inkjet prints on latex, oxygen masks, oxygen tubing. 74.7 X 57.8 X 8 cm
Unique

Petrified Sensibilities 17
2017
Sculpture; Inkjet prints on latex, anaesthesia mask, laryngeal mask airway, oxygen tubing. 73 x 40 x 11,5 cm
Unique

Ego, Eco, Crescendo

2017
solo exhibition at The French Pavillion, Zagreb Croatia,
part of Organ Vida - International Photography Festival

Dismembered synthetic bodies, smooth and sleek artificial hybrid forms unveil themselves partially. Only casually protected with a soft adhering cover, they do not allow us to completely explore their structure. Initially barely familiar shapes actually reveal traces of human presence. Prostheses, walking sticks, crutches and bandages hint at objects made to relax, comfort, support or heal us. Our bodies reduced to medical objects as a material reference to our way of coping with malfunctioning and degradation.

Mutated anthropomorphic forms inhabit the fragments of seemingly natural, rocky structures that have been carelessly cut off from a much bigger natural origin, then further glazed, adding to its texture a smooth, shiny and colorful coating. A soft protective cover for dismembered body-structures is materialized out of the ephemeral and seductive flow of images. Images of environmental disasters, found or bought online, are printed on latex, plastic and rubber anti-slip mats in order to unveil an underlying non-human shape.

Those anthropogenic images of natural catastrophes are appropriated, dissolved and transformed into objects. Aerial views of oil spills, toxic waste dumps, various other immense environmental disasters symbolize contamination at large, the human effect on environment. Even though these images depict irreversible and non reasable damage, they are extremely aestheticized. In that sense, as T.J. Demos noted, those constructed images emphasize awesome visuality and support the technological apparatus of advanced capitalism that has created environmental problems in the first place. Further, he claims, they form an edited selection of visuality that reinforces the premises of the Anthropocene.

Anouk Kruithof positions her new work ‘Ego, Eco, Crescendo’ in a world seduced by alienated images that have lost their integrity. By appropriating the anthropocentric visual language, she examines the human nature relationship as one entailing contamination, displacement, mutual alternation and, finally, normalization. Her alternative post anthropocentric view tackles human nonhuman relations perceived through resilient practices similarly described by Donna Haraway in her concept of Chthulucene: ‘The unfinished Chthulucene must collect up the trash of the Anthropocene, the exterminism of the Capitalocene, and chipping and shredding, and layering like a mad gardener, make a much hotter compost pile for still possible pasts, presents, and futures.’[2] The untouched natural ideal is being severely tampered with so as to reveal an unpredictable and estranged vision of the human nature bond.

1. T.J. Demos, Against the Anthropocene: Visual Culture and Environment Today, (Berlin: Sternberg Press, 2017.) 37.

2. T.J. Demos, Against the Anthropocene: Visual Culture and Environment Today, 88.

Text by Lea Vene

Ego, Eco, Crescendo

2017
solo exhibition at The French Pavillion, Zagreb Croatia,
part of Organ Vida - International Photography Festival

video

Stonewall

2017
sculpture, 87 × 89 × 80 cm,
inkjet print on latex, polystyrene, fiber-glass, paint

Squabble

2017
sculpture, 91 × 70 × 64 cm,
inkjet print on plastic, polystyrene, fiber-glass, paint

Snug-fit

2017
sculpture, 140 × 85 × 47 cm,
inkjet print on latex, polystyrene, fiber-glass, paint, metal, rubber

Skimmer

2017
sculpture, 94 × 49 × 53 cm,
inkjet prints on latex and anti-slip mat
(rubber) fiberglass, paint

Flat Head

2017
sculpture, 128 × 82 × 120 cm,
inkjet print on latex, fiberglass, paint,
metal, rubber

Huff

2017
sculpture, 15 × 70 × 40 cm,
inkjet print on plastic, polystyrene,
paint, bandage, cooling gel

Puff

2017
sculpture, 15 × 70 × 40 cm,
inkjet prints on plastic,
polystyrene, paint, bandage

Folly

2017
sculpture, 93 × 160 × 55 cm,
inkjet prints on anti-slip mats
(rubber), fiberglass, paint, metal,
led-shoes, gas-cable

MIND(fool)NESS

2017
sculpture, 103 × 117 × 63 cm,
inkjet prints on plastic, radiant plexi-
sheet, crutches, rubber,
metal, polystyrene, paint, bandage

video

MIND-MATE

2017
sculpture, 15 × 37 × 40 cm,
inkjet print on plastic,
polystyrene, paint, bandage

AUTOMAGIC

2016
artistbook, edition 1000
video
book

AUTOMAGIC is a book-object by Dutch visual artist Anouk Kruithof, which contains images drawn from her “automagic archive,” taken with iPhones and small digital cameras over the past twelve years. The book does not seek to present a clear narrative, which is created rather by the viewer’s own memories and associations provoked by the nine visual stories presented in nine different books, joined together with a book of text in a transparent acrylic glass box. Automagic is an exploration of an image archive transformed by means of analog photomontages, screenshots, reproductions, editing, and the addition of text. The diversity of topics and concepts in each book is highlighted by the use of different papers, which make a multi-layered sculpture of this book-object. It demonstrates the resourcefulness, the adventurousness, the sheer infinity of possibilities of the medium of photography, and shows how the computer and the human mind can act as processors of ways of looking look at our world.

AUTOMAGIC

AUTOMAGIC is a publishing collaboration between RM and stresspress.biz.

concept, edit, image, design: Anouk Kruithof
design: Piera Wolf
text: Iñaki Domingo, Anouk Kruithof
publisher: Editorial RM, stresspress.biz
publishing date: november 2016

ISBN: 9788426282524
10 no-cover books in transparent Acrylic box (3 mm)
Size of each book is 228×170 mm
Outside size of box is 173×235×53 mm
Color, bw & duo-tone offset print on different papers
Section sewn in 16pp, with exposed colored thread
Book edges color sprayed
total pages: 768 / total images: 528

RM is one of Spain and Latin America's most prestigious publishers of art books. Focusing principally on photography, contemporary art, and little-known literary treasures or "rarities," RM is known for the meticulous care it lavishes on each one of its titles, in terms of content, design and production details. Stresspress.biz is the publishing platform of Dutch artist Anouk Kruithof and is located in Rotterdam, the Netherlands.

In the future stresspress.biz will publish concept-oriented books, where other authors are involved next to Kruithof's own artist-books.
For more information read the interview out of the purple text book between Iñaki Domingo and Anouk Kruithof.
Please note that this book was produced using a manual process and as such, minor imperfections may appear. And it is exactly this quality that makes the book unique and gives it that automagical final touch.
AUTOMAGIC is made possible thanks to the generous support of Mondriaan Fonds and all the big-hearted backers of AUTOMAGIC's successful Kickstarter campaign.

AHEAD

2015-ongoing
site specific installation
approx. 47 x 3 m

Making process

2017
Centro de la Imagen,
Mexico City
Installation

In English, AHEAD means to move forward, to lead or progress. The title is also a pun: A HEAD (one head).

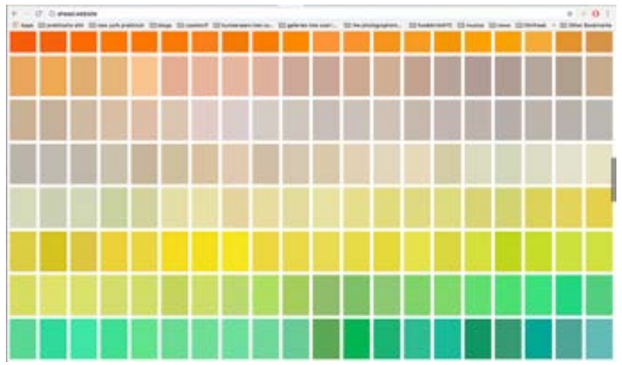
Kruithof began this project by questioning how to create an anonymous portrait, where the subject's identity remains private. By capturing the back of the head, one cannot recognize gender, nationality, age, facial expressions or emotion. Removing all of these features, which are so often included in indexes within the tradition of portrait photography, unifies all of the portraits. It is important to Kruithof that facial recognition systems are unable to identify or verify a person's identity from these photos. Anonymity is central to this project and AHEAD shows a failure in the human encyclopedic tendency by means of anti-labeling and anti-classification. For this installation, the artist processed the images by their color values, which unifies the diversity of the people depicted; this differs from the usual archiving methods of organizing by date or location. AHEAD provides a visual meditation because of the minimal effort the brain requires to interpolate visual stimuli. The entire collection of photos are 1,080 in total; together it appears as if they are composed of individual dots, like pixels making up an image. Each photograph is taken with an iPhone; the subject chooses their own background color as they would when taking a selfie, facing the background instead of posing in front of it. Kruithof then arranges these photos into a grid, the way digital photographs are organized online and in our mobile devices, a now common way to view archives of images.

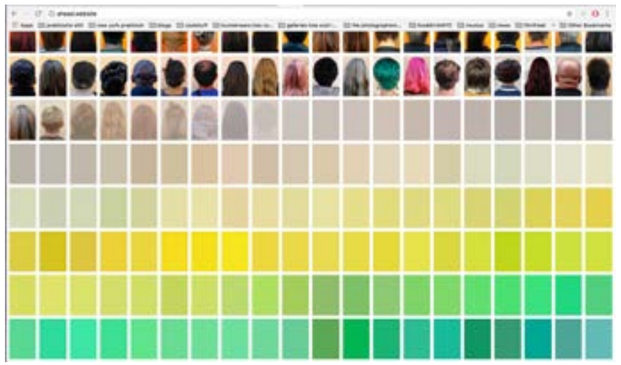
AHEAD

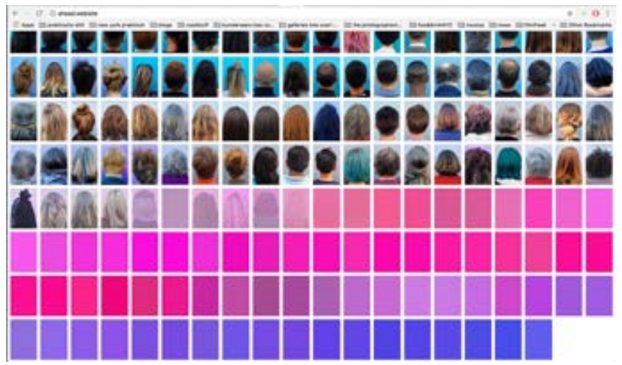
2015

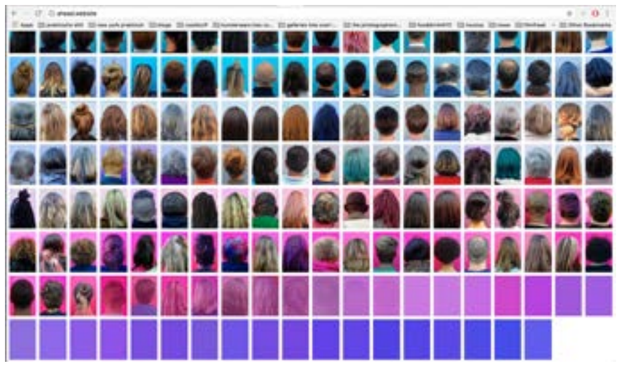
Window installation at FOUR A.M.,
New York

AHEAD.website s a webpage organized by an algorithm in which the grid is visualized in different ways depending on the device it is being seen with.









AHEAD

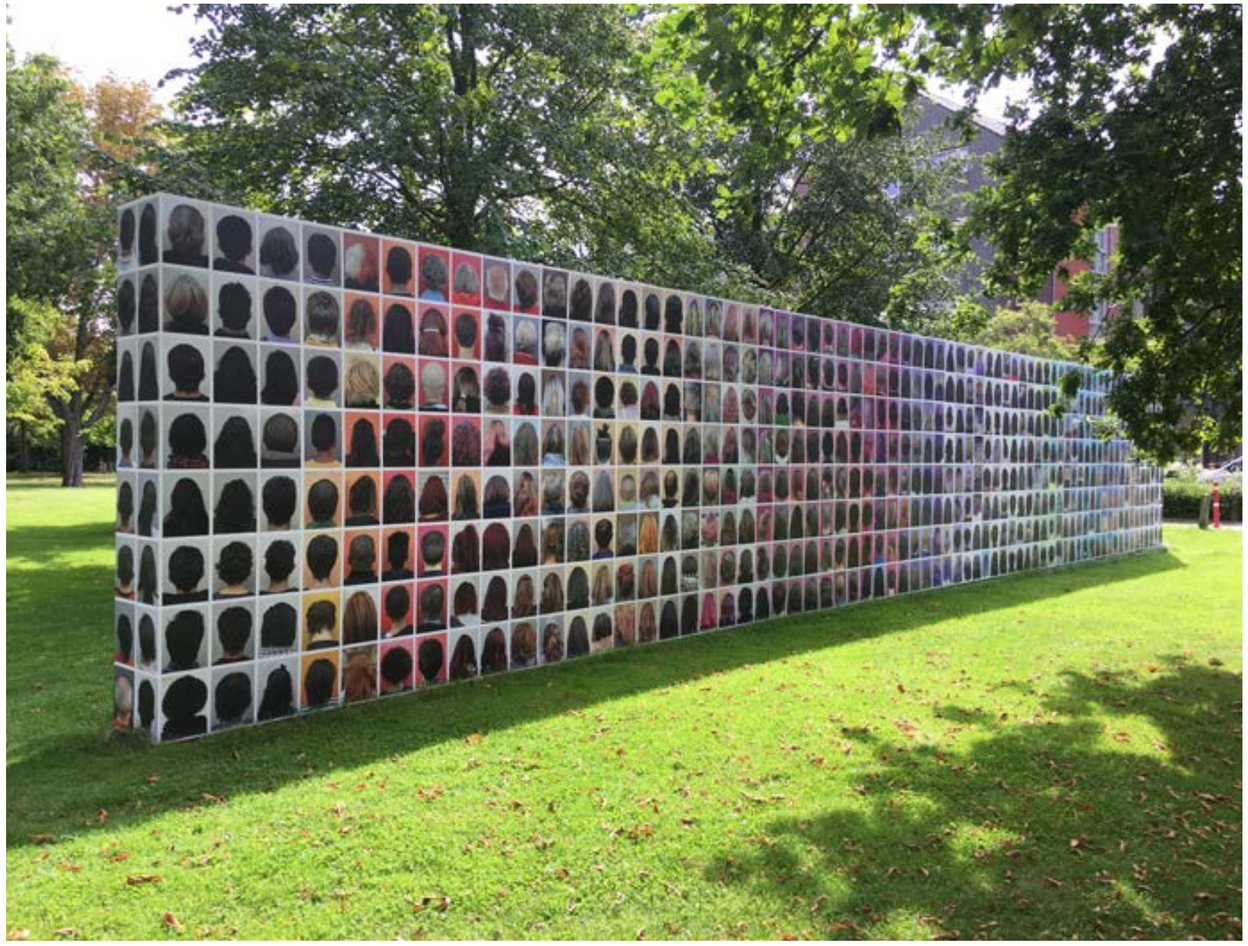
2016

PhotoRoad Festival
in Gibellina, Sicily, Italy

AHEAD

2017

FAÇADE, open-air art festival,
Middelburg, The Netherlands



AHEAD edition

14 sep. – 22 dec. 2019

group exhibition We Like Art @
DE.GROEN, Arnhem, NL

Full edition exists out
of 12 works

<CONNECTION>

May 21th, 2016
performance at Offprint,
Tate Modern, London in the frame
of SPBH 'Making Memories'

video

<CONNECTION> is a performance and social intervention, addressing the idea of connectedness. The performance by Dutch artist Anouk Kruithof shows how colour can be used to erase social features and how people's bodies together can become a sculptural whole. The group of performers dressed in several monochrome colours forms a circle together, changing position in sync. Through rhythm, movement and colour the performance creates harmony; seducing the public into spontaneously documenting it. On the SPBH Instagram account the public can upload their photos and videos by using the #makingmemeries tag. Two monitors show the feed of this Instagram account and its ongoing activity. The feed on Instagram builds a bridge between the physical (offline) and the digital (online) experience of the performance. It propagates the harmony. The public and two monitors together become the author of the Instagram feed, blurring the authorship.

The performance <CONNECTION> underlines the importance of community on and offline.

Performers:
Eleonora Seilles, Sasa Stucin, Rebecca Lee, William Bianchi, Sophie Wright, Clemence Seilles, Vicky Samuel, Christopher Tym, Francesca Tamse, India Windsor-Clive, Meeus van Dis, Maria Serena, Ellie Summers, Marina Bye, Nathalie Turner, Hsuan Chen.

Video documentation: Sasha Bajac
Video editing: Ashiq Jahan Khondker
Music track: Mortal Recordings
Photo documentation: Anouk Kruithof, Harry Mitchell, Corey Bartle-Sanderson, Thandi Mbire
Make-up: Roseanna Velin, Hali Christou
Thanks: SPBH, Bruno Ceschel, Catalina Lopez Imizcoz, Simon Baker

<CONNECTION>

May 21th, 2016
performance at Offprint,
Tate Modern, London in the frame
of SPBH ‘Making Memories’

video

<CONNECTION>

May 21th, 2016

performance at Offprint,
Tate Modern, London in the frame
of SPBH ‘Making Memories’

video

Subconscious Travelling

2015-2016
installation, at ‘New Photography 2015: Ocean of Images’, at MoMA, New York.

installation out of 99 photo stickers (18-23 cm) and 5 pieces of colored glass (18-23 cm) size 660 × 73 cm

This installation was shown in New Photography 2015: Ocean of Images at MoMA New York 2015/2016, Loin des yeux at OPTICA, Montreal, Canada 2016 and in WIT at Het Nederlands Fotomuseum 2013/2014

Subconscious Travelling is an installation of 99 photo stickers and 5 pieces of color glass. Directly applied to the wall, these images capture empty photo-negative sleeves from an anonymous album – most likely documenting travels, as the hand written names of cities and places indicate. Kruithof found and bought the book on flea market in Berlin. Captivated by the seemingly functionless negative cutouts, she re-photographed the pages using her Iphone with flash function. The white circles of the reflecting flashlight emphasize the search for information – the moment of standing outside trying to look inside and into these residues of erased memories. By re-framing a traditional form of archiving images – the photo album (even if deprived of its pictures) – through 21st century device, Kruithof not only reflects on the changes of the photographic medium, but counteracts and comments on our contemporary obsession of taking one picture after the other – encouraging imagination.

Subconscious Travelling

2015-2016
installation, at ‘New Photography 2015: Ocean of Images’, at MoMA, New York.

Installation out of 99 photo stickers (18-23 cm) and 5 pieces of colored glass (18-23 cm)
size 660 × 73 cm

Neutral

2016
solo exhibition at
Galerie Jo van de Loo, Munich

Neutral book

For the exhibition, Neutral (2016), at Galerie Jo van de Loo in Munich, Anouk Kruithof displayed the work Carry On (out of the project #Evidence, 2015) together with works from her latest series, Neutrals (2015) and Concealed Matter(s) (2016), the first consisting of metal structures combined with images printed on PVC, vinyl and latex, and the second made up of images printed on latex, draping over security camera bracket arms. Those prints are based on TSA Instagram images of neatly displayed groups of confiscated items, mainly weapons. The identity cards of the contraband owners were part of the display, but for privacy reasons they were blurred to a point where the gender or race of the person was no longer recognizable. The artist printed images of these identity cards on different flexible materials. The metal constructions, on which the prints hang, constitute the sculptural bodies of a new physical existence. This serves as a parallel to the original digital existence of images on Instagram accounts. The metal structures appear to have a de-humanized emotionality equal to the imagery added to them.

Concealed Matter(s) 04, 05, 06

2016

part of a group exhibition
'Au-delà de l'image III' at
Gallery Escougnou Cetraro, Paris

Concealed Matter(s) is a series of wall-sculptures where screenshot's taken from the Instagram feed of the TSA (Transportation Security Agency) form the source. Among these documents of confiscated weapons, some include the blurred-out identification cards of the individuals whose weapons were seized. The software used to blur the ID cards distorts the subjects into a smear of color in which race and sex are indistinguishable. In the Concealed Matter(s) works, Kruithof has enlarged these individual blurred ID images onto thin sheets of latex, and draped them these flexible, translucence photos over metal security camera mounts protruding from the wall.

