

Anouk Kruijthof

Portfolio
2021-2024

Centraal Museum Utrecht
Utrecht, NL

03.07.24—28.02.25

Kruithof is interested in how we deal with the continuous flow of images online and on social media. For Whirlwind, she drew inspiration from images of the museum's collection she found online. She used the corresponding titles and website texts as so-called prompts to generate GIFs (small animations) via Instagram. Each animation is different, depending on the GIF chosen. They vary in quality (from pixelated to sharp), style (2D, 3D, based on photos or drawings etc.) and subject (alien, fruit, emoji, diamond, abstract shape etc.). The result consists of 118 short visual stories that are constantly moving and mutating. Kruithof thus literally and figuratively brings out Centraal Museum's collection — displayed behind these walls.



Whirlwind
2024
6 channel LED screen
installation
15 minutes, 3 seconds



Tough
2024
4:3 video with sound
24 seconds

Watch the video [here](#)

Waving flag
2024
fine art print on bubond
120 x 80 cm



Head in the ground
2024
fine art print on bubond
120 x 80 cm



Aquatic Reverie continues Anouk Kruithof's fluid practice between photography, sculpture and performance, as for example can be seen in her artist's book *Trans Human Nature* (self-published, 2021) or her 'retro-perspective' *Be Like Water* (Mousse, 2023). These four images show ocean dreamscapes, in which we find suggestions of extremely ancient, translucent submarine lifeforms. Kruithof operates playfully at the precarious intersections of nonhuman natures and human materialities, the latter of which are more often than not disrupting forces. While vast spaces of the oceans remain unknown to us, we've been polluting the waters with (often transparent) plastics, which merge like cyborgs with the ocean's natural inhabitants.

Aquatic Reverie alludes to the intensifying entanglement of human traces and the nonhuman, and confuses us as it becomes more and more difficult to keep the natural apart from the artificial. In an essay in *Trans Human Nature* it is expressed as follows: "The vegetal and natural materials intertwine with the faces of transhumanism, distorting them, covering them, multiplying folds and reflections to project onto it mutant, blurred and fertile identities."



Aquatic reverie

2023

Fine art print on Hahnemühle

photo rag

100 x 80 cm



The unsung hero of oceanic renewal
2023
Fine art print on Hahnemühle photo rag
60 × 45 cm

Suspended stillness if laughter takes a stroll
2023
Fine art print on Hahnemühle photo rag
60 × 45 cm

Translucent Decay
2023
Fine art print on Hahnemühle photo rag
60 × 45 cm

Lost in the labyrinth of tentacled time
2023
Fine art print on Hahnemühle photo rag
60 × 45 cm



Solo exhibition
Centre Photographique d'Ile-de-France
Pontault-Combault, France

04.06.23 – 18.09.23

Anouk Kruithof pursues an interdisciplinary practice, an unstoppable movement in which intuition meets an accumulation of images, materials and encounters. Advancing in a sprawling fashion, her research follows a network-based logic that indicates areas of study whose borders are in constant movement.

Kruithof takes a particular interest in the relationship between human and non-human elements, the environment and the community, as well as the state of mind of individuals, the abundance of images and how they are used. In other words, diverse themes whose deep-seated connections she sets out to reveal.

This absence of compartmentalisation is often reflected in the hybrid nature of the medium. Sculptures that “sweat” or with “skin made up of photos” and organic or prosthesis-like photographic prints are difficult to categorise and as such challenge accepted definitions. The artist’s polysemous creations encourage us to deconstruct the categories, such as nature, culture and technology, in which our thought processes are grounded and in so doing question what photography and sculpture really mean.

Kruithof’s art often includes an important collaborative aspect. She establishes a group dialogue away from the confines of the studio, sometimes even in the virtual world of the Internet. Within an interpersonal space that is devoid of barriers between participants, her interlocutors contribute to and share in a growing realisation.

This exhibition at the Centre Photographique d’ile-de-France bringing together works produced between 2013 and 2022 is Anouk Kruithof’s first major solo show in France. Designed as an organic ensemble in which images, sculptures, performances and installations coexist, it takes stock of her prolific production in which concepts and emotions merge to create works that suggest another way of looking at the world is possible.



Folly

2017

inkjet prints on rubber
anti-slip mats, fiberglass
paint, metal, led shoes
gas cable

93 x 160 x 55 cm

Tentacle Togetherness

Solo exhibition
Centre Photographique d'Ile-de-France
Pontault-Combault, France

04.06.23 – 18.09.23



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

Tentacle Togetherness

Solo exhibition
Centre Photographique d'Ile-de-France
Pontault-Combault, France

04.06.23 – 18.09.23



**Sorry, no definitions
found...**

2015
inkjet prints, papier-maché
resin, selfie-stick
207 x 103 x 60 cm

**Sweat-stress (armpit /
color-blur)**

2013
ultrachrome print, diasec
120 x 180 cm

Tentacle Togetherness

Solo exhibition
Centre Photographique d'Ile-de-France
Pontault-Combault, France

04.06.23 – 18.09.23



Squabble

2017

inkjet prints on plastic
polystyrene, fiberglass
paint

91 x 70 x 64 cm

Sweaty Sculpture (uneven)

2015

polystyrene, inkjet prints
sponges, cellophane foil
radiant plexiglass

115 x 110 x 102 cm

Sweaty Sculpture (slide)

2013

polystyrene, inkjet prints
cellophane foil, sponge

101 x 24 x 50 cm



Tentacle Togetherness

Solo exhibition
Centre Photographique d'Ile-de-France
Pontault-Combault, France

04.06.23 – 18.09.23





It's getting hot in here

2021
recycled polystyrene,
plaster, paverpol, paper,
tape, eco-epoxy, glue,
inkjet prints, pvc
123 x 42 x 31.5 cm

Ice Cry Baby

2017
video, loop
24 min



The last straw
2021
recycled polystyrene
plaster, paverpol, paper
tape, glue, eco-epoxy
inkjet prints, pvc
135 x 60 x 60 cm

Solo exhibition
Centre Photographique d'Ile-de-France
Pontault-Combault, France

04.06.23 – 16.09.23



Mother is crying

2021

recycled polystyrene, plaster
paverpol, paper, tape, metal
eco-epoxy, glue, inkjet prints
pvc

175 x 73 x 50 cm

Force quit unresponsive acts

2021

recycled walking-frame, poly-
styrene, paverpol, paper, tape
eco-epoxy, inkjet prints, pvc

82 x 55 x 22 cm

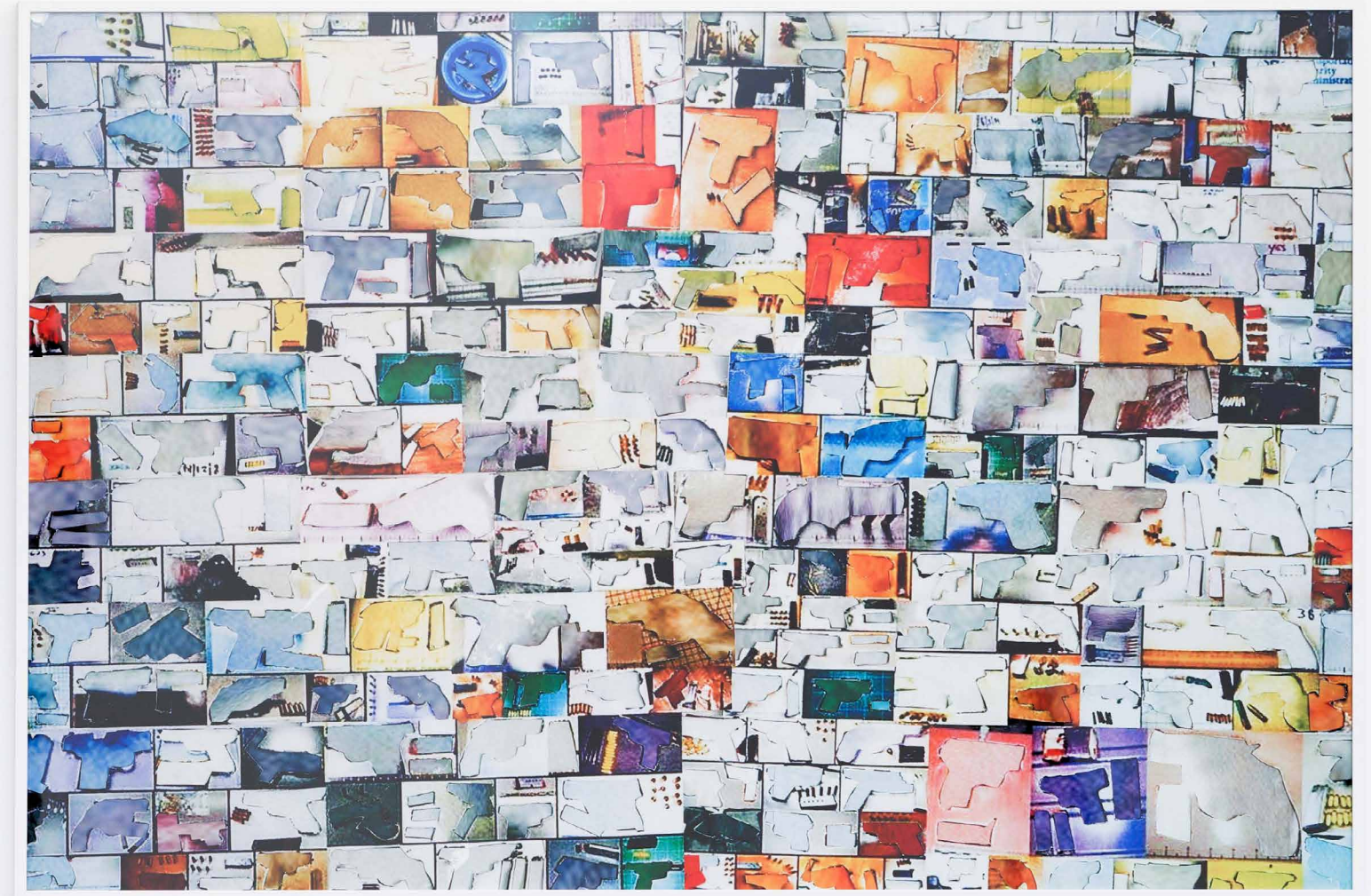




Petrified Sensibilities 09
2017
inkjet print on latex, oxygen
mask & tube
110 × 43 × 16 cm

Petrified Sensibilities 08
2017
inkjet print on latex, oxygen
mask & tube
76.3 × 43.4 × 7 cm

Petrified Sensibilities 11
2017
inkjet print on latex, anaes-
thesia mask, oxygen tube
98.5 × 32.2 × 10 cm



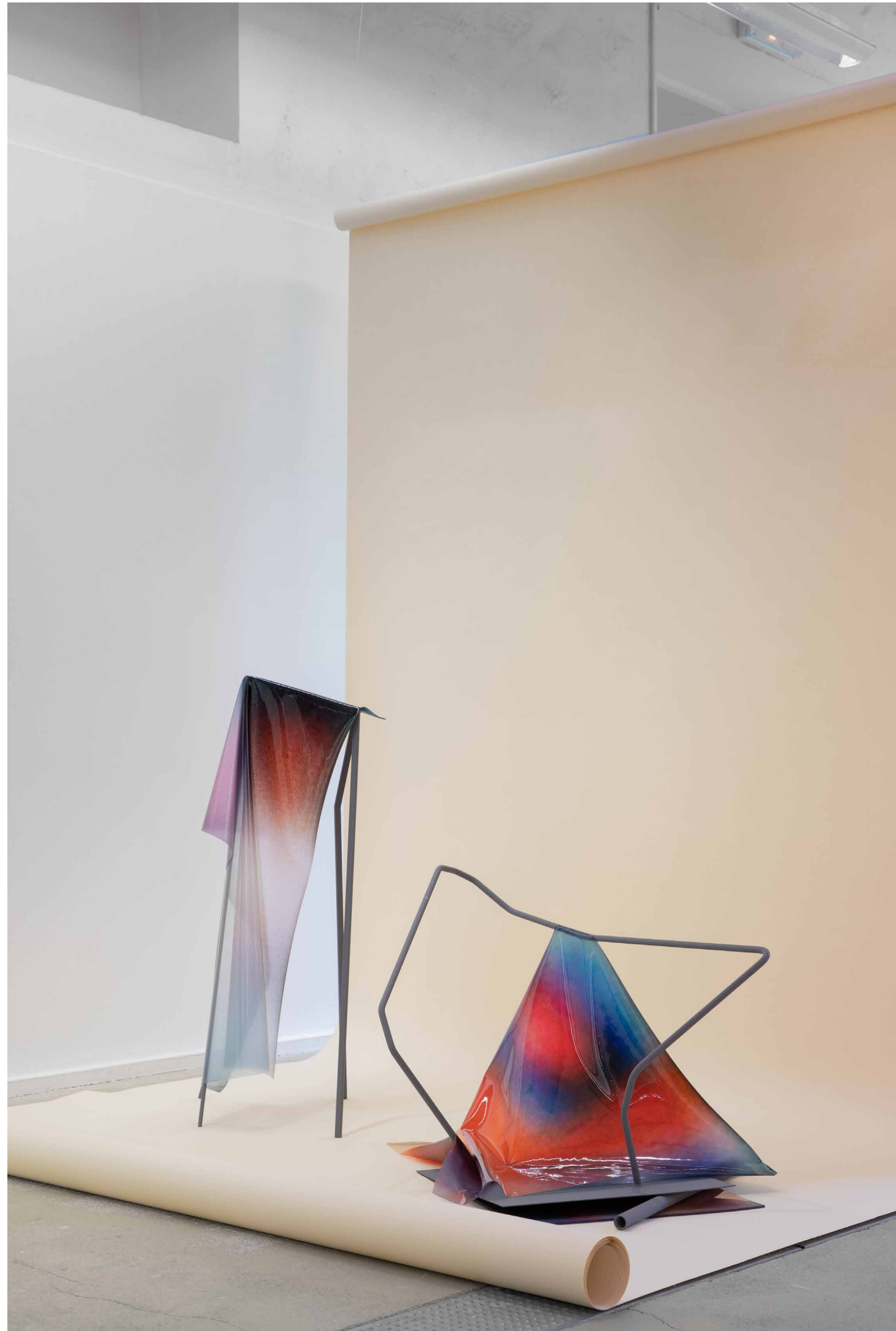
Neutral
2016
book, 42 pages
210 x 297 mm

Carry On...
2015
framed inkjet print
120 x 80 cm

Tentacle Togetherness

Solo exhibition
Centre Photographique d'Ile-de-France
Pontault-Combault, France

04.06.23 – 18.09.23



Neutral (mellow)

2015

metal, flatbed print on
pvc
110 x 40 x 40 cm

Neutral (psyched)

2015

metal, flatbed prints on
pvc and vinyl
65 x 100 x 65 cm

Vision is an all-inclusive process

2021

recycled polystyrene plas-
ter, paverpol, paper tape,
metal, eco-epoxy glue,
inkjet prints, pvc
190 x 45 x 40 cm

