

Anouk Kruijthof

Portfolio
2021-2024

I identify as

[watch full length video here](#) password:removedfromnature
[watch teaser here](#)

2024
video
10.54

With I Identify as, Kruihof explores fluid identities between human, nature and technology. The video work presents a critical perspective on ever changing and ambivalent concepts, where kinships with more-than-human collide with exploitative language, gesture and human centric cultures. Featuring a mashup of morphing images, sounds and voices, the video evokes a non linear narrative of identities in question, weaving human and plant worlds through multitude of perspectives. Scenes feature individuals and groups in plant-disguise in conflicting parallel to those in “Ecouture” costumes made from plants, dancing, parading, and connecting with their surroundings. These costumes may symbolize a celebration of plant life, offering a critique of fast fashion and consumerism, while satirizing humanity’s exploitative role in the Anthropocene, where plant-like camouflage serves manly fantasies of hunt, violence and profit. Blending self-shot footage from the Amazon with internet phenomena and AI-enhanced imagery, the work a ternates human skin with plant textures, suggesting a gradual transformation where people shed human exceptionalism to become one with the natural world.



Loosely drawing on the idea of the “Plantroposcene”, a fictional era where plants and AI reshape humanity’s role in nature, the video critiques human exceptionalism and imagines a world where humans become intertwined with the plant kingdom. Inspired by Glenn Albrecht’s “Symbiocene” and Natasha Myers’ “Plant(O)scene”, the work gently fantasizes a symbiotic future where technology supports and augments ecological well-being rather than dominance.

direction, video, text: Anouk Kruihof
edit: Johanna Gibbs & Anouk Kruihof
AI animation: akvae
color correction: Nicola Perret
sound: Nihiloxica
sound mixing: Johanna Gibbs & Anouk Kruihof
sound mastering: Ivna Jurkovic



stills from video

Whirlwind

[watch animation & documentation video here](#)

2024

animation

15.03

6 channel LED screen installation

[Centraal Museum Utrecht Utrecht, NL](#)

03.07.24—01.03.25

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.



Seafluence

[watch full length video here](#) password:coralplastic
[watch teaser here](#)

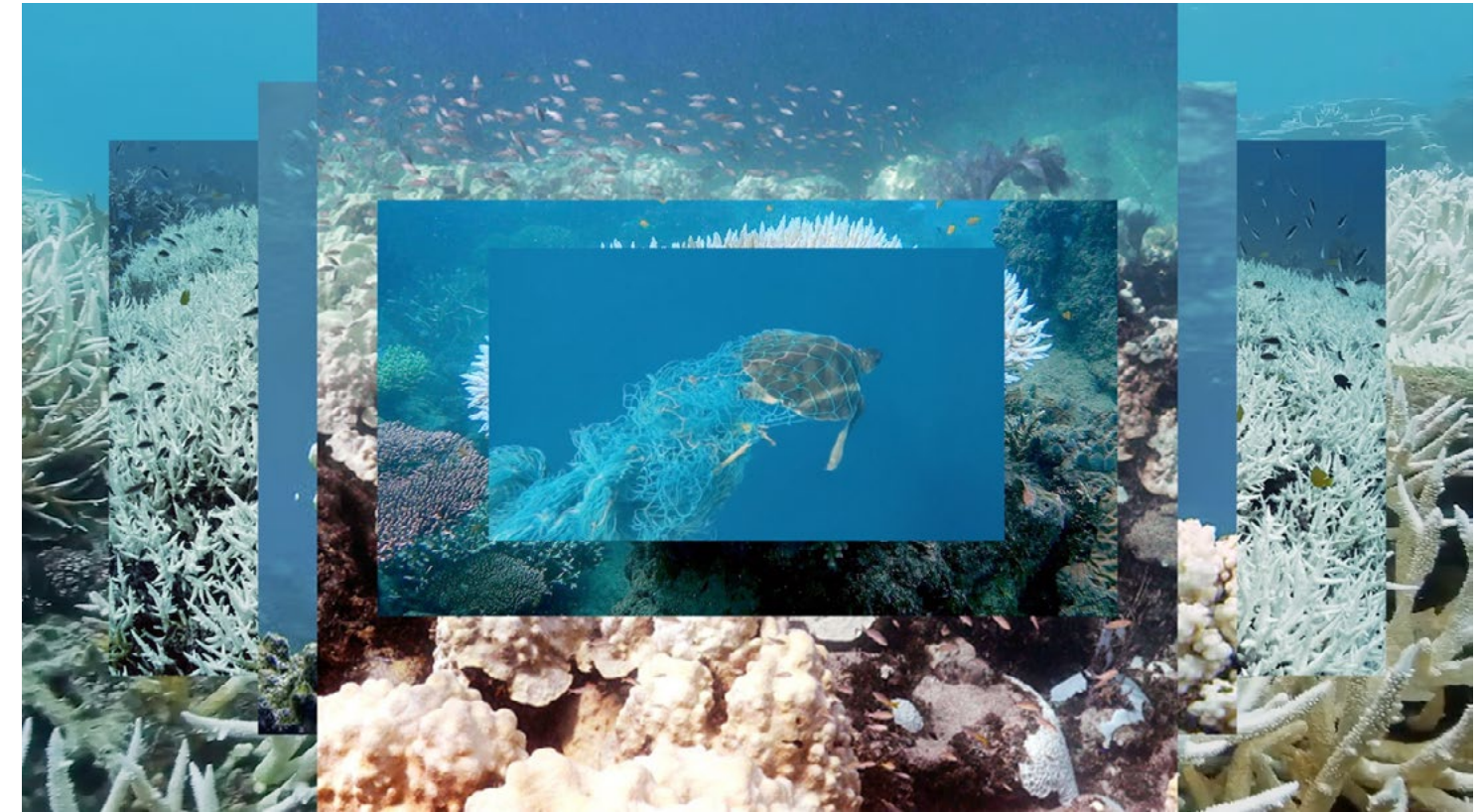
2024
video
04.24

Seafluence delves into the impacts of human pollution, intertwining surreal imagery of coral remnants, plastic debris and human bodies. Kruithof picks up the various elements of human disregard and reimagines them in a twisted, darkly playful choreography. In collage storytelling built around a collaborative gesture of laying skeleton figures out of dead coral from the shores of Curaçao, Kruithof creates new visual languages of the environmental crisis. They're funny and haunting all at once, absurd reminders of our own fragility — that the ocean's laughter isn't necessarily kind. Between the shadowed absurdity and the chilling humor, the video narrates humanity's "footprint".

Guided by the clattering sound compositions from the Brazilian group Barbatuques, Seafluence offers a flow of images, which highlights our commonality with a critically changing world. Found footage of hermit crabs is one of the examples - with nearly 80 % of hermit crabs choosing plastic trash as their homes over the natural shell, which allows them to move more freely, because it is lighter, easily accessible and attractive to potential mates. In these paradoxical takes, Kruithof browses as well through bizarre human activities flourishing on the global sea shores and driven by social media trends. The images point to a disturbing playfulness in the way human error mingles with natural decay—like a joke that's both jolly and sad, told by the very waters we polluted. Seafluence paires the natural and the human by its own name in a complex entanglement of contemporary condition and darkly instagramable plotting.

direction, video & production: Anouk Kruithof
editing: Anouk Kruithof & leva Maslinskaite
co-production in Curaçao: Xander Krolis
color correction: Nicola Perret
soundtrack: Barbatuques Andando pela África
collection found footage: Anouk Kruithof & leva Maslinskaite

played & performed by:
Gerard Buitenhuis
Avantia Damberg
Christopher Damiana
Colinda Groenendijk
Xander Krolis
Anouk Kruithof
Dio Melaan
Ivar Oehlers
Melanie Richards
Ard Vreugdenhil
Sylvia Waterloo
Roberto Willems



stills from video

lick it, leak it, like it[watch full length video here](#) password:tongue[watch teaser here](#)

2024

video

04.57

lick it, leak it, like it, merges fleshy sensuality with an unsettling commentary on resource scarcity and environmental crisis. In this semi-erotic performance video, a series of individuals gather by the seashore, facing the endless expanse of the ocean, their eyes fixed on tiny ice sculptures clutched in their hands. Each sculpture is like a popsicle but uniquely absurd, containing frozen fragments of plastic litter, remnants, and waste collected from the sea by Kruithof herself. Set against the tones of upbeat music by a Brazilian band Barbatuques, the act of licking becomes both a survival gesture and a mockery of excess, coloured by the sounds of uncanny body percussion. This depiction may all seem a phantasmagoric technology for thirsty bodies in a decaying world yet to come. In this world, with the sun glaring down, the performers' thirst feels both urgent and ironic, while the litter seems to gain a nutritious high value. Are we there yet?

Kruithof directs her footage as an opaque parody of human consumption—of the endless drive for satisfaction—juxtaposed against an increasingly depleted natural world. The tropical scenes shot in Curaçao contrast with architectural, and at times abstract, shots of an ice tunnel in a glacier in Chamonix, pairing two distant climates in eerie relation. The ever-present melting ice evokes the passage of time, with falling water drops acting as the ticking clock of environmental degradation. lick it, leak it, like it blends humor, bodily senses, and absurdity highlighting the ironies of modern life: the relentless consumption of resources and experiences, to the point of poignancy, where pleasure masks the irreversible consequences. The video is a steamy reflection on our complicity in climate change and an awkward reminder of how easily we're tempted to push a "like" button in response to what is truly horrific.

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 editing: Anouk Kruithof & Ieva Maslinskaite
 co-production in Curaçao: Xander Krolis
 color correction: Nicola Perret
 soundtrack: Barbatuques Num Deu Pa Credita

played & performed by:
 Gerard Buitenhuis
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 Ivar Oehlers
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 Sylvia Waterloo



stills from video

Tough

[watch video here](#)

2024

4:3 video loop

00.24

A turtle held in a plastic bag filled with water against the backdrop of a vast, open sea hovers on the eye catching alignment of the waters and the horizon level. Where the two waters morph, Kruihof poetically captures the paradox of isolation and connection in the human made and natural world. Tough works through this one single image, inviting the viewer to pursue an invested journey through challenging poetic simplicity.

Here, the plastic bag becomes both a barrier and a lens to view the fragility of life and ecosystems. Its visual illusion of continuity between the sea and contained water seemingly blurs the boundary between the natural and artificial, yet in fact encapsulates its modern codependency with a symbolic precision. The human world has effectively confined the sea itself, transforming its boundless essence into something regulated, commodified, and ultimately destructive. Can we once again distinguish transparent plastic from transparent water—or has that boundary dissolved in daily habits of consumption? Yet, despite this narrowing of environmental potency, the defenseless turtle surfing on a sheet of water signals the persistent vitality of life. Its upward pull toward brightness and endurance becomes a poignant reminder of resilience in the face of adversity. Through a single shot, Tough mediates a relationship between fragility and strength, devastation and survival.