Concealed Matter(s) 01
2016
wall-sculpture, 35 × 25 × 70 cm,
surveillance camera bracket
arm, flatbed print on latex

Concealed Matter(s) 02
2016
wall-sculpture, 40 × 15 × 105 cm,
surveillance camera bracket
arm, flatbed print on latex

Concealed Matter(s) 03
2016
wall-sculpture, 35 × 25 × 90 cm,
surveillance camera bracket arm,
flatbed print on latex

Concealed Matter(s) 04
2016
wall-sculpture, 12 × 25 × 70 cm,
surveillance camera bracket arm,
flatbed print on latex

Concealed Matter(s) 05
2016
wall-sculpture, 16 × 43 × 120 cm,
surveillance camera bracket arm,
flatbed print on latex

Concealed Matter(s) 06
2016
wall-sculpture, 18 × 30 × 50 cm,
surveillance camera bracket arm,
flatbed print on latex

Concealed Matter(s) 07
2017
wall-sculpture, 76 × 15 × 20 cm,
surveillance camera bracket arm,
flatbed print on latex

Concealed Matter(s) 08
2017
wall-sculpture, 73 × 15 × 20 cm,
surveillance camera bracket arm,
flatbed print on latex

Concealed Matter(s) 09
2017
wall-sculpture, 76 × 30 × 20 inches,
surveillance camera bracket arm,
flatbed print on latex

#EVIDENCE

2015

For #EVIDENCE Kruithof is taking inspiration from the momentous book Evidence by Larry Sultan and Mike Mandel, which, when published in 1977 was ahead of its time in questioning photography-as-art and ideas of authorship. Sultan and Mandel used photographs they selected from the archives of various institutions throughout the west coast of the US, mixed together and shown in a sequence of autonomous images that formed a visual essay predicting America's ambiguous future. Their book also served as a demonstration that the meaning of a photograph is conditioned by the context in which it is seen.

Anouk Kruithof has resided in New York City for the past four years. There she developed a curiosity that she shares with Sultan and Mandel as to what America's ambiguous future will look like. In #EVIDENCE Kruithof researches whether a similar act can be performed in a digital age where the image as pure evidence has lost its integrity. The source of imagery Kruithof chose is one with clear promotional intent and thus questionable integrity: the Instagram accounts of various American corporations, institutions and governmental agencies.

An extensive research into the complete Instagram output of 27 corporations, 15 government agencies and 11 institutions lead to a selection of around 650 screenshots that form the source of the whole new body of work. In each of the various types of work that Kruithof derived from this source material she twists, alters, stretches and combines the material in different ways. By doing so Kruithof claims the imagery as her own and robs it of its promotional intent, instead adding new, varying intentions and messages. In a fashion quite similar to Mandel and Sultan, a new merit arises, this time a less concrete, less stable and less transparent one.

Kruithof made a variety of works such as sculptures and photographed analogue screenshot-montages re-interpreting the imagery in a search for new value and new meaning. The works acknowledge that the strategically staged, sometimes Photoshopped and cropped imagery filling the Instagram accounts, which she has researched lack integrity to be viewed as pure evidence. To her the bigger issue remains of what are the strategies of the various corporate/bureaucratic entities doing the posting, and how much effect the images and accompanying text they post are having on people's thoughts and actions in order to achieve their goals. Yet her main reason for studying these images is not to question the entities' goals and interests, but to express the inspiration that the images and the information contained in this new digital medium have given her. Together they communicate progress and the ambition of human endeavor in a very convincing manner.

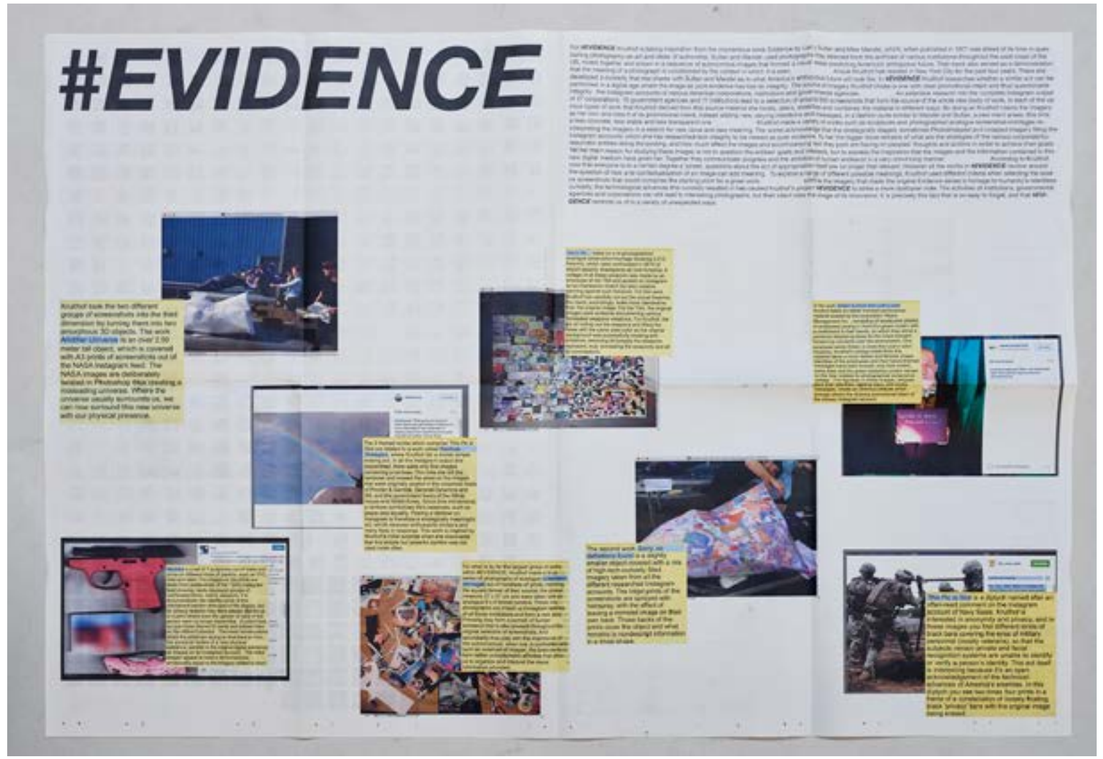
According to Kruithof, now that everyone is to a certain degree a 'pirate', questions about the act of appropriation itself are no longer that relevant. However all the works in #EVIDENCE revolve around the question of how a re-contextualization of an image can add meaning. To explore a range of different possible meanings, Kruithof used different criteria when selecting the source screenshots that would comprise the starting point for a given work.

While the imagery that made the original Evidence series is homage to humanity's relentless curiosity, the technological advances this curiosity resulted in has caused Kruithof's project #EVIDENCE to strike a more dystopian note. The activities of institutions, governmental agencies and corporations can still lead to interesting photographs, but their intent robs the image of its innocence. It is precisely this fact that is so easy to forget, and that #EVIDENCE reminds us of in a variety of unexpected ways.

#EVIDENCE

2015

newspaper



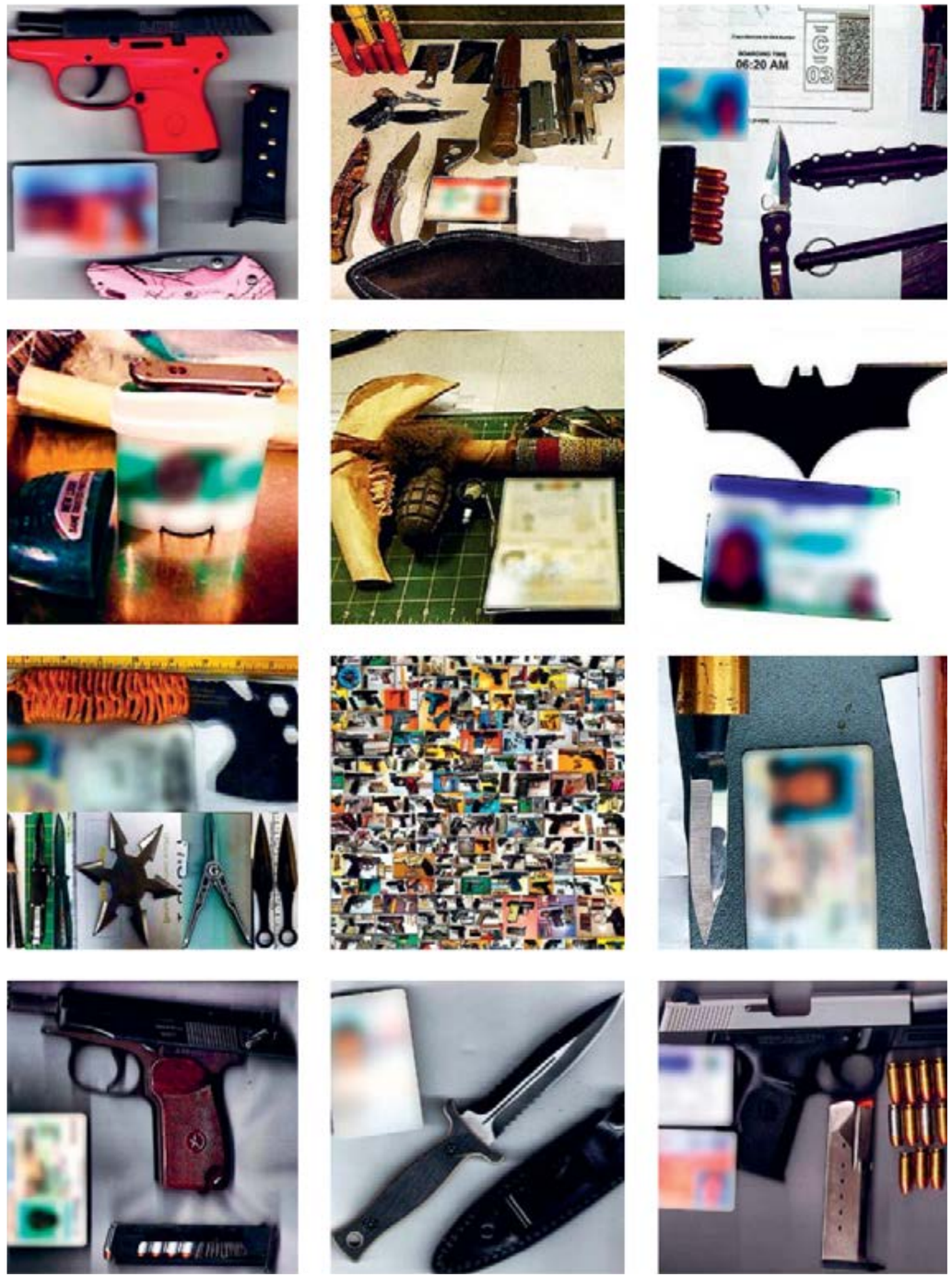
#EVIDENCE

2015
solo exhibition at BoetzelaerINispen,
Amsterdam

Original screenshots
from TSA (Transportation Security Agency) Instagram page, out of which the images of the blurred ID cards are used for the Neutral sculptures and the Concealed Matter(s) sculptures

Neutral (confident)

2015
sculpture, 105 × 46 × 80 cm,
graphite grey metal construction
with pipe-isolation and
98 ×16 cm flatbed print on latex
and 55 × 87 cm flatbed print
on vinyl



Neutral (puzzled)

2015
sculpture, 154 × 120 × 110 cm,
graphite grey metal construction
and flatbed print on latex, thin
plastic and vinyl

Neutral (mellow)

2015
sculpture, 110 × 40 × 40 cm,
graphite grey metal construction
with pipe-isolation and
125 × 71 cm flatbed print on thin
plastic (PVC 0,5 mm)

Neutral (openhearted)

2015
sculpture, 178 × 123 × 30 cm,
graphite grey metal construction
and 87 × 61 cm flatbed print
on vinyl and black rubber band

Neutral (restless)

2015
sculpture, 300 × 115 × 88 cm,
graphite grey metal construction
with pipe-insulation and
140 × 200 cm print on PVC curtain

Neutral (ashamed)

2015
sculpture, 145 × 60 × 37 cm,
graphite grey metal construction
and 98 ×158 cm flatbed print
on latex

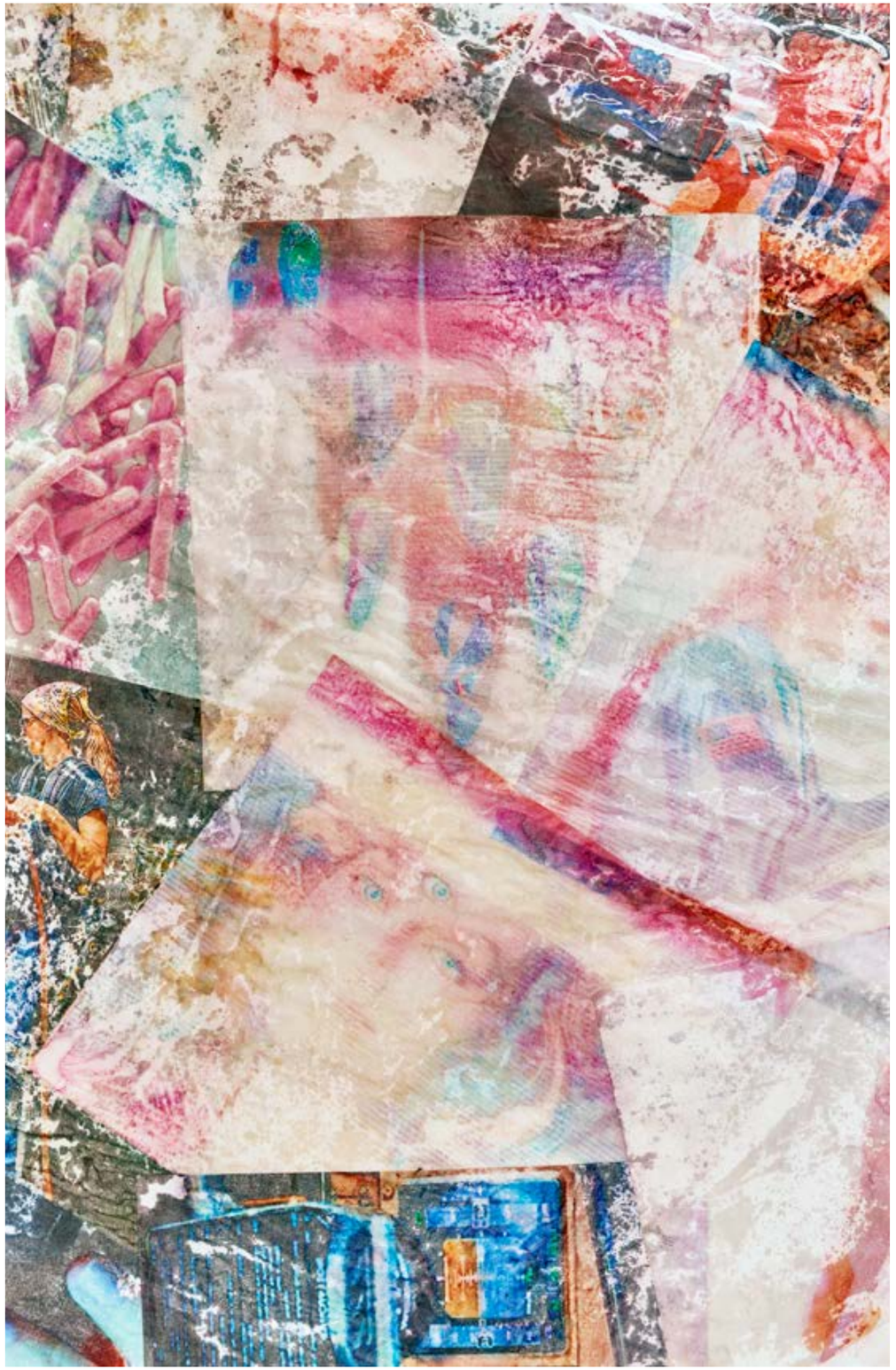
Neutral (psyched)

2015
sculpture, 65 × 100 × 65 cm, graph-
ite grey metal construction and 80
× 76 cm flatbed print on thin plastic
(PVC 0,5 mm) and
50 × 47.5 cm flatbed print on vinyl

Sorry no definitions found...

2015
sculpture, 207 × 103 × 60 cm,
selfie-stick in concrete and papier-mâché with resin and + 150 inkjet prints 20 × 20 cm each

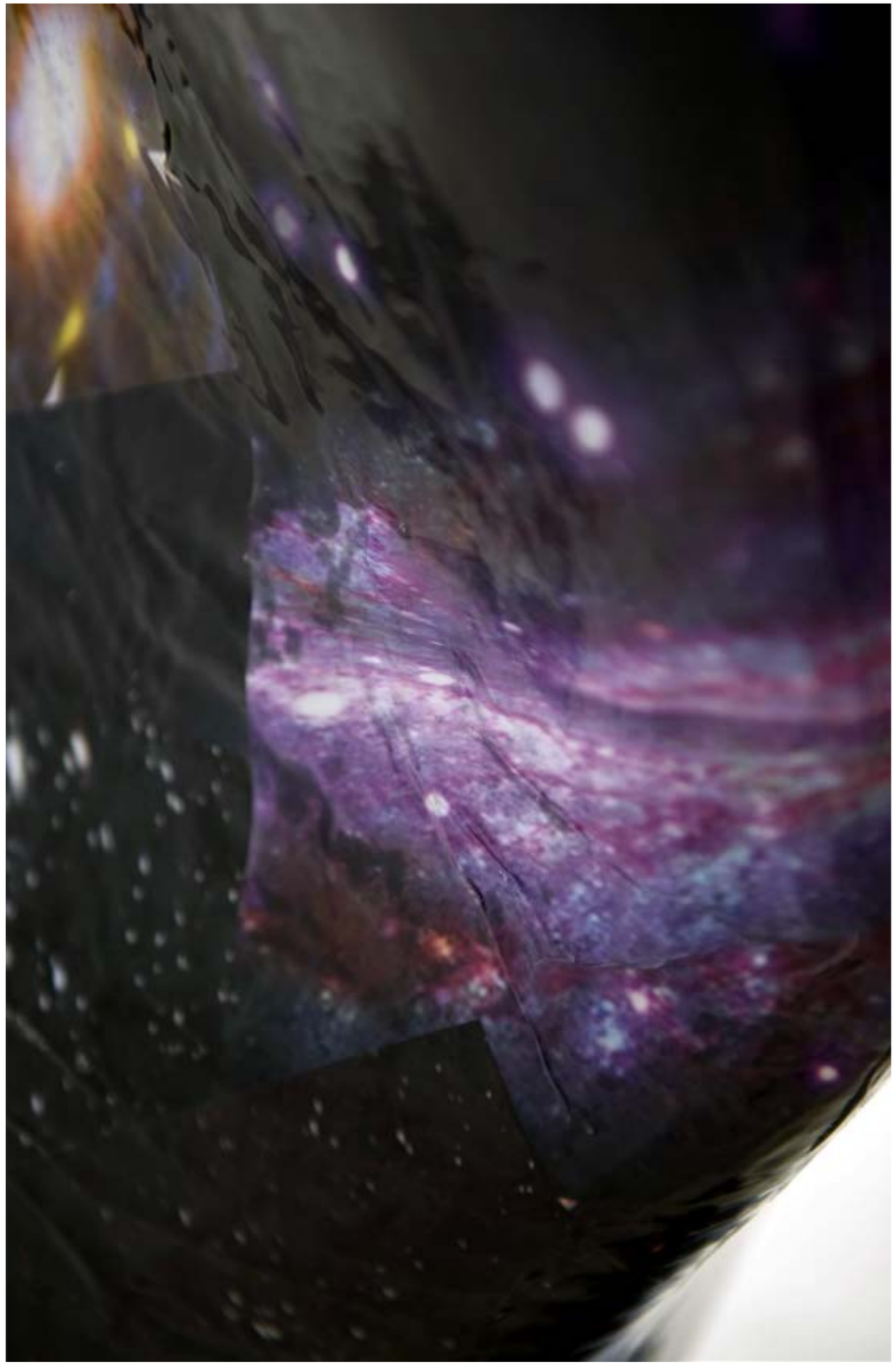
Kruithof took a group of different screenshots into the third dimension by turning them into an amorphous 3D object. The work Sorry, no definitions found is an object covered with a mix of high-tech-curiosity filled imagery taken from all the different researched Instagram accounts. The Inkjet prints of the screenshots are sprayed with hairspray, with the effect of leaving a mirrored image on their own back. Those backs of the prints cover the object and what remains is nondescript information in a trivial shape.



Another Universe

2015
sculpture, 230 × 95 × 80 cm,
selfie-stick in concrete and papier-mâché with resin and + 200 laser prints
28 × 40 cm each

The work Another Universe is a tall amorphous object, which is covered with A3 prints of screenshots out of the NASA Instagram feed. The NASA images are deliberately twisted in Photoshop thus creating a misleading universe. Where the universe usually surrounds us, we can now surround this new universe with our physical presence.