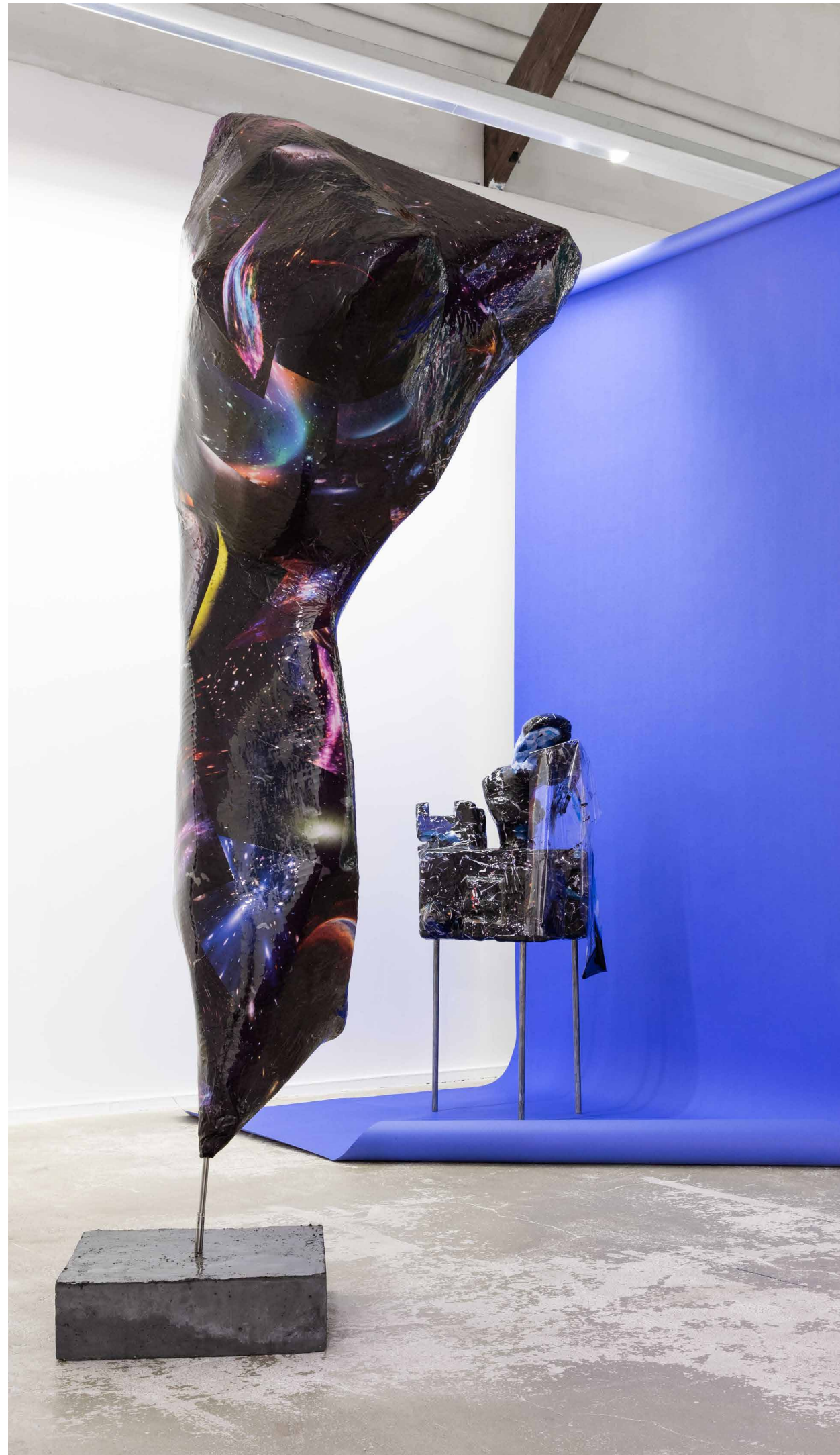




Vision is an all-inclusive process
2021
details
recycled polystyrene
plaster, paverpol, paper
tape, metal, eco-epoxy
glue, inkjet prints, pvc
190 x 45 x 40 cm

Solo exhibition
Centre Photographique d'Ile-de-France
Pontault-Combault, France

04.06.23 – 16.09.23



Another Universe
2015
laser prints, papier-maché
resin, selfie-stick
230 x 95 x 80 cm

There is no further universe
2021
recycled polystyrene
plaster, paverpol, paper
tape, metal, eco-epoxy
glue, laser prints, pvc
137 x 80 x 40 cm



Tentacle Togetherness

Solo exhibition
Centre Photographique d'Ile-de-France
Pontault-Combault, France

04.06.23 – 16.09.23



Stonewall
2017
inkjet print on latex, poly-
styrene, fiberglass, paint
87 x 89 x 80 cm



Solo exhibition
Centre Photographique d'Ile-de-France
Pontault-Combault, France

04.06.23 – 18.09.23



Neutral (itchy)

2017
metal inkjet print on pvc
pipe-insulation
300 x 115 x 88 cm

Neutral (nomadic)

2017
metal inkjet print on pvc
pipe-insulation
300 x 115 x 88 cm

Neutral (restless)

2015
metal inkjet print on pvc
pipe-insulation
300 x 115 x 88 cm

Neutral (footloose)

2017
metal inkjet print on pvc
pipe-insulation
300 x 115 x 88 cm

2023

With [Rooisje Klap](#)

Edition 1200
Soft cover, full color
504 pages
238 x 335 x 38 mm

Published by Mousse
Milan, Italy



Be Like Water brings together for the first time a large selection of artworks made by Anouk Kruithof over 20 years (2002–2023). Exploring and re-imagining photography and sculpture, Kruithof has placed the interaction, collaboration and relationship between people and their (natural and/or technological) surroundings at the core of her practice to create liberating and disturbing artworks. Be Like Water is both textual and visual, enriched with the purpose of focusing in on her work and the fluidity of her practice. This volume is a retro-perspective; by combining and mixing works in an anti-chronological and anti-thematic way, Kruithof presents a newly evolved narrative that interweaves complexity and multiplicity with fun and play, and at the same time leaves room for a critical reinterpretation.



2018 – 2021

Universal Tongue investigates how dance has developed throughout history as part of our global media culture, and how it's presented online now. The installation is based on 32 hours of video footage showing several different dance styles, collected from YouTube and Instagram, and selected by a team of 52 researchers from all over the world. The ongoing loop of moving images denies any partition into tight and closed categories, such as country or ethnicity, using instead the criteria of fluidity and hybridity to connect all the different fragments respecting both cultural differences and individuality. As Kruihof says, "Dance — the moving body — more than anything else in our diverse and complex world unites us in the recognition of our shared fragility and our common human condition." As well as the eight channel video installation, Universal Tongue includes a website, a book and a single channel video showing how dance, as a tool of knowledge, can help us better understand the world. Organized in alphabetical order, it rejects the most typical categories through which the world has been classified, such as country, continent, or culture. On the contrary, this 'dancyclopedia' is based on an idea of society which is inclusive and with limitless exchange.



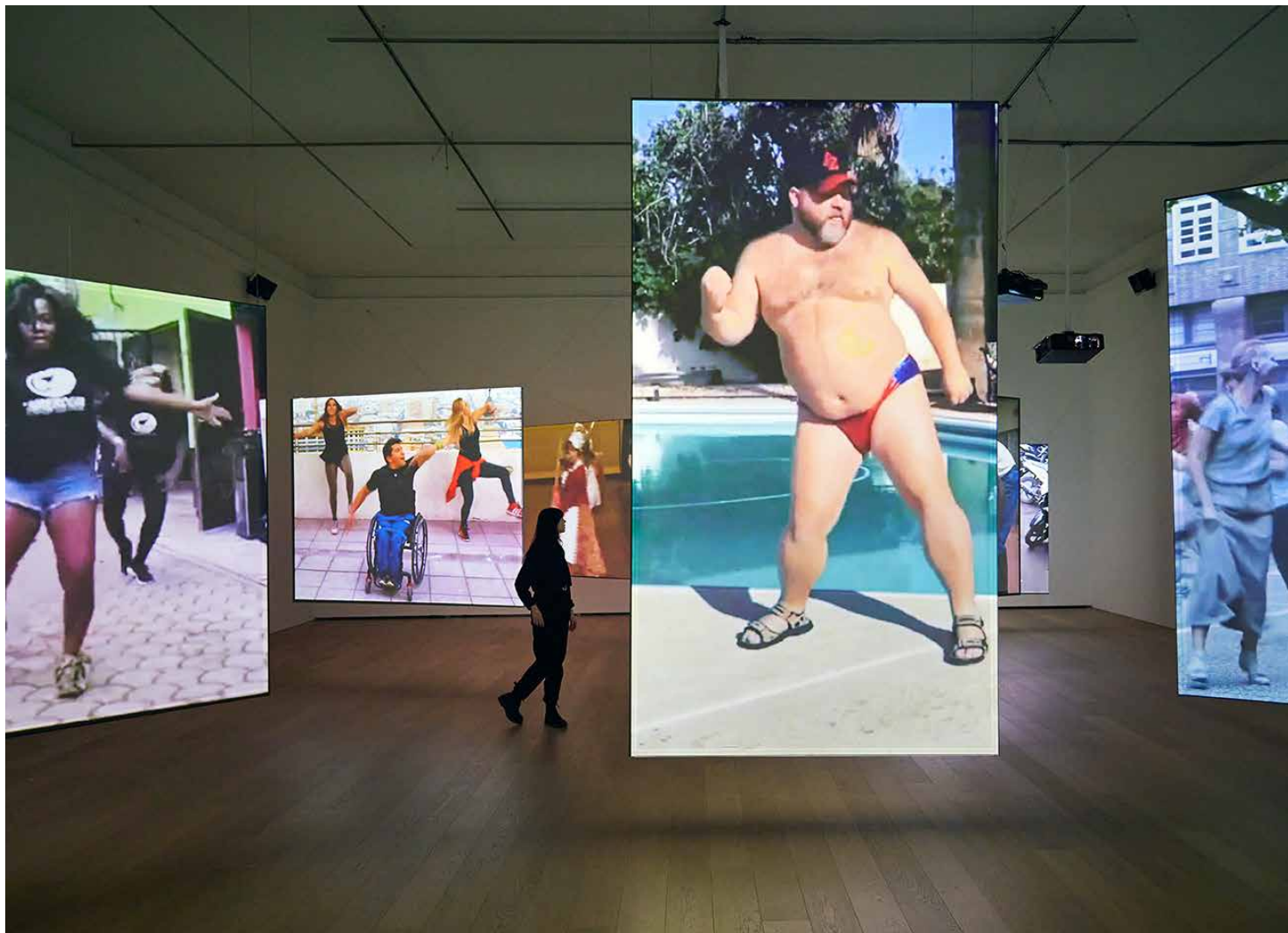
2018 – 2021



Museum Tinguely
 Basel, Switzerland
 24.04.22 – 29.01.23

Museum Voorlinden
 Wassenaar, NL
 09.02.22 – 08.05.22

Viervulvier (formerly Kunsten-
 centrum Vooruit)
 Ghent, Belgium
 27.01.21 – 02.05.21



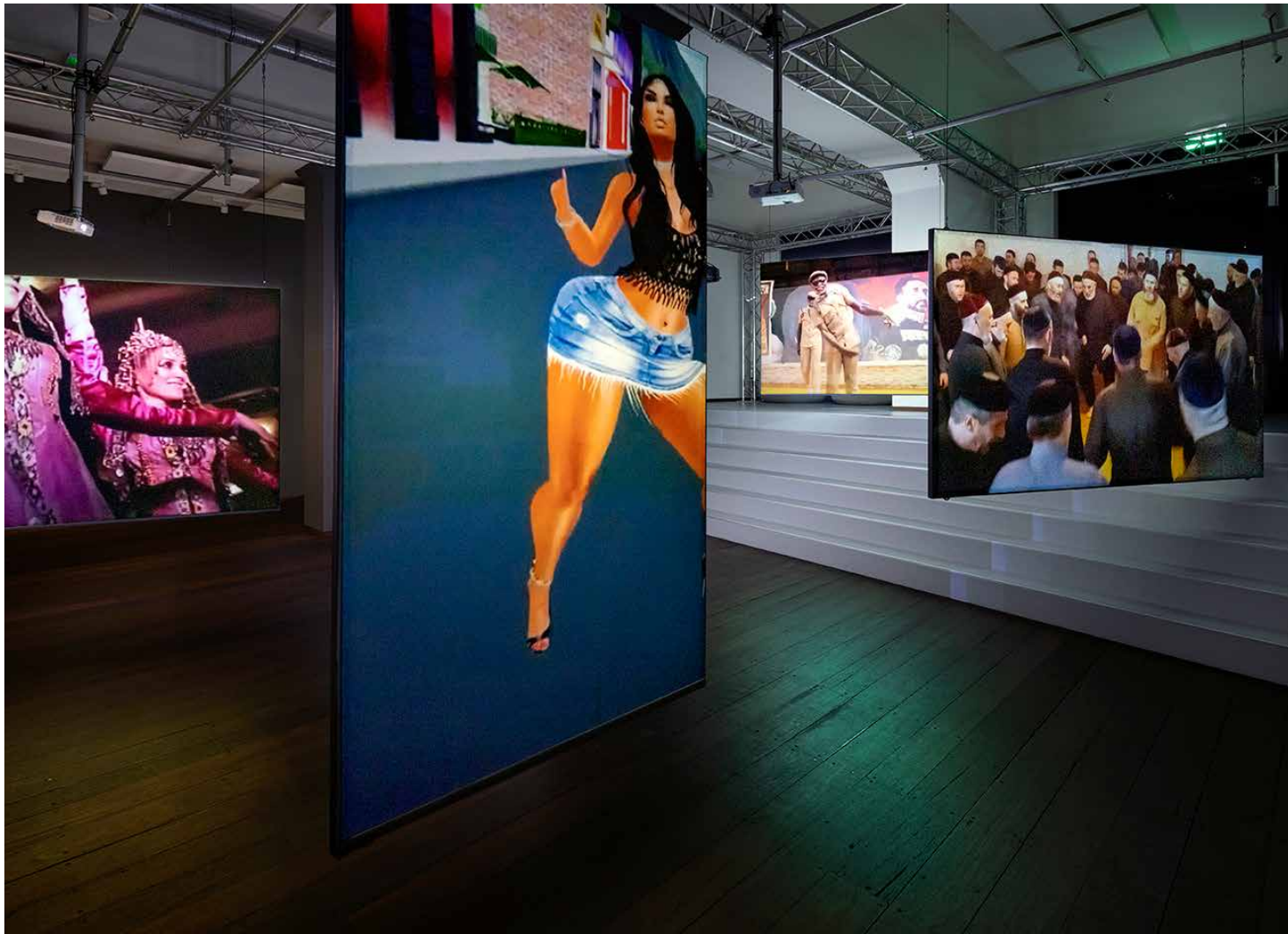
2018 – 2021



Museum Folkwang
 Essen, Germany
 13.08.21 – 14.11.21

Melkweg EXPO
 Amsterdam, NL
 21.10.22 – 08.01.23

KIKK Festival
 Namur, Belgium
 26.10.22 – 29.10.22



2022

With [Peter van Langen](#)



The visual identity of Universal Tongue is born out of the database of screenshots of the 1000 dance styles you find on this website and in the book. Each letter of the alphabet and the “#” contains the number of dance-style screenshots starting with that letter. These 27 new abstract identity visuals are created by extracting and combining thin stripes out of the screenshots. By doing this, the 1000 dance styles vibrate throughout the visual identity as a new dynamic, colourful visual language. The collected screenshots have also been transformed across various objects including the book, textiles for exhibition scenography and wallpaper.