The turtle portrayed in the video was a private pet of Kruihof and experienced no harm in the process of the making of the video.

image: still from video



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 × 70 × 64 cm

Sweaty Sculpture (uneven)

2015

polystyrene, inkjet prints
sponges, cellophane foil
radiant plexiglass

115 × 110 × 102 cm

Sweaty Sculpture (slide)

2013

polystyrene, inkjet prints
cellophane foil, sponge

101 × 24 × 50 cm



Tentacle Togetherness

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

04.06.23 – 16.09.23





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

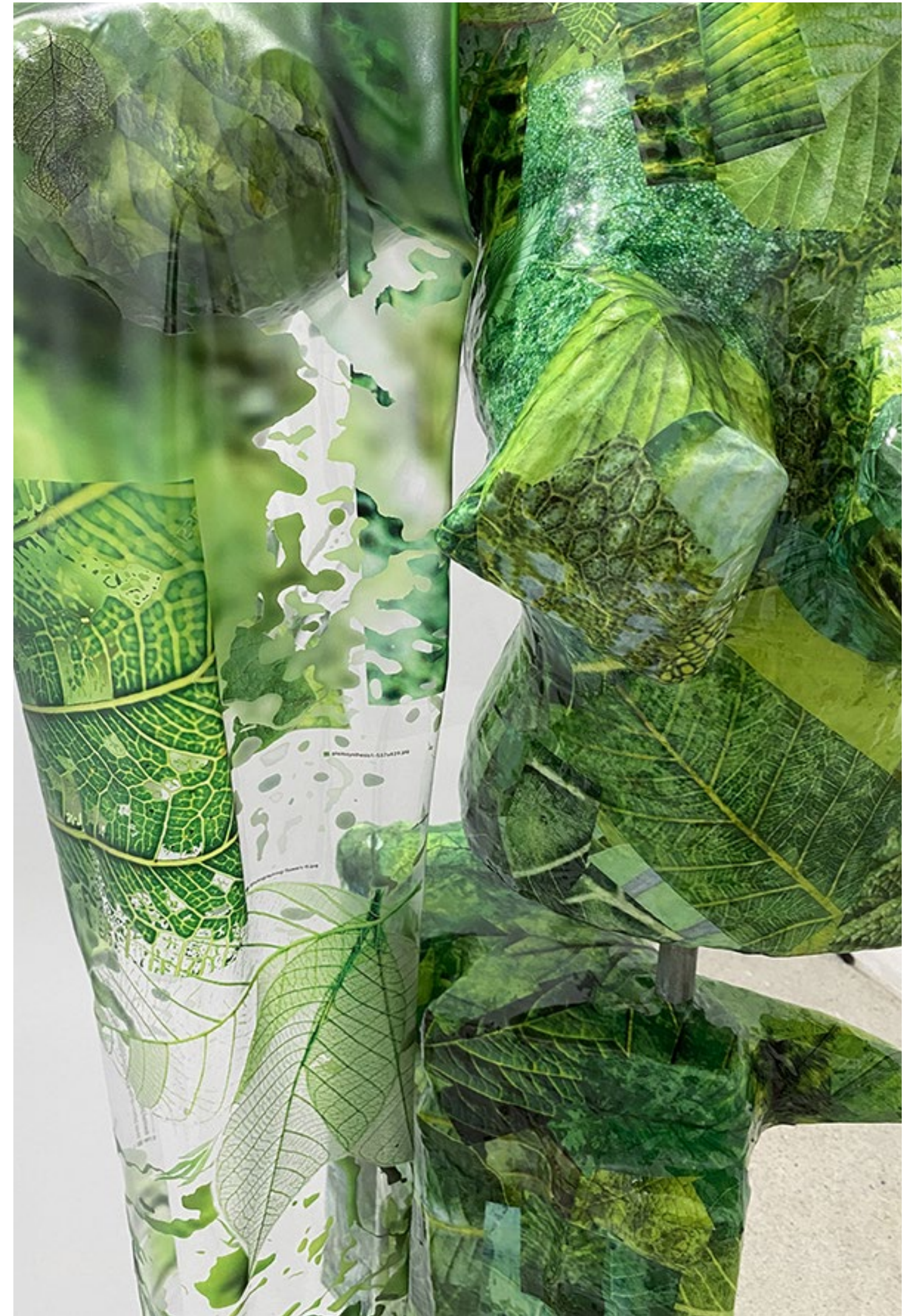
175 x 73 x 50 cm

Force quit unresponsive acts

2021

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

82 x 55 x 22 cm

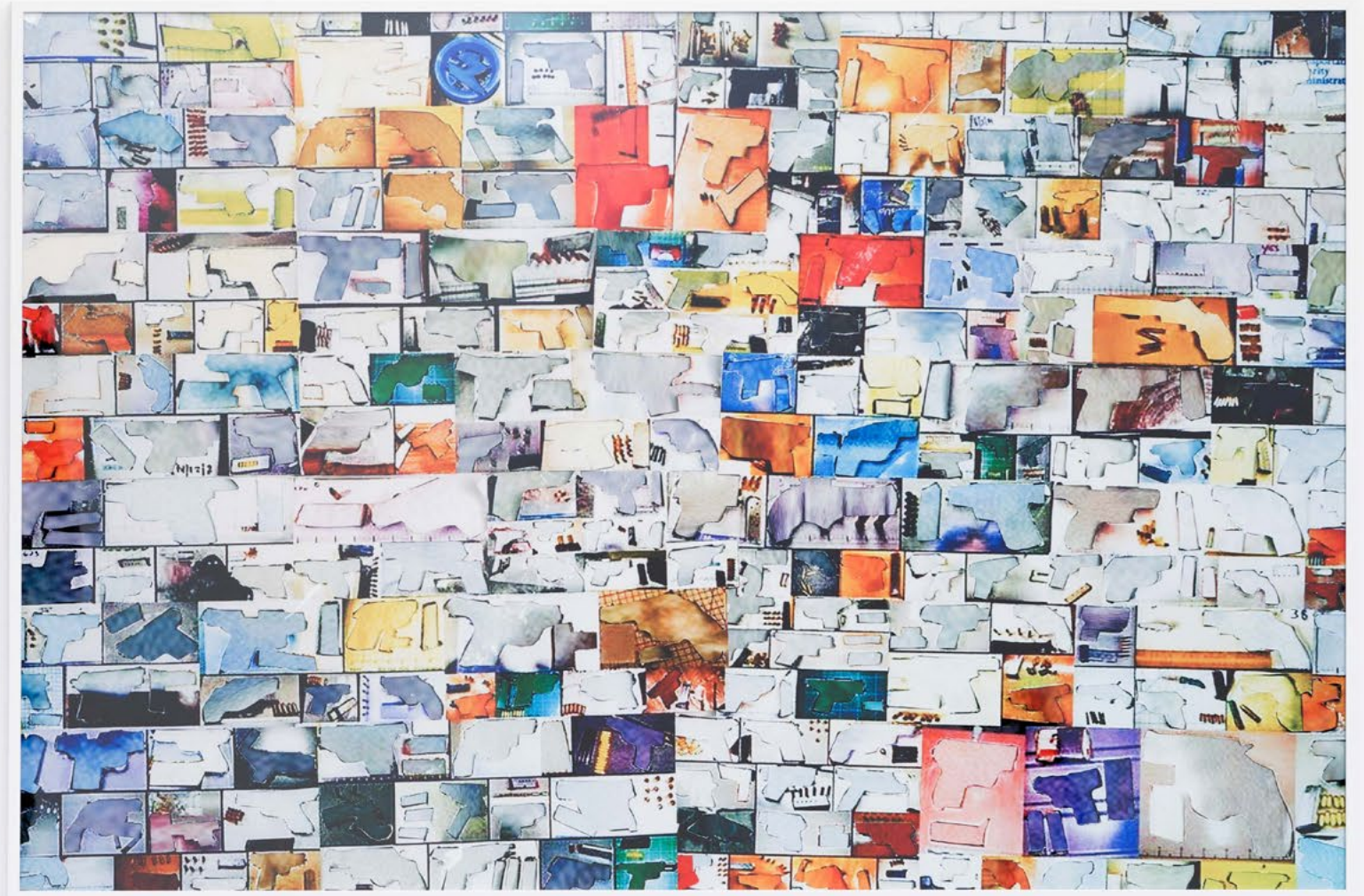




Petrified Sensibilities 09
2017
inkjet print on latex, oxygen
mask & tube
110 x 43 x 16 cm

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

Petrified Sensibilities 11
2017
inkjet print on latex, anaes-
thesia mask, oxygen tube
98.5 x 32.2 x 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 – 18.09.23



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 – 16.09.23



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 [Roosje 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 Kruithof 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.