Carry On

2015
photograph, 80 × 120 cm,
matt white metal frame with UV protected glass and Fine Art Print on Hahnemühle matt paper
edition of 4+2AP

Carry On... takes on a re-photographed analogue screenshot-montage showing 2,212 firearms, which were confiscated in 2014 at airport security checkpoints all over America. A collage of all these weapons was made by an employee of the TSA and posted on Instagram as an impressive violent but also creative warning against such behavior. For this work Kruithof has carefully cut out the actual firearms; the result, surprisingly, looks more clandestine than the original image. For the TSA, the original images were evidence documenting various concealed weapons violations. For Kruithof, the act of cutting out the weapons and filling the holes with the same pixel color as the original background was purposefully creating anti-evidence, removing all furiosity the weapons represent, truly concealing the weaponry and all its connotations.

Green is more than just a color

2015
installation, 200 × 143 × 12 cm,
100 × 120 cm flatbed print on
5 mm plexi-glass 140 × 200 cm
print on PVC curtain and pipe-
insulation, edition of 3+2AP

In the work Green is more than just a color, Kruithof takes on rather innocent promotional material posted by the corporation Waste Management Inc. consisting of amateurish photos of employees posing in front of a green curtain with a chalkboard in their hands, on which they wrote a sentence displaying ideas for the future brought forward by concerns over the environment. One employee wrote Green is more than just a color. However, Kruithof's collage made from this material takes a much darker and familiar shape. Identities of the employees and their future-themed messages have been erased; only their smiles, some eyes and the green backdrop curtain remain on the new created re-photographed screenshot-collage. The figurants in these images, stripped from their identities, holding signs with empty messages, create an ominous attitude, which strongly shows the dubious promotional intent of the chosen Instagram account.

This Pic is Sick

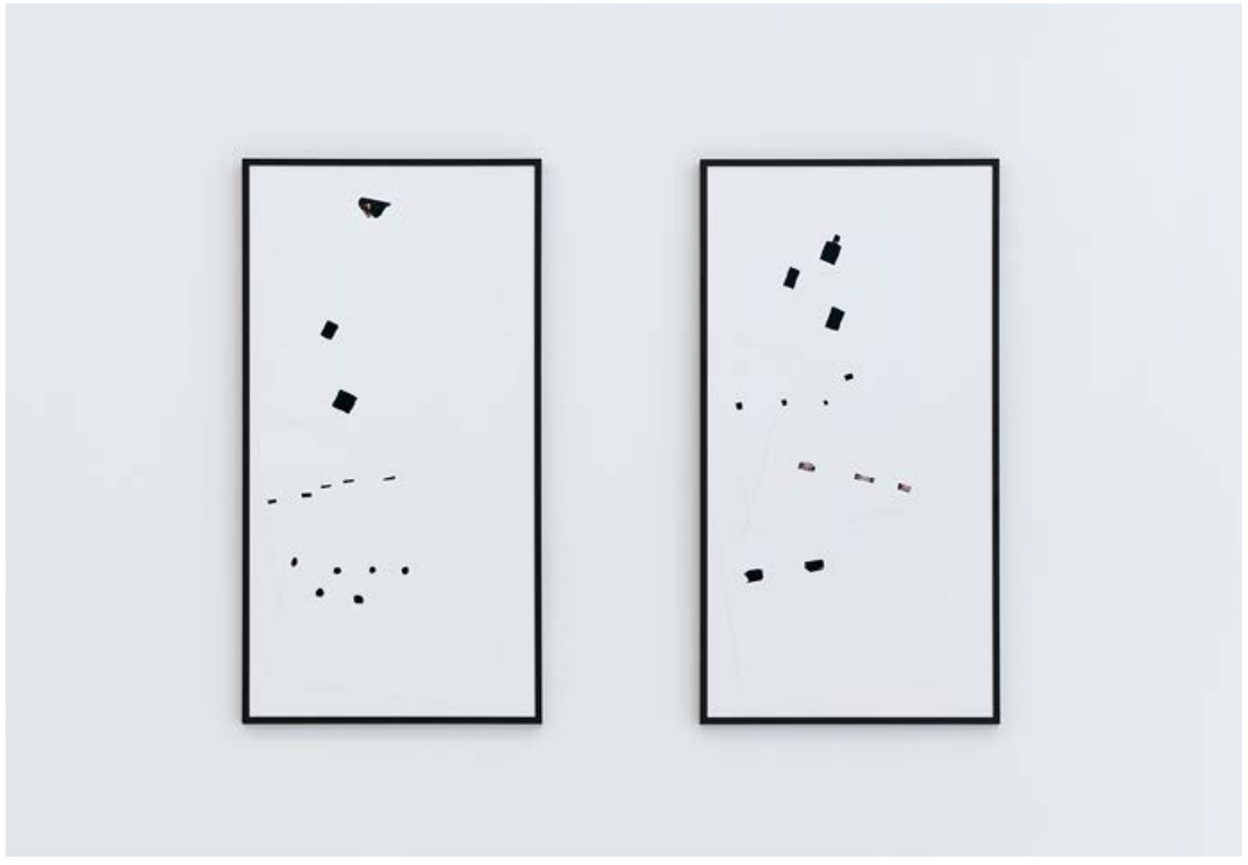
2015
37 × 71 cm, 2 matt black metal frames clarity + UV protected glass with each 5 Fine Art Prints 20 × 30 cm on MOAB matt paper arranged on white sour-free cardboard

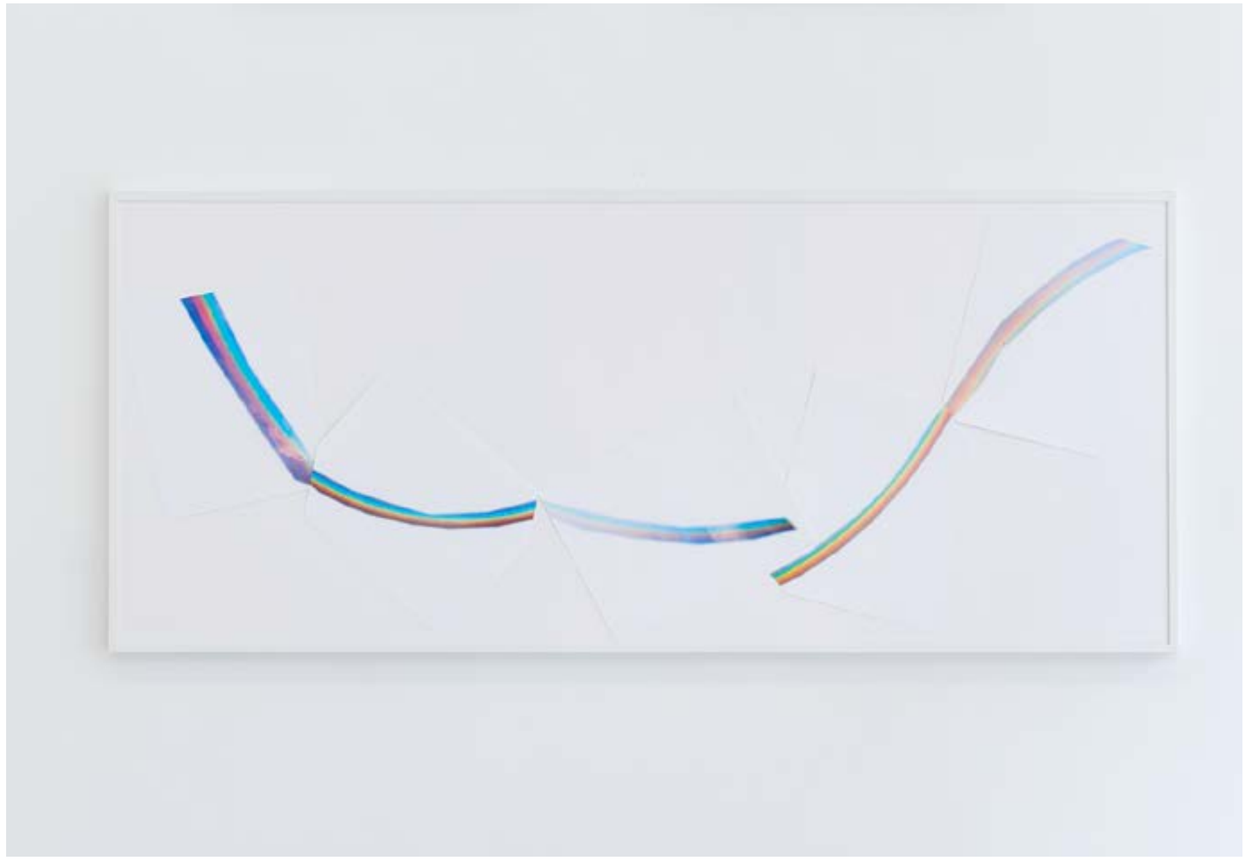
The 2 framed works which comprise This Pic is Sick are related to a work called Rainbow Strategies, where Kruithof did a similar simple erasing act. In all the Instagram output she researched, there were only five images containing a rainbow. This time she left the rainbows and erased the skies on the images that were originally posted in the corporate feeds of Procter & Gamble, General Dynamics and 3M, and the government feeds of the White House and NASA Ames.

Rainbow Strategies

2015
56 × 131.6 cm, matt white metal frame clarity + UV protected glass, 5 Fine Art Prints
20 × 30 cm on MOAB matt paper, arranged on white sour-free cardboard

Since time immemorial, a rainbow symbolizes life's essences, such as peace and equality. Posting a rainbow on Instagram is therefore a strategically meaningful act, which receives enthusiastic smiley's and many likes in response. This work is inspired by Kruithof's initial surprise when she discovered that this simple but powerful symbol was not used more often.





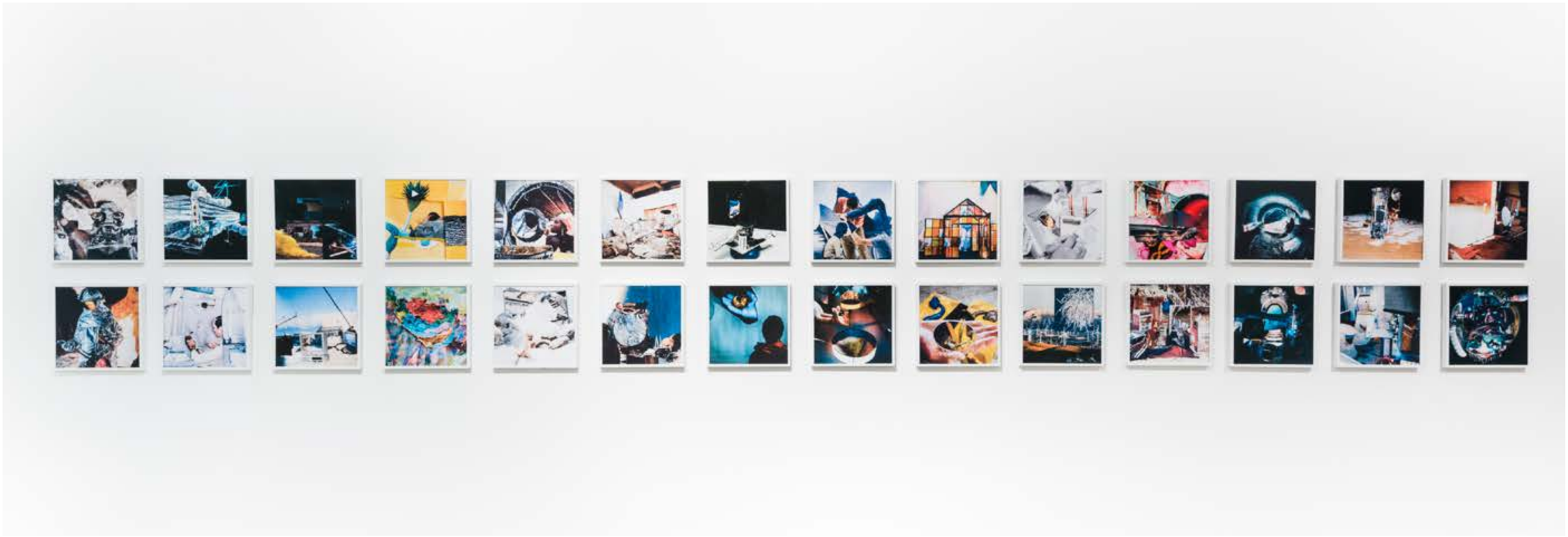
Screenshots-montages

2017-18
part of solo exhibition ¡Aguas!
at FOAM, Amsterdam

Pdf of the 28 screenshots montages

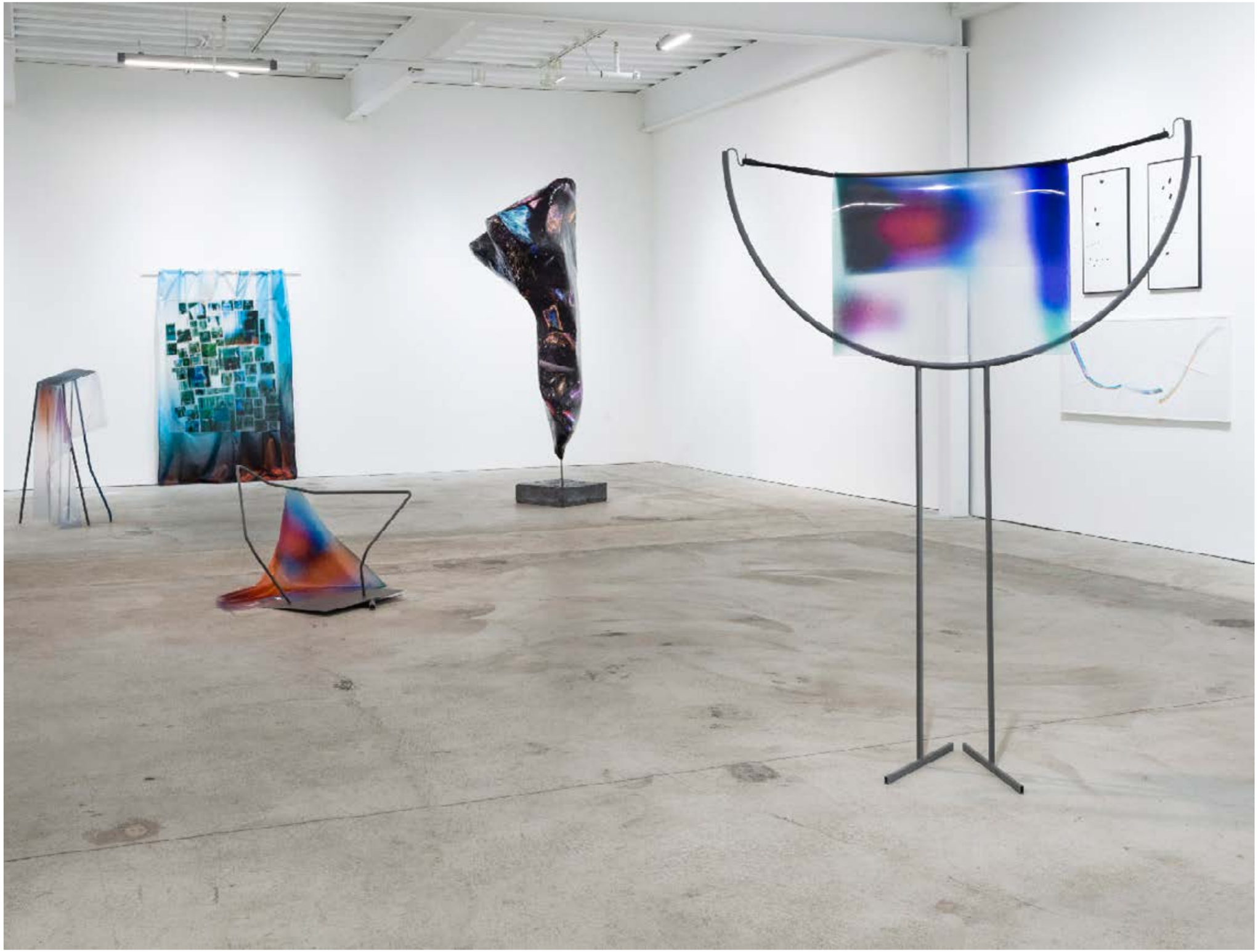
2015
28 photos 28.4 × 28.4 cm,
matt white metal frames with UV
protected glass and inkjet print
on Hahnemuhle matt paper,
edition of 5+2AP

For her sizeable project #Evidence, Kruithof trawled through the Instagram profiles of 27 businesses, 15 government entities and 11 other organisations, including NASA and the Transport Security Administration. A total of 650 screenshots formed the basis for a series of photomontages and sculptures. The work was informed by the book Evidence (1977), in which artists Larry Sultan and Mike Mandel questioned the role of the photograph as evidence by showing how its meaning depends on the context and the form in which it is displayed. By extracting the 'visual DNA' of various American organizations from their digital context and manipulating them, Kruithof divests the image of its static (often promotional) significance. The artist describes the process as akin to dreaming: fragments from daily reality are associatively transformed to form fictional narratives.



#EVIDENCE

2017
solo exhibition at Gallery Casemore Kirkeby, San Fransisco



Neutral (itchy)

2017
sculpture, 118 × 45 × 34-1/2 inches,
graphite grey metal construction
with pipe insulation, 140 × 200 cm
print on PVC curtain

Neutral (nomadic)

2017
sculpture, 118 × 45 × 34-1/2 inches,
graphite grey metal construction
with pipe insulation, 140 × 200 cm
print on PVC curtain

Neutral (footloose)

2017
sculpture, 118 × 45 × 34-1/2 inches,
graphite grey metal construction
with pipe insulation, 140 × 200 cm
print on PVC curtain

Sweaty Sculpture (uneven)

2015
sculpture, 115 × 110 × 102 cm,
photo-stickers on polystyrene, cellophane,
sponges, radiant plexiglass.

Sweaty Sculpture (front)

2015
sculpture, 101 × 65 × 100 cm,
photo-stickers on polystyrene, cellophane,
sponges, radiant plexiglass

For the exhibition, Neutral (2016), at Galerie Jo van de Loo in Munich, Anouk Kruithof displayed the work Carry On (out of the project #Evidence, 2015) together with works from her latest series, Neutrals (2015) and Concealed Matter(s) (2016), the first consisting of metal structures combined with images printed on PVC, vinyl and latex, and the second made up of images printed on latex, draping over security camera bracket arms. Those prints are based on TSA Instagram images of neatly displayed groups of confiscated items, mainly weapons. The identity cards of the contraband owners were part of the display, but for privacy reasons they were blurred to a point where the gender or race of the person was no longer recognizable. The artist printed images of these identity cards on different flexible materials. The metal constructions, on which the prints hang, constitute the sculptural bodies of a new physical existence. This serves as a parallel to the original digital existence of images on Instagram accounts. The metal structures appear to have a de-humanized emotionality equal to the imagery added to them.

Sweaty Sculptures

2015
solo exhibition at Green Is Gold,
Copenhagen

Sweaty Sculpture (back)

2015
sculpture, 167 × 90 × 107 cm,
photo-stickers on polystyrene,
cellophane, sponges, radiant
plexiglass

Sweaty Sculpture (denim)

2015
sculpture, 112 × 100 × 50 cm,
flatbed print on plexiglass,
photo-stickers on polystyrene,
cellophane, sponges

Façade

2014
sculptural situation out of inkjet prints on radiant and clear Plexiglas, polystyrene, photo stickers, cellophane, bricks
110×141×100 cm

A Façade is not only the visible front of material things; it can also be an invisible wall somebody puts up to protect, pretend or hide behind.
Kruithof's *Façade*, a photographic sculpture, explores the fragmented and refracted psycho-social state of contemporary New York. Simultaneously enamored with and skeptical of the medium of photography, she re-situates the picture plane onto construction materials – combining photo-stickers, bricks and polystyrene blocks, as well as inkjet prints that sit on radiant and clear Plexiglas. There are images that show the shadow of an undefined figure reflected on a brick wall, the back view of a man, hands holding an ambiguous device, the interior of a recording studio. Other images, such as the photographs of racks of suits or men on Wall Street, reify as packed building blocks, as Kruithof applied the large photo-stickers on polystyrene blocks and subsequently wrapped them with cellophane foil. The multi-layered sculpture with shifting views of color and content challenges the viewer's search for a definitive perspective. Even if the iridescent reflections enliven the otherwise bleak black and white world of corporate America, it is hard to fathom the anonymity of the sculpture's visual language. Kruithof invites to reflect on the paradigm of every-day business life, but also searches for the moment in which façades begin to crack.