2021

1st edition 500, 2nd edition 1000 (2022)
Soft cover, full color
2008 pages
100 x 170 x 75 mm

Published by Art Paper Editions

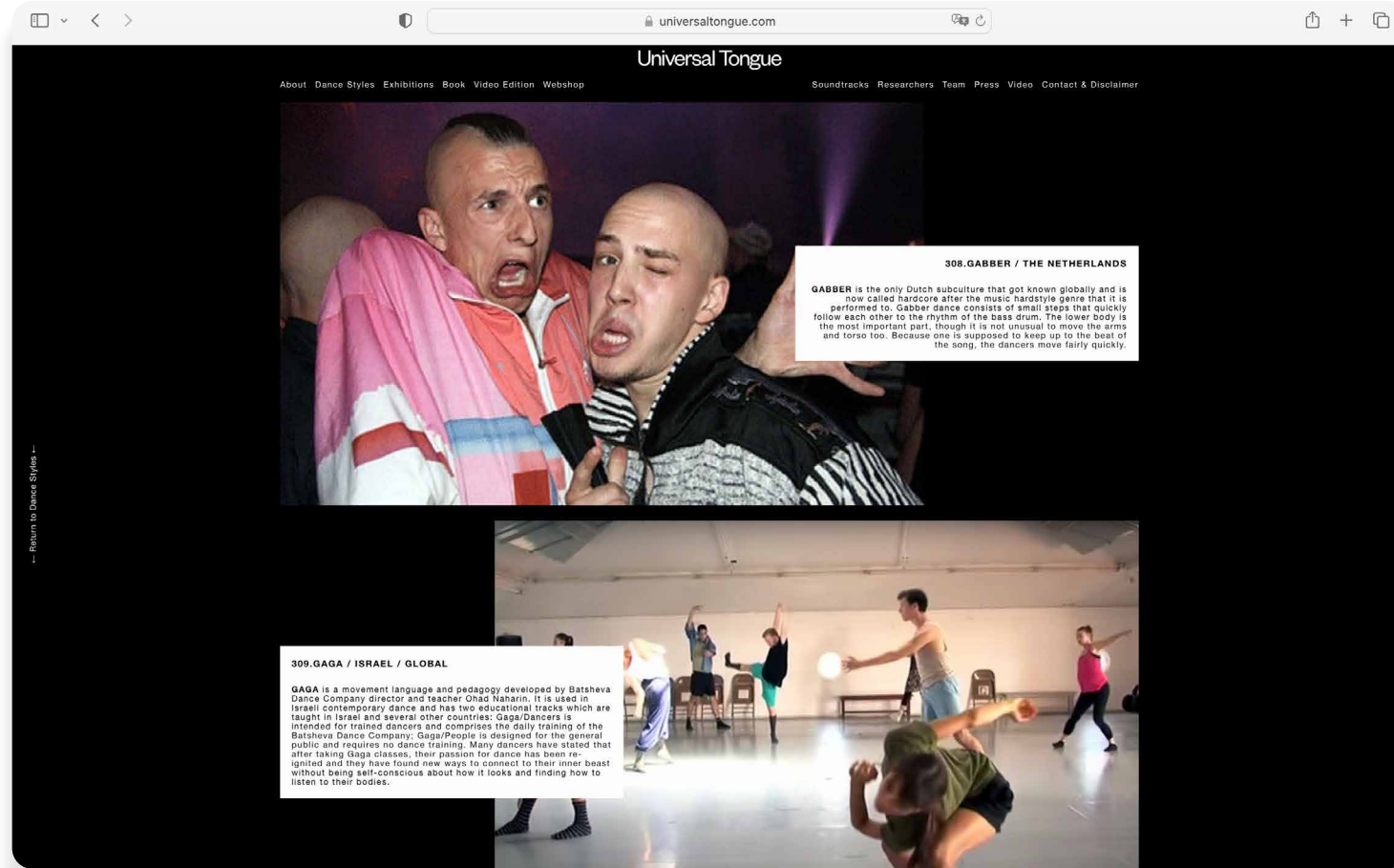
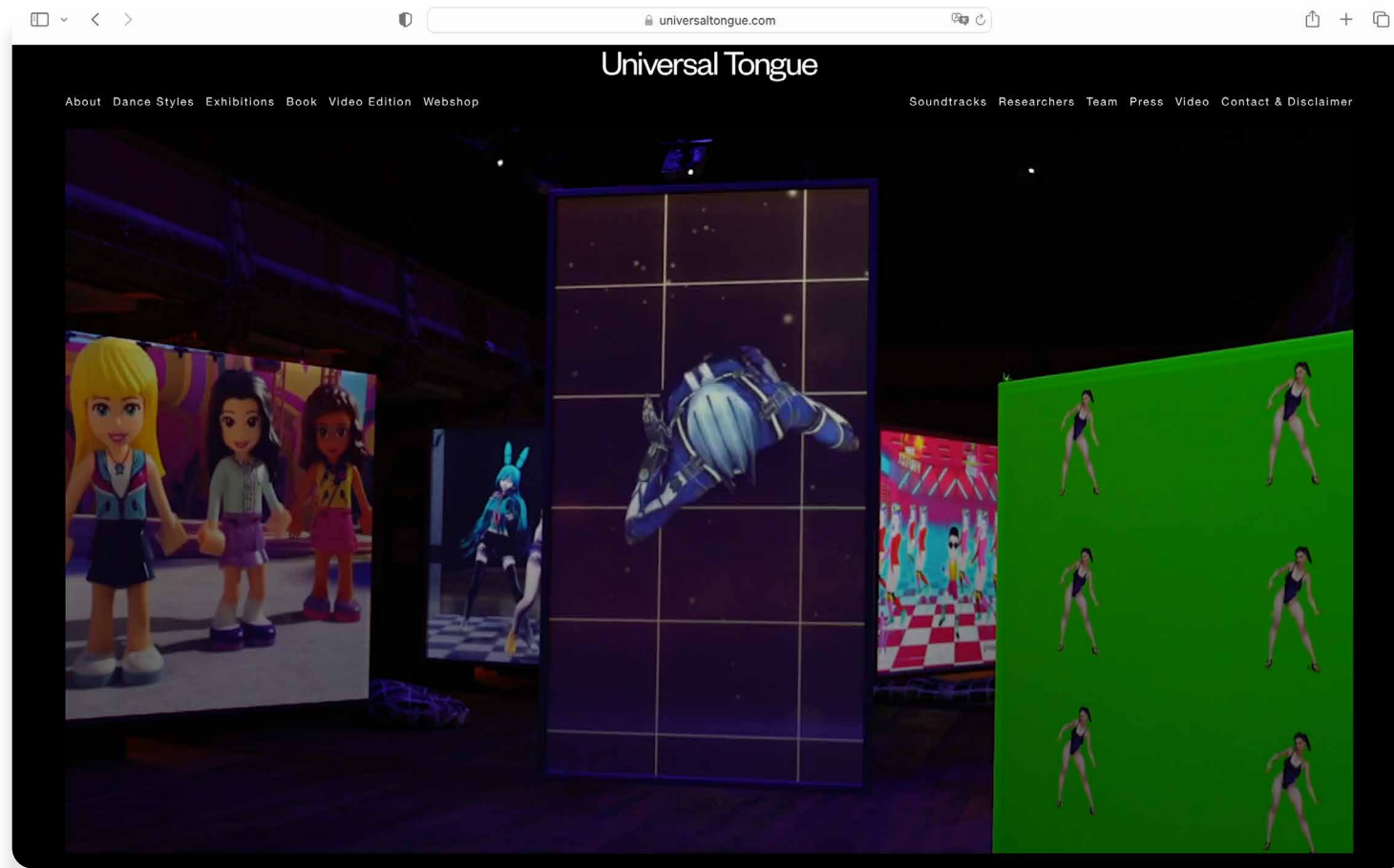


The book Universal Tongue is an atlas of any kind of dance styles and traditions anywhere in the world. Even without any claim to completeness, its physical format immediately affirms this project's will to celebrate the diffusion and innumerable varieties of this practice: it's over 2,008 pages, 10 cm thick, over 2kg in weight. Universal Tongue is the first brick of a huge imaginary club where different choreographies unfold at the same rhythm. Inside it, each dance is described in a short text (introducing the cultural roots of each tradition) and by an image found online by a network of 52 collaborators spread across five continents. Universal Tongue is a project founded on a collective exercise and realized by a collective of which Anouk Kruithof is the visionary musical conductor.



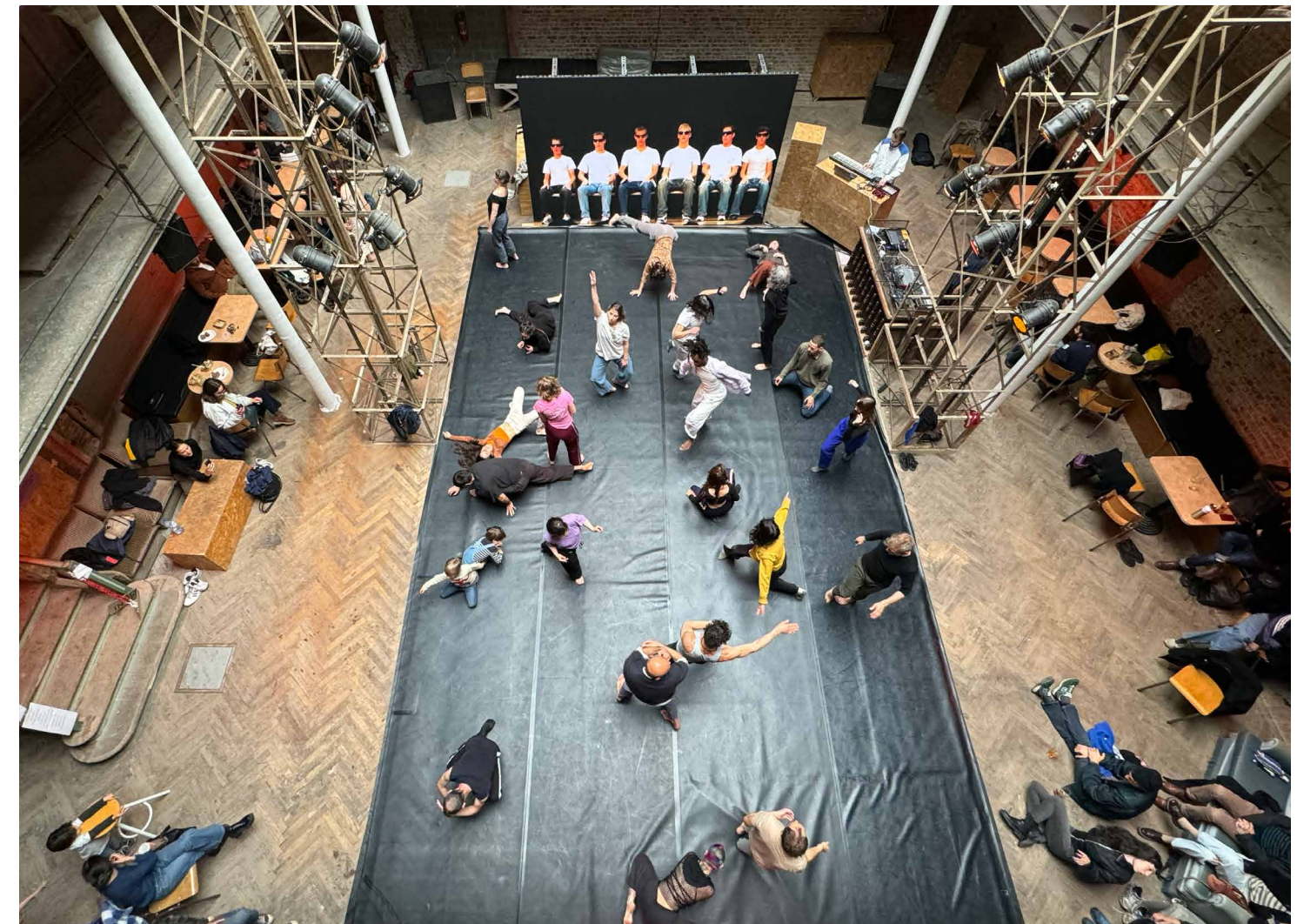
2022

With [Peter van Langen](#)



2022

single channel video, loop
4 hours
edited with [Leva Maslinskaite](#)
soundtrack with [Karoliina Pämänen](#)



Mercerie
Brussels, Belgium
Dance intervention organised by
Top Floor Festival
25.04.24–28.04.24

Solo exhibition
Willem Twee Kunstruimte
's-Hertogenbosch, NL

11.03.23 — 14.05.23

In *The toes you step on today might be connected to the ass you're kissing tomorrow*, Anouk Kruithof presents a seductive and critical total experience, consisting of a series of sculptures, collages and a window sticker installation, specially developed for the Kunstruimte.

With her work, Kruithof raises the question of whether the enormous amount of photos that are being shared online to create social awareness actually have the opposite effect and lead to social apathy and indifference. She collected and arranged thousands of images of oceans, photosynthesis, bacteria, space debris and protests, and brought them together in one powerful physical image. With her unique three-dimensional visual language, she bridges the gap between the tangible world and the way in which this manifests itself online, while making us aware of our own image consumption.

The alienating sculptures — built from metal and Styrofoam casings for electronic devices — pose as fashion models from an ominous future world. They are seductive and terrifying at the same time. Their gloss and colour are attractive, but their monstrous shapes seem to warn us of the consequences of our distorted relationship with the earth. The detailed photo skins symbolise the fragility of our planet, which cries out for care, action and change.

The title of this exhibition refers to a protest sign from one of the thousands of photos of protests that took place worldwide between 2017 and 2022. Together with a team of assistants, Kruithof collected these photos and then cut out the protest signs by hand. The enormous number of zealous texts form the basis for the two gigantic collages of clenched fists and the impressive window installation. For the latter, Kruithof enlarged the images, creating a rich variety of abstract pixel images that immerse the Kunstruimte in a colourful light.