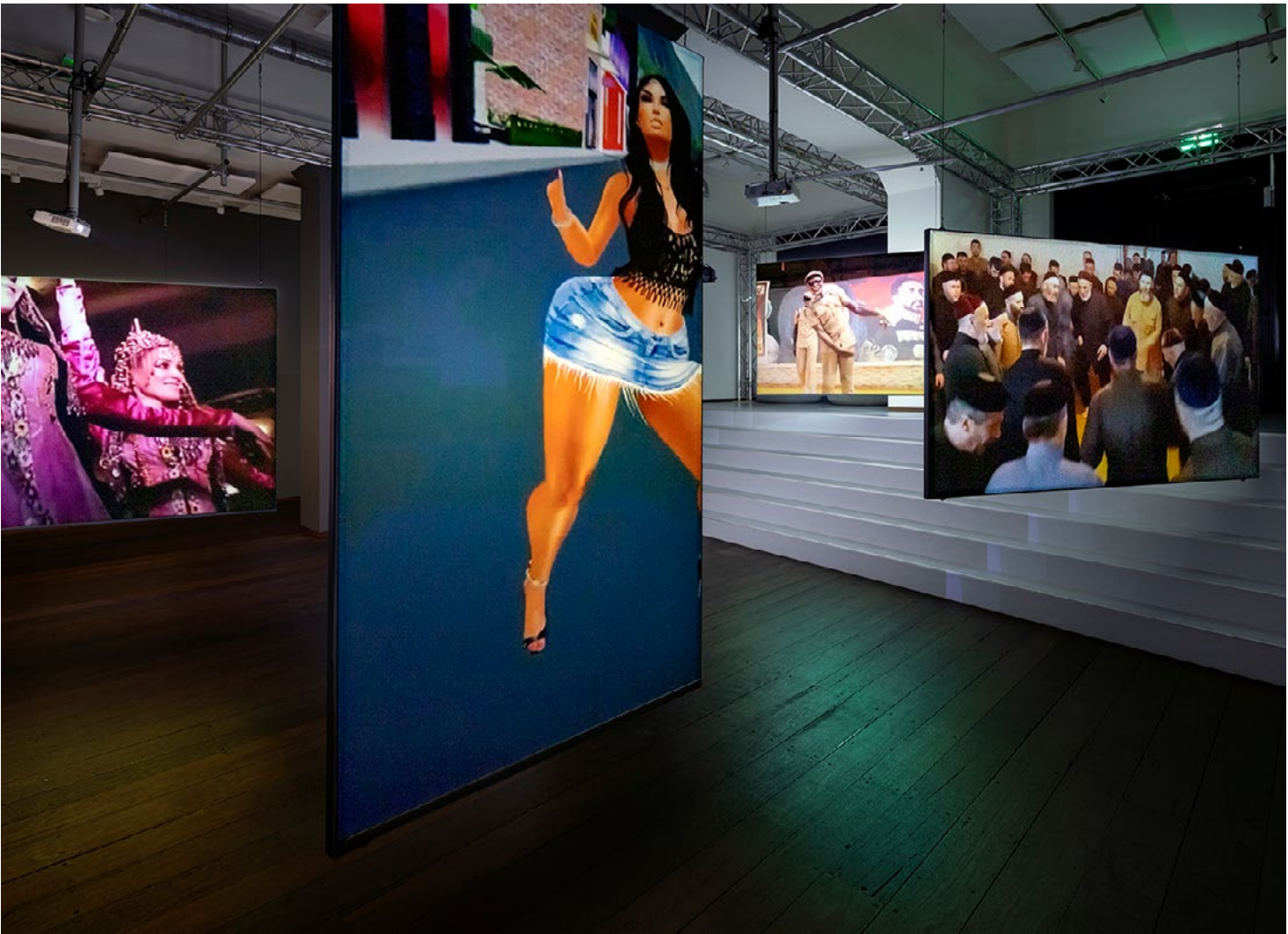


Viernulvier (former Kunsten-
centrum Vooruit)
Ghent, Belgium
27.01.21 – 02.05.21

2018 – 2021



2018 – 2021



Museum Folkwang
 Essen, Germany
 13.08.21 – 14.11.21

Melkweg EXPO
 Amsterdam, NL
 21.10.22 – 08.01.23

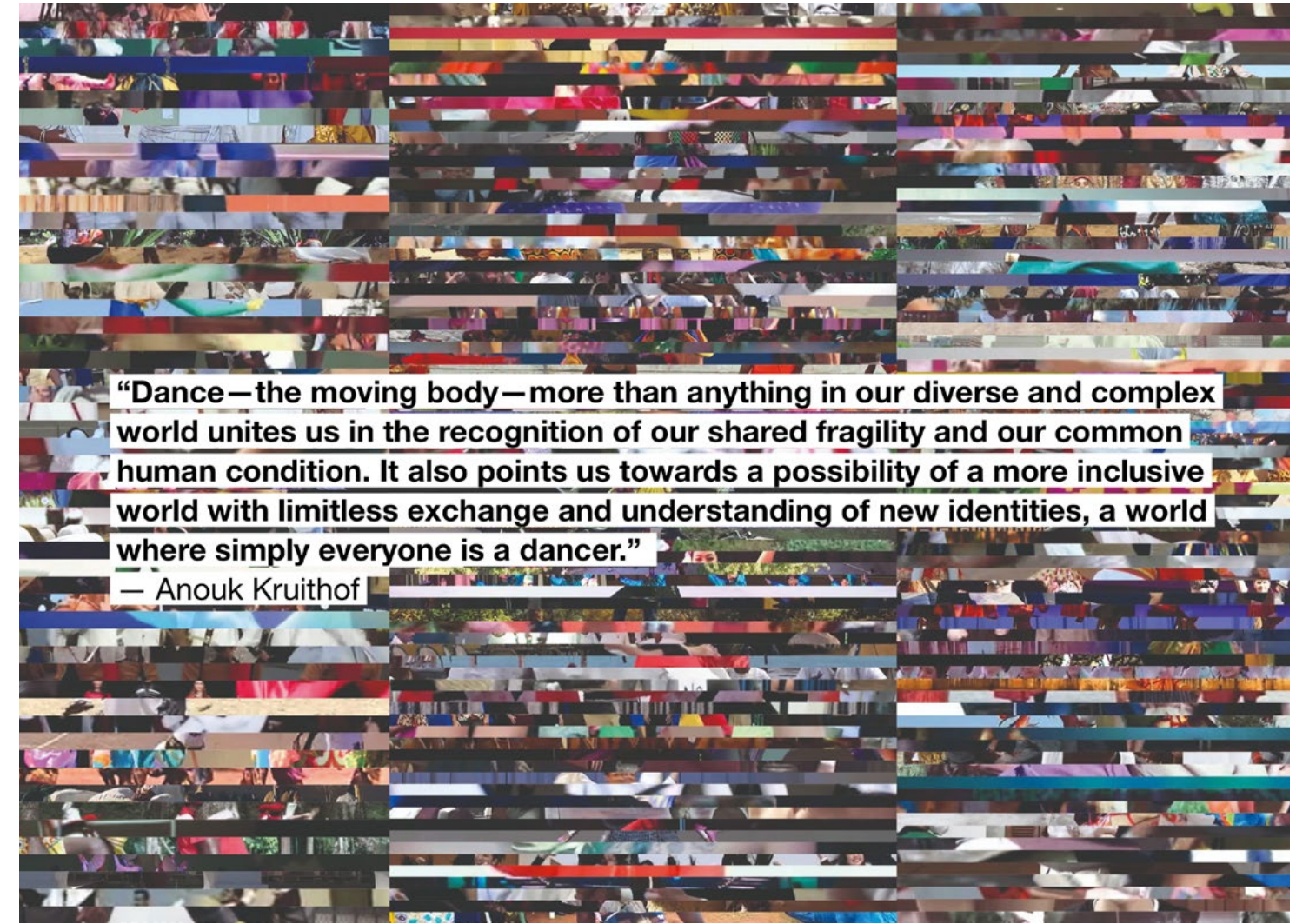
KIKK Festival
 Namur, Belgium
 26.10.22 – 29.10.22

2018 – 2021



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 × 170 × 75 mm

Published by Art Paper Editions

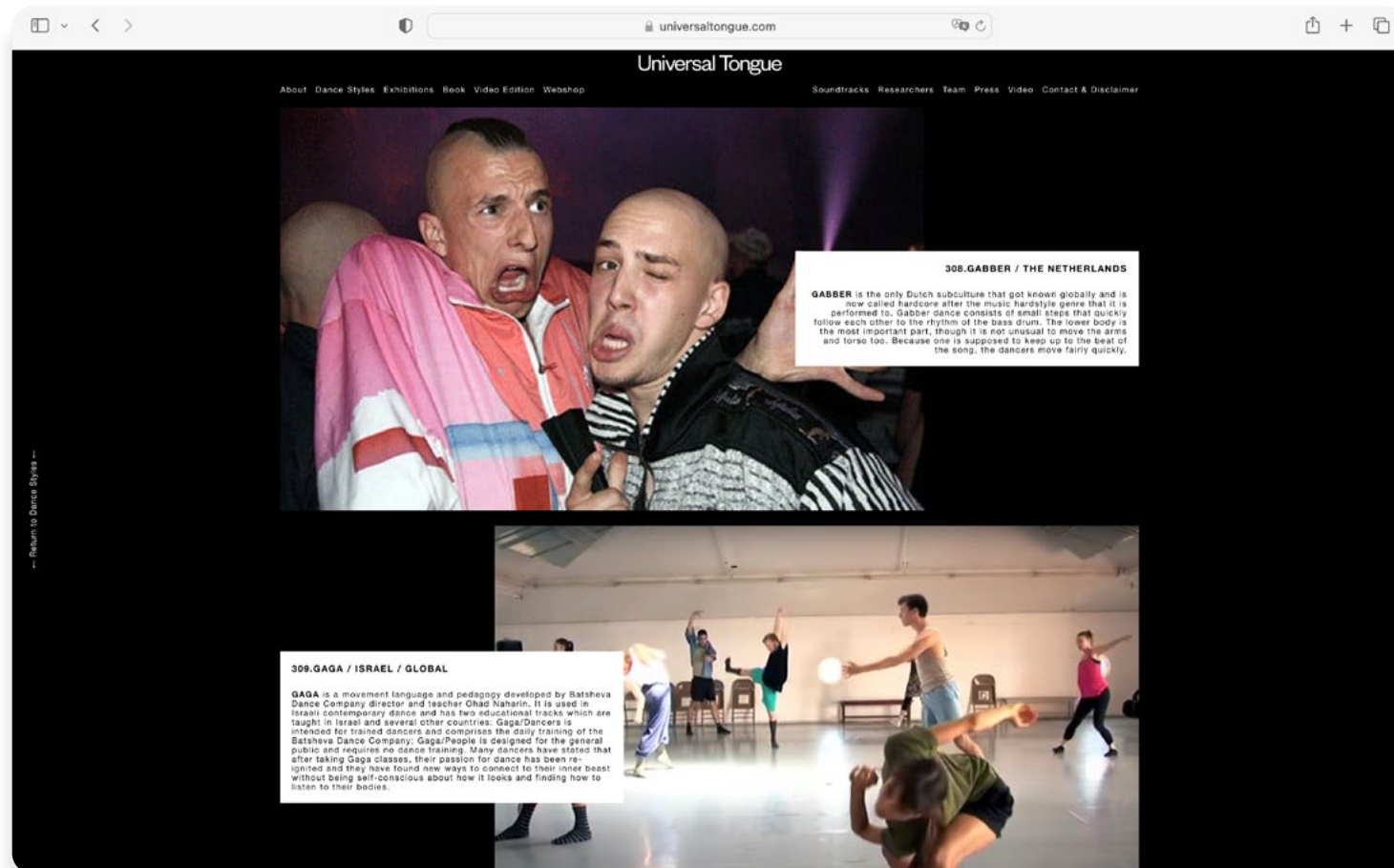
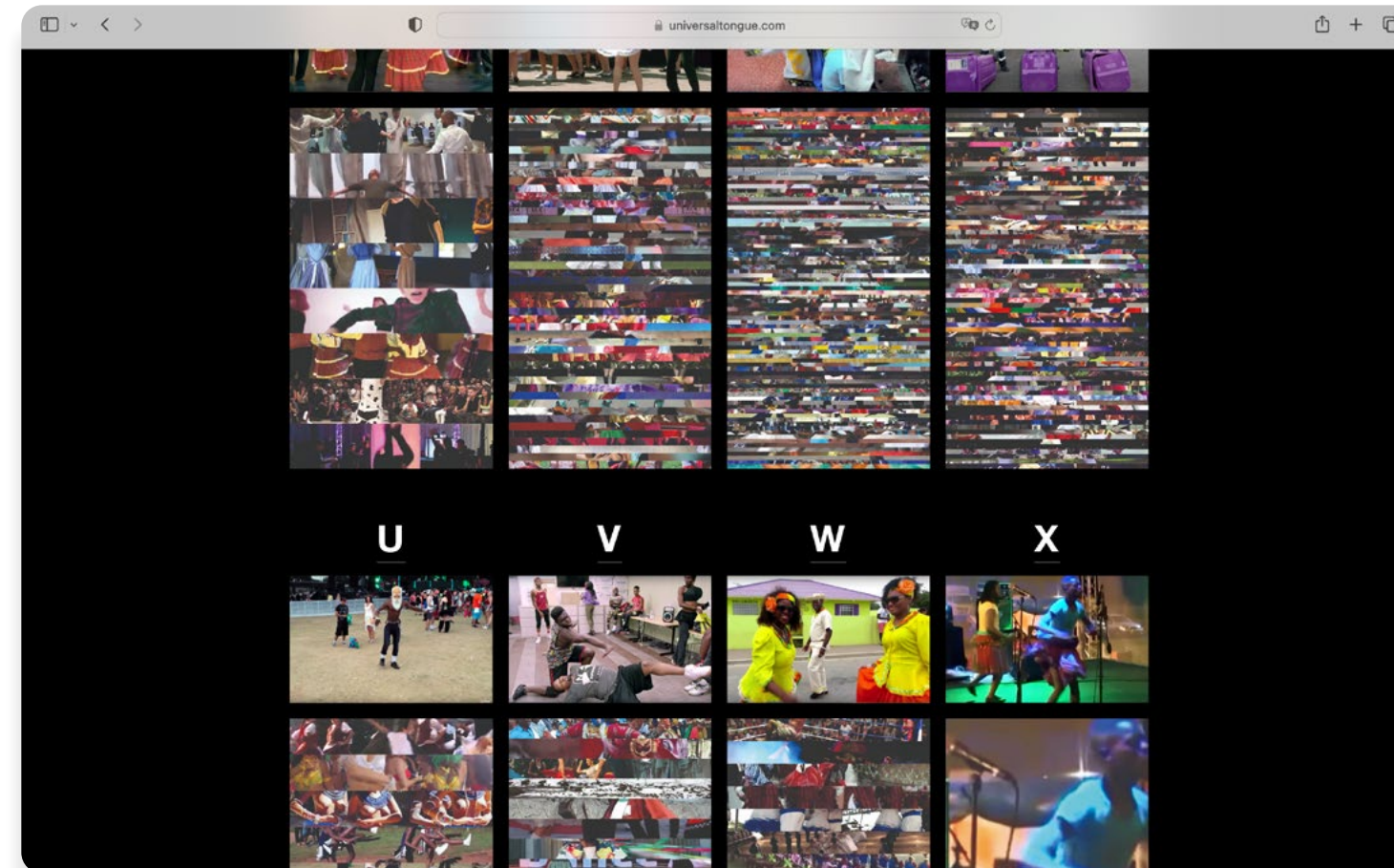
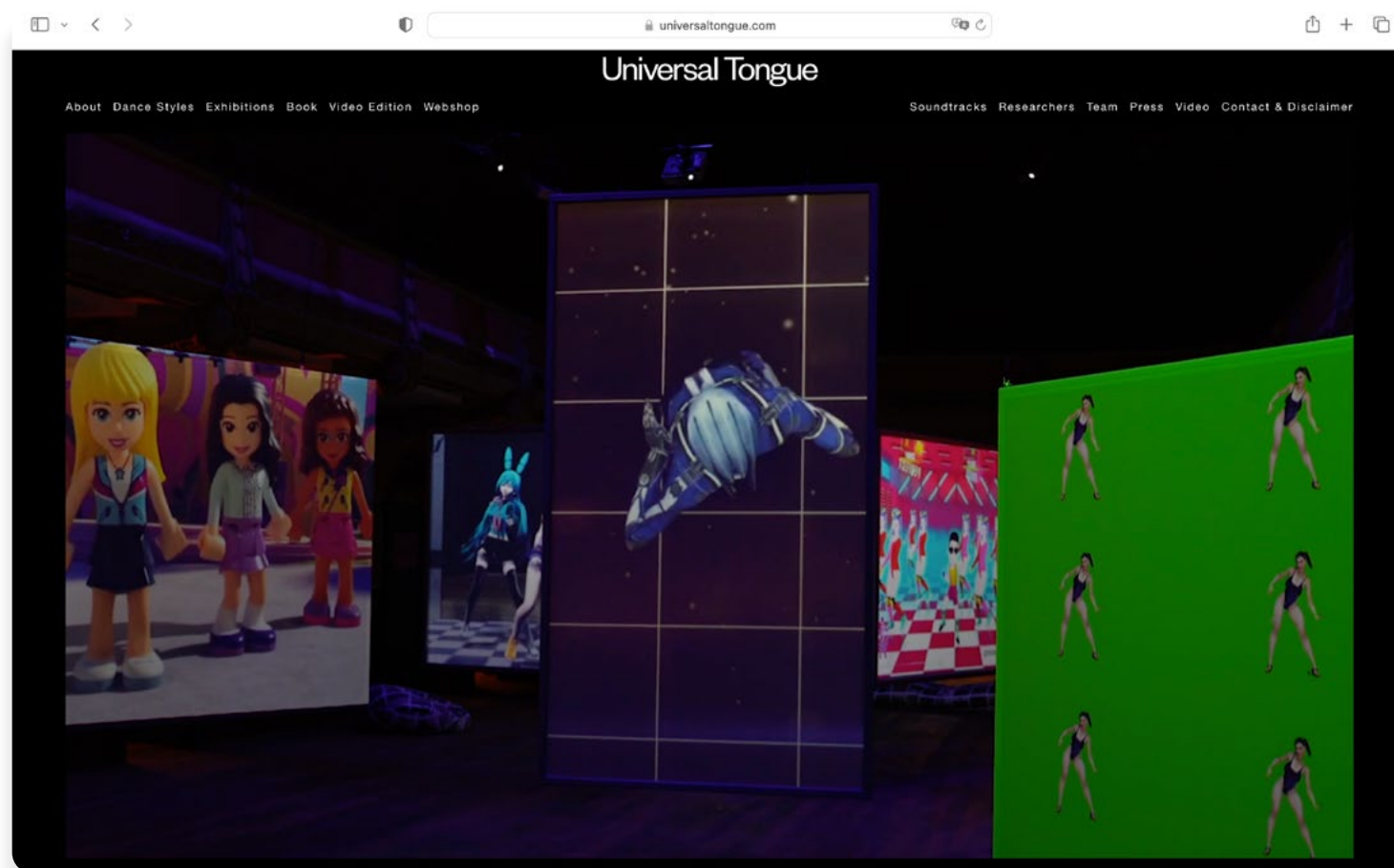