Within interpretations of a wall part of duopresentation Paulien Oltheten & Anouk Kruithof at Stedelijk Museum Amsterdam

Façade
group exhibition Picture/Thing, Wesleyan University Middletown USA

Within Interpretations of a Wall

Within interpretations of a wall part of duopresentation Paulien Oltheten & Anouk Kruithof at Stedelijk Museum Amsterdam

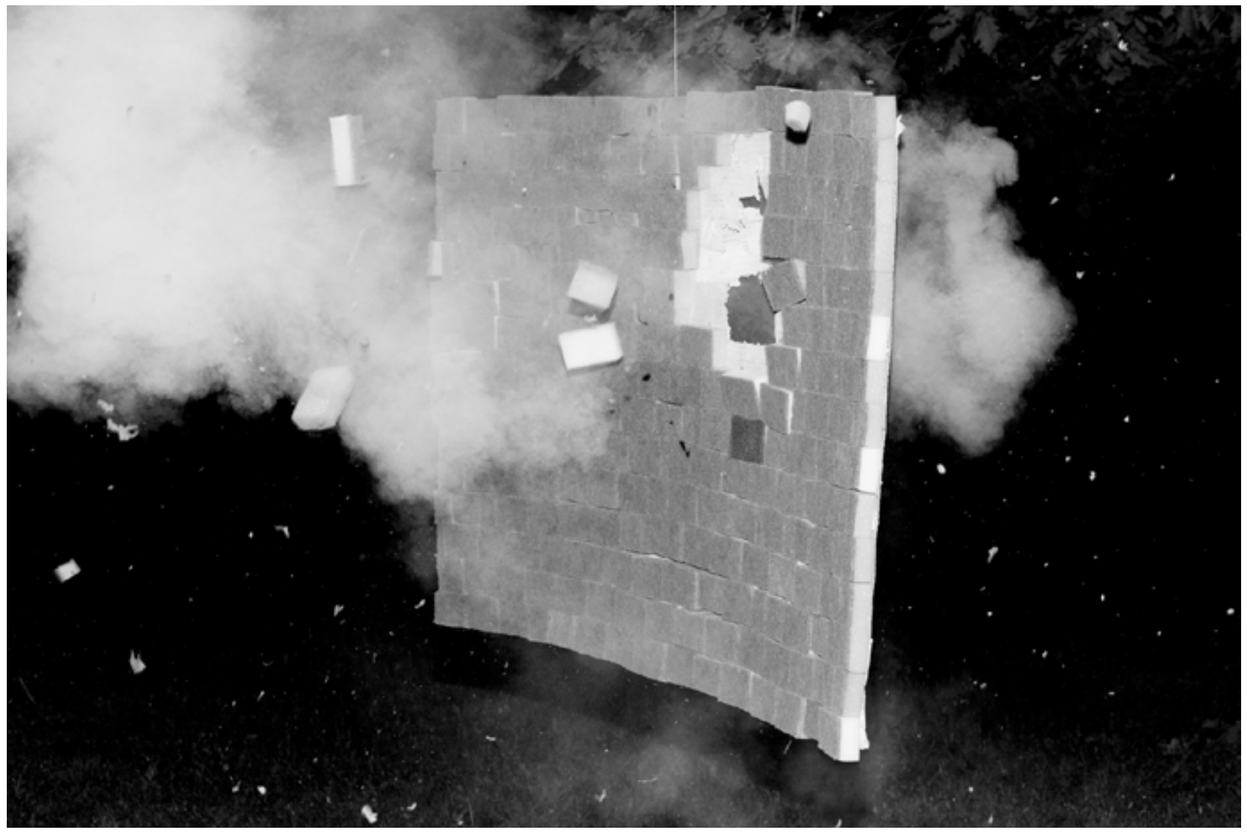
In *Within Interpretations of a Wall*, a selection of works that Kruithof exhibited at the Stedelijk Museum in 2014, she reveals her fascination for and exploration of the "wall". Functioning as, an architectural element as well as a poetic delineation and metaphoric boundary within the human psyche, Kruithof' walls present unexpected interpretations of what they can be or become – for individuals, but also with our contemporary society. While merging photography and sculpture, projection, text and installation, Kruithof's practice is often derived from social interventions in the public space. The camera then becomes a strategic tool for making contact with the outside world. In all of the works presented –like Der Ausbruch einer Flexiblen Wand (Hart und Weich) (2011), Driving Hazy, Push-up (2013), Façade (2014) and Off the Wall (2014) except from (Powersponge) Brick (2013) – photography is the bases of her final artistic outcome. By including everyday or industrial construction materials, such as sponges or other insulation materials, Kruithof applies an unorthodox visual language and succeeds in shifting perspectives away from the ordinary to the disregarded. She engages with the notions of stress and anxiety, the paradigms of failure and success and, thereby, redirects our attention to visible and invisible barriers, as well as the delicate space of the human psyche. Kruithof humorously dismantles not only her subject, but also challenges the boundaries of photography as a medium and explores the use of space within a museum as an institution.

Der Ausbruch Einer Flex Iblen Wand (Hart, Weich)

2011
b&w wallpaper dyptich
400x300 cm

In this work, Kruithof confronts the viewer with two monumental walls each bearing a photographic wallpaper print. The wallpapers show an image of a disintegrating wall constructed from sponges alluding bricks depicted during the moment of explosion. For the exhibition *Within Interpretations of a Wall*, Kruithof placed both pieces in front of the two gallery entries in order to create a visual as well as a physical barrier for visitors entering the space. With her unorthodox interpretation of a diptych, Kruithof invites to meditate upon the notions of gravity and balance, violence and persistence. By challenging her photographic means, she not only explores the moment when a physical border becomes a psychological one, but also the possibilities to break-through.

Within interpretations of a wall part of duopresentation Paulien Oltheten & Anouk Kruithof at Stedelijk Museum Amsterdam



Façade

2014

Within interpretations of a wall part of duopresentation Paulien Oltheten & Anouk Kruithof at Stedelijk Museum Amsterdam

Push–Up

2013

in collection Stedelijk Museum Amsterdam

(Powersponge) Brick

2013
Sculptures out of approx. 1000 BlinQ powersponges, projection of laptop with Apple screensaver spectrum, projector, Security Camera wall mounting bracket arm
214x53x111 cm

(powersponge) Brick is sculpture that Kruithof created out of approximately 1000 BlinQ powersponges. The work is accompanied by a projection of a laptop with an Apple screensaver spectrum, which was mounted on wall with a Security Camera wall mounting bracket arm. At first glance, the gigantic wall appears solid, recalling neatly ordered, cemented brick stones. This image of stability, however, slowly turns into something more fragile and ambivalent, the longer one observes it. The projection light enfolds the sponge-wall and its surroundings with a continuously moving wave of changing pastel colors, which causes a soothing dreamlike atmosphere. The light also produces a shadow on the background wall, recalling a skyscraper – a symbol and fundament of modern capitalism. The lightness of the sponge-material questions the sculpture's stability. Could this giant brick, this wall, actually stand and persist, or is stability just an illusion?

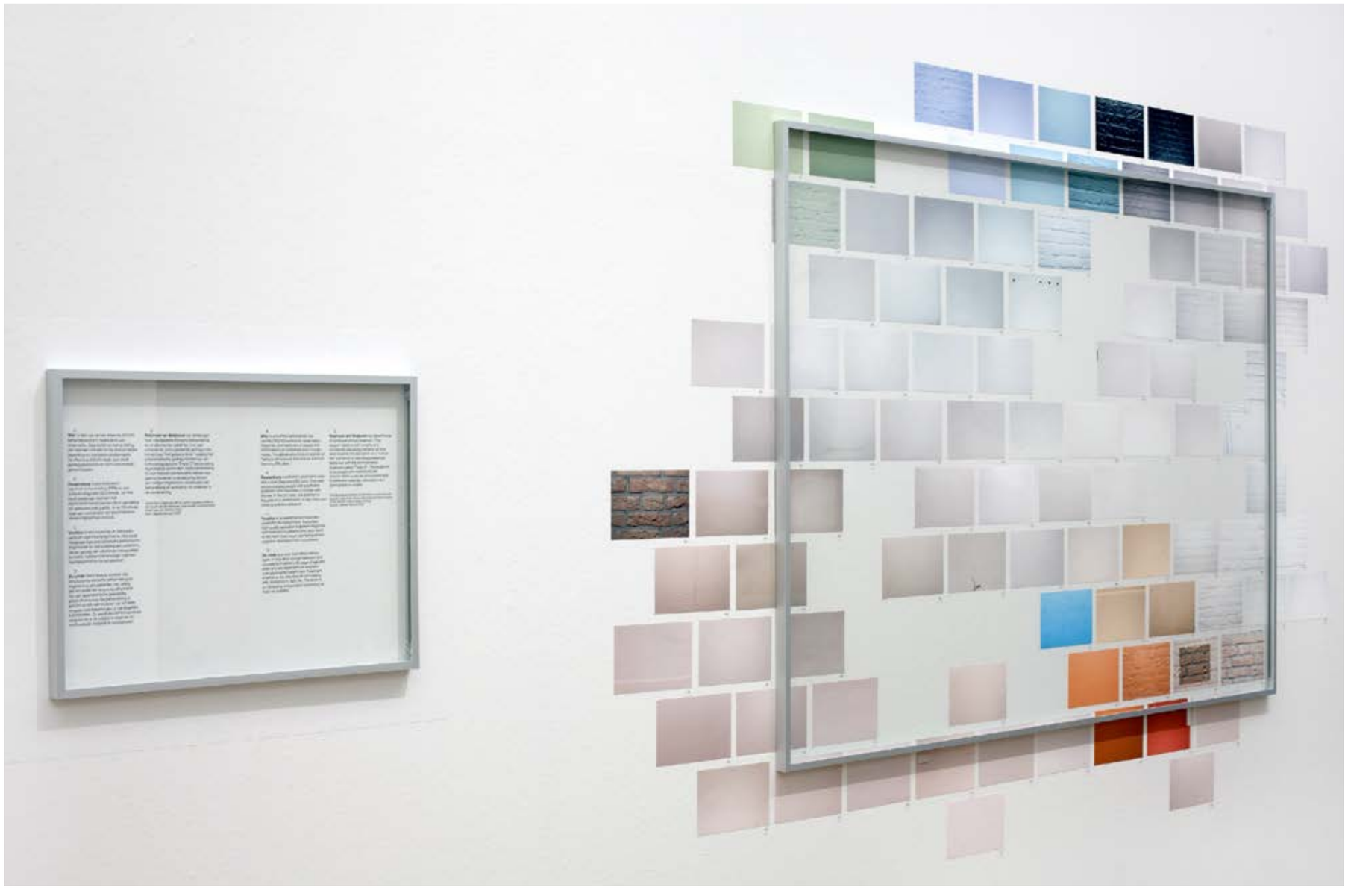
Within interpretations of a wall part of duopresentation Paulien Oltheten & Anouk Kruithof at Stedelijk Museum Amsterdam

Off the Wall

2014
Photo, text installation out of 96 photostickers and text-sheets with not fitting frames
156x110 cm

Off the Wall presents 96 colored photostickers, depicting the walls of various wards of the Altrecht psychiatric institution in Den Dolder, the Netherlands, that Kruithof took during the year of 2011. Directly applied on the wall of the Stedelijk Museum, the stickers escape the frame that is placed upon them. Imitating the aesthetic of a wall text, a second smaller frame names and briefly describes the different departments the images were taken from. Are we seeing the same walls that the patients of these institutions are looking at? When and how do we decide whether a work of art is defined as such? Aren't walls, ultimately, always interchangeable; don't they escape our definitions? In this work Kruithof explores the normative powers of institutions and asks where and who, precisely, it is to define the borderline between the 'healthy' and 'mentally ill'.

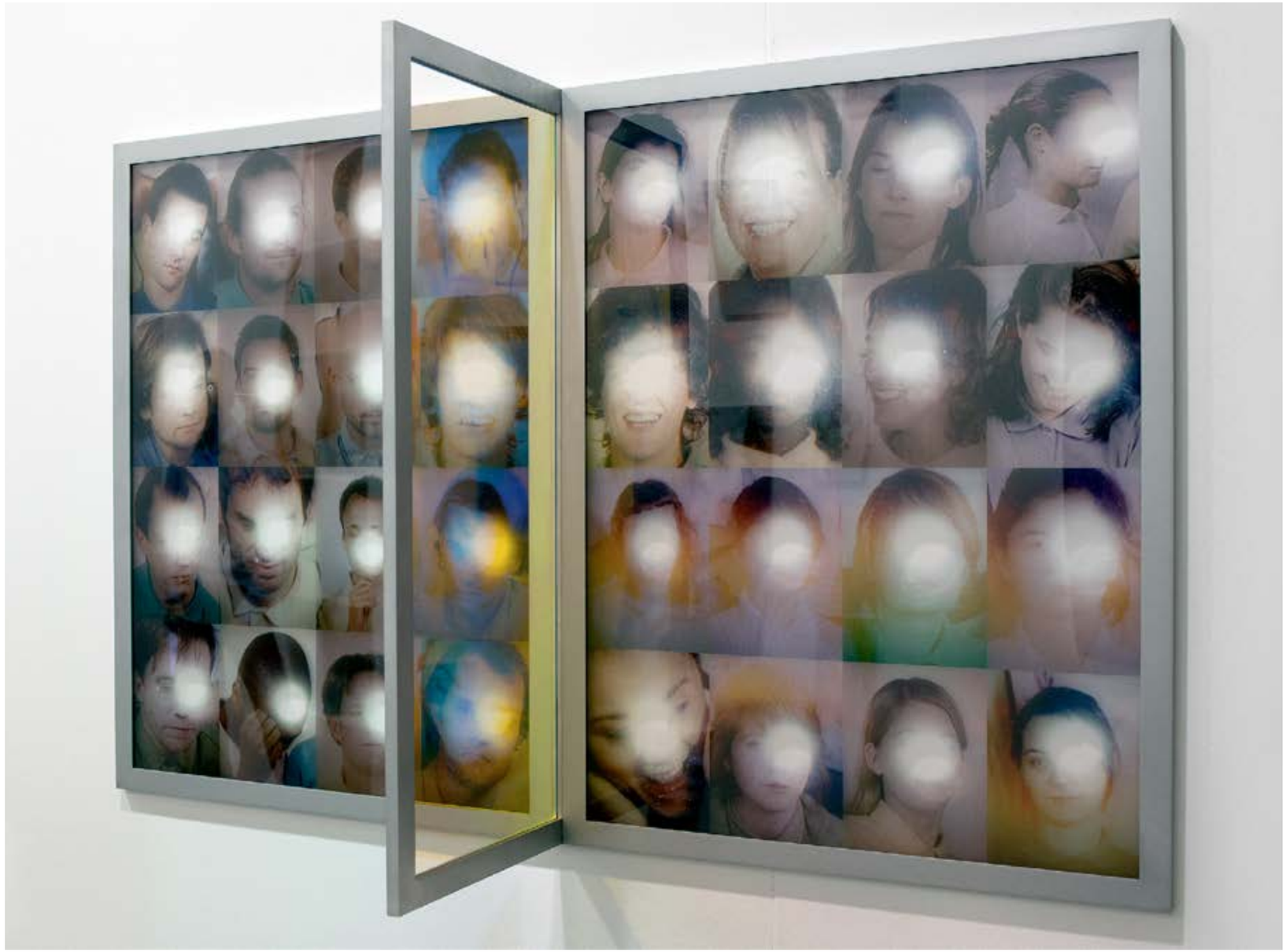
Within interpretations of a wall part of duopresentation Paulien Oltheten & Anouk Kruithof at Stedelijk Museum Amsterdam



iPhone Flash-Rite

2014
Photographic situation out of 2 prints
direct on Plexiglas clear, piece of Plexiglass
radiant customized 3D aluminium fram
132x86x38 cm

Iphone Flash-rite is a compilation of 32 colour photographs that Kruithof printed on Plexiglas. Merging photography with sculpture, she organized the images within two halves – the left side bearing 16 male, the right side 16 female portraits – and separated them with a vertically expanding frame made of radiant Plexiglas. When moving around the work, one realizes that the male and female faces start to overlay and morph into and out of each other. Kruithof first took these portraits in Rotterdam in 2006, during a staged ritual-like 'stress-session'. In September 2014 she re-photographed these images, when opened on her computer screen, by using her Iphone with flash function. The white spot, which appears on each of the people's faces, is caused by the reflection of the flashlight. To Kruithof this effect represents literal and metaphorical notions of loss: the actual loss of pixels of photographic images, when printed on Plexiglas; a haze of insanity; the blurry lines of memory.



Everything is wave

2013
Overview solo exhibition
at gallery Boetzelaer|Nispen in Amsterdam

Every thing is wave, Kruithof's solo exhibition held at gallery Boetzelaer|Nispen in Amsterdam in 2013, presents a group of conceptual works including photographs, sculptures, projections, text and take-away ephemera. Kruithof's works predominantly generate in her observations of an outside world that she tries to penetrate by the means of photography. She frequently uses the internet as a source for primary research, to then engage with public interventions. While staging conversations with strangers, Kruithof strategically uses the camer to get closer to people and create a connection. Subsequently, Kruithof uses the photos as the basis of her final works, in which the images interact and establish a relationship with other, specifically chosen materials. These materials are often industrial, yet ordinary – such as the BlinQ powersponges – and allow Kruithof to engage with their physicality and explore their poetic meanings beyond the objects' common functional use. Within these particular works, Kruithof examines her observations and impressions of New York City, where she resided for extended periods within the last two years. For her, movement, positive and negative, predominantly characterizes the city's psycho-social and cultural state. Productivity, creative freedom and ambition are counteracted by stress, drive, competitive power dynamics and the risk of failure. These simultaneous and contradictory realities, as well as the grey areas between them fascinate Kruithof. By challenging the means of image-making, she meditates upon he city's phenomena providing new perspectives of this state of constant movement.

Push-Up

2013
Installation of 14 framed Ultrachrome prints
30x40 cm on Hahnemule photorag paper
1 empty frame, 1 frame with blue glass
300x300 cm

Installation

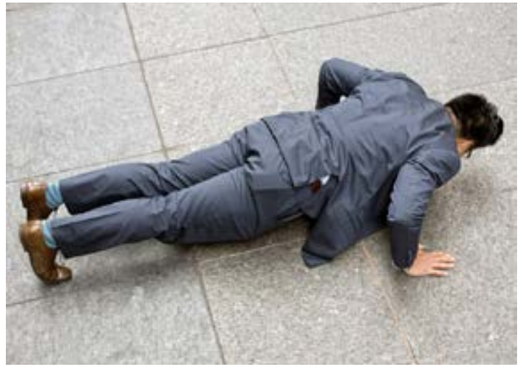
in collection Stedelijk Museum Amsterdam

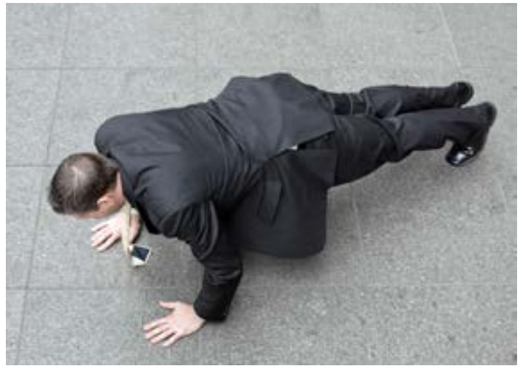
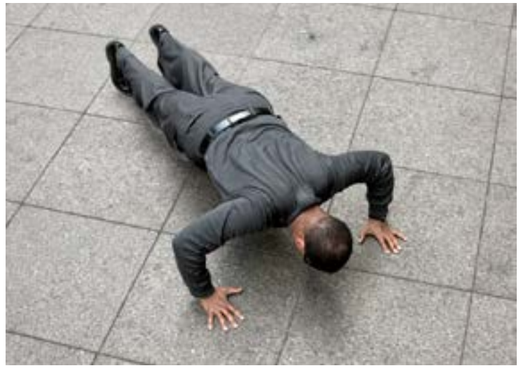
For *Push-up*, an installation of 14 photographs and one slideshow-projection, Kruithof asked business people to perform as many push-ups as they could at the entrance of large corporation buildings in New York. She continued to photograph them, until security guards told her to leave for liability reasons. *Push-up* is not the only work in which Kruithof explores New York City's business world and its people. However, it is the first piece to address the complex, multi-layered notions of power in an explicit, yet symbolic, and particularly playful way. Who are the one actually in charge - the artist directing her participants, the participants themselves while performing their acts of strength in front of the companies they work for, the security guards who ultimately determine the end of the performance, the corporations? This circular power-movement of seeing and being seen is reflected in the installation's presentation. Kruithof perceives her circle-, or even clock-like arrangement of 14 images of men in different suits and different stages of push-up movements, as a repetitive chain within or model to illustrate the modern business world and mindset. The slideshow-projection that is projected into an empty picture frame emphasizes the humorous, ironic light that Kruithof sheds on the psychosocial state of New York's contemporary (business world) society.