The toes you step on today might be
connected to the ass you're kissing tomorrow

Solo exhibition
Willem Twee Kunstruimte
's-Hertogenbosch, NL

11.03.23 – 14.05.23



So bad, even
introverts are here

2021

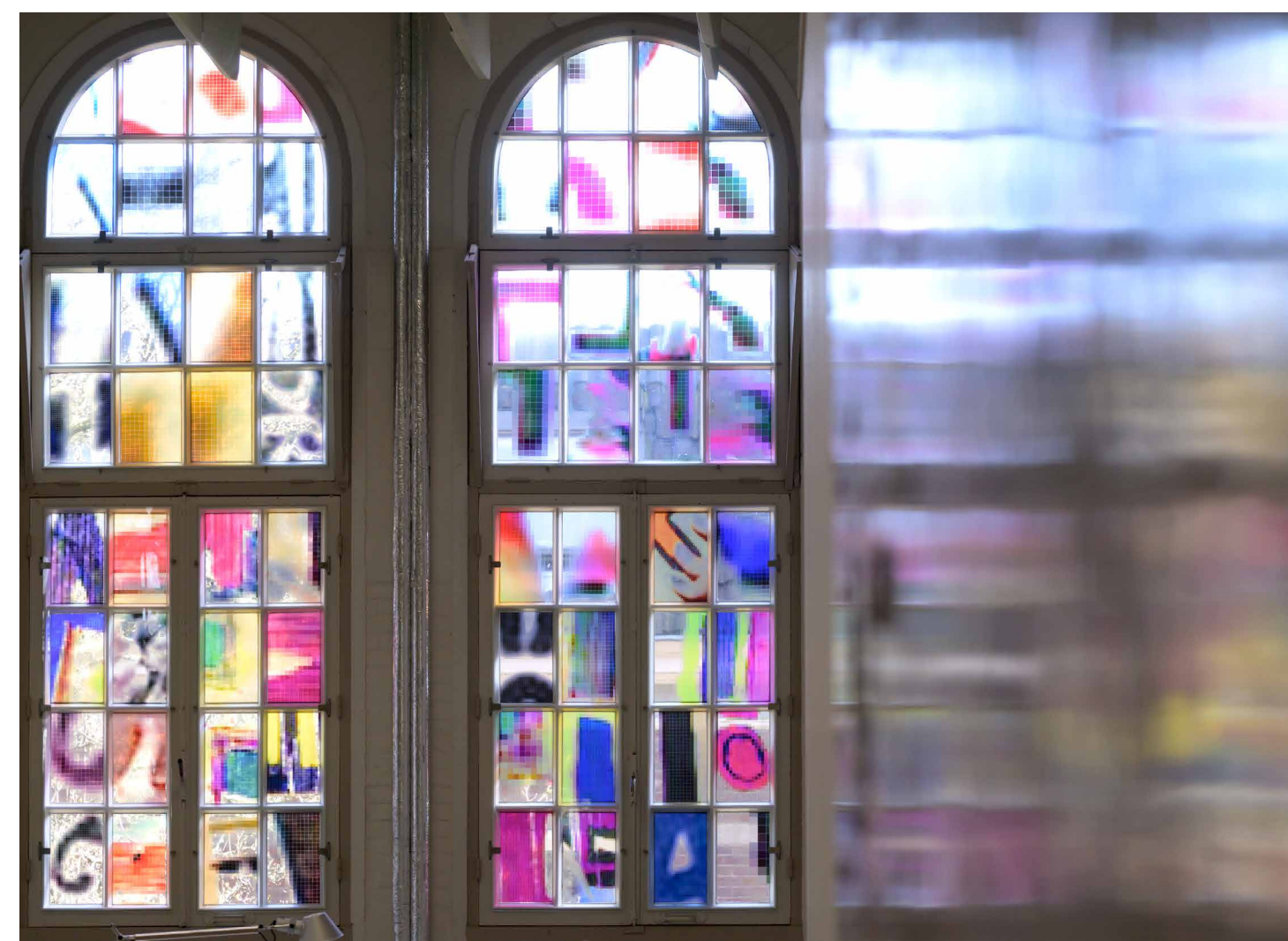
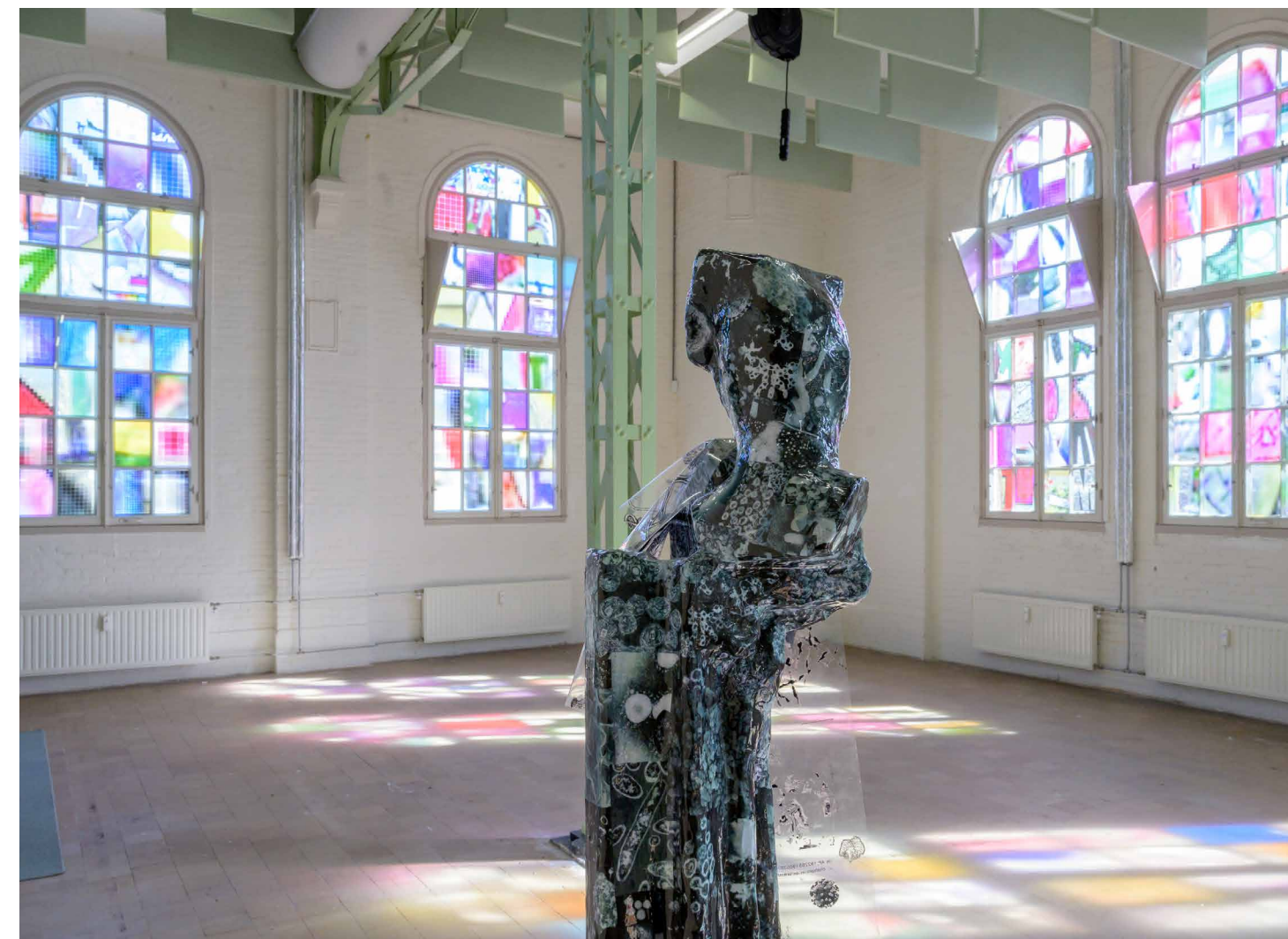
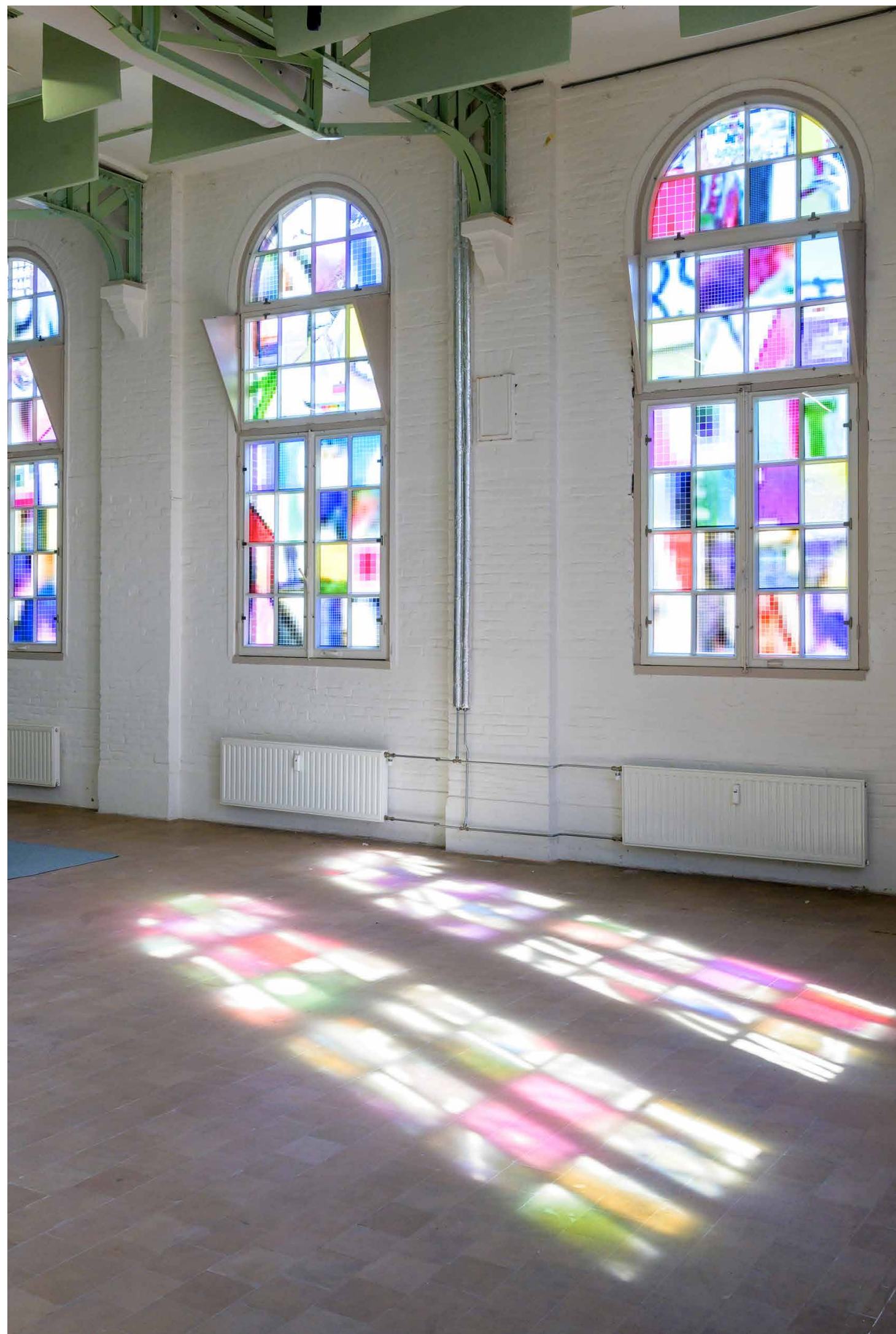
recycled polystyrene
plaster, paverpol, paper
tape, metal, eco-epoxy
glue, inkjet prints, pvc
180 x 40 x 50 cm



The toes you step on today might be connected to the ass you're kissing tomorrow

Solo exhibition
Willem Twee Kunstruimte
's-Hertogenbosch, NL

11.03.23 — 14.05.23



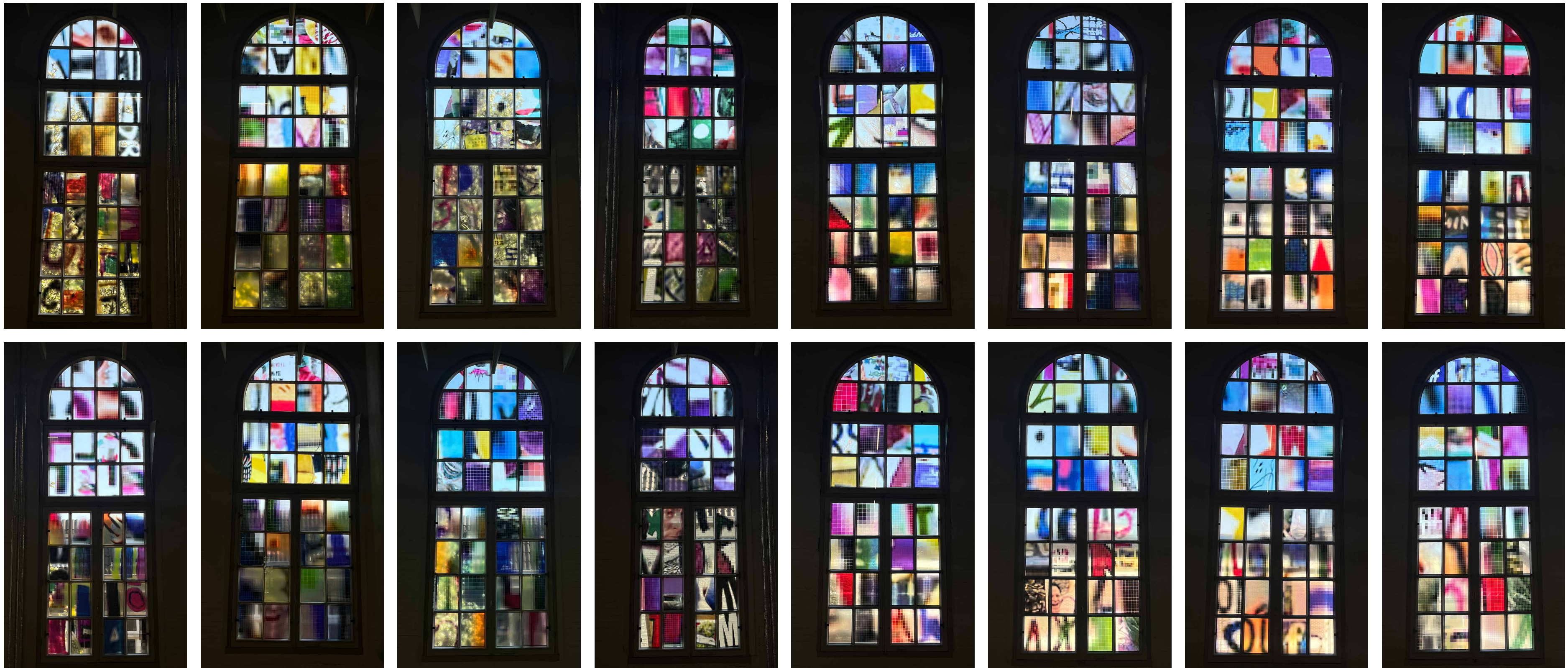
Speechless
2023
512 inkjet prints on transparent sheets mounted across 16 windows
2800 x 2500 x 400 cm

The toes you step on today might be
connected to the ass you're kissing tomorrow

Solo exhibition
Willem Twee Kunstruimte
's-Hertogenbosch, NL

11.03.23 – 14.05.23

16 windows



The toes you step on today might be connected to the ass you're kissing tomorrow

Solo exhibition
Willem Twee Kunstruimte
's-Hertogenbosch, NL

11.03.23 – 14.05.23



The light at the end of
the tunnel has been
turned off (down, up)

2021

collage, diptych
recycled pvc, wood, laser
prints, glue, eco-epoxy
2 x 236 x 177 x 5 cm

The toes you step on today might be connected to the ass you're kissing tomorrow



The light at the end of the tunnel has been turned off (down)

2021

collage & detail
recycled pvc, wood, laser
prints, glue, eco-epoxy
236 x 177 x 5 cm



Solo exhibition
Kunstkerk
Dordrecht, NL

27.03.22 – 17.07.22

In Niet Meer Normaal Anouk Kruithof investigates the attractiveness of what is 'not normal'. More than 300 people contributed to this project. Each of them has depicted the positive sides of the current changes in society in a drawing, collage or photograph. The entries, consisting of images and texts, form the foundation of this extensive project, which exists as a website (niet-meernormaal.online), publication and a monumental immersive art piece with scenography and sound. With this work, Kruithof developed a whole alternative universe postulating that the unknown is always at the root of creativity, resilience and development. In the resulting solo exhibition, visitors are introduced to nine large, brightly colored, soft objects, each of which embodies a curious, alien creature. 'Normal' justifies the status quo and dominating standards and paradigms; it encourages an institutionalized, flat and univocal view of the world. Niet Meer Normaal dismantles the status quo. Back in the day, it was not normal to make fire, control light, fly airplanes, work from home or shape nature to our own liking. Both humanity and nature have developed through their capacity to adapt. As time goes by, maybe we'll be able to listen to nature again, to let go of the idea of man as the center of the universe, and to be attracted by the prospect of adapting to the unknown.