The book Universal Tongue is an atlas of any kind of dance styles and traditions anywhere in the world. Even without any claim to completeness, its physical format immediately affirms this project's will to celebrate the diffusion and innumerable varieties of this practice: it's over 2,008 pages, 10 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.



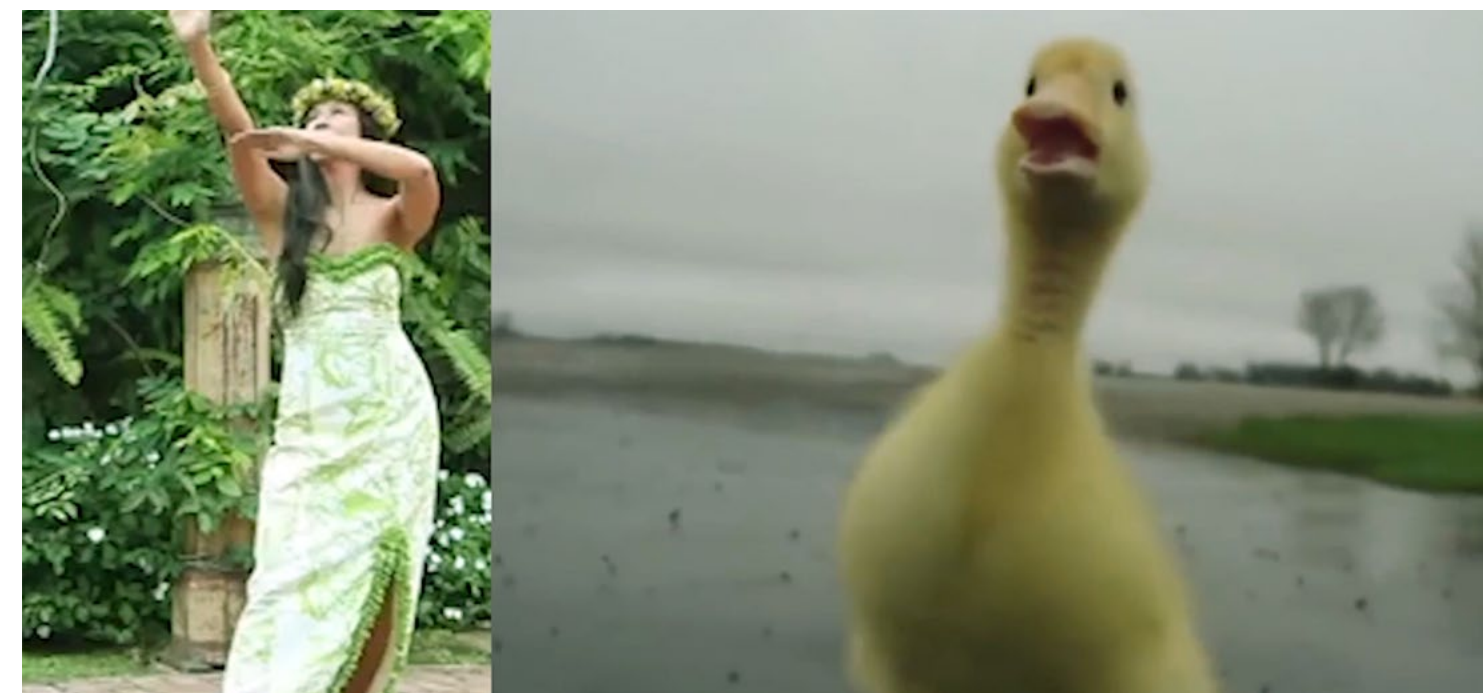
2022

With [Peter van Langen](#)



2022

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



The World Was All Before Them
group exhibition
TULCA Festival of Visual Arts
Galway, Ireland
04.11.22–20.11.22

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

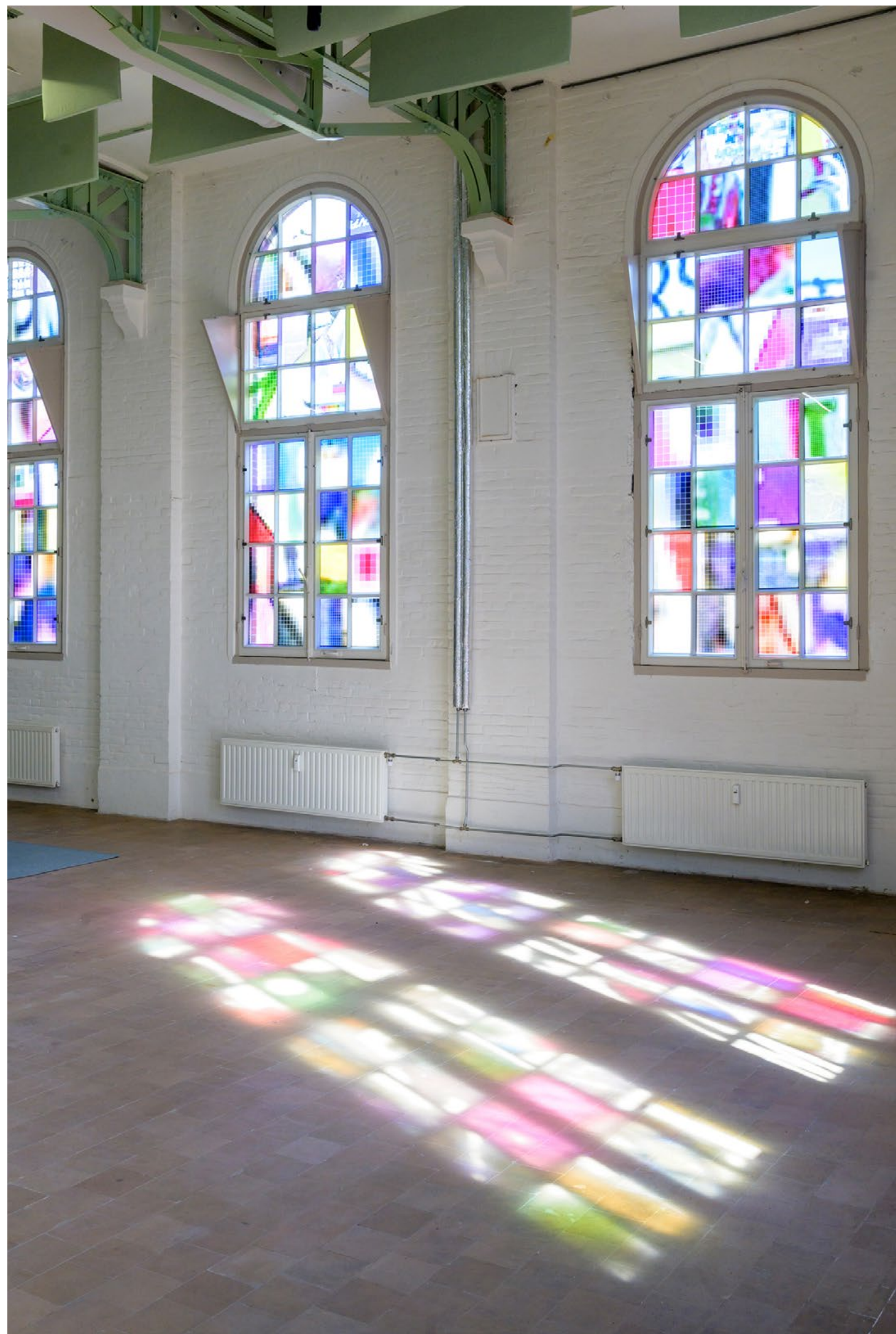
recycled polystyrene
plaster, paverpol, paper
tape, metal, eco-epoxy
glue, inkjet prints, pvc
180 x 40 x 50 cm



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



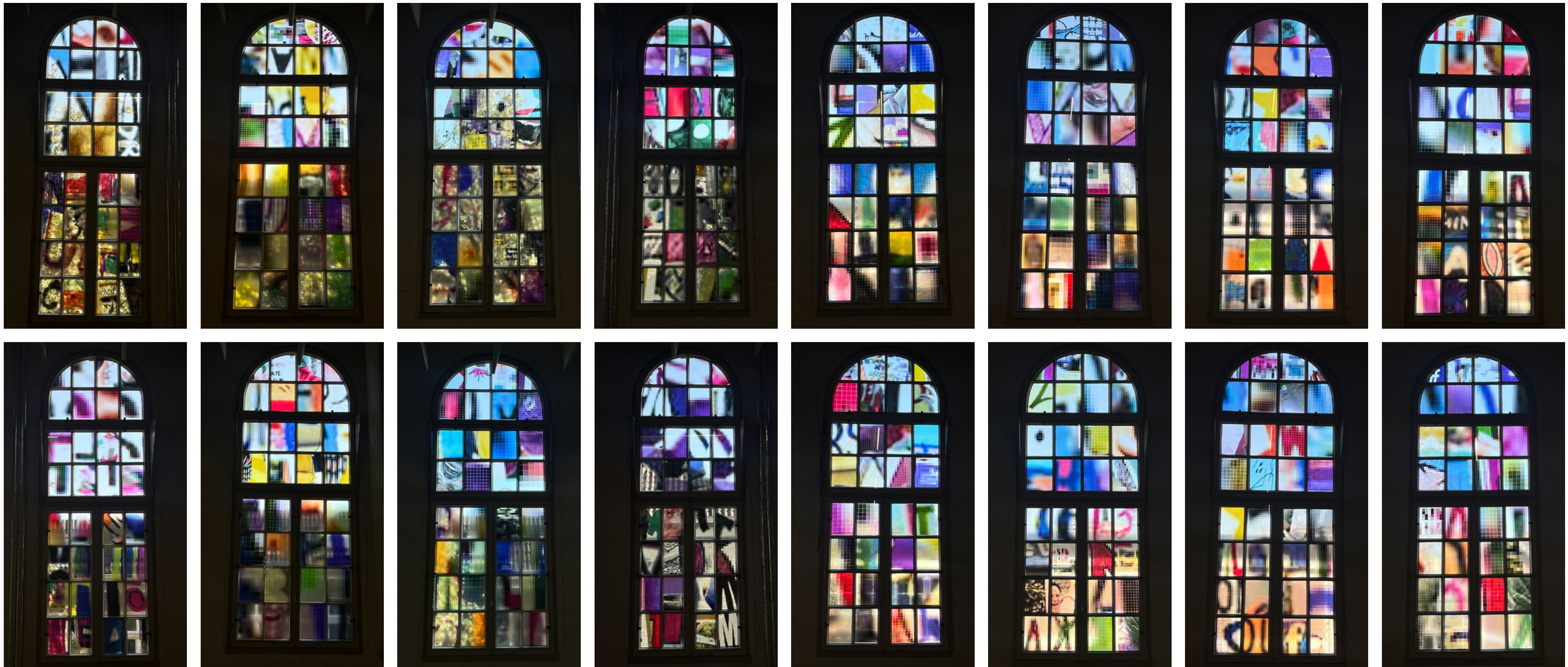
Speechless
2023
512 inkjet prints on transparent sheets mounted across 16 windows
2800 x 2500 x 400 cm