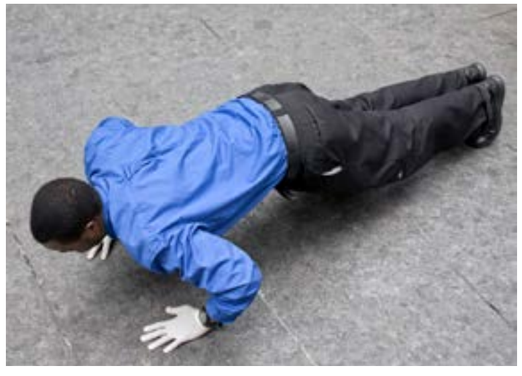
Push-Up

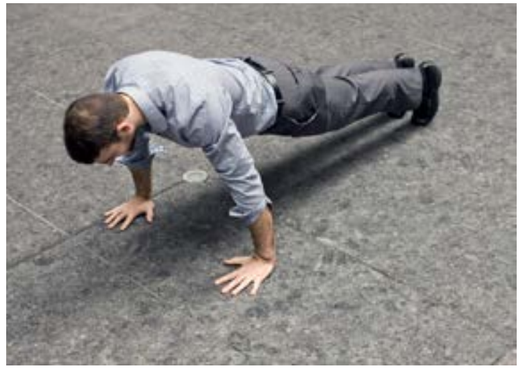
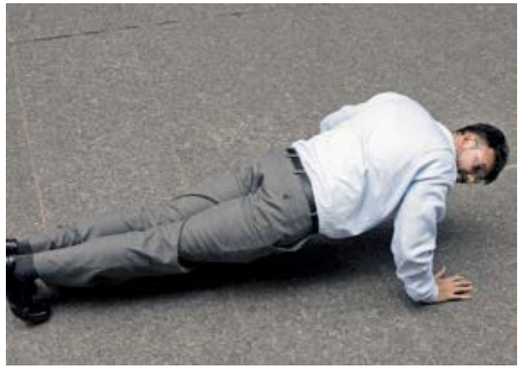
2013
14 photos out of the installation

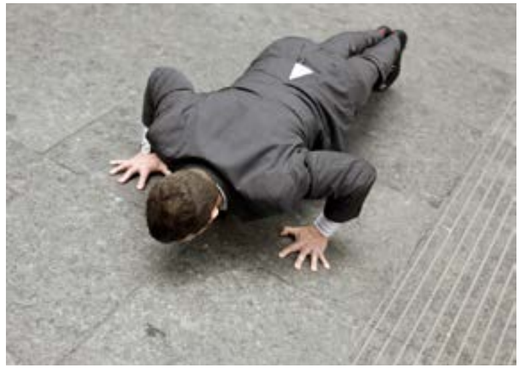
in collection at Stedelijk Museum Amsterdam





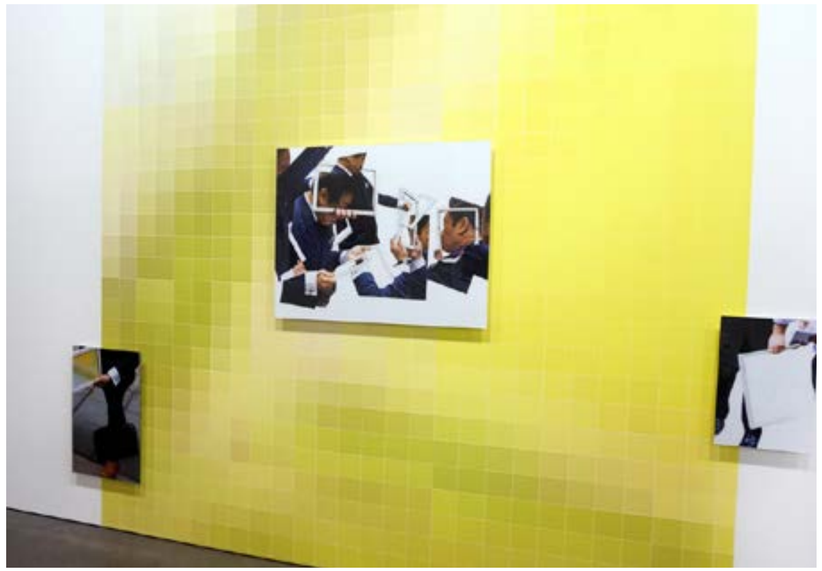


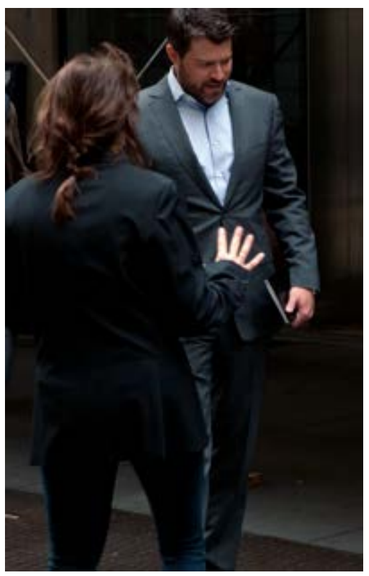
Pixel-Stress

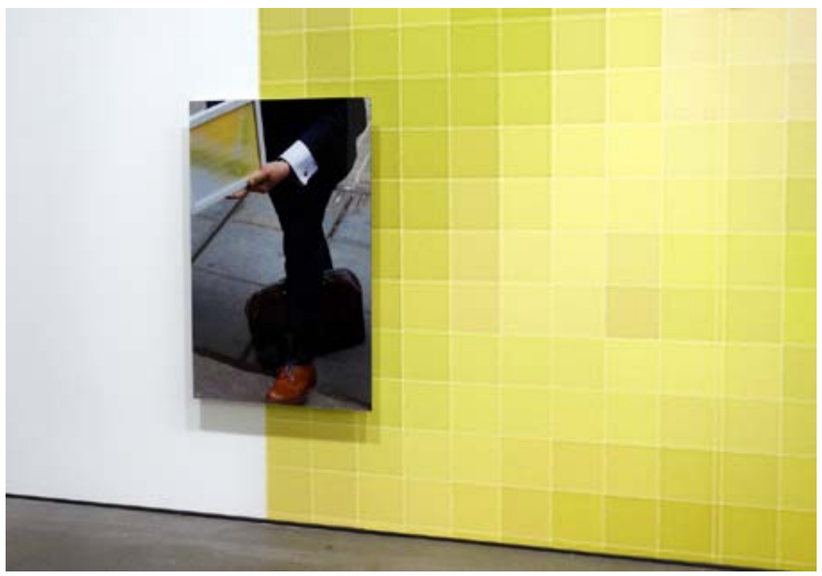
2014

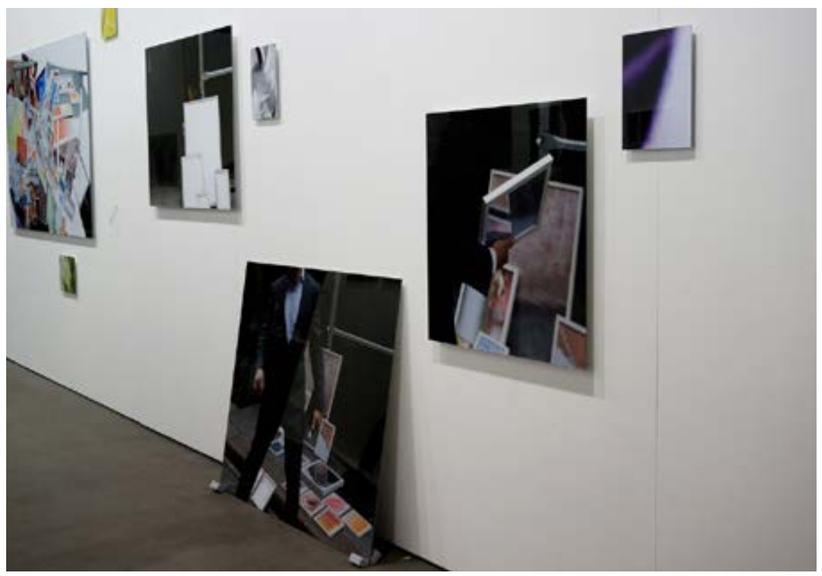
Artist-book & installation out of 3 photographs, 4 hand cut-photomontages, 5 screenshots and 1 wallpaper of various sizes, all of which were presented on an 8-meter long wall

Pixel Stress comprises a publication as well as an installation from a public intervention that Kruithof staged in New York City's financial district. On the 18th of April, 2013 she and two assistants went to Wall Street and built a temporary installation of 14 framed prints of different sizes on the edge of the city's pavement. The prints looked like pixilated monochromes, but were in fact illustrations blown up to a maximum size (3200% in Photoshop) of stock images of men and women in suits that Kruithof found through a Google search of the word: stress. Throughout the performance, Kruithof encouraged pedestrians to look at and talk about the works, and subsequently asked if the ones involved would like to buy a print. Since Kruithof was not allowed to conduct monetary transactions, she gave the prints away for free, once a participant had named a price – and thereby established an "imaginary sale." Value is therefore not created through the well-established system of commercial exchange, but through human interaction, artistic creation and generosity – an idea that Kruithof further develops in her unusual publication. Smooth high gloss paper reproduces the tiny thumbnails of the original internet images as well as their pixilated close ups. Folded into a loose binder that is held together by an elastic band, the book also contains a stapled paper insert illustrating Kruithof's Wall Street intervention through a sales report, texts, hand cut photomontages and documentary photographs of her interaction with the business men. With gentle humor, her images dissect not only the people, but also their socially established reputation for being powerful and self-assured. By the means of photography, Kruithof suggests that expertise (whether in the fields of art, business or trade) is not a fixed, immutable quality, but a construct that subject to change and questioning, the moment one is confronted with something unexpected.









Framexplosion
part of **Pixel Stress**

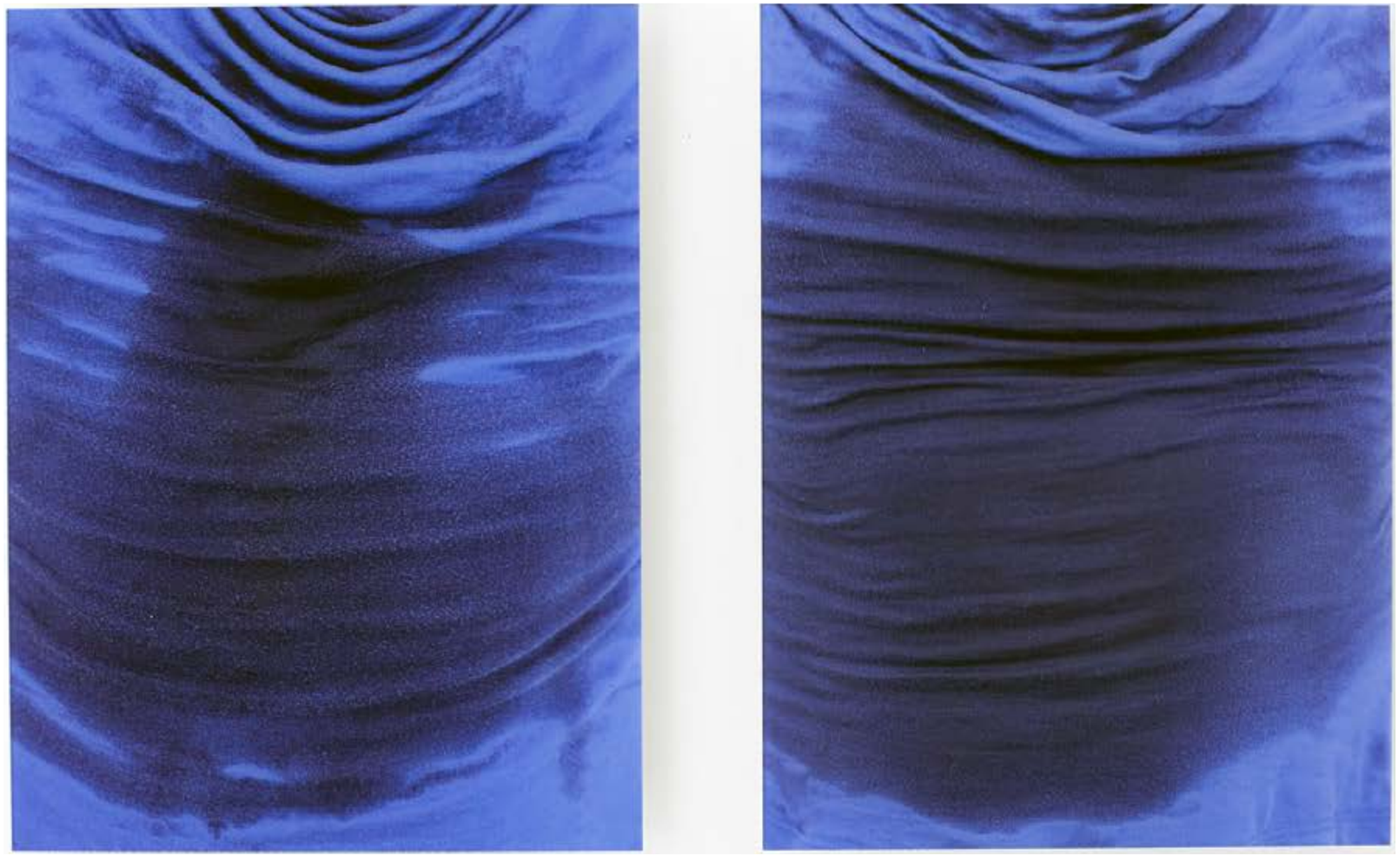
2014
Ultrachrome print / diasec, 120 x 180 cm

Sweat-Stress (Chest Blue 1,2)

2013
2 Ultrachrome prints with diasec
24x30 cm

Stress – with its positive and negative effects on the human mind, as well as its physical and chemical residues inside and outside of the human body – is a phenomenon that Kruithof has been interested in for a while. The most immediate physical stress residue is sweat. Kruithof is particularly interested in sweaty armpits, which she perceives as wet circles that equalize aesthetic scars of nervousness and universal discomfort. However, sweaty armpits are often understood as a persistent 'enemy,' overshadowing one's ambitions and provoking the feeling of embarrassment. Within a group of works – *Sweaty Sculpture* (spectrum and slide) and her series of color photographs entitled *Sweat-stress*, all of which were part of her solo exhibition *Ever thing is wave* – she explores and celebrates human sweat (and stress), as well as its often disregarded aesthetic and emotional manifestations.

The *Sweaty Sculptures* and the *Sweat-stress* series present the colorful outcome of a collective performance. Kruithof organized a sweat-workshop to which she invited 25 people to do an extensive work-out in the empty gallery space. Throughout the workshop, Kruithof asked the participants to stop for a moment, so that she could photograph the developing sweat on their clothes. These images of fragmented, emphasized body parts, whether they are presented individually or in form of a sculpture of morphing images, do not only present a new, humorous take on the indexical character that photography has been assigned ever since; they also question the status of the fixed photographic image.



Sweat-Stress (Armpit/Light-Yellow)

2013
Ultrachrome prints with diasec
40x60 cm

Sweat-Stress (Armpit/Spectrum)

2013
Ultrachrome prints with diasec
40x60 cm

Sweat-Stress (Armpit/Bright-Yellow)

2013
Ultrachrome prints with diasec
40x60 cm

Sweaty Sculpture (Spectrum)

2013
Installation out of 2 polystyrene blocks
101x24x50 cm
With different photo stickers of various
dimensions wrapped with cellophane foil and
1 Plexiglas radiant sheet of 120x80 cm

Sweat-Stress (Armpit/Colour Blur)

2013
Ultrachrome print with diasec on 2 power sponges
120x180 cm

Sweaty Sculpture (Slide)

2013
Installation out of 1 polystyrene block1
with different photo stickers of various
dimensions wrapped with cellophane foil and
an orange sponge
101x24x50 cm

Sweat-Stress (Chest/Cyan-Green)
Sweat-Stress (Chest/Green)

2013
Ultrachrome prints with diasec
50x70 cm

Sweat-Stress (Screenshot/Back/Moiré effect)

2013
Ultrachrome print with diasec
30x40 cm

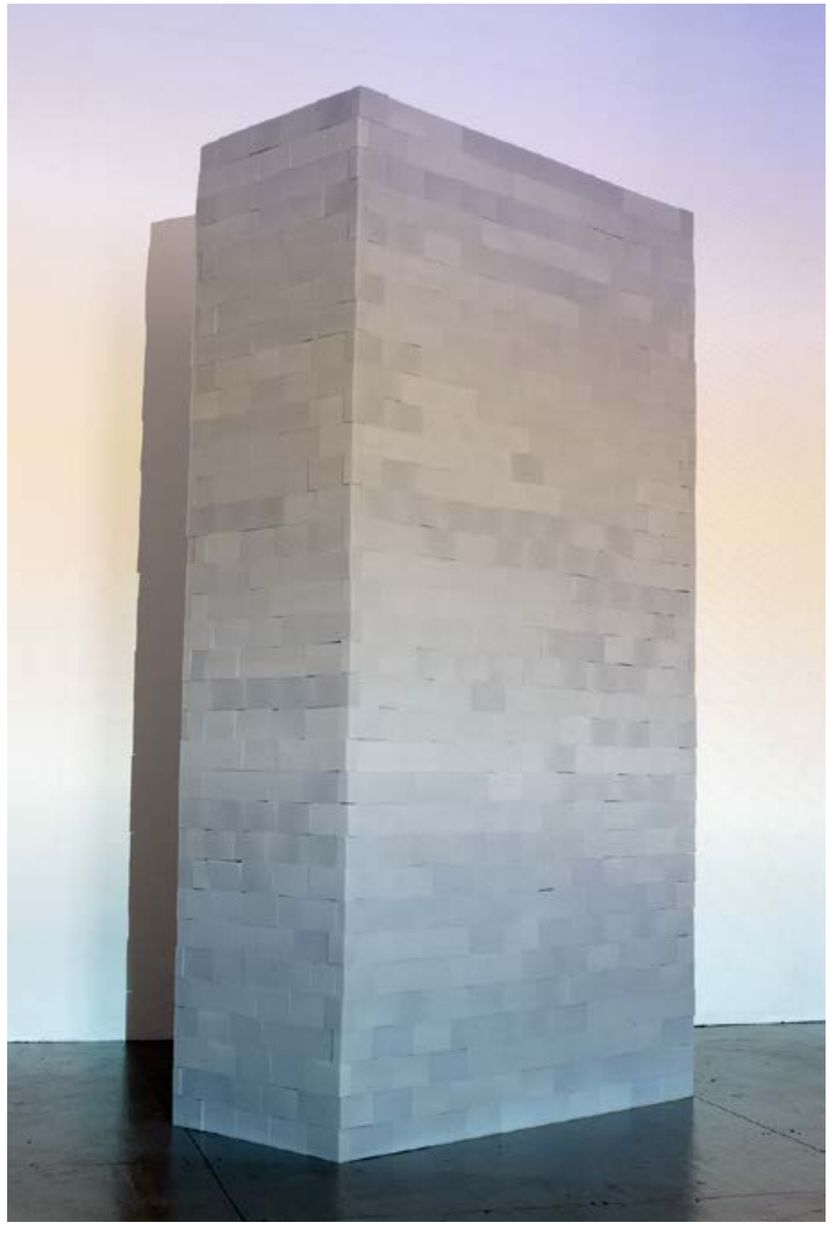
Sweat-Stress (Chest/Gray-Green)