Solo exhibition
Kunstkerk
Dordrecht, NL

27.03.22 – 17.07.22



**Untitled (Proboscis Monkey)
(awake) (asleep)**

2022

fabric, thread, EPS pearls
190 x 200 x 250 cm

Untitled (Tardigrade)

2022

fabric, thread, EPS pearls
130 x 300 x 85 cm

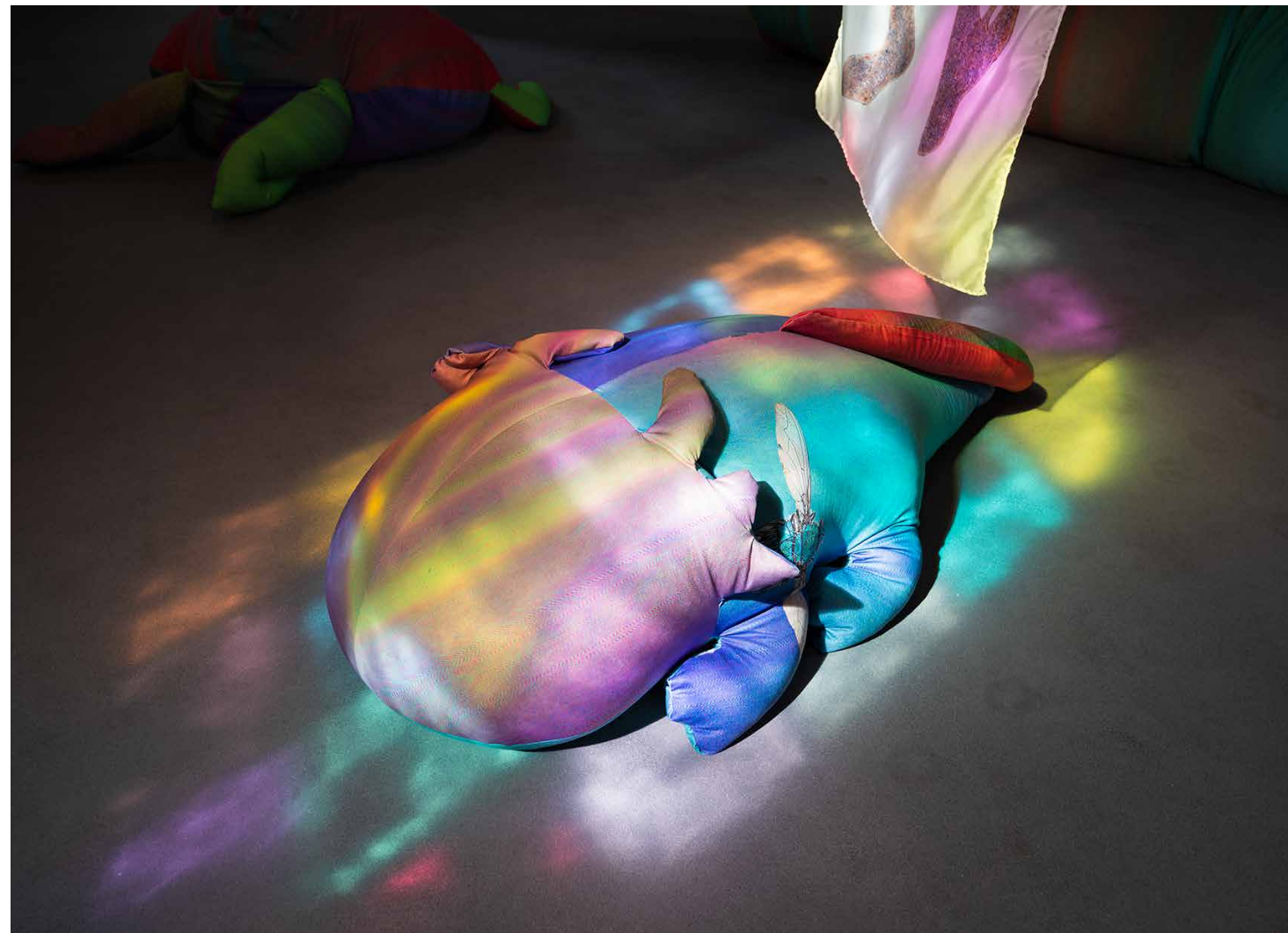


Solo exhibition
Kunstkerk
Dordrecht, NL

27.03.22 – 17.07.22

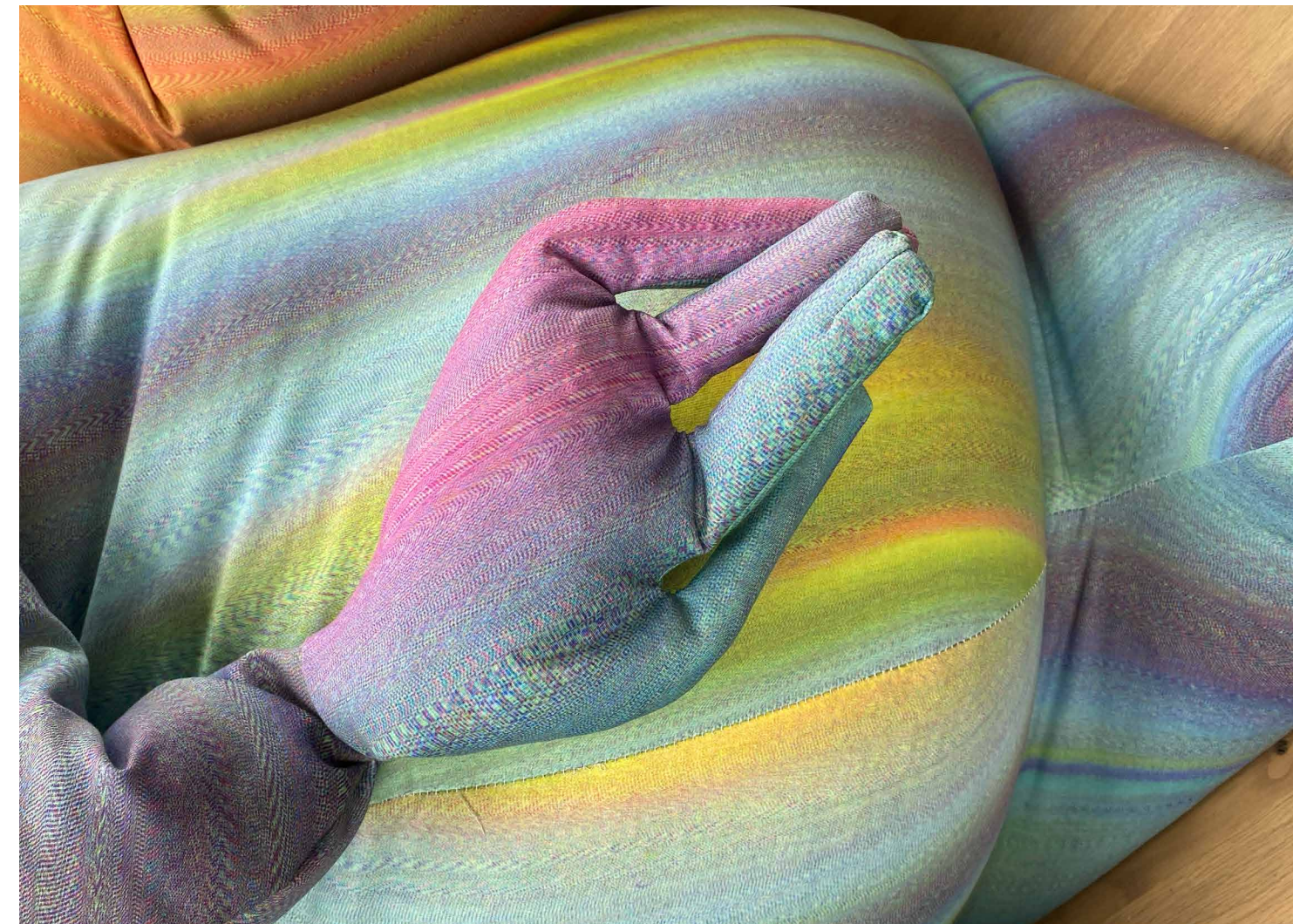


**Untitled
(The Surinamese Toad)**
2022
fabric, thread, EPS pearls
35 x 150 x 150 cm



Untitled (Axolotl)
2022
fabric, thread, EPS pearls
40 x 185 x 100 cm

**Untitled
(Hammerhead Shark)**
2022
fabric, thread, EPS pearls
80 x 210 x 140 cm



Untitled (Tardigrade)
2022
detail
fabric, thread, EPS pearls
130 x 300 x 85 cm

Solo exhibition
Kunstkerk
Dordrecht, NL

27.03.22 – 17.07.22



Untitled (Banana Slug)

2022

fabric, thread, EPS pearls
50 x 510 x 150 cm

Niet Meer Normaal

2022

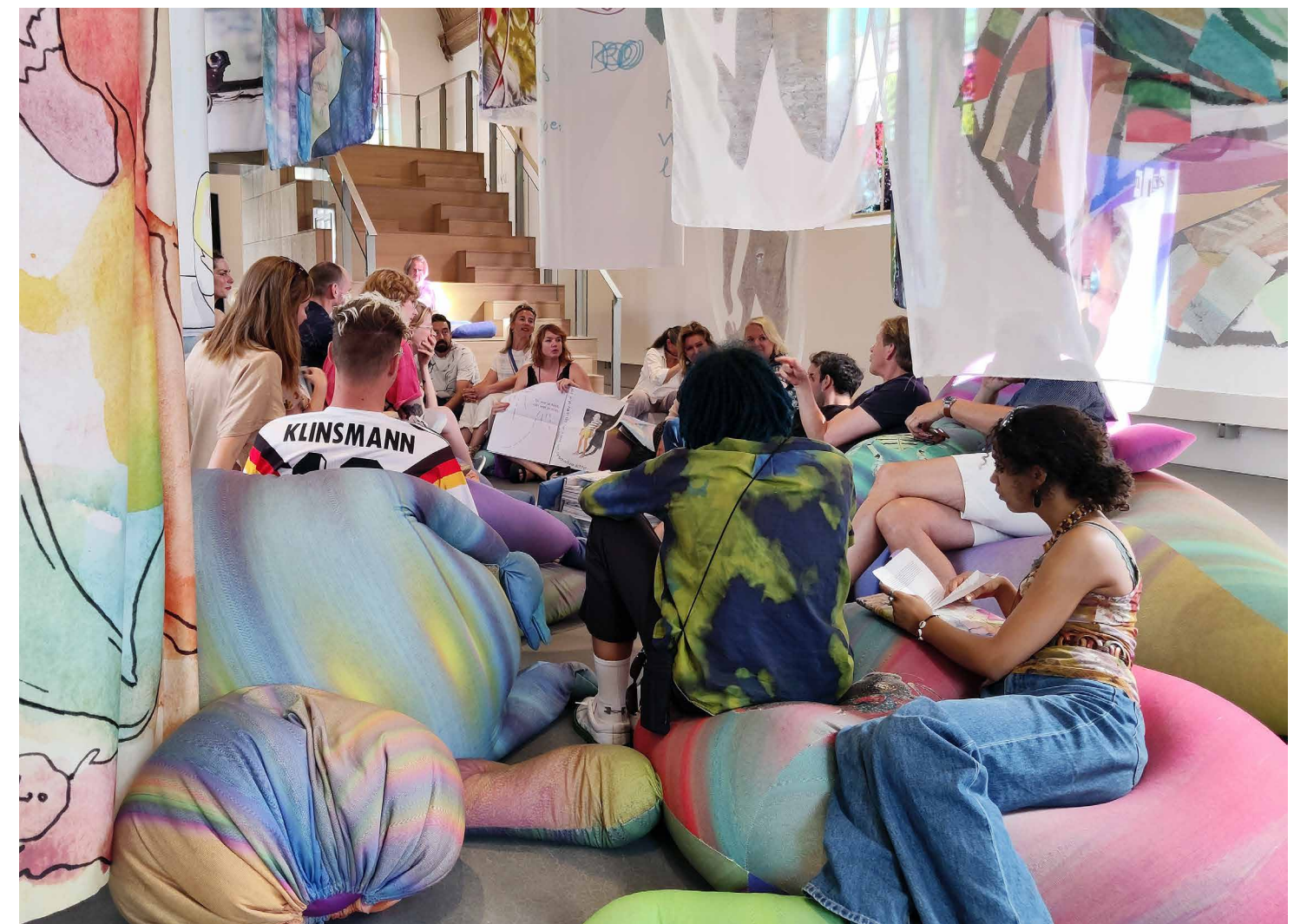
inkjet prints on 3 kinds of
fabric of various sizes
600 x 700 x 750 cm

Niet Meer Normal

2022

rotary print, free news-
paper
40 x 54 x 40 cm

image of participants
whose work was select-
ed for the exhibition and
publication



2022

With Doris Boerman

Edition 2000
Soft cover, full color
Newspaper
48 pages
540 x 400 mm

Self-published

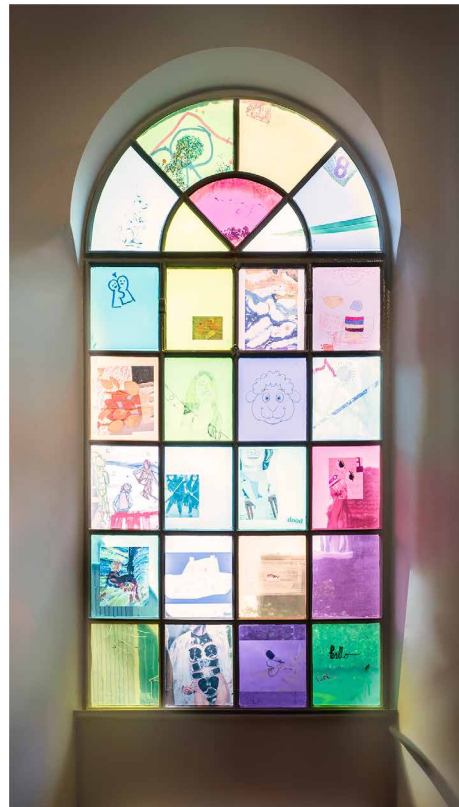
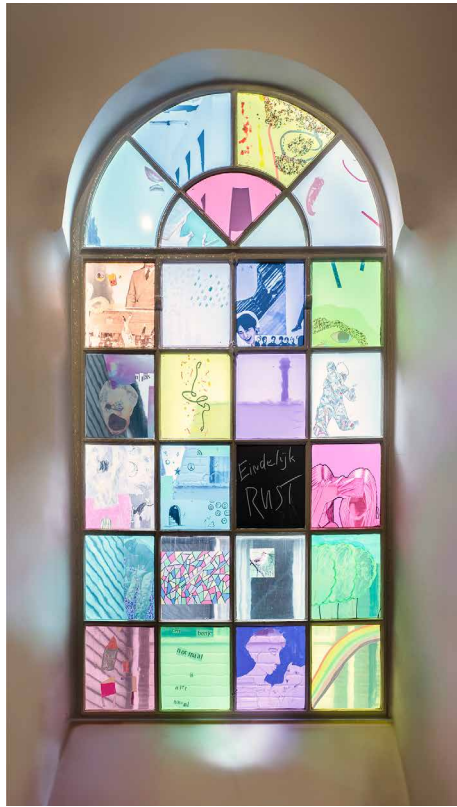
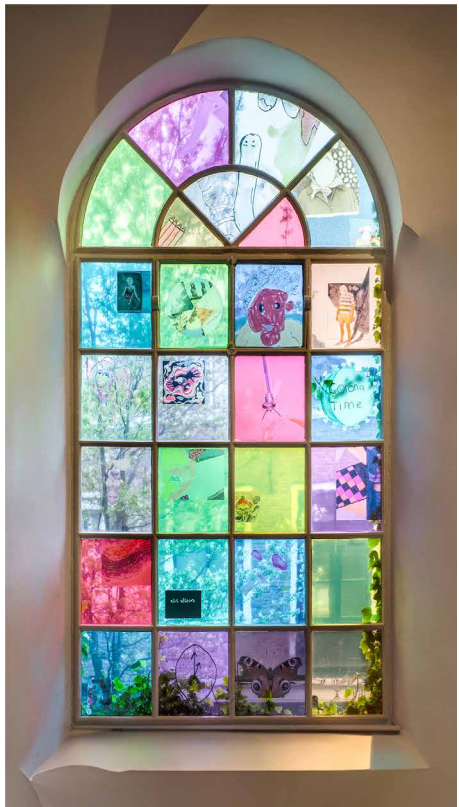
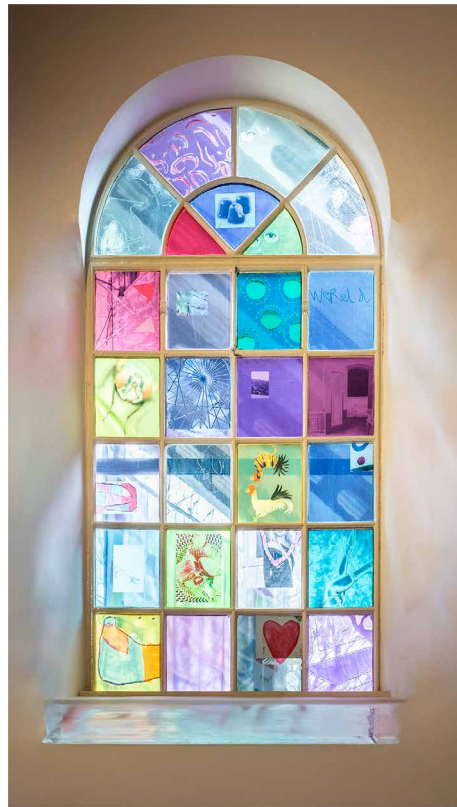


Anouk Kruithof's multimedia project Niet Meer Normaal (literally translated: 'no longer normal') was largely crowdsourced after she launched an open call for contributions on the question what normal actually means. She received over 300 drawings, paintings, collages, shorts texts and other submissions, all of which are presented in this publication in a thumbnail format, plus a selection of full-page enlargements. Even if the project's title reminds us of discussions about 'the old and the new normal', this newspaper isn't completely about current affairs because it also investigates the very notion of 'normality' in a broader sense. The publication starts with Kruithof's childhood memories about visiting her grandmother in a psychiatric ward and how amazed she was by another client, Stanley, who always jumped on a table to sing and dance. If that's abnormal behaviour, then abnormality isn't that bad, the young Kruithof thought. This publication also includes a spread about extraordinary animals, such as the axolotl and the banana slug, which have abilities humans can only be jealous of. In this way Kruithof draws attention to a topic that was largely discussed during the pandemic but still needs some more consideration: nature. This publication shows that nature always stays topical and relevant — and should get the attention it deserves.