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, diptyque
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)

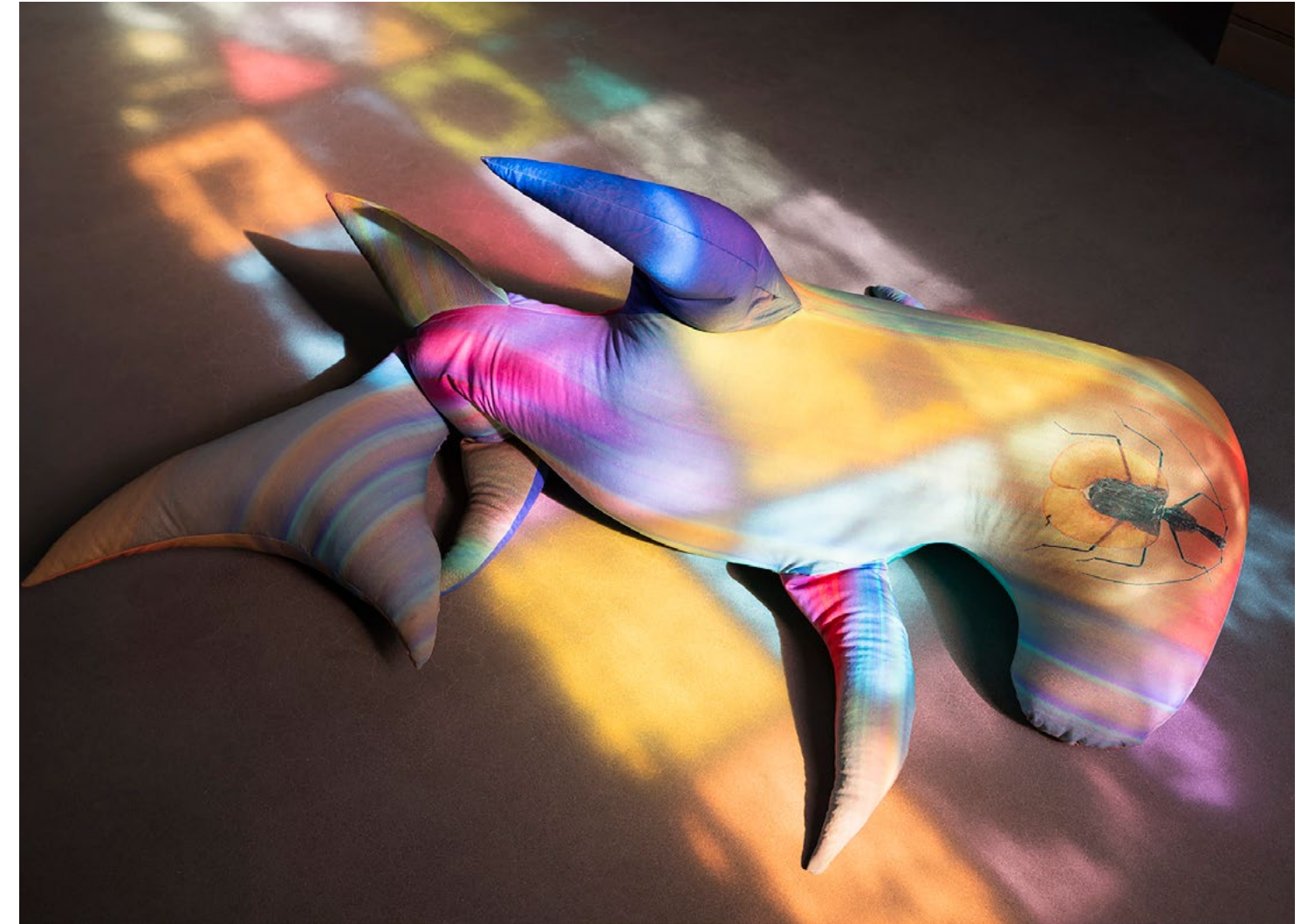
2022

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



Solo exhibition
Kunstkerk
Dordrecht, NL

27.03.22 – 17.07.22

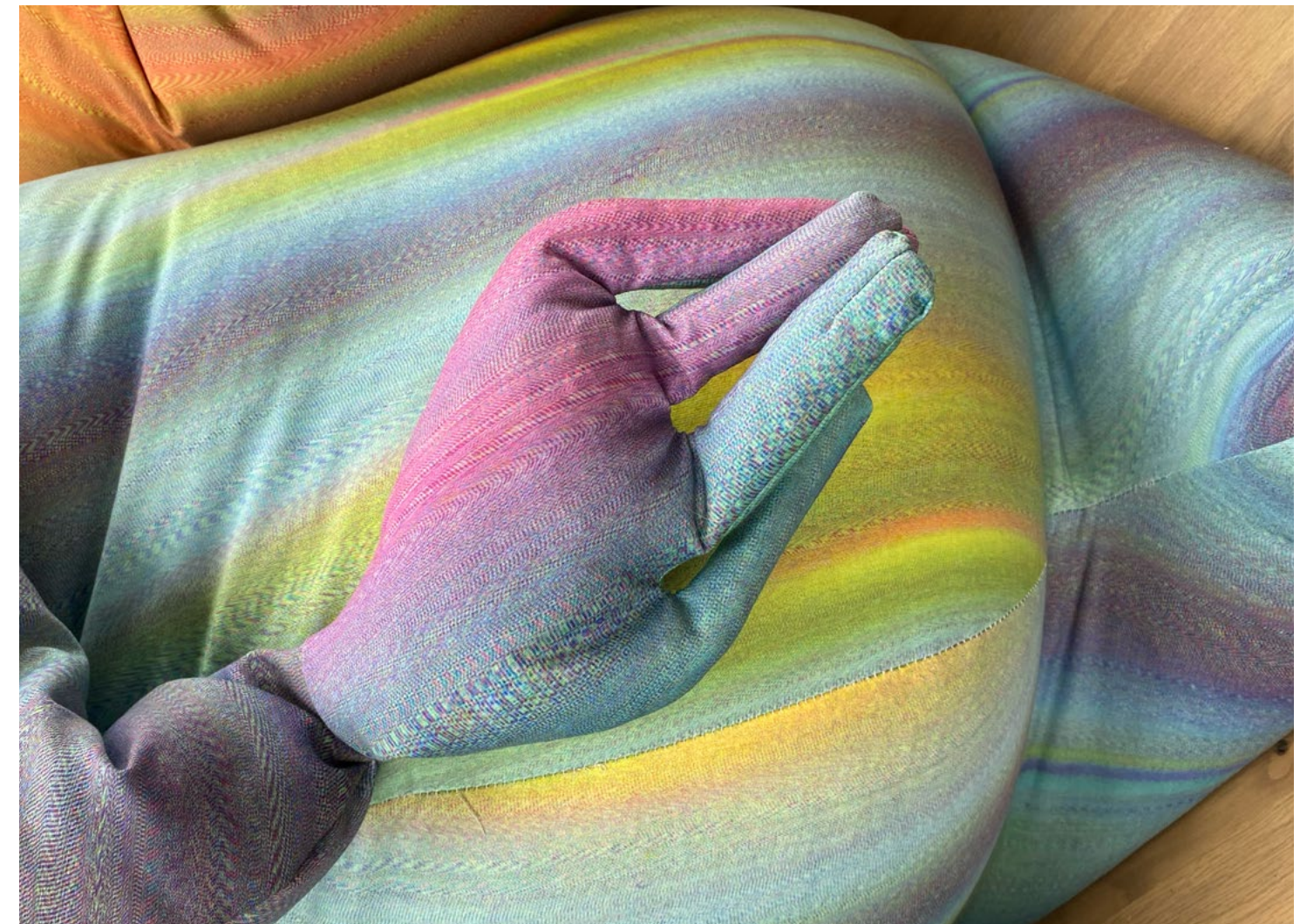


**Untitled
(The Surinamese Toad)**
2022
fabric, thread, EPS pearls
35 x 150 x 150 cm



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

Niet Meer Normaal

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

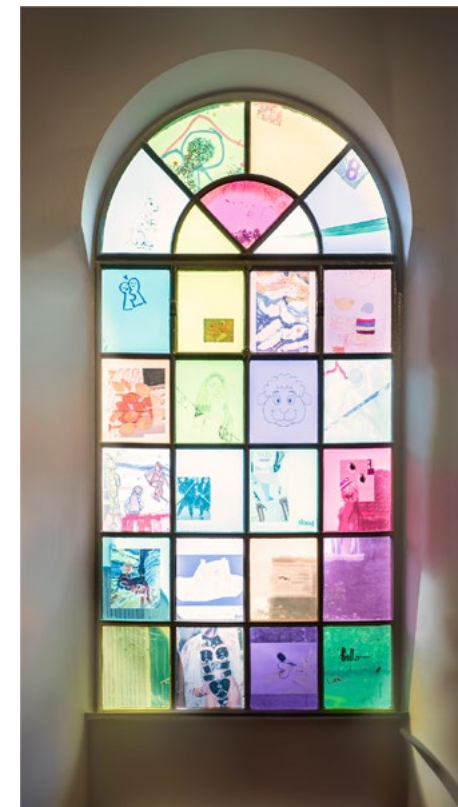
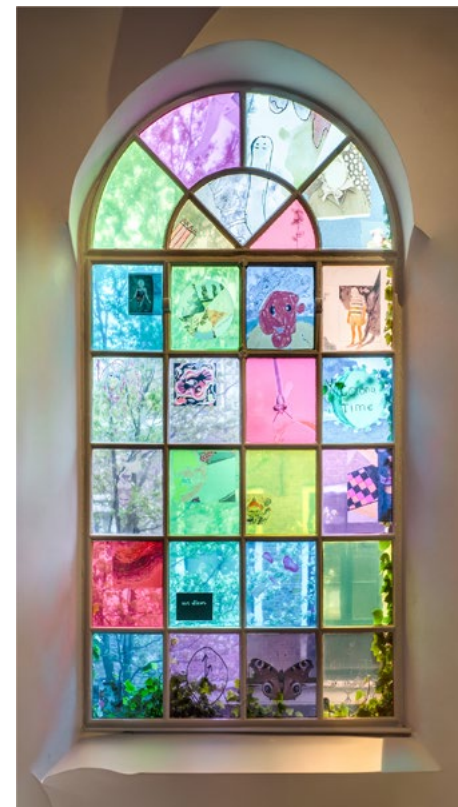
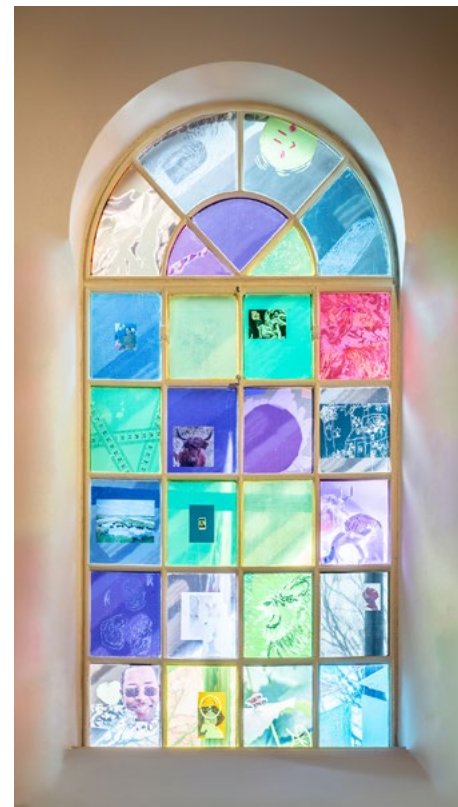
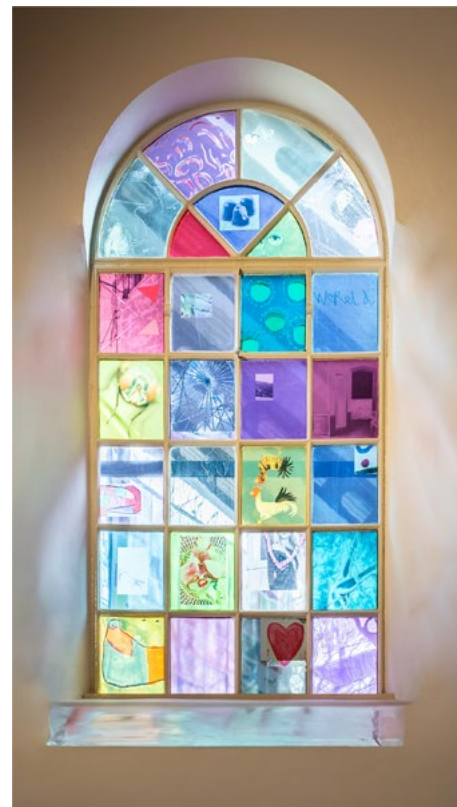