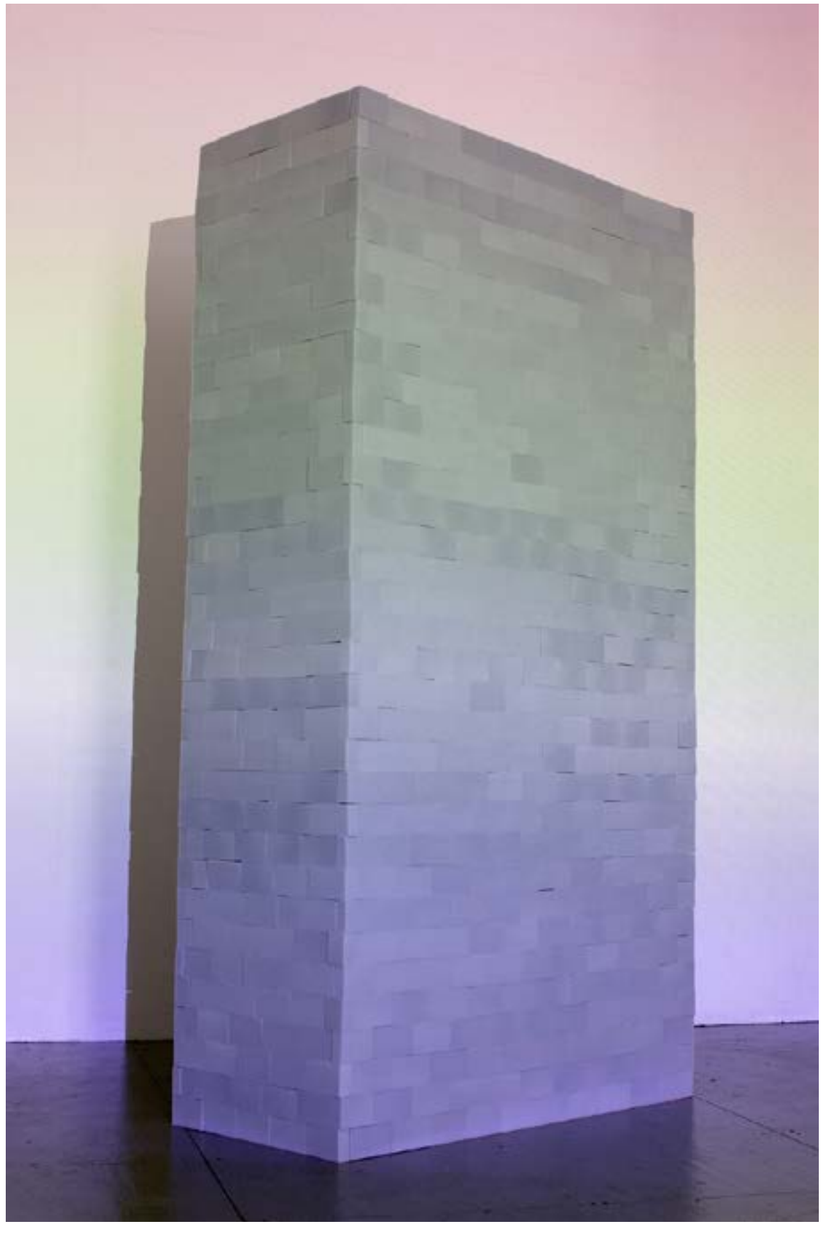
2013
Ultrachrome print with diasec
70x100 cm

(Powersponge) Brick

2013
Sculpture with projection
Benq powersponges,wood
214x53x111 cm

installation

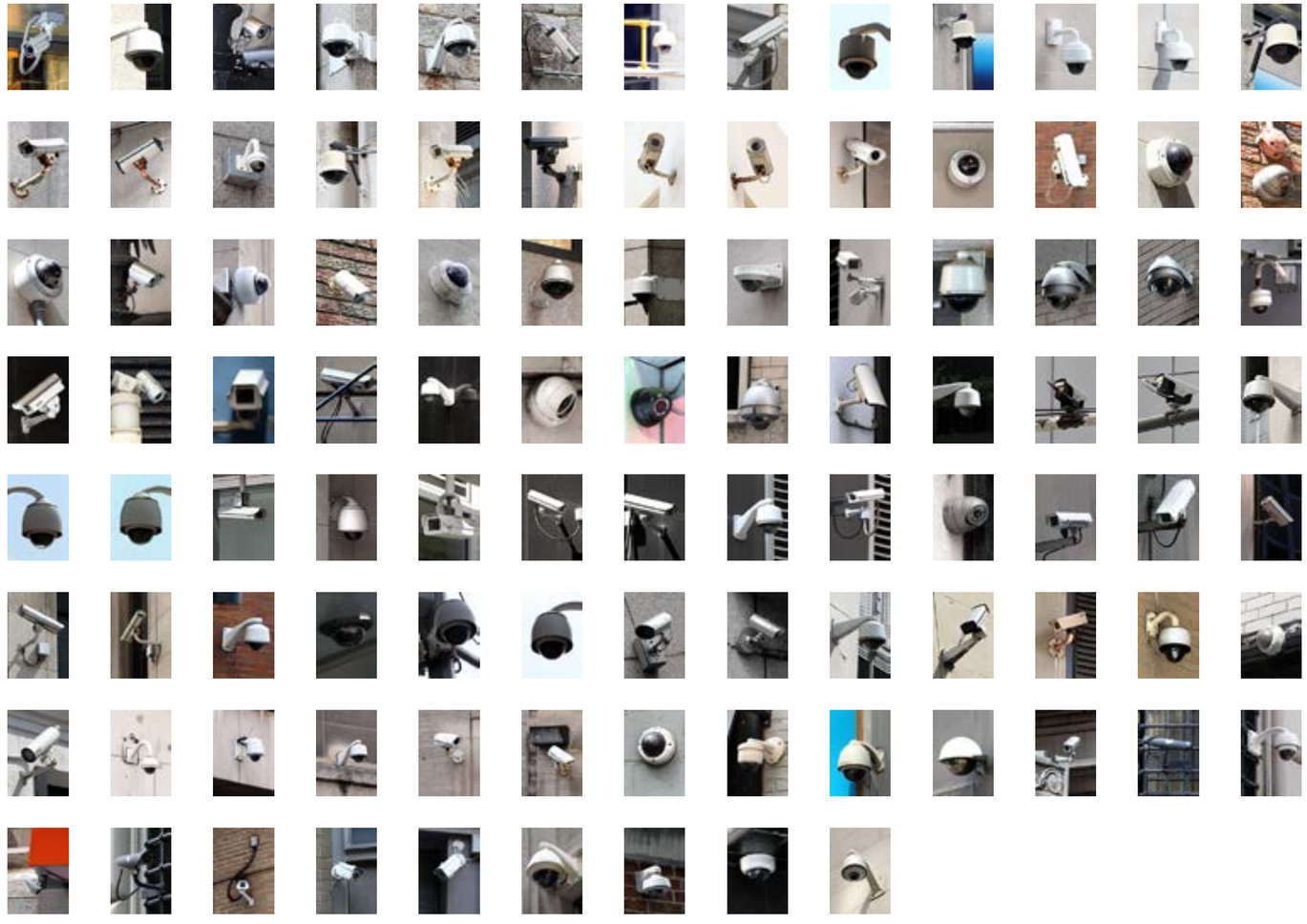




100% Security

2013
Plexiglas box with Security Camera wall mounting bracket arm.
50×24×12 cm

100 % Security is a sculpture made of a Plexiglas box that is mounted on bracket arm in order to resemble a security camera. Kruithof filled the transparent box with 100 photographs of actual security cameras taken throughout the financial district of New York City. The pictures themselves were previously crumbled and are therefore secluded from any possibility to be looked at. With this sculpture Kruithof not only addresses the ever-present surveillance of post 9/11 New York City, but also comments on the increasingly unbalanced relationship between the public and the private realms of our contemporary society.



Driving Hazy

2013
Installation out of sticker photo
180x120 cm directly applied on wall
Polystyrene base 24x100x50 cm
with photo sticker 100-70 cm
sealed with cellophane

1 framed Ultrachrome print: 30x40 cm
(aluminium frame and blue glass)

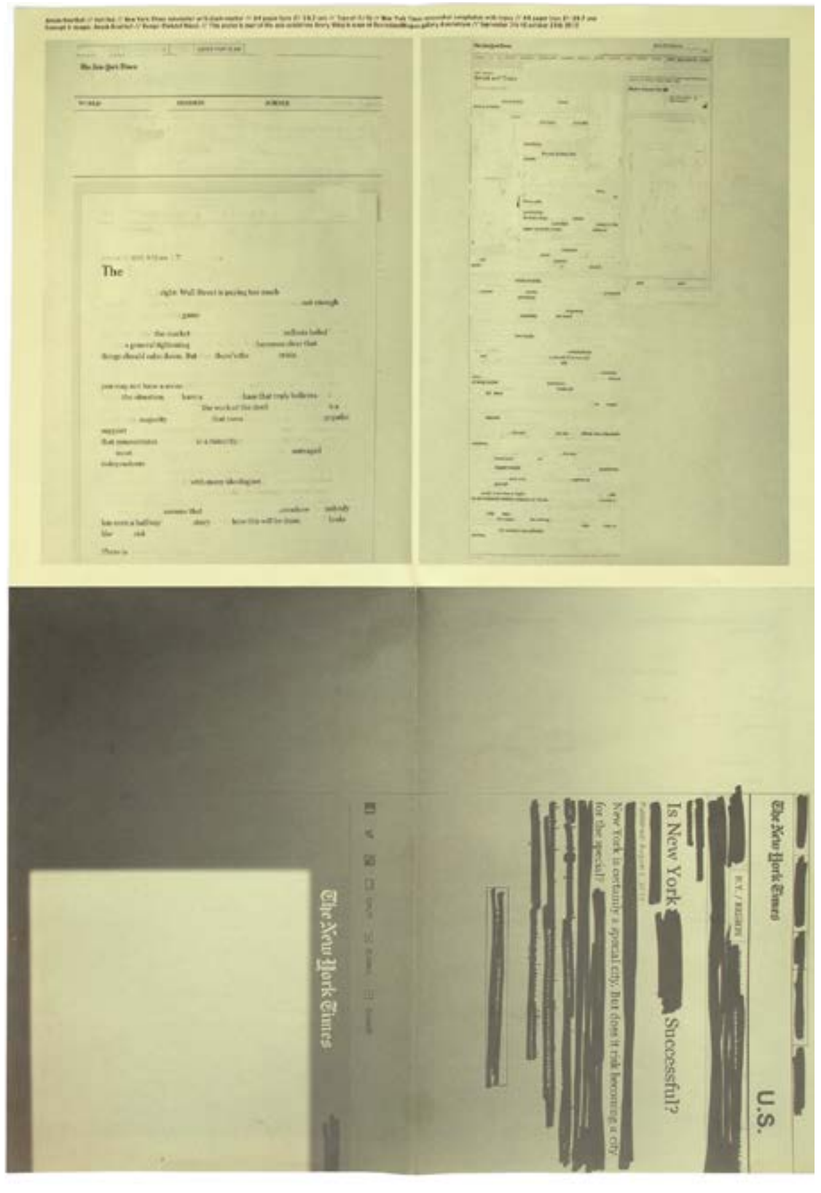
1 Ultrachrome print with diasec:
20x30 cm 80x140x120

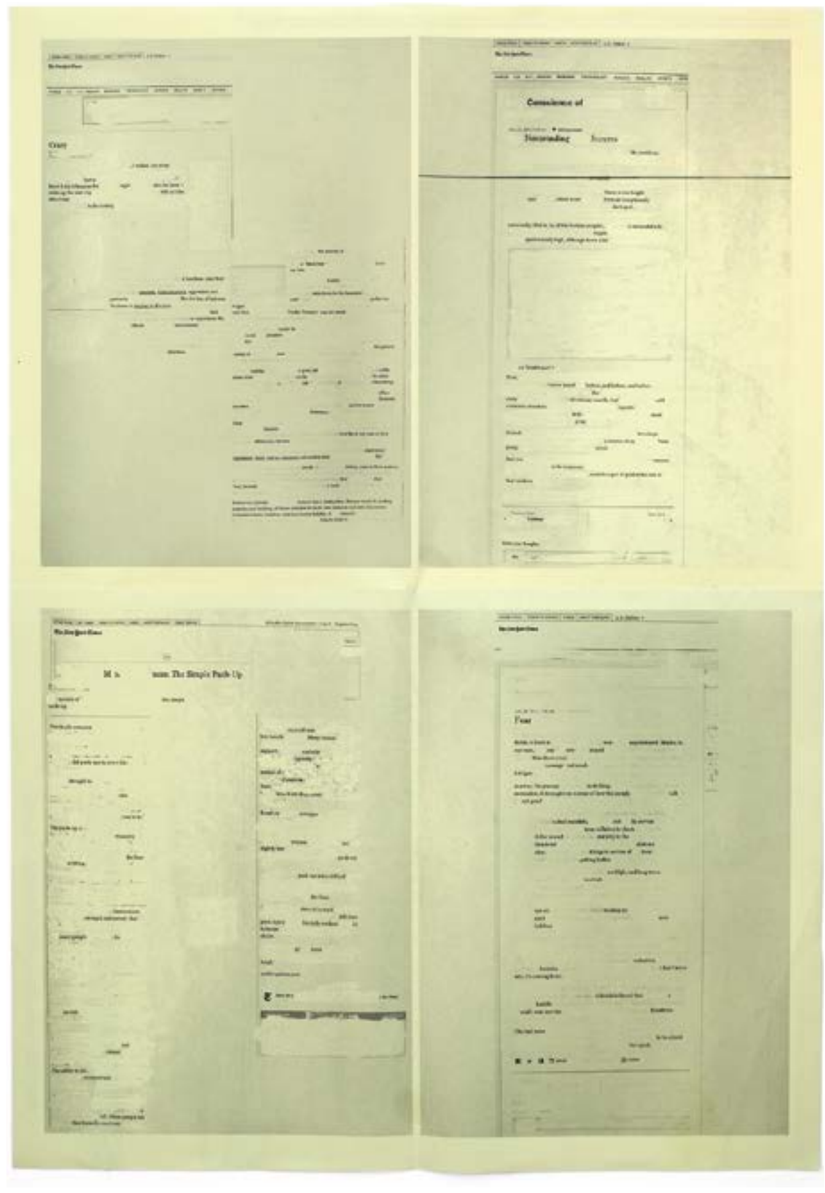
Driving Hazy is a photographic installation consisting of a photographic print directly applied to the wall, a framed photograph and a polystyrene block wrapped with a photo sticker and cellophane foil. For this work, Kruithof went to New York's financial district and asked people wearing head-phones to dance for her. She documented this publically exhibited moment of intimacy by photographing the shadows that appeared on the granite surfaces of the surrounding buildings. With irony and humor Kruithof manages to shift perspectives actually and metaphorically, and reveals the delicate, often disregarded nuances of what it means to watch, observe and being looked at.

New York Time Typext

2013
Take away A2 poster, edition 250, bw on yellow paper

The New York Times Typext is a take away A2 poster printed on yellow paper that Kruithof created for the exhibition Every thing is wave. The paper reproduces screen shots of online articles of the New York Times. After printing them, Kruithof erased parts of the texts with Wite-out, creating her own, more personal narrative of the story previously told. The white blank spots humorously allude to the very fictional nature every document (and such also photography) is made of, embedded with, and into which it can be transformed.





Spotless Mind

2013
Framed with erased chalk and 1 BlinQ powersponge
80×100 cm

Spotless Mind consist of a chalkboard on which Kruithof wrote the seven New York Times Typexts and subsequently erased them one after another with a BlinQ powersponge. Texts are always a basis for Kruithof's artistic research, but do not necessarily appear in her final artistic outcome. *The New York Time Typexts* form the background from which she created all the works exhibited in her solo exhibition Every thing is wave. By exposing the chalkboard as well as the sponge (which is attached on top), Kruithof not only references her own working process, but also alludes to the various steps of building, erasing and rebuilding any creative process embeds, but ultimately conceals.

Every thing is wave, solo exhibition at BoetzelaerINispen Amsterdam

Ruhe

2012
performance on september 29th 2012 at Autocenter Berlin

Video

For Ruhe, a solo performance held at the Autocenter Berlin on September 29th of 2012, Kruithof casted 18 people directly on the street or through calls on amateur dance and theatre platforms. Within an empty art space hosting a reception, the performers were part of the audience impossible to be distinguished from the ‘ordinary’ visitors. After 2 hours of mingling, they received Kruithof’s collective text message including the word “ruhe” (“silence”) – their signal to collapse and remain motionless until they decided to stand up again (the last person got up after 35 minutes). This domino-like fall of the 18 performers caused different reactions in the audience – some people laughed, others felt uncomfortable, others even annoyed – and ultimately lead to a dead silence in the space. Despite the initially almost shock-like atmosphere, people immediately started to document the ‘frozen’, sculpturelike performers through the video or photo function of their cell-phones. Only after a while some encouraged the performers to stand up again, and time even provoking them with more assertive interactions (such as laying down next to the performers). To Kruithof, Ruhe is more than a ‘constructed situation’ – it reveals and plays with the social need for and automatism in using network technologies, whether it is an artistic performance or a moment of precariousness. By including herself as well as her audience within the perpetually repeated mechanism of seeing and being seen, she questions society’s priorityin looking, instead of acting.

RUHE

2012
performance on september 29th 2012 at Autocenter Berlin

Video

Untitled (I've taken too many photos / I've never taken a photo)

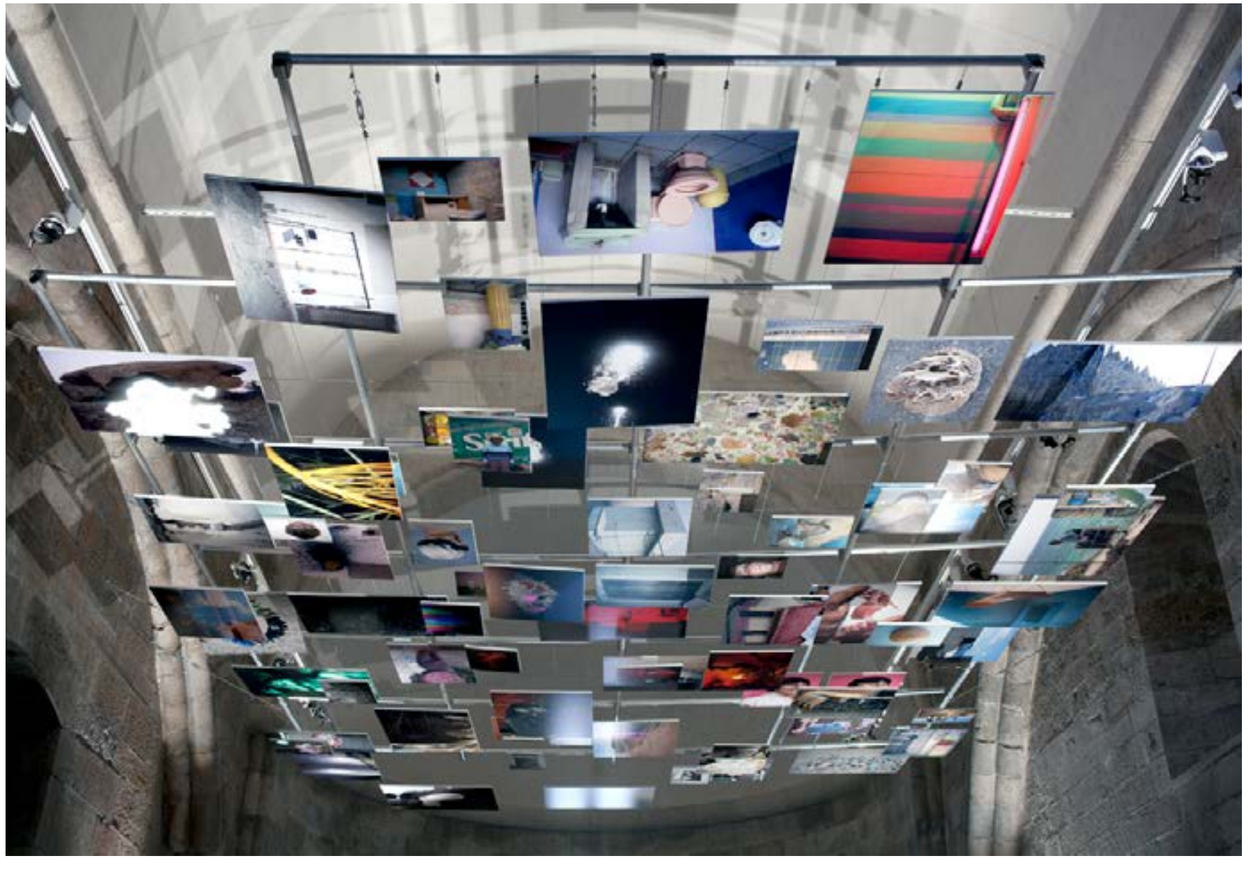
2012
installation
at Tour les Templiers during Hyeres festival de mode et photographie in Hyeres France

A2 double sited poster to take away for free at PixSea award, Int. prize for Photography, group exhibition at Cultural centre Knokke-Heist, Belgium