Solo exhibition
Kunstkerk
Dordrecht, NL

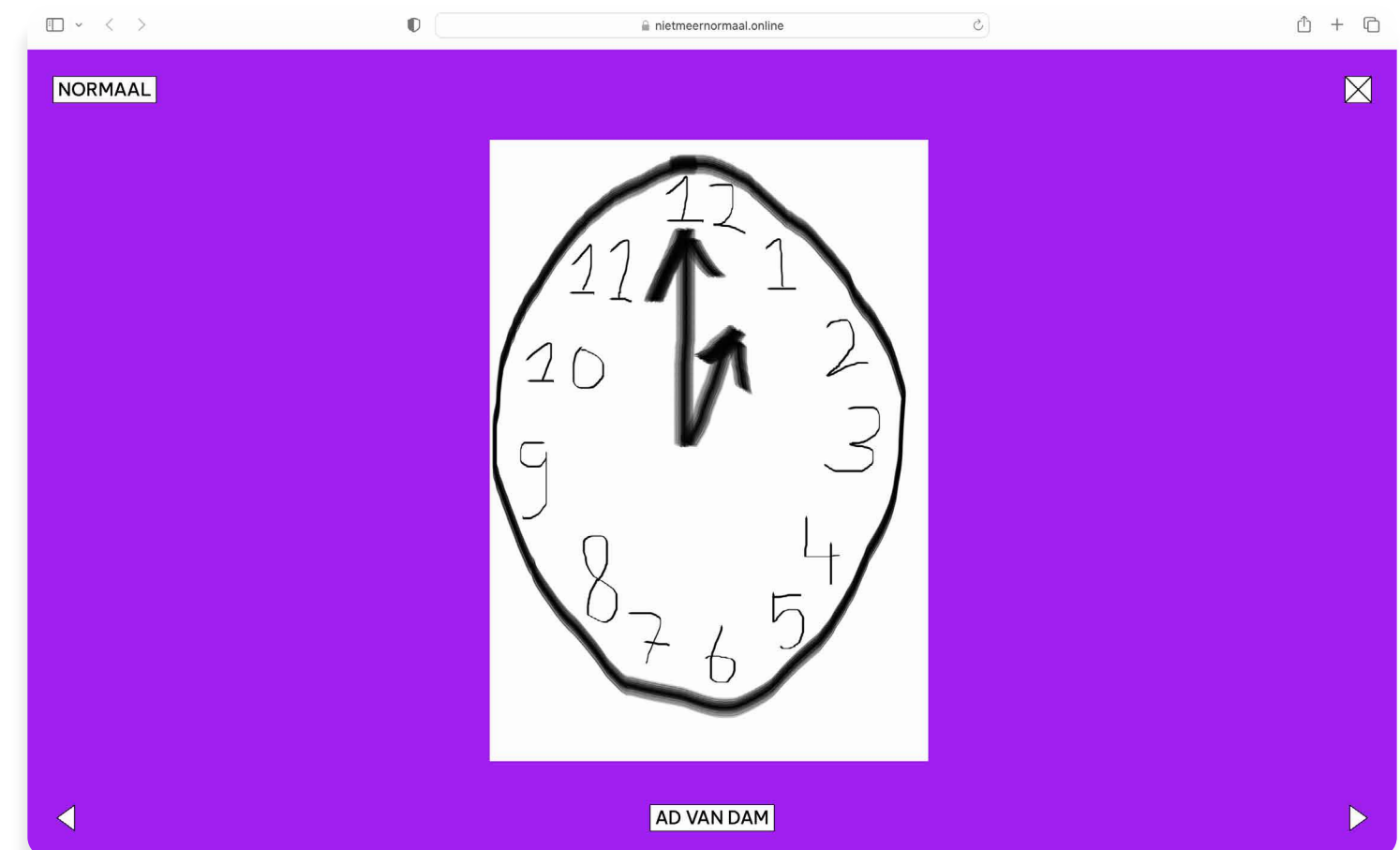
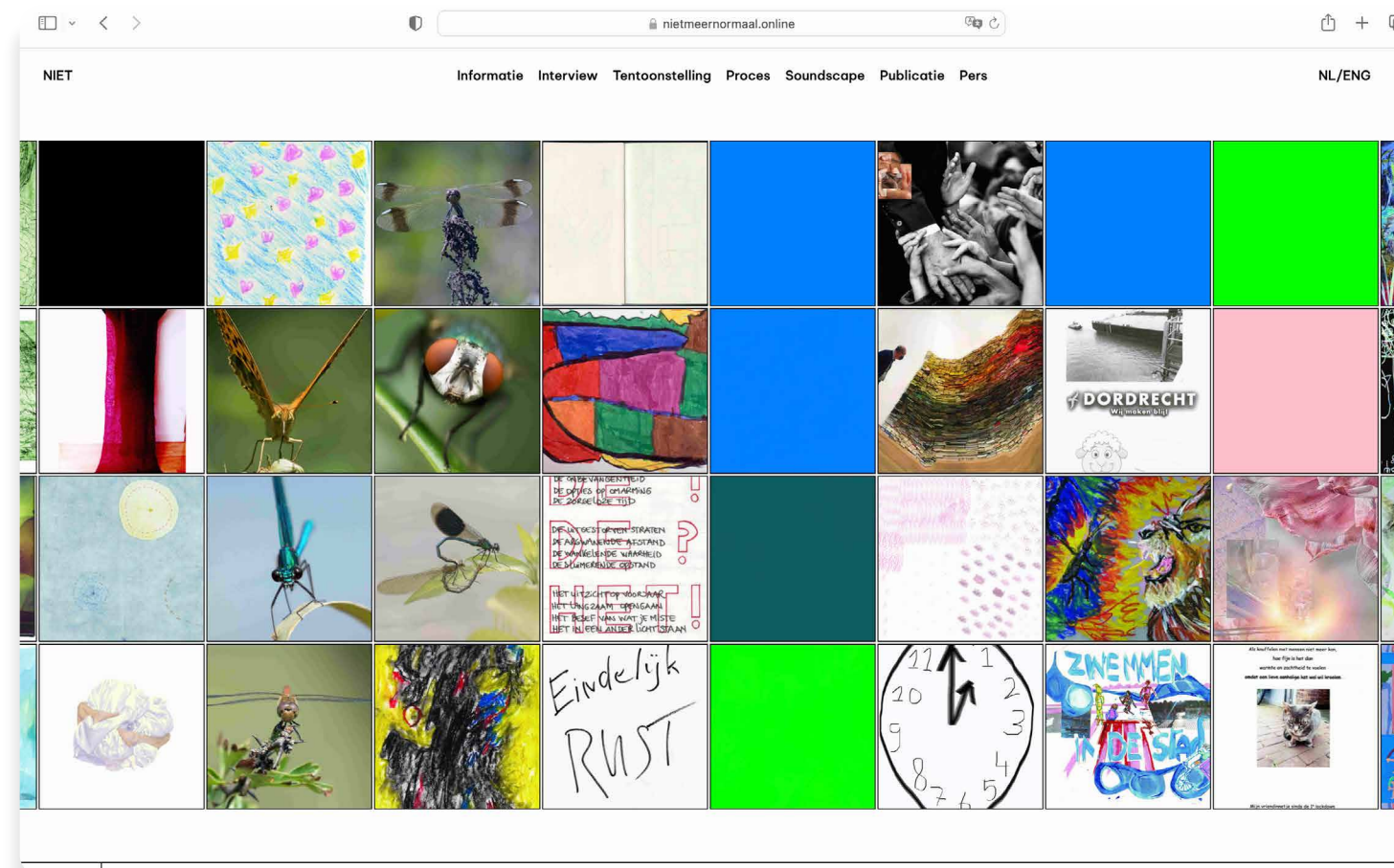
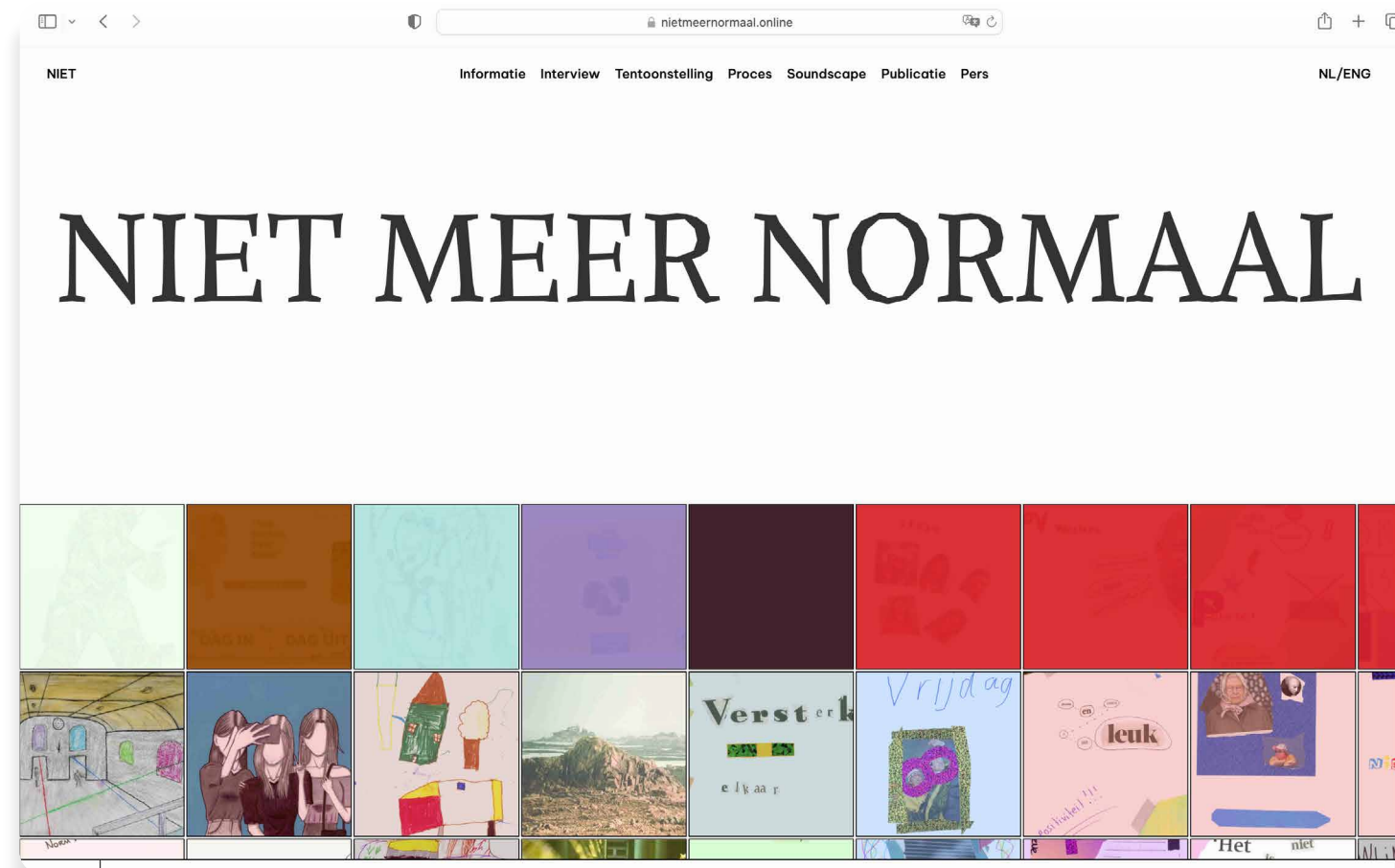
27.03.22 – 17.07.22



Niet Meer Normaal
2022
304 inkjet prints on trans-
parent sheets mounted
across windows
9 windows of 150 x 225 cm

2022

with Doris Boerman & Tjarco van Raalte



Solo exhibition
FuturDome
Milan, Italy

15.10.21 – 27.11.21

Perpetual Endless Flow consists of a dozen photographic sculptures, two large-scale collages and a video, all of which address the ongoing fear of the impact of globalization, technological consumerism and pollution of land and sea. The dystopian world that the Anthropocene is rapidly shaping is the starting point of this work, as well as the current online iconographic representation of urgent social issues. The trash-human hybrid sculptures made by Kruithof function as reference to our way of dealing with the malfunction and degradation of ourselves and the whole planet. Mutated anthropomorphic forms inhabit dismembered structures materialized from the flow of images that, according to Kruithof, illuminate the nerves of our alarming time. Each sculpture is wrapped in a photographic skin that's connected with several urgent actual issues. This thin superficial layer stands for what psychologists call 'emotional skin', meaning a peculiar barrier protecting us from the critique of the others and forming the boundaries of one's own identity. For this project, Kruithof recycled a large amount of polystyrene packaging from electronic devices that she combined with human shapes into a series of sculptures. Kruithof's sculptures are both unnerving and seductive, revealing traces of unfamiliar and uncanny shapes bearing signs of human presence.