Anouk Kruithof's multimedia project Niet Meer Normaal (literally translated: 'no longer normal') was largely crowdsourced after she launched an open call for contributions on the question what normal actually means. She received over 300 drawings, paintings, collages, shorts texts and other submissions, 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

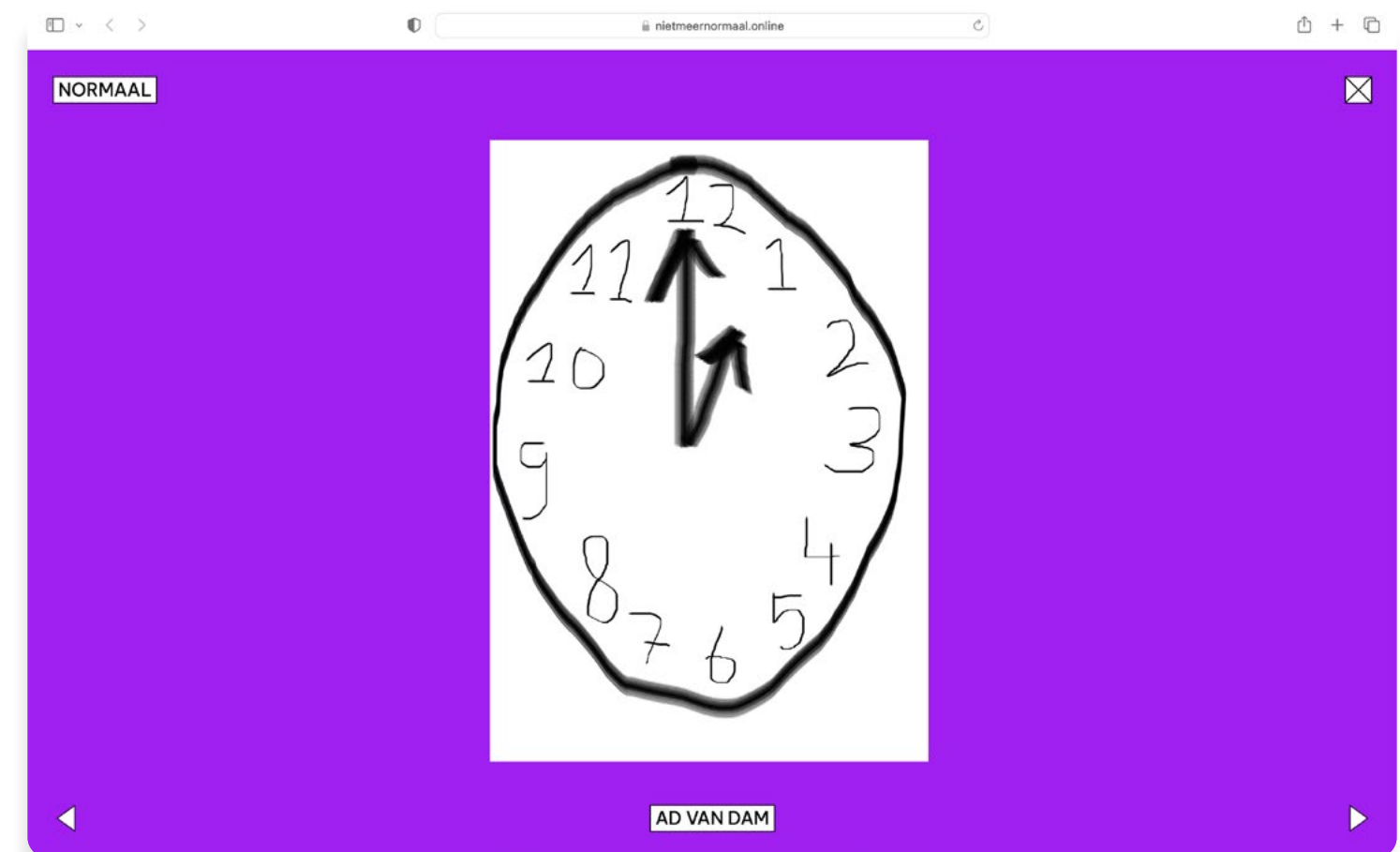
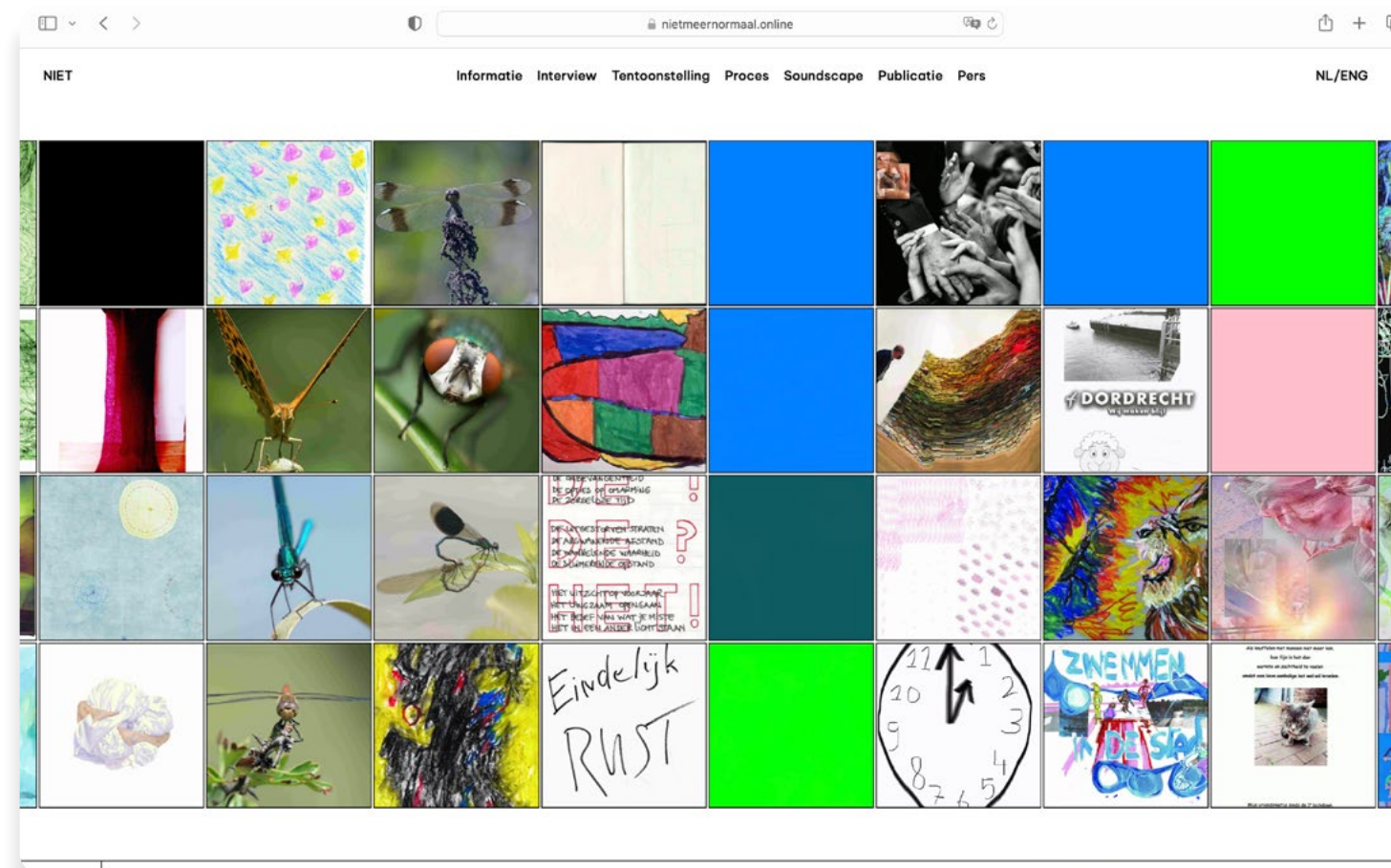
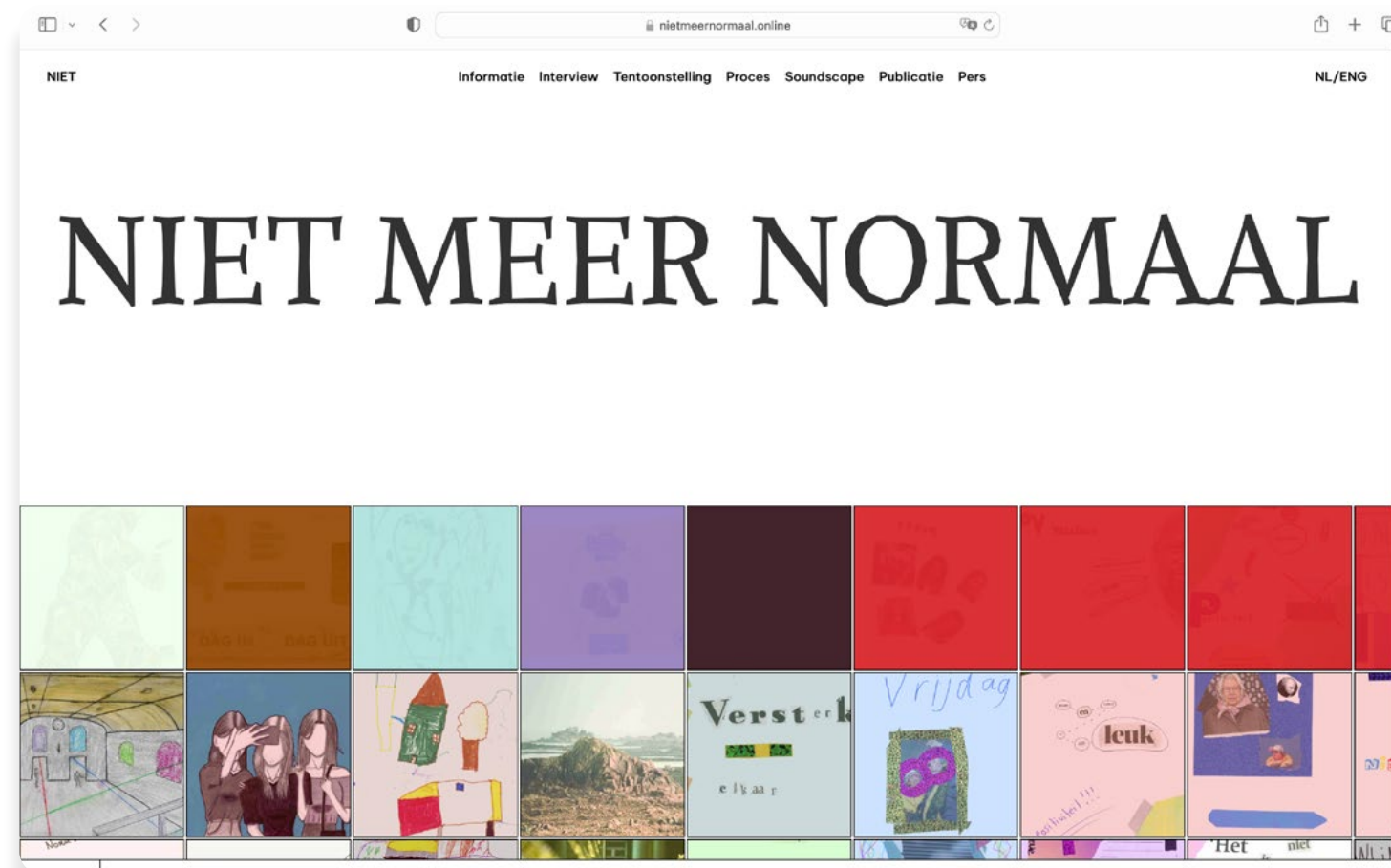
27.03.22 – 17.07.22