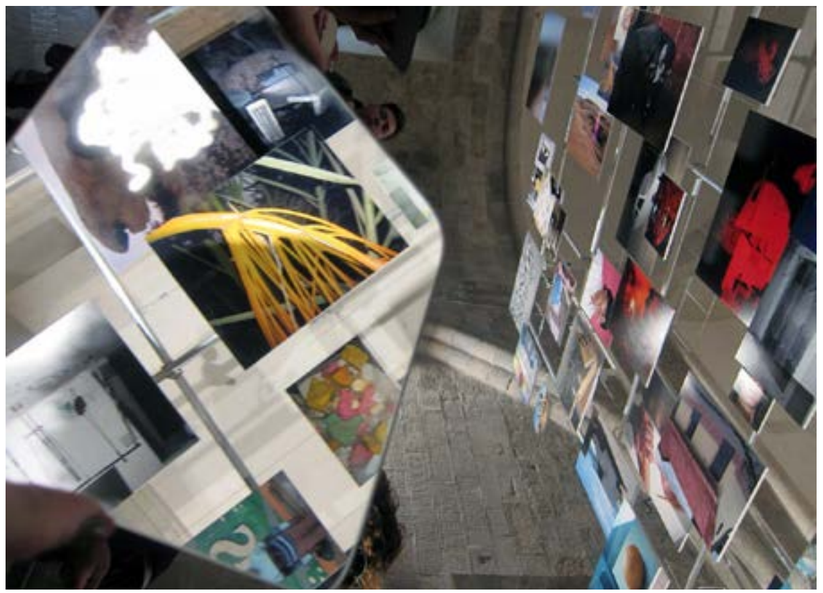
Video

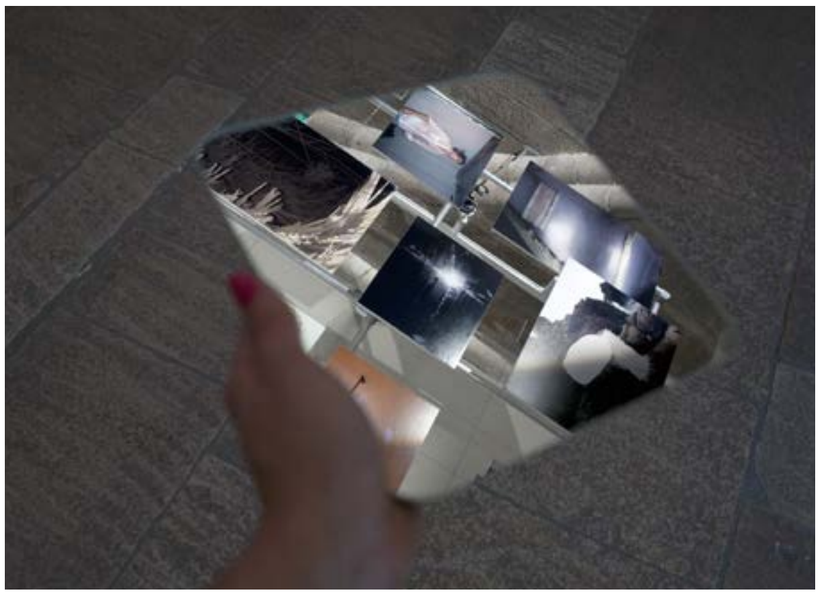
Untitled (I've taken too many photos / I've never taken a photo) is a spatial photo installation that Kruithof created for her solo exhibition at Tour les Templiers during the Hyeres festival de mode et photography in Hyeres, France. For the exhibition, she installed 75 inkjet prints mounted on dibond of three different sizes on the ceiling of the 12th century commander building. Visitors could use handheld mirrors allowing them to 'to frame' and focus on individual images.

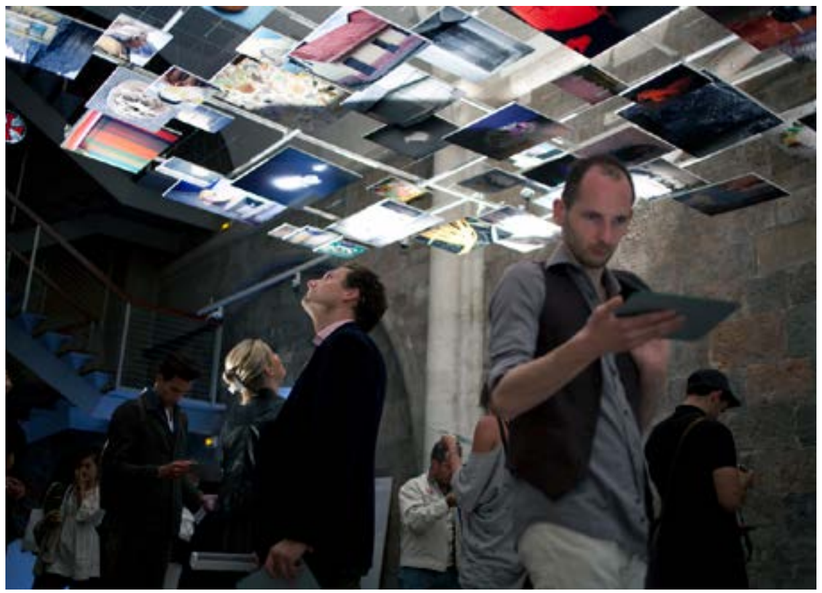
These pictures derive from a selection out of 300 photographs that are part of Kruithof's so-called "automagic archive." This archive contains visual notes – photos she takes every day, but considers to be more than snapshots. She accumulated these pictures during her 10 year artistic practice and stored them on hard drives. In order to look at them in a fresh, new way, she set out to find someone to help her edit her work – someone who had never taken a photograph in his or her life. At the time, Kruithof was living in Bedford-Stuyvesant in Brooklyn, New York, where she posted sign that read "Did You Never Make A Photo In Your Life?" Out of the 12 people that responded, 19 year old Harrison Medina was the only one who had never taken a photograph. After Kruithof's pre-selection of 300 photographs, Medina chose the remaining 75 images and edited them into three different sizes. Kruithof recorded the conversations during the selection process and printed the edited interview on a free take away poster as part of the exhibition. Her unorthodox installation humorously comments on the proliferation of digital photography and its glut of images in the world. In doing so, Kruithof does not only interrogate the many ways in which we use and perceive photography as medium, but also provides a new experience of looking at photographs.

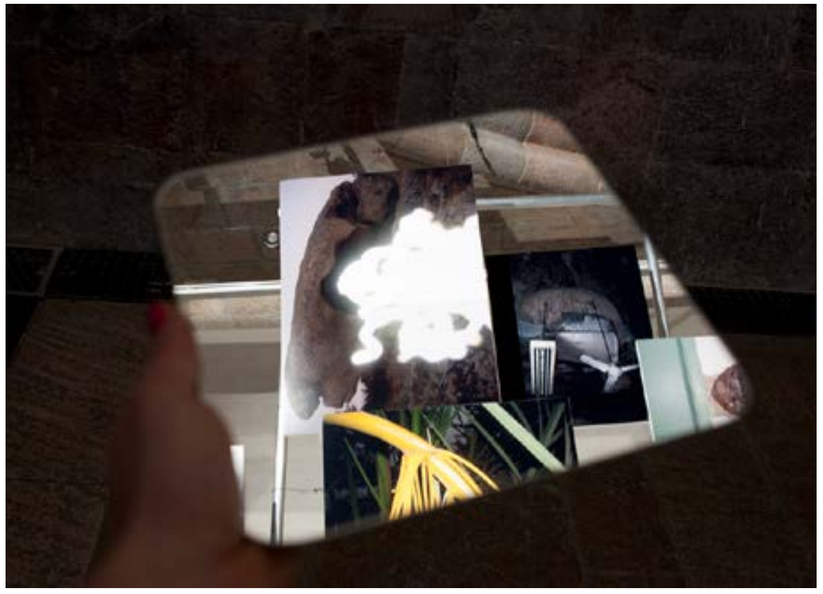


solo exhibition at Tour les Templiers during Hyeres festival de mode et photographie in Hyeres France









Fragmented Entity and Wall of Fading Memory

2015

Fragmented Entity, solo exhibition at BoetzelaerINispen London

Fragmented Entity presents a comprehensive body of works including photo, video and spatial installations; take away posters; collages; shredded photo prints and photographs. The source for this work is Kruithof's archive of C type handmade prints that she has been collecting since she began developing her artistic practice.

Between 2008 and 2012, Kruithof used these old photo prints by cutting out the narrative of the images and mostly dissecting them into abstract pieces of colored photo paper. Subsequently she transferred those pieces of paper to different surfaces and spaces creating a variety of minimal installations, photo sculptures, video works, collages and a poster. The work entitled Never ending pile of a past is a neatly stacked pile of 10.000 color copies of a photograph. This photograph depicts, again, a stack of photographs – the ones that Kruithof used to create her cutouts. Another work, Clear heads, presents a conventional C print mounted on aluminum that is sitting on a pile of empty sheets of paper. For this piece, Kruithof removed peoples' heads from old photographs, placed the remains of these cut-outs with their back side facing up onto a sheet of paper and re-photographed the arrangement. The printed picture was then placed on top of a pile of empty sheets of paper. In doing so, this abstract work is not only self-referential regarding the process of its making, but metaphorically addresses the delicate gap between memory and forgetting. Her largest installation piece, Wall of fading memory, is an assemblage made of 100 cutout-collages of old photographs. Kruithof assembled the pieces according to olor, somehow recreating the spectrum of a rainbow, and arranged them into a wall diagonally stretching from one side of the gallery space to the other.

However, the artwork counteracts its monumental title: Floating in mid-air (the installation is suspended on nylon threads), the wall is permeated by empty spaces. Kruithof's fragmentary structure allows a variety of interpretations and associations, whether it is the 'metaphoric holes' within a memory or the overwhelming, un-processable amount of visual information. Her assemblage rectangles not only allude to bricks, but also trigger the image of pixels (now arranged in a haptic instead of a digital way). In doing so, Kruithof literally and deliberately dissects her photographs as well as the medium of photography. Within this multilayered body of work, she reveals her desire to and pleasure in deconstructing and reassembling not only her own work but, also our perceptional habits. Thereby, she playfully comments on photography's ongoing struggle to fully and accurately capture the real.

Wall of Fading Memory

Installation out of 100 assemblages of photopaper (Kruithof's conventional C print archive), foamboard / nylon thread and polystyrene
900 x 300 cm

Edition Fragmented Memory

'Wall of fading memory' is an assemblage of cut outs to create a 'wall' of pieces of pieces of old photographs diagonally stretching from one side of the gallery space to the other. Despite the monumental connotations of the artwork's title, this wall of prints is floating in mid-air and is permeated by empty spaces. Within this huge montage, these recesses can be analyzed in a number of ways; they could be seen as metaphoric holes in a memory. In trying to find an order within a potentially overwhelming amount of visual information, Kruithof assembled the prints according to colour thus somewhat recreating the spectrum of the rainbow that metaphorically stretches through the width of the gallery space.

Wall of Fading Memory

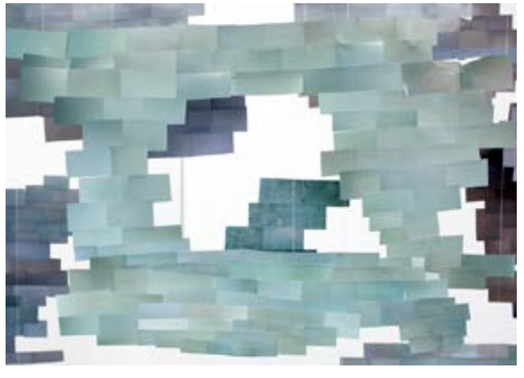
2012
Back

Wall of Fading Memory

2012
Detail

Wall of Fading Memory

2012
Details



Untitled

2012
Pile of leftover shredded photos

Fragmented Entity (Poster)

2012
images & text work
pile of A2 posters, full color, double sided,
to take away for free

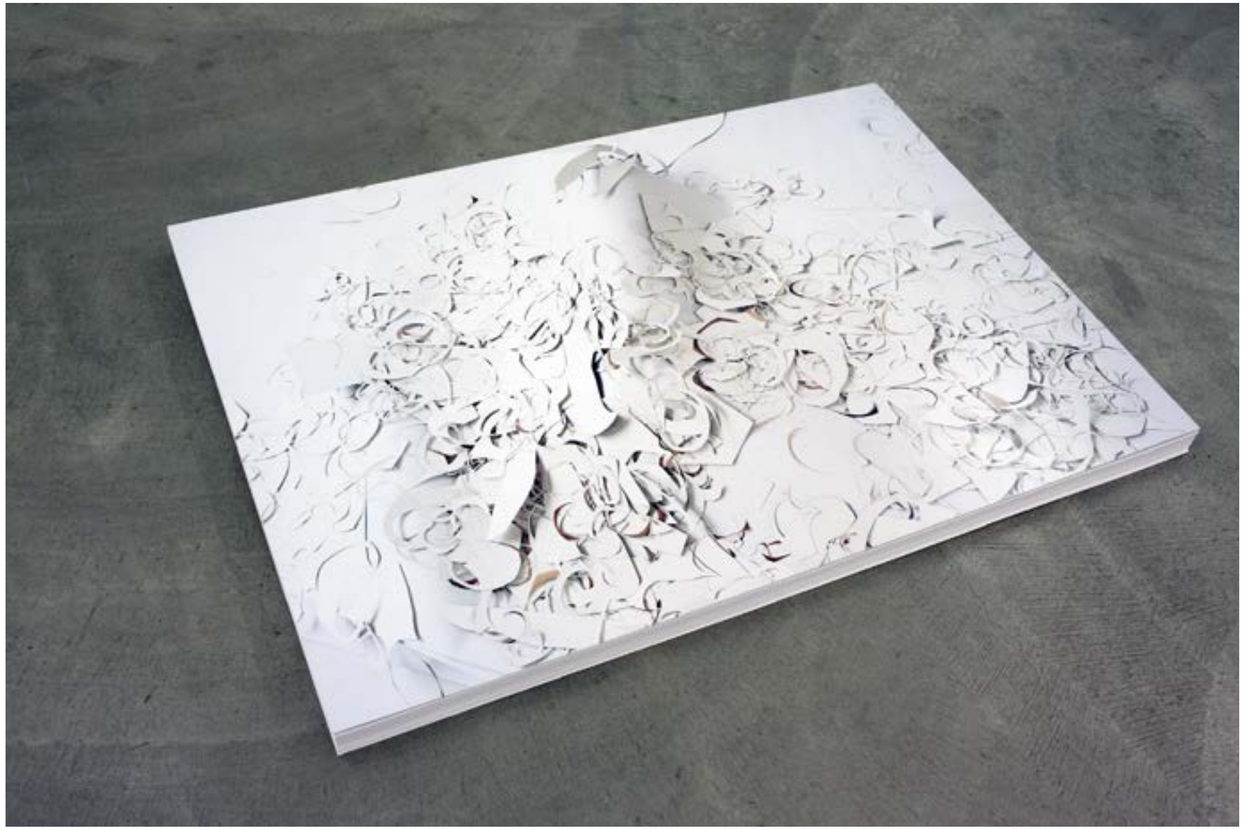
Never Ending Pile of a Past

2011
pile of 10.000 A4 poster (original format) full color, 135 grs MC.
to take away for free

Clear Heads

2011
conventional C print mounted on aluminium
on pile of empty sheets of paper
100×70×5 cm

in collection Stedelijk Museum Amsterdam



Photos from Photos (Be, Bend, Tube)

2011
photosculpture
light-jet prints of 80×100, 50×70, 40×55 cm

Elevating the Excess

HD video installation
6 minutes
150×120 cm

Video

Installation

Scattered Hole

2011
vertical HD video installation
12 minutes
projected on an exposed blank C print of
56.25×100 cm

Installation

The Proverbial Blank Slate

2012
installation
photopaper, cardboard, lightjetprints
8 frames with museum glass
40x55 cm + 1 triangle frame 310x130 cm

The Daily Exhaustion
take-away newspaper

2012
installation
900×27,5×30 cm
The Youth Code, group exhibition, Daegu Art Factory, Daegu, Korea, 2012

2011
Piles of take away newspapers
a Groupshow, group exhibition
at CroxhaPox Gent Belgium, 2010

The Daily Exhaustion is a small newspaper presenting Kruithof's rather personal take on the exploration of the physical and psychological residues of stress. 23 colorful self-portraits capture her in different outfits, sweaty and with facial expressions alluding to fatigue. Yet, what is it exactly that allows us to draw this conclusion and make assumptions of what exhaustion actually is, or looks like? Folded in such a way, that each double page displays one half of the same portrait, the newspaper and its progression of images at first, seem to reveal a visual pattern of facial expressions of exhaustion. The moment, though, one unfolds the paper and takes it apart new images appear and display un-matching portrait-halves creating absurd, deconstructed faces. In doing so, Kruithof dismantles not only the single photograph and the photo series, but also the medium of photography as an invented, conscious construction; however, she simultaneously calls this very statement into question, because her pictures intend to appear credible and honest. She displays this work either as a large installation made out of the original newspaper pages or as piles, from which visitors can take a copy for free. Instead of dictating a pre-set sequential order, Kruithof allows the artwork to evolve through the audience, or her own, new ways of presentation, depending on the time and space in which she is asked to exhibit her work.

The Daily Exhaustion

2011
installation
190x1070 cm

Der Ausbruch einer flexiblen Wand (Hart, Weich)

2011
bw wallpaper dyptich
2x400x300 cm

Stable State

2010
vertical bw HD video with sound
video installation 3.5 minutes projected on a panel of 216x122 cm

sound taken from the album: Asmus Tietchens/Jon Mueller: Acht Stücke, AufAbwegen 2007 aatp20, gema, LC 01291

Installation

Still/Life, group exhibition at FOAM Amsterdam

Stable State

2010
vertical bw HD video with sound
video installation 3.5 minutes projected
on a panel of 216x122 cm

sound taken from the album: Asmus
Tietchens/Jon Mueller: Acht Stücke,
AufAbwegen 2007 aatp20, gema, LC 01291

Video

Stable State in The Correpondent

Intercollapsing

2010
Quickscan 01, group exhibition at
Het Nederlands Fotomuseum Rotterdam

Photo installation in emergency exit
of the museum

b&w wallpaper 373 x 400 cm
2 x 100 x 100 cm and 2 x 150 x 150 cm
b&w inkjet prints on dibond,
7 ceiling panels of various sizes

Intercollapsing

2010
Installation out of black & white wallpaper 373 x 400 cm / 2 x 100 x 100 cm and 2 x 150 x 150 cm Inkjet prints on dibond, ceiling panels of various sizes

Second Act Festival 2011, De Brakke Grond, Amsterdam

Check double Check

2010
group exhibition at
Marthouse gallery, Amsterdam

Photo installation

5 inkjet prints on Hahnemüller fine art paper mounted on Melanine wood
220x160 cm, 2 of 120x180 cm,
100 x 150 cm, 100x100 cm

Enclosed content chatting awa y in the colour invisibility

16.06.2017 –19.08.2017

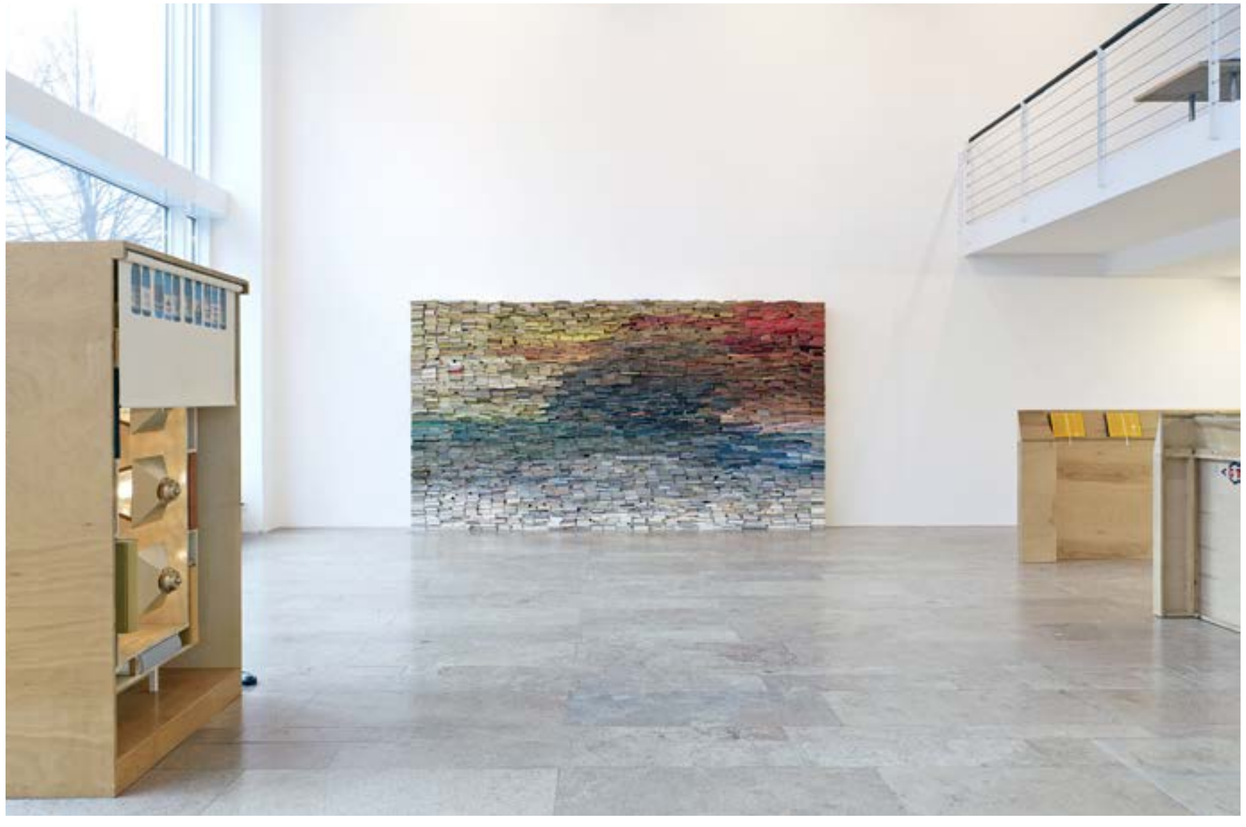
Casemore Kirkeby Gallery,
San Fransisco, USA

Installation
out of approximately 3500 so found colored books: size 410 x 230 cm

Enclosed content chatting away in the colour invisibility is a work consisting of an installation of approximately 3500 found colored books, a video loop with sound, and a photograph depicting the respective books. Throughout the year of 2008, Kruithof collected these 3500 books, most of which are from the early 20th century. Some were acquired from Eastern Europe, but had been written in the DDR and consequently dismissed after the state had collapsed. In today's Germany, these books are usually sold in '1Euro Bookshops" or end up at the 'Papierbank,' a recycling dump for paper, where they are destroyed or attending their slow decay. Kruithof revitalizes these books by using them as objects or building materials to construct a wall. Color and size determine the rhythm of this haptic installation that is always presented a different order. Seen from a closer distance, these books might evoke abstract landscapes. Yet, these piles of old books can also trigger the idea of pixels and thereby allude to the continuous progress of digitalization (e.g. e-books) within our 21st century society. In doing so, Kruithof plays with not only physically, but also conceptually with the notions of stability and precariousness. It is particularly this notion of instability that sets the main theme of Kruithof's video, in which she features one version of her book installation. Projected 1:1, the viewer witnesses the sudden collapse of the wall, which is accompanied by the sound of a crash, to see it then being re-built by an invisible hand. With this unexpected, unpredictable cycle of transformation, Kruithof examines the status of physical objects in our digital age, and also redirects our attention to the immaterial value of enclosed, forgotten or disregarded cultural goods.