Silent turmoil

2021

recycled polystyrene
plaster, paverpol, paper
tape, metal, eco-epoxy
glue, inkjet prints, pvc
170 x 150 x 90 cm



Solo exhibition
FuturDome
Milan, Italy

15.10.21 – 27.11.21



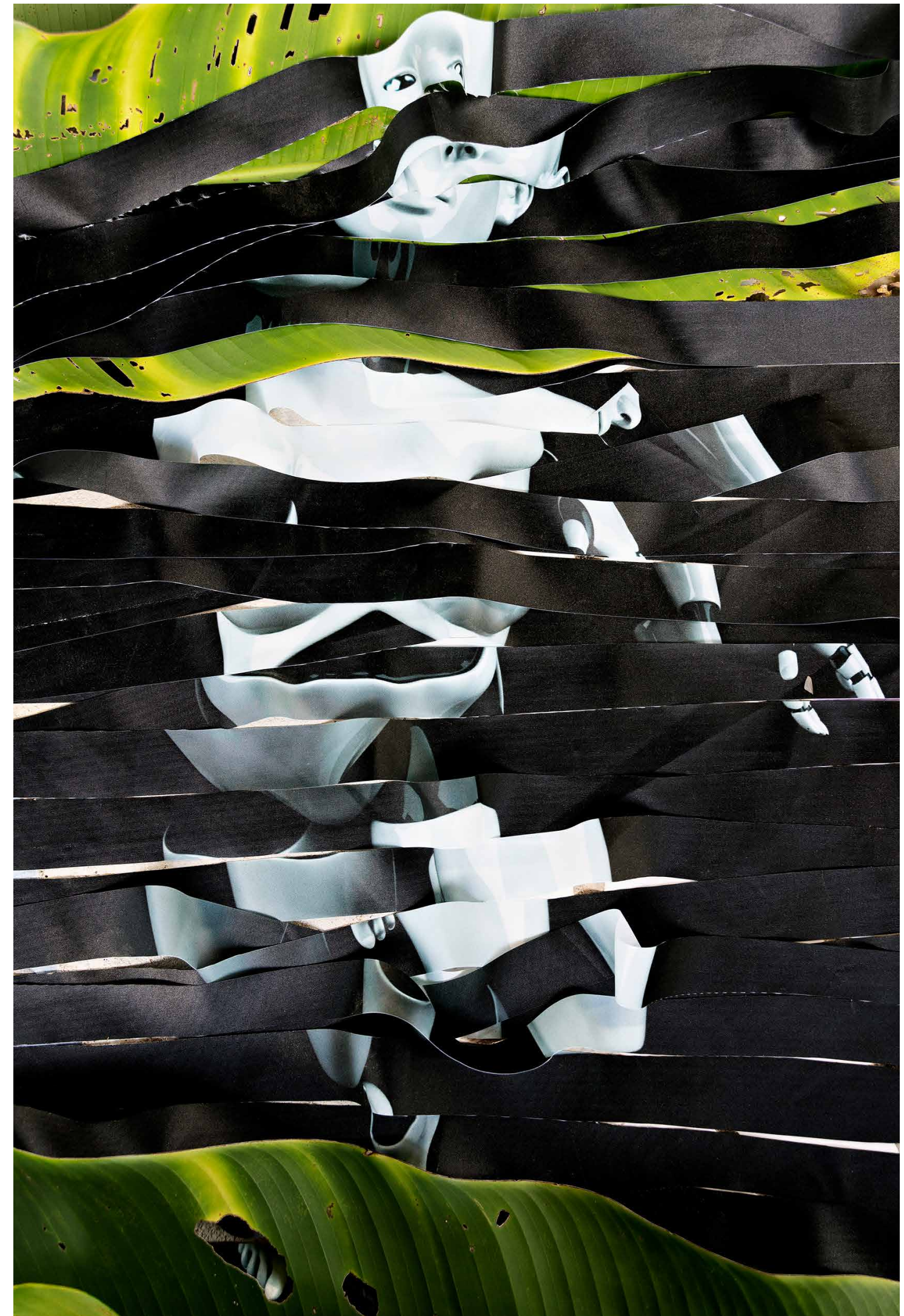
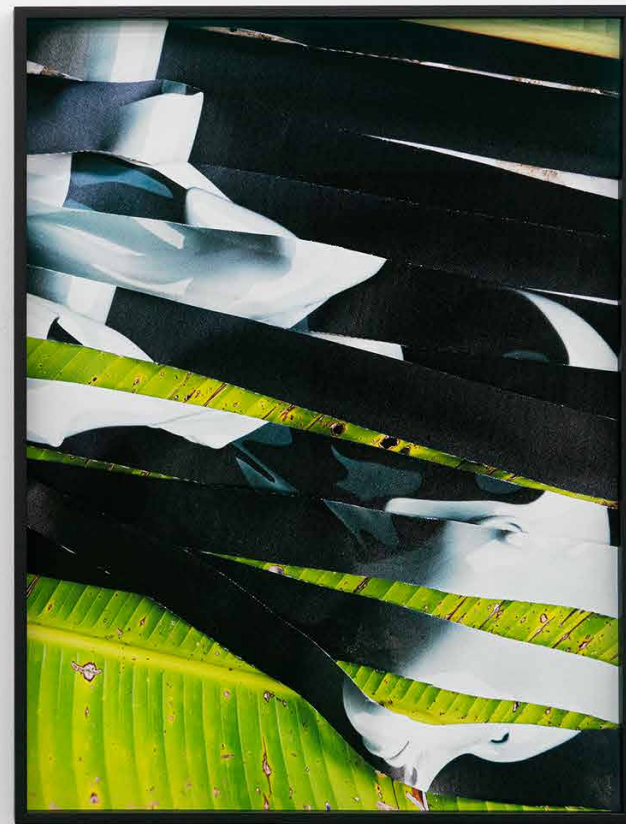
Silent turmoil
2021
details
recycled polystyrene
plaster, paverpol, paper
tape, metal, eco-epoxy
glue, inkjet prints, pvc
170 x 150 x 90 cm

Solo exhibition
Galerie Valeria Cetraro
Paris, France

13.03.21 – 12.06.21

During long working periods in Botopasi, Suriname, a small village in the Amazon rainforest right on the Suriname River, Anouk Kruithof observed two opposite tendencies in local people: the traditional organic symbiosis with the rainforest on one hand, and the dependence on hi-tech tools that are being used every day on the other. Kruithof took prints (made on fabrics, organic silk or pvc plastics) of her collection of digital stock photos representing our technological future aboard the pirogues which connect the village to the outside world, brought them on forest hikes, immersed them in the river and hid them in the greenery, while all the time observing their capacity to become one with a wild, powerful and sometimes violent nature. Between fascination and fantasy, we follow Kruithof's attempts to hybridize wild nature and to produce there an aqueous, liquid surface reflecting humanity. The natural materials intertwine with the traces of transhumanism, while in the background the ongoing global humanitarian crisis and the climate catastrophe provoked by technological 'advancement' lurk like predators under the surface of the water.





Unbounded Brain
2021
framed pigment print
45 x 60 cm

Untangled Soul
2021
framed pigment print
45 x 60 cm

Liminal Frame
2021
framed pigment print
90 x 120 cm

Solo exhibition
Galerie Valeria Cetraro
Paris, France

13.03.21 – 12.06.21





Aquatronic
2021
framed pigment print
60 x 80 cm



Salvage Switch
2021
inkjet print on plexiglass
60 x 45 x 1.5 cm



Cassava-ha
2021
framed pigment print
60 × 80 cm

**Fluid'Icon (flow), (River)
Gold, Fluid'Icon (fuzz)**
2021
framed pigment prints and
inkjet print on plexiglass
60 × 82 × 40 cm

**Hydrolyte, (Pool) Blues,
Plantivism**
2021
framed pigment prints and
inkjet print on plexiglass
60 × 82 × 40 cm





Polyphony is another word for harmony
2021
framed pigment print
90 x 120 cm

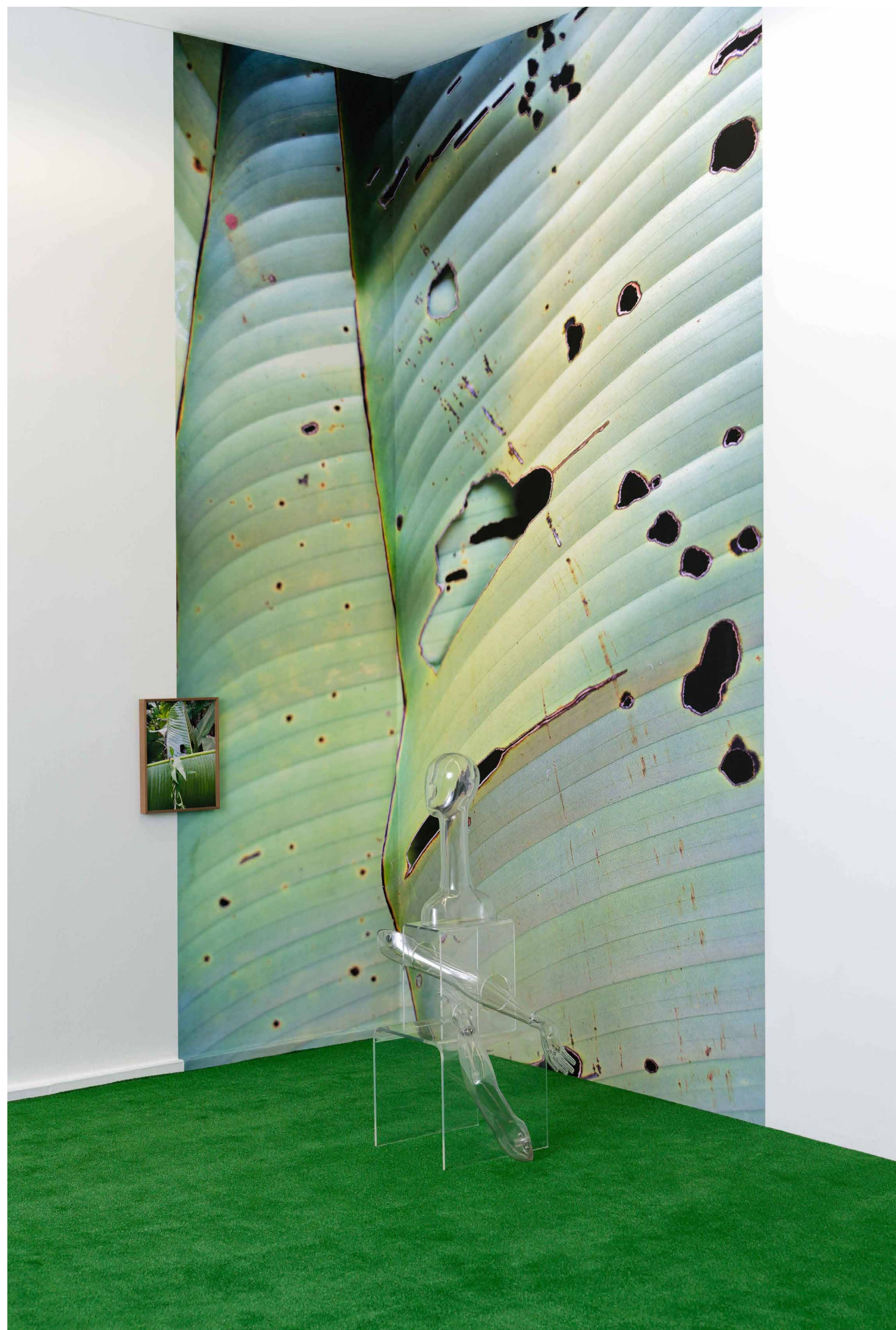
Rivermyth
2021
pigment print
120 x 90 cm

Safety first
2021
framed pigment print
60 x 45 cm



Solo exhibition, Tentacle Togetherness
Centre Photographique d'île-de-France (CPIF)
Paris, France

04.06.23 – 16.09.23



Decoded

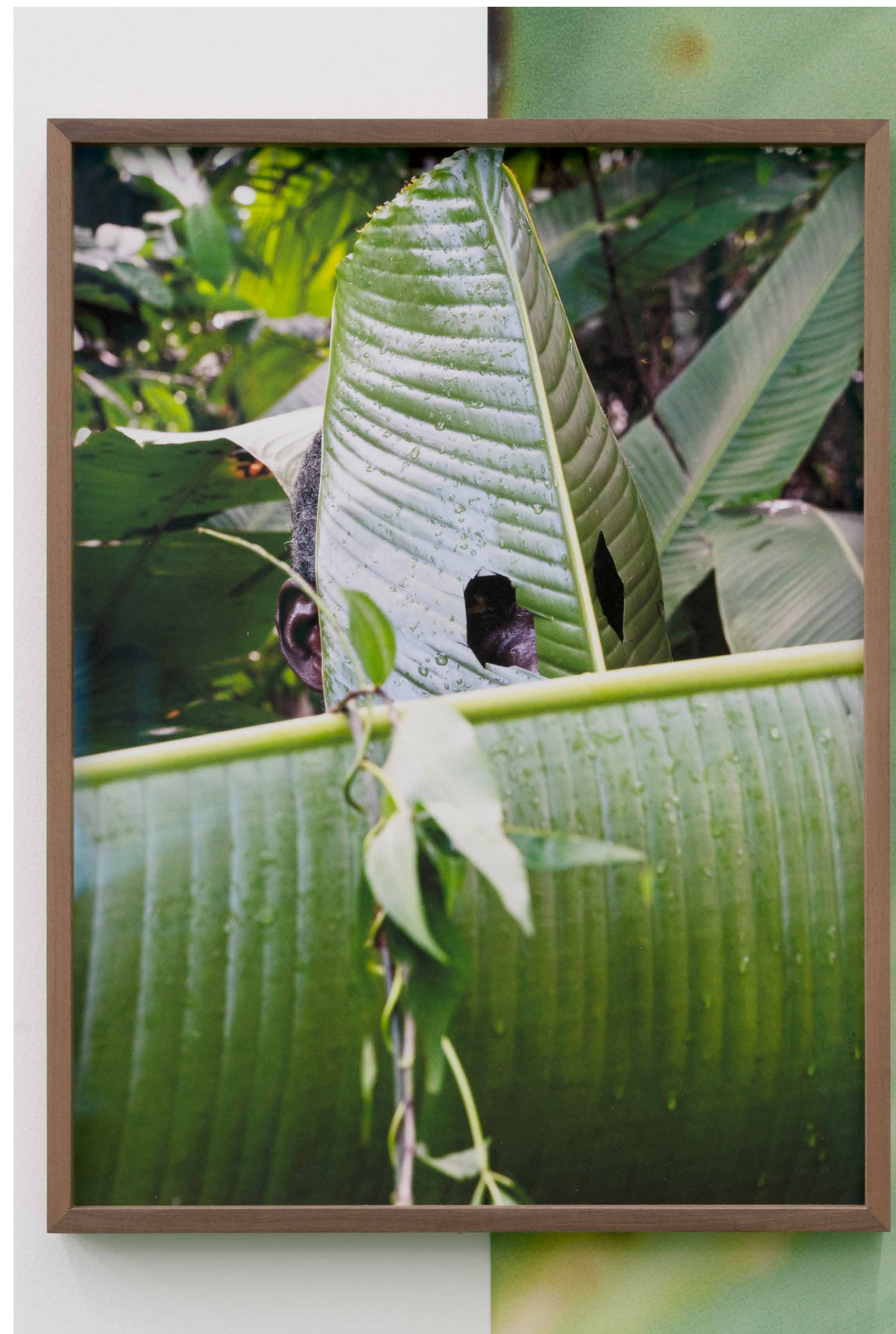
2021
pigment print on blueback
paper
240 x 322 cm