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



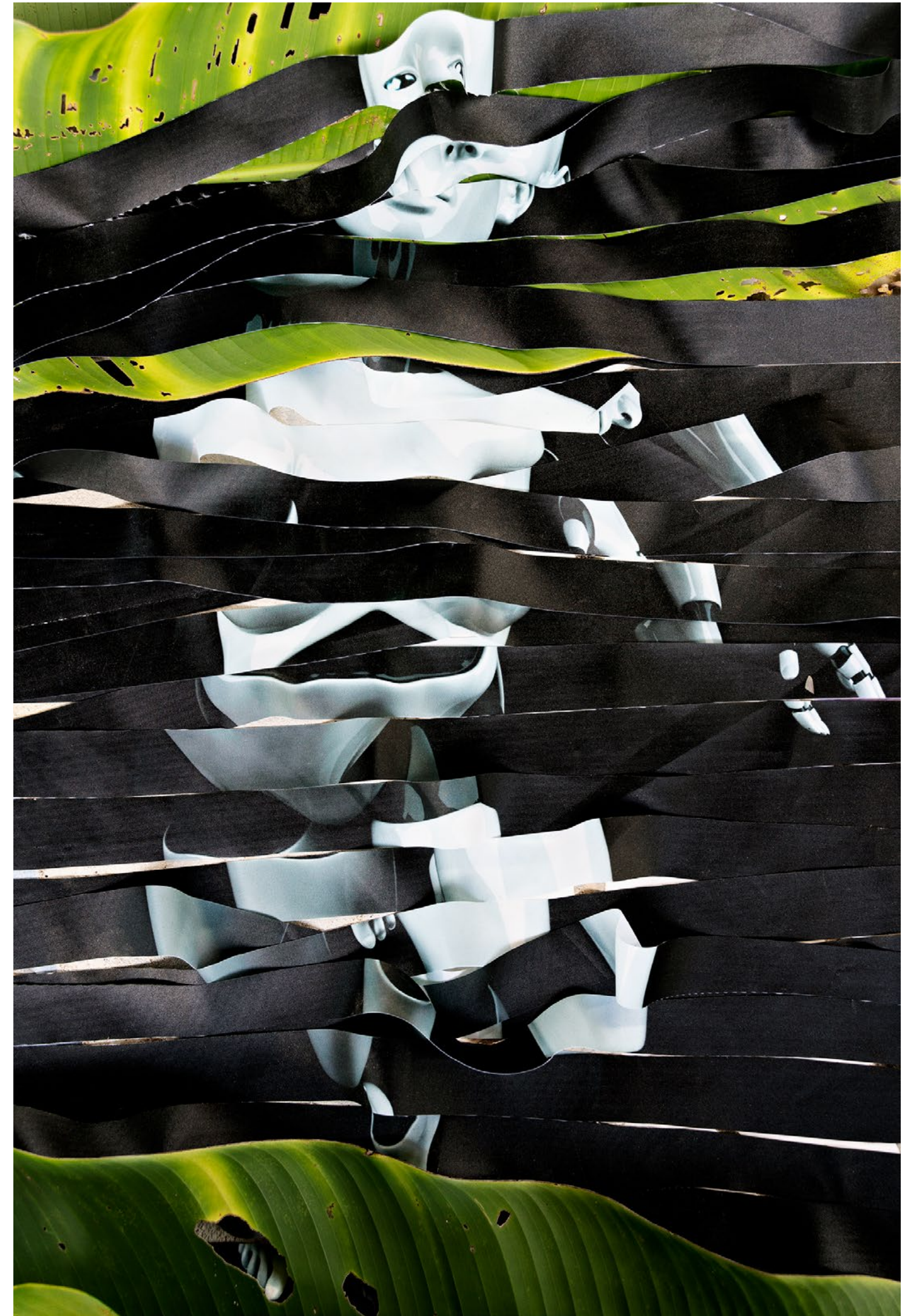
Silent turmoil
2021
details
recycled polystyrene
plaster, paverpol, paper
tape, metal, eco-epoxy
glue, inkjet prints, pvc
170 x 150 x 90 cm

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

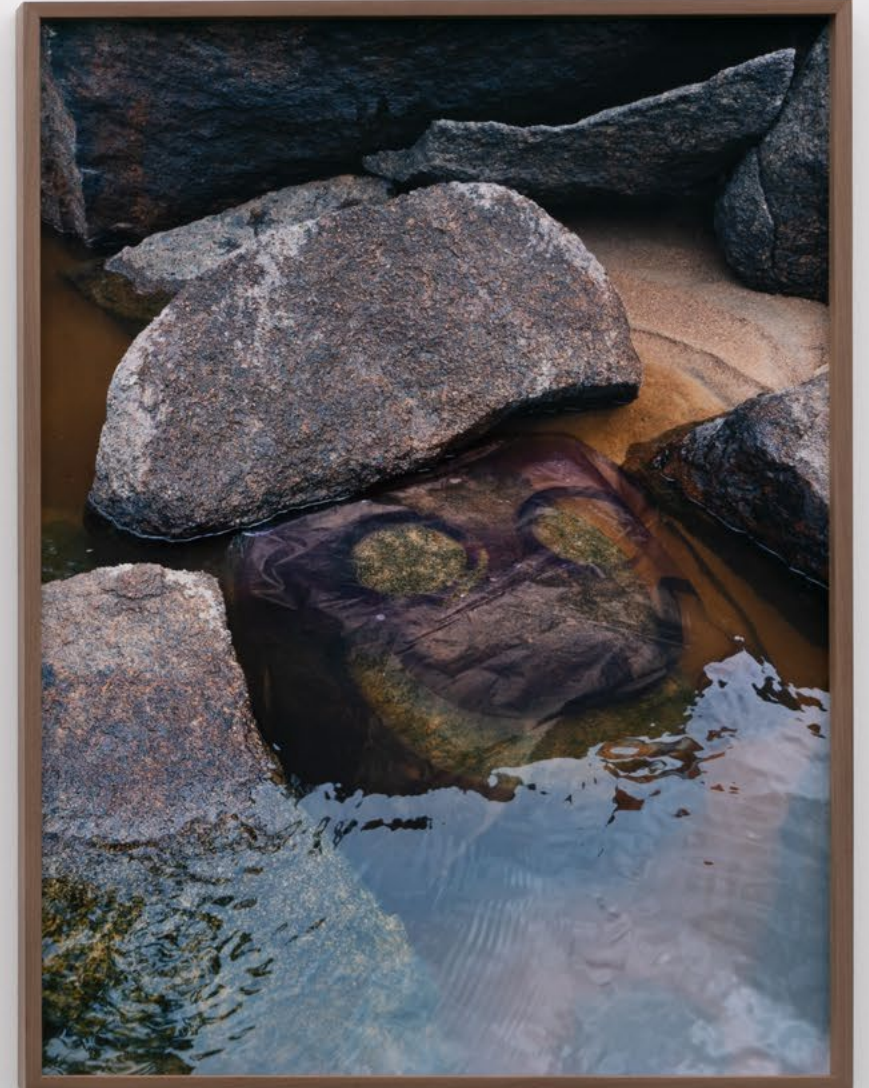
Transparancies (duelist)

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

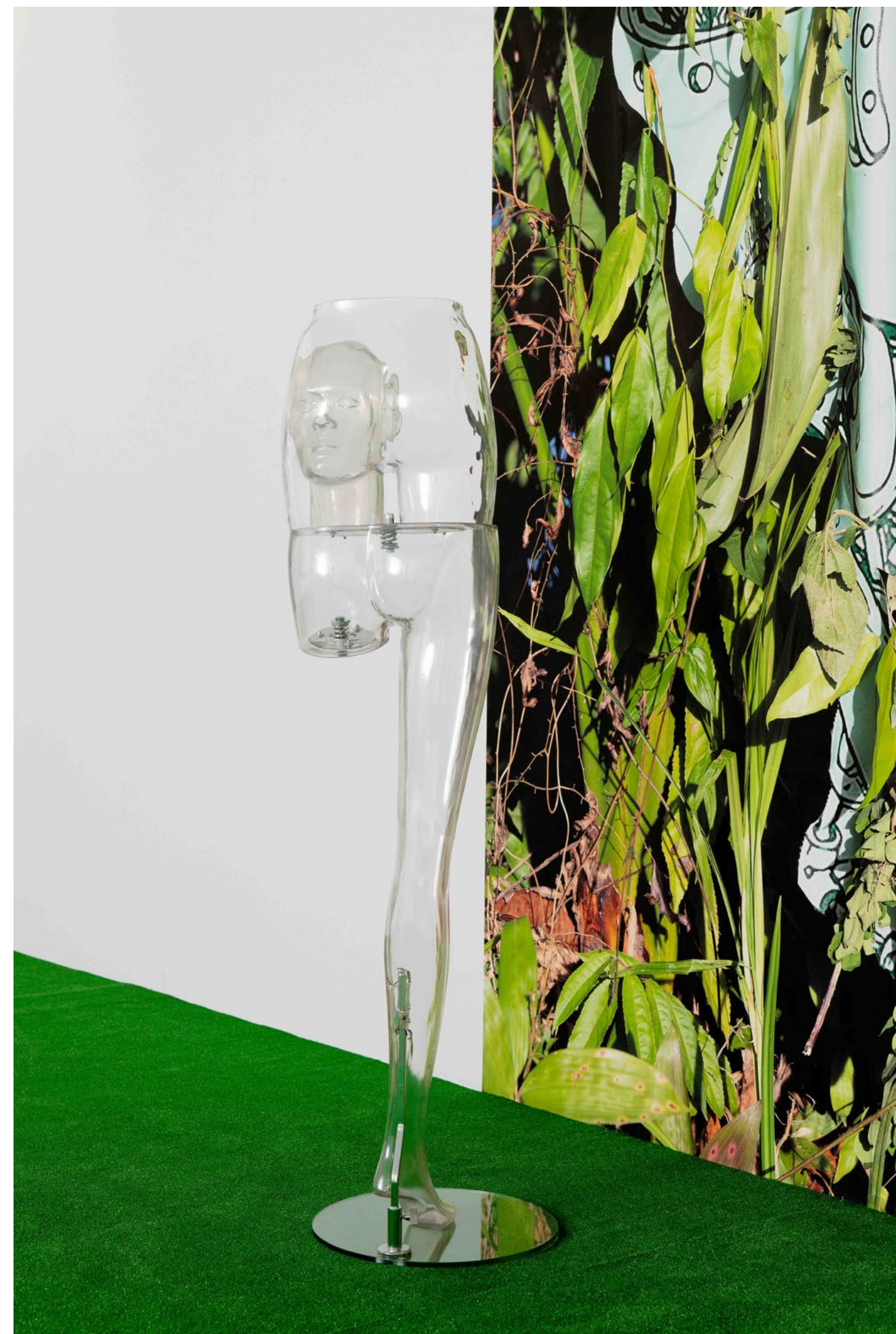
2021

pigment print on
blueback paper
240 x 322 cm

Transparancies (composite)