Enclosed content chatting awa y
in the colour invisibility

2013
The Feverish Library group exhibition at
gallery Capitain-Petzel, Berlin



Enclosed content chatting awa y in the colour invisibility

Details of installation

Enclosed content chatting awa y in the colour invisibility

2009
Becoming Blue, solo exhibition at Künstlerhaus Bethanien, Berlin

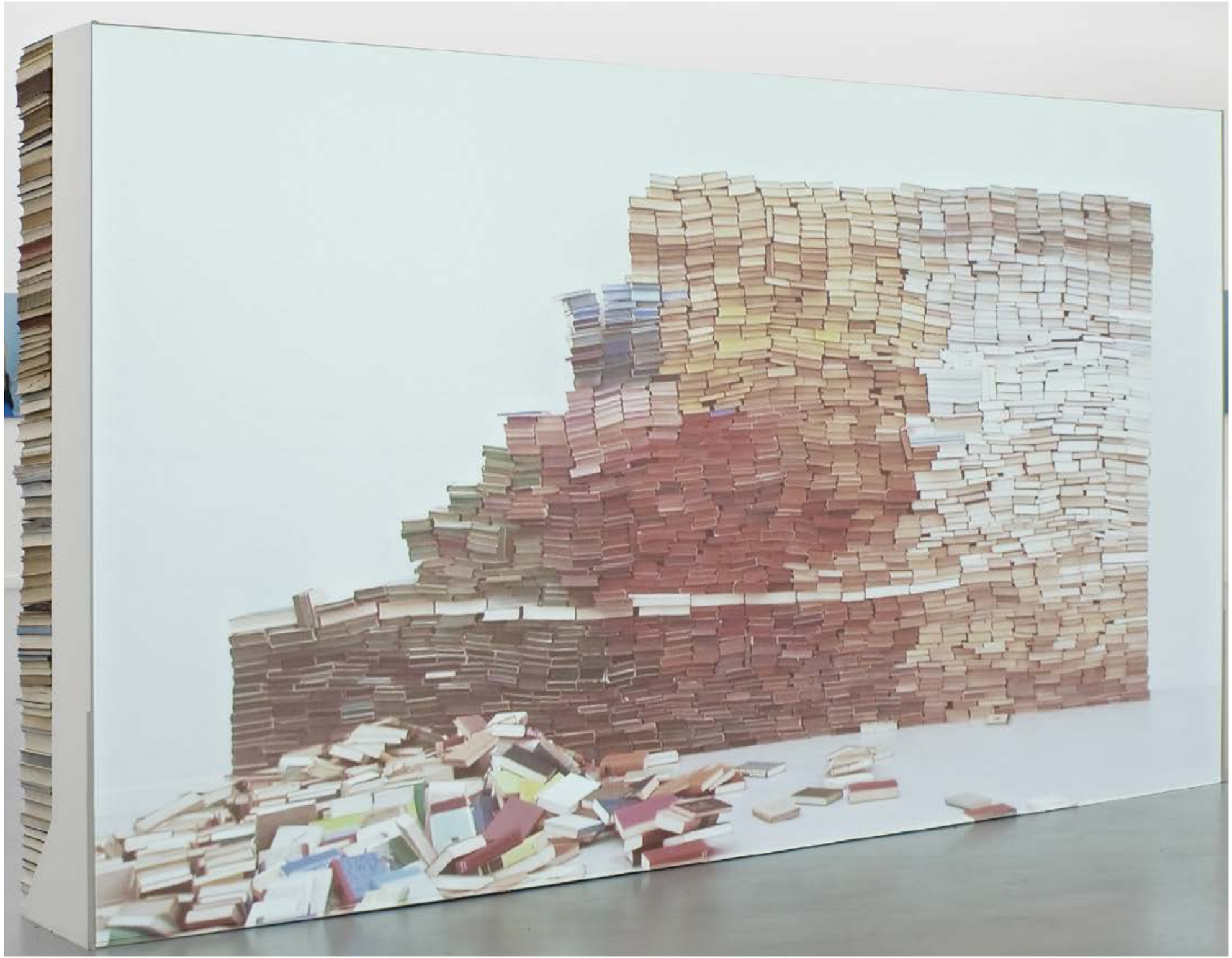
Video

Enclosed content chatting awa y in the colour invisibility

2009
Becoming Blue, solo exhibition at Künstlerhaus Bethanien, Berlin

HD video loop with sound projected on a constructed wall

Video



Enclosed content chatting awa y in the colour invisibility

2009
Conventional C print
125x100 cm mounted on dibond and framed without glass
Edition 10 (+2ap)
30x40 cm
Edition 25 (+2ap)

The Impossibility of a Contemporary Situation

2009
Lightjet print
30x40 cm

Very Short Curriculum Vitae

Education & Selected Artist in Residences

2019 Banská St a Nica Contemporary, Slovakia
2018 Kleine Humboldt Galerie,
Humboldt University Berlin, Germany
2018 Casa Wabi, Puerto Escondido, Mexico
2013/14 ISCP New York, USA
2013 Lightwork Syracuse, USA
2011 Het Vijfde Seizoen, Den Dolder, NL
2009 Meetfactory Prague, Czech-Republic
2008/9 Künstlerhaus Bethanien, Berlin, Germany
99-03 AKV St. Joost Art Academy Breda, NL

Selected Solo Exhibitions

2021 *Trans Human Nature*, galerie Valeria Cetraro, Paris, France
Trans Human Nature, 254Forest–The Room–, Bruxelles, Belgium
Universal Tongue at Voo?uit, Gent, Belgium
2020 *Universal Tongue* at Manifesta13, Parallel Du Sud Program, at Le Ballet National Marseille, France
2019 *Becoming Blue*, Casemore I Kirkeby Gallery San Fransisco, USA
2018 *Transformagic*, Association for Contemporary Culture Fotopub, Ljubljana, Slovenia
Anouk Kruithof & Erin Mitchell, Buffering, Melk gallery, Oslo, Sweden
2017 *¡Aguas!* Next Level, FOAM Amsterdam, NL
Ego, Eco, Crescendo, French Pavillion, Organ Vida, Zagreb, Croatia
The Aesthetics of Contamination, Galerie Escougnou Cetraro, Paris, France
Enclosed Content…, Casemore I Kirkeby, San Francisco, USA
AHEAD, Centro De La Imagen, Mexico City, Mexico
#Evidence, Casemore I Kirkeby, San Francisco
2016 *Neutral*, galerie Jo van der Loo, Munchen, Germany
<CONNECTION> performance, Offprint, Tate Modern, London, UK
2015 *Sweaty Sculptures*, Green is Gold studio, Copenhagen, Denmark
AHEAD, (version 1) FOUR A.M. New York, USA
Paulien Oltheten & Anouk Kruithof, Stedelijk Museum Amsterdam, The Netherlands
2012 *RUHE* performance Autocenter Berlin, Germany
Untitled (I've taken too many photos / (I've never taken a photo) Tour des Templiers, Hyeres, France
2009 *Becoming Blue*, museum het Domein, Sittard, The Netherlands
Becoming Blue, Künstlerhaus Bethanien, Berlin, Germany
2006 *The Black Hole (icw Jaap Scheeren)*, FOAM, Amsterdam, The Netherlands

Selected Group Exhibitions

2022 *Universal Tongue* at Biennale für aktuelle Fotografie, Mannheim, Germany
2021 *Universal Tongue* at Fotofestival Naarden, NL
Universal Tongue at STRP Festival Eindhoven, NL
Universal Tongue at BASE, Milan, Italy
Global Groove Museum Folkwang Essen, Germany
Eregalerij van de Nederlandse Fotografie, Het Nederlands Fotomuseum, Rotterdam, NL
2020 *On Earth - Imaging, Technology and the Natural World*, Le Lieu Unique, Nantes
Nach uns die Sintflut (After us the deluge) Kunst Haus Wien, Vienna, Austria
La photographie à l'épreuve de l'abstraction, Centre Photographique d'Ile-de-France and le Frac Normandie-Rouen, France
Spoiled Waters Spilled, Manifesta13, Parallel Du Sud Program, BNM, Marseille, France
On Earth - Imaging, Technology and the Natural World, FOAM, Amsterdam, The Netherlands
Persona Everywhere, Le Lait: Centre d'Art Contemporain, Albi, France
2019 *On Earth*, Les Forges Arles, Arles France
The life of things, Momenta Biennale de l'image, Montreal, Canada
Joy before the object, Seventeen Gallery, London, UK
Handless Operative, Casemore I Kirkeby, San Francisco, USA
Trouble in Paradise, Collection Rattan Chadha, Kunsthal Rotterdam, The Netherlands
2018 *Inside/out: Family, Memory, Loss, Displacement*, Center for Book Arts, New York, USA
Beautiful Distress (part of 'Zomergasten') Museum Dr. Guislain, Gent, Belgium
Scene/Unseen, Forum Triangulare, Kasteel, Oud-Rekem, The Netherlands
[Insert Title] Kleine Humboldt Galerie at Humboldt-Universität zu Berlin, Germany
Human Nature, Fotofestiwal at Art Inkubator, Lodz, Poland
San Isidro's Still, Anonymous gallery, Mexico City, Mexico
Noir Fluo, BIP Liege, at La Boverie, Liege, Belgium
2017 *Chapter 3, The Image of Control*, Foto Forum, Bolzano, Italy
Paperworks, Museo Tamayo, Mexico City, Mexico
Façade, open-air art festival, Middelburg, NL
Face + Identity, Art Centre Silkeborg Bad, Silkeborg, Denmark
You can tell I'm alive and well because I weep continuously, Knockdown Ctr, New York, USA
Objectivism (visual philosophies), KARST Projects, Plymouth, UK
2016 *Volkskrant Beeldende Kunstprijs*, Stedelijk Museum Schiedam, The Netherlands
Temporary Highs, bitforms, New York, USA
Loin des yeux, Optica, Montreal, Canada
2015 *Ocean of Images: New Photography 2015*, MoMA, New York, USA
Picture/thing, Zihlka gallery, Wesleyan University, Middletown, USA
Undendliche Bibliothek, Alte Fabrik Rapperswil, Switzerland
2014 *L'art se Livre*, MBAL, Le Locle, Switzerland
The Spectrum of Ethereal, Trafo, Budapest, Hungary
2013 *Undercover*, Erarta Museum, St. Petersburg, Russia
WIT, Het Nederlands Fotomuseum, Rotterdam, NL
Still/Life, Multimedia Art Museum, Moskow, Russia
Papierkunst, Stedelijk Museum, Kampen, NL
Artist book installation part of ICP triennal at ICP New York, USA
Bookhouse, la forma del libra, Marca museum in Catanzaro, Italy
The Feverish Library, Capitain Petzel gallery, Berlin, Germany
2012 *New Wight* Biennial UCLA Los Angeles, USA
The Youth Code Dague Photo Biennal, Dague, Korea
Dutch Doc Award, Tropenmuseum, Amsterdam, NL
Photography is… Higher Pictures New York, USA
2011 *Still/Life contemporary Dutch photography* FOAM, Amsterdam, The Netherlands
Crossroads, KIT Düsseldorf, Germany
2010 *Quickscan #1*, Het Nederlands Fotomuseum Rotterdam, The Netherlands
Holland Papier Biennal CODA museum Apeldoorn, The Netherlands
Quickscan NL #1 Dutch Culture Center Shanghai, China

Selected Awards

2016 *Volkskrant Beeldende Kunst Prijs* (public prize)
2014 *Charlotte Köhler Prize*
2012 *ICP Infinity award* (young photographer)
2011 *Jury grand prix at Hyeres festival int. de mode et photographie*
2009 *Plat(t)form 09 Fotomuseum Winterthur* (honorable mention)

Collections

Museum Voorlinden Wassenaar, Museum Folkwang Essen, SF MoMA San Fransisco USA, Het Stedelijk Museum Amsterdam, Fotomuseum Winterthur Switzerland, Aperture Foundation New York, Carnegie Museum of Art (CMOA), Museum het Domein Sittard, FOAM A'dam, MBAL Le Locle Switzerland, Pier24 library San Fransisco, Ioannis Christoforakos Collection (ICC) Athens/Munchen, MOMA library New York, ICP library New York, New York Public Library, Grimmuseum Berlin, Ministerie van Buitenlandse Zaken NL, VU Amsterdam, Menzis, KRC, AMC, ART 21, DOK, NFGV, Meijburg, Robeko, DNB and several private collections.

Related work experience

2021 Workshop at ECAL, University of Art and Design, Lausanne, Switzerland
2020 *Watermonsters*, social art intervention at The land of the Confused, Komplot, Bruxelles, Belgium
2019 Lecture, Symposium PRATT University, New York, USA
Operator Radio with Samira Ben Messaoud *The Perfect Night*, Kunsthal Rotterdam, NL
2018 Writer for PhotoEye Best books of 2018 Masken, by Michael Etzensperger
2017 Organizer event *The Anamorphosis Prize #3* at Rubber Factory, New York, USA
Lecture, El Museo Universitario Arte Contemporáneo (MUAC) Mexico City, Mexico
2016 Tutor: ISSP Summer School, Kuldiga, Latvia
Workshop photobook-making, Gibellina Photoroad with Door, Rome, Italy
Organizer event *The Anamorphosis Prize #2* at NYABF, MomaPS1 New York, USA
Visiting artist (lecture+crits) at Colombia University, New York, USA
Writing *Non Profit New York*, published in Metropolis M
Curation of the zine and self-published photobook fair at CCNY, New York, USA
Lecture on the INDEX art book fair at Fundacion Jumex Mexico City, Mexico
2015 Organizer event *The Anamorphosis Prize #1*, MoMA Library, New York, USA
Co-Creating and direction of *The Anamorphosis Prize* / Website design and concept of *The Anamorphosis Prize*
Lecture at The Hartford photography MFA program New York, USA
Writing *The Only All Female All Art Review* Metropolis M
Writing *Johan Rosemunthe's Tectonic Healing* for the Aperture Photobook Review
Writing Centerfold *Lieko Shiga* for the Aperture Photobook Review
Workshop *Glitchbitch* at Wesleyan University, Middletown, USA
2014 Writing *Lieve Regen*, Metropolis M magazine
Organizer *BYOB (Bring your own Beamer)* at ISCP, New York, USA
Workshop *Sponzen als Bouwstenen* at Stedelijk Amsterdam, The Netherlands
Tutor Leerling-Meester, Kunstpodium T, Tilburg, NL
Lecture at Lesley University (art in context)
Visiting Artist at the Larry Sultan visiting artist program organized by California College of the Arts, SF MOMA and Pier 24 San Francisco, USA

Personal Information

Anouk Kruithof
Born in Dordrecht, The Netherlands on 02.06.1981

Working as an artist since 2003

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www.universaltongue.com
www.anamorphosisprize.com

Anouk Kruithof lives and works between Brussels, Belgium, the Netherlands and her wooden house in the middle of the Amazonian forest in Botopasi Suriname.

Artist Statement

Geminis don't die, they fly and multiply. I am a Gemini, extrovert and introvert at the same time. My work, as well, is full of paradoxical layering. It is at once confusing and revealing, personal and universal, liberating and oppressive. Light-hearted and dystopian. Colorful and black&white. Social and isolated.

I have no children; I raise my art. I am queer and my practice is fluid. My work is forever shapeshifting, from a color-changing chameleon into all the different tentacles of an octopus.

I am open and limitless. I have a transformative approach to everything. Be like water is my formula and an accurate metaphor for both life and work. Water, being fluid, bold and flexible, always finds its way and is capable of coping with change. And change, to me, is the only constant in life. Change can bring forth fear as well. The world around me is full of questionable contradictions, therefore paradoxicality became a common thread in my practice. I perceive transformation and creativity to be essential for change and utterly important for the future of planet Earth and humanity.

I am curious. The stamina of my curiosity drags me all around the world and my antennas are permanently set to receive in order to see, learn and feel. I change my base often and as the context of my life changes, so do my lovers, friends, collaborators and colleagues. Just like light and time do, too. While living and working in the Netherlands periodically, there were longer intervals when I was settled in Berlin, New York, Mexico City and Suriname. Currently I am spending a lot of time in my lockdown studio in Brussels.

My interdisciplinary practice, simultaneously spatial, social and research based, allows me to work across various media and leads me to question the world in all its hardness, beauty and mysteriousness. My versatile practice is my signature statement. It reflects on the difficulties in understanding this diverse, multilayered and complex world. I am optimistic without being naive and I believe in a more inclusive world with limitless exchange and understanding for each other and the constantly changing environment and identities. I love that art can be a moment of alienation for the maker and a challenging space of otherness for the viewer.

I am turned on by anything unfathomable. My inner engine starts with things that I can not fully comprehend and I am challenged by ambiguity that reveals the cracks in the mirror of the world.

I am a sponge. In my working process I absorb a huge amount of information & knowledge about the topic of my research. First, I manically collect working material, which can vary from thoughts and dreams to objects, photographs and videos to raw or recycled physical materials. Then I examine this heterogeneous group of ingredients and process it in my inner emotional laboratory, as well as through experiments in my physical studio. In this two-step process, I develop and finalize my works, which can take on a form of a photograph, sculpture, (site specific) installation, collage, artist-book, video, text, performance, and (social) intervention. While the start of my work is always concept and research based, in the process of working I compose new narratives and belief-systems that are open for interpretation.

I am serious, but I love to play. A playful component in the working process is a necessity to me. Playfulness shines through art and no matter how serious or heavy the subject matter is, play can make anyone relate to it. Play allows art to breathe. I want my art to keep breathing while exposing the nerves of the world around me.

This pdf was made by:

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