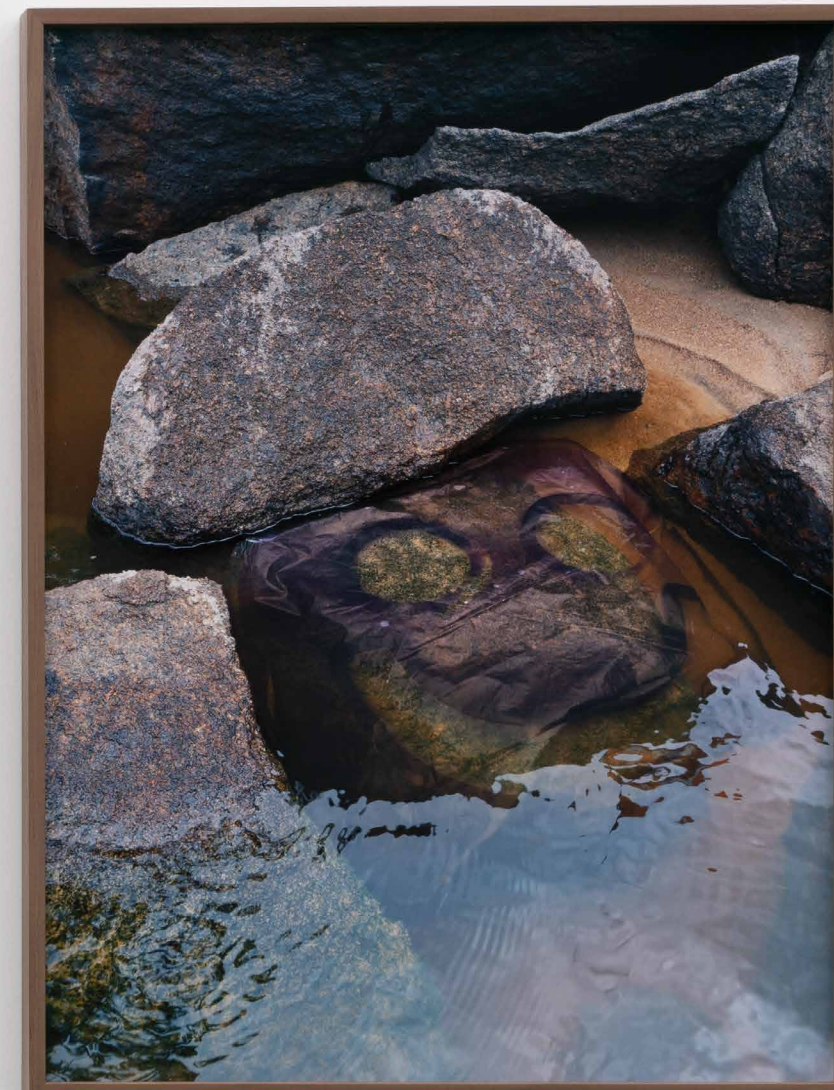
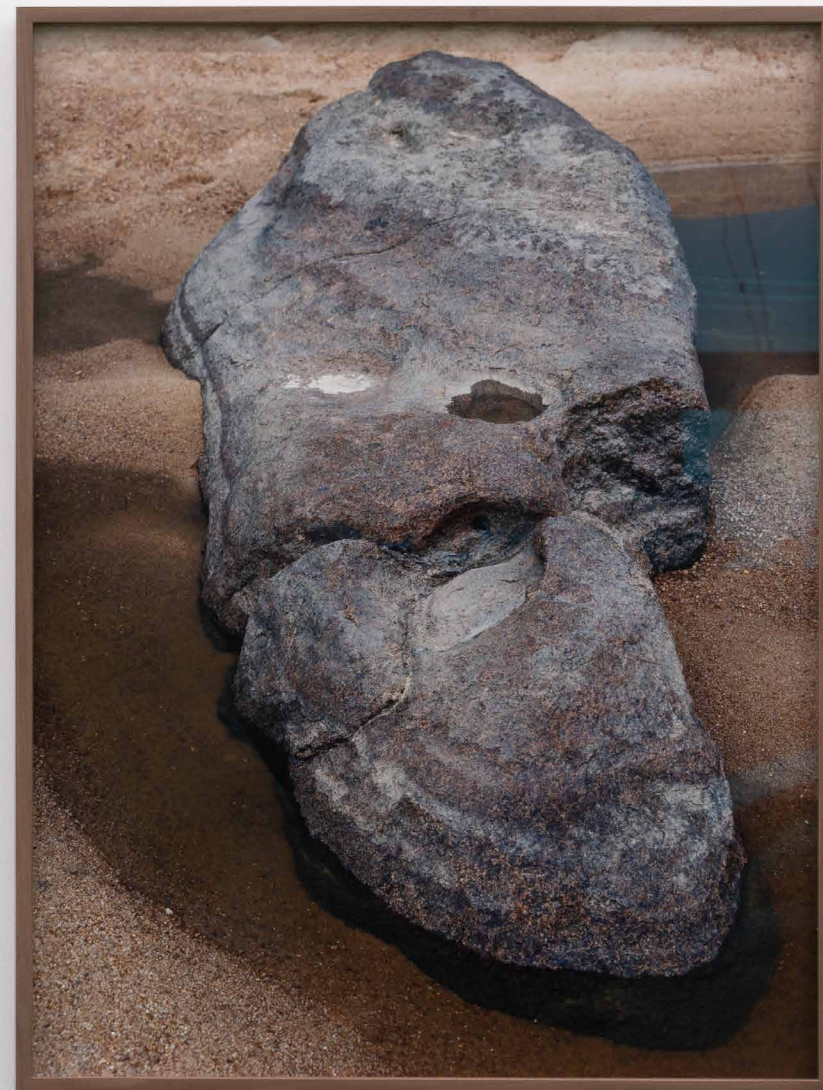
Transparancies (duelist)

2021
plexiglass, polycarbonate
metal
125 x 46 x 62 cm

Where are the Black Bots?

2021
framed pigment print
40 x 30 cm





Brainpower
2021
framed pigment print
45 x 60 cm

Mind your Rock
2021
framed pigment print
45 x 60 cm

Cornerstone
2021
framed pigment print
45 x 60 cm

Solo exhibition, Tentacle Togetherness
Centre Photographique d'île-de-France (CPIF)
Paris, France

04.06.23 – 16.09.23

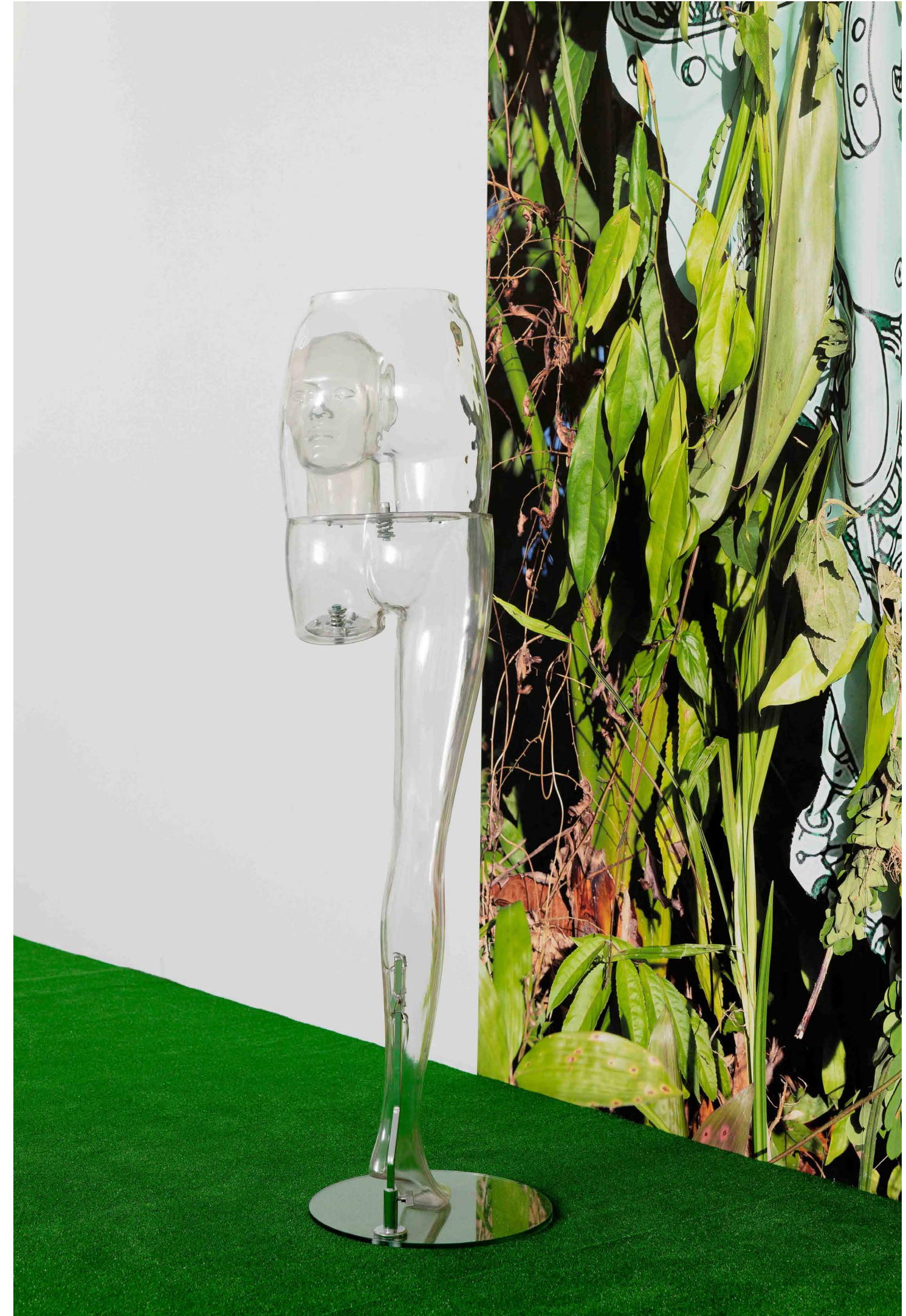


Confirm Humanity

2021
pigment print on
blueback paper
240 x 322 cm

Transparancies (composite)

2021
polycarbonate, metal
143 x 46 x 62 cm

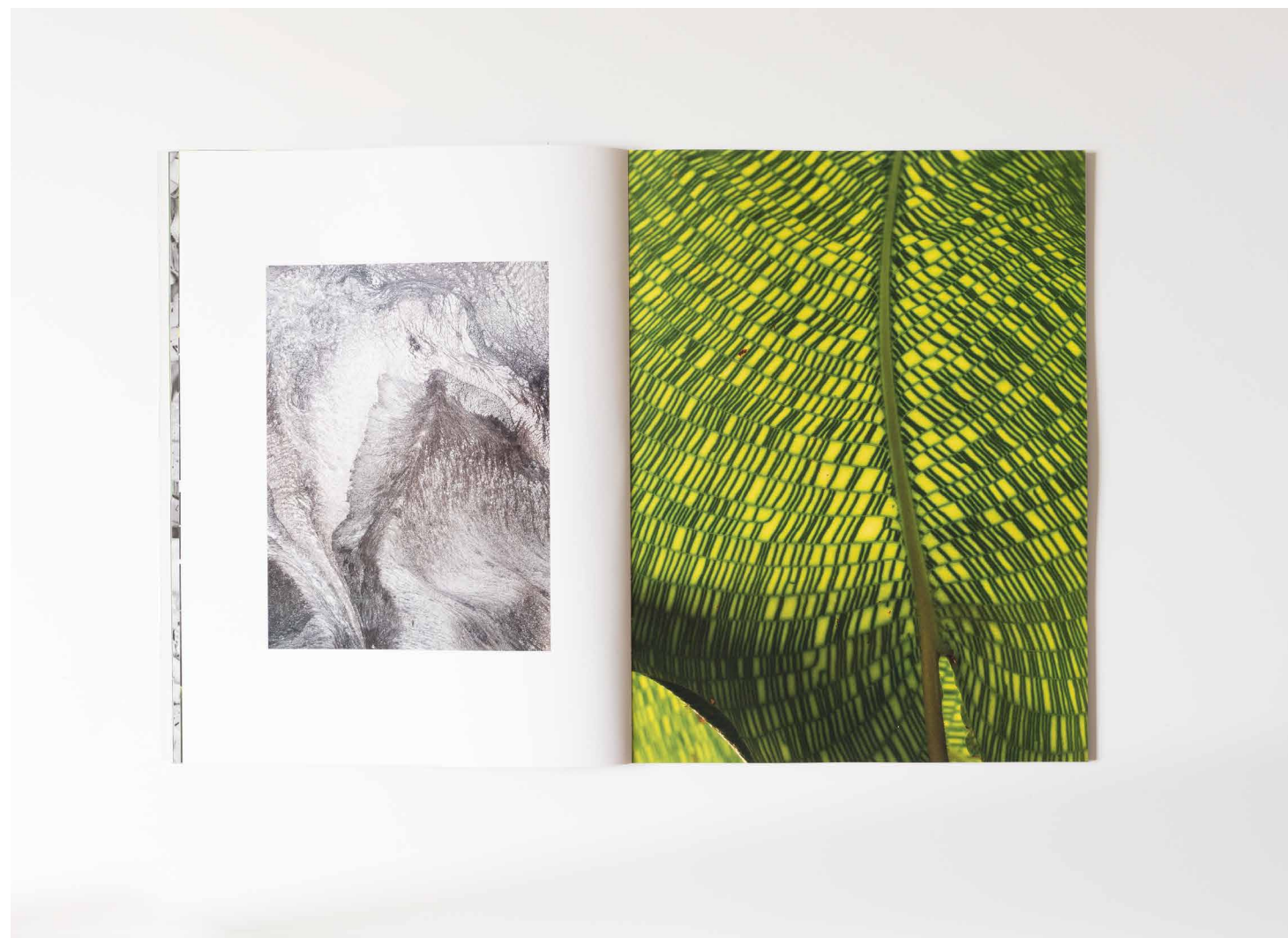
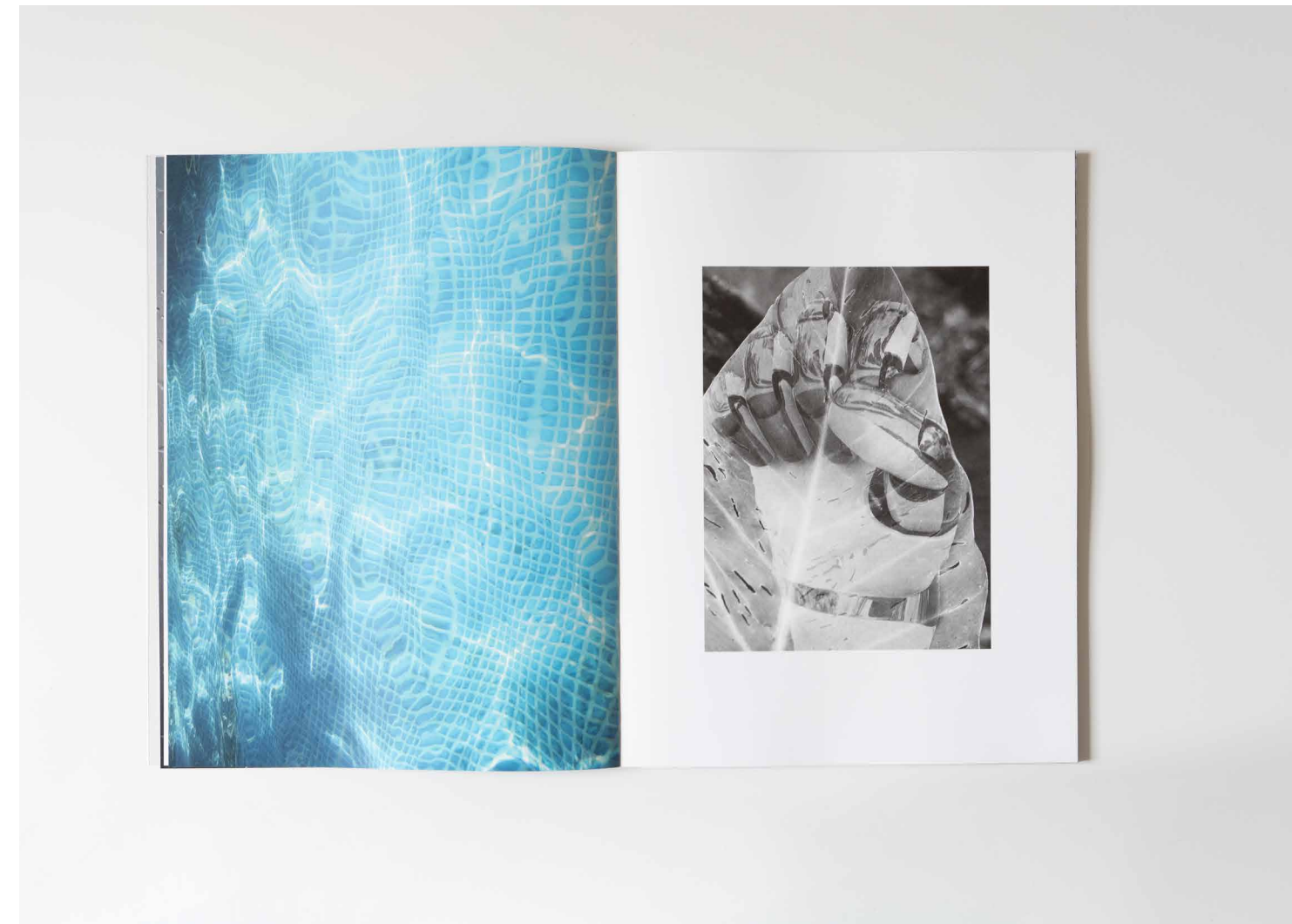


2021

With [Doris Boerman](#)

Edition 500
Soft cover, full color, black & white
96 pages
240 x 320 mm

Self-published



Trans Human Nature is a catalogue-artist book hybrid presenting images that Kruithof produced in the river and jungle in Botopasi, Suriname, that then come to relate a self-transformation process through the contact with a dense and tropical nature. What happens to becoming stone, to becoming plant, to these hypnotic experiences in which we dilate our pores and our thoughts? Between fascination and fantasy, we track the artist's attempts to come closer, to hybridize the wild nature, to produce there an aqueous, liquid surface reflecting our humanity. The vegetal and natural materials intertwine with the faces of transhumanism, distorting them, covering them, multiplying folds and reflections to project onto it mutant, blurred and fertile identities.