2021

polycarbonate, metal
143 x 46 x 62 cm

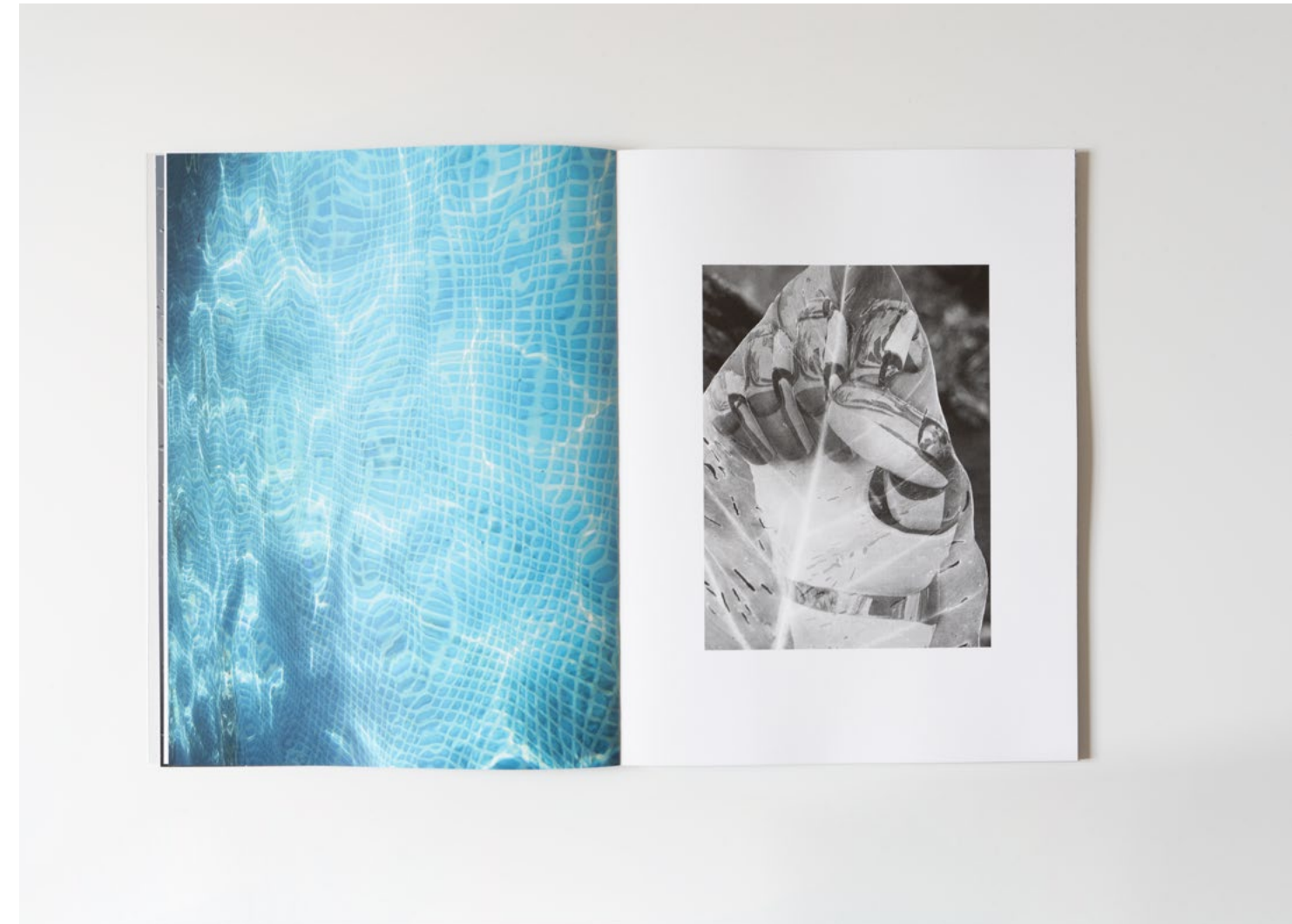


2021

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.

Curriculum vitae

🕒 Books

- 2023 **Be Like Water**
Mousse, Milan, Italy
- 2022 **Niet Meer Normaal**
self-published
- 2021 **Trans Human Nature**
self-published
- Universal Tongue**
Art Paper Editions, Ghent, Belgium
- 2018 **Automagic**
Editorial RM, Barcelona, Spain
- Neutral**
Galerie Jo van de Loo, Munich, Germany
- 2014 **The Bungalow**
Onomatopee, Eindhoven, NL
- Untitled (I've taken too many photos/
I've never taken a photo)**
self-published
- 2013 **Pixel Stress**
RVB Books, Paris, France
- 2011 **A head with wings**
LBM, Minneapolis, US
- Lang zal ze leven / Happy Birthday to You**
self-published
- 2010 **The Daily Exhaustion**
Kodoji Press, Baden, Switzerland
- 2009 **Playing Borders
(this contemporary state of mind)**
Revolver Publishing by VVV, Berlin, Germany
- Becoming Blue**
Revolver Publishing by VVV Berlin, Germany
- 2008 **Het Zwarte Gat/The Black Hole**
with Jaap Scheeren
Episode Publishers, Rotterdam, NL

🕒 Prizes

- 2021 **Gallery of Honor of Dutch Photography**
Nederlands Fotomuseum, NL
- 2018 **Volkskrant Beeldende Kunst Prijs** (public prize)
The Netherlands
- 2015 **Meijburg Art Commission prize**
The Netherlands
- 2014 **Charlotte Köhler Prize** (visual art)
The Netherlands
- 2012 **Paris Photo Aperture PhotoBook Award**
A head with wings
France
- ICP Infinity Award** (young photographer)
International Center of Photography, US
- Flash Forward award**
USA Magenta foundation, US
- 2011 **Jury grand prize**
Hyères festival de mode et photographie, France
- Photoglobal prize**
Hyères festival de mode et photographie, France
- ILLY award** (Public Prize)
Art Rotterdam, NL
- 2009 **Plat(t)form 09**, honorable mention
Fotomuseum Winterthur, Switzerland
- 2008 **Rencontres Arles book award**, honorable mention
The Black Hole
Rencontres d'Arles, France
- 2005 **Unique photography book award**
The Black Hole
The Netherlands
- 2003 **PANL 13 student award & gold award**
The Netherlands

🕒 Artist Residencies & education

- 2023 **4 month working period sponsored
by Mondriaan Fund**
Willemstad, Curaçao
- 2022 **Cité internationale des arts**
Paris, France
- 2019 **Banská St a Nica Contemporary**
Banská Stiavnica, Slovakia
- 2018 **Kleine Humboldt Galerie**
Humboldt University, Berlin, Germany
- Casa Wabi**
Puerto Escondido, Mexico
- 2013 – 2014 **International Studio & Curatorial Program**
New York, US
- 2013 **Light Work**
Syracuse, US
- 2011 **Het Vijfde Seizoen**
Den Dolder, NL
- 2009 **MeetFactory**
Prague, Czech Republic
- 2009 **Künstlerhaus Bethanien**
2008 – Berlin, Germany
- 2003 – 1999 **AKV St. Joost Art Academy**
Breda, NL

🕒 Collections

- SFMOMA**
San Francisco, US
- Aperture Foundation**
New York, US
- Carnegie Museum of Art**
Pittsburgh, US
- Museum Folkwang**
Essen, Germany
- Fotomuseum**
Winterthur, Switzerland
- MBAL**
Le Locle, Switzerland
- Stedelijk Museum**
Amsterdam, NL
- Nederlands Fotomuseum**
Rotterdam, NL
- FOAM**
Amsterdam, NL
- Museum Voorlinden**
Wassenaar, NL
- Centraal Museum**
Utrecht, NL
- Museum de Domijnen**
Sittard, NL
- Grimmuseum**
Berlin, Germany
- Pier24 Photography library**
San Francisco, US
- MoMA library**
New York, US
- ICP library**
New York, US
- New York Public Library**
New York, US

Biography

Anouk Kruithof (b. 1981, Dordrecht, The Netherlands) is a visual artist with a trans-disciplinary approach which encompasses sculpture, photography, collage, video, books, websites and (social) interventions in the public domain. The work depicts the transience and the chaos of this world, which she skilfully addresses by mixing urgent social issues with personal experience to mirror the state prevalent in our society today. Kruithof tries to reveal ‘the nerves of the time’ by deftly identifying social, psychological and ethical dilemmas. Observing, analysing, collecting, acting and reacting inform her thoughtful and playful work method, which does not at all detract from her serious approach as a social and political agent. In this time, Kruithof has formulated a highly idiosyncratic view of this world, one where the personal has become political. By continually navigating between the digital and physical experiential spheres, Kruithof investigates a collective state of mind that is not solely grounded in the material world, but more often in an amorphous one. She contemplates a world consisting of a relentless stream of edited, constructed and spliced-together images that have lost their credibility: resulting today in a reality that is thoroughly scripted and subject to permanent post-production. The scope of her world view extends from environmental pollution and the consequences of climate change to government surveillance practices, privacy to inequality and protest. From anonymity to signs of nervousness such as stress and exhaustion, shame and social discomfort, all in an effort to address a collective consciousness of human failing towards humanity itself and planet earth at large. Kruithof is acutely aware of her double role as image maker and image consumer. Just like the visual culture in which we live, her paradoxical layered work method is heart-warming and revealing, personal and universal, uplifting and oppressive, light-hearted and dystopian.

She has been working as an artist full-time since 2003 and currently lives alternately in Brussels, Berlin, Botopasi, Suriname and the Netherlands. Kruithof has had solo exhibitions in Foam Fotografiemuseum Amsterdam, Centro de la Imagen Mexico City and Stedelijk Museum Amsterdam. Her work has also been included in the collections of SFMoMA in San Francisco, Museum Folkwang in Essen and Museum Voorlinden in Wassenaar. Kruithof published 15 books and she was selected for The Gallery of Honour of Dutch photography at Nederlands Fotomuseum, Rotterdam in 2021 and she won the public prize of the Volkskrant Beeldende Kunstprijs in 2016. Her most known project Universal Tongue is still intensively shown all over the world and has been exhibited in Museum Tinguely in Basel, Vooruit in Ghent and at WHOLE | United Queer Festival, Ferropolis, Gräfenhainichen, Germany.

Artist Statement

Abundance, I love. A situation where there is plenty of something can be either frightening or gloriously fulfilling. When I am diving in the ocean, surrounded by the abundance of water, I feel whole and tiny in one. Abundance can also be scary. When your mind is troubled or exhausted and you are part of a crowd in a demonstration, you can feel as if you can't breathe anymore. Crushing. But when you're in love, a thousand kisses are not enough.

All my work is a quest to find, question and show the ‘tonic for the nerves of this time’. For that reason, I choose issues of great immediacy that concern all of us and that everyone can relate to. I am fascinated with general burning topics or actualities, especially those concerning life on our planet and the future of humankind — the most pressing being the environmental crisis and human inequality and injustice, which I can hardly comprehend in all their depth and potentially grave consequences. This prompts me to dig deeper. My work raises questions but it does not answer them. My aim is to move people on a mental, emotional and energetic level. My working method is itchy and revealing, personal and universal, liberating and oppressive, light-hearted and dystopian.

My creative process usually starts with observations, followed by research and collecting material, which can vary from text to photographic images, from sound to videos, from found objects to natural and/or plastic waste. When I am busy with my collections, I feel like being in a large school of fish, moving together in the currents of the sea. Feeling small and strong at the same time. Sitting on top of my thousands of colorful books, slowly floating in my ocean of photographic images, or calling and texting with all the amazing assistants that were, as myself, madly searching dance videos from all around the world, I feel ‘connected’, I feel like I am more than just one being.

I gather all this information in my laboratory, which is a hybrid space both in my inner world and the ever changing physical studio, which can be anything from my studio in Brussels or the open space below my house in Botopasi, to the Amazon forest, the Suriname River, a sea or an ocean. I can find studio space in every place. I congregate all the material, boil it together, hammer it through, swallow it all, binge on it, love and hate it. I chew it until it's transformed and, eventually, spit it out in a surprising shape that found its meaning along the way.

Being in flux is both uplifting and necessary for my life and work. My preferred state is malleability. My mind can handle multiple complex things at the same time and my body loves to be in contrasting environments. Order and chaos. Dark and light. Digital and analog. It may seem that contradictions are incompatible, but embracing opposites brings flexibility and energy. Having a paradoxical mentality shows the opposing sides that often form the base of complex issues. Unraveling the un-understandable can be done more effectively, not with ‘either-or’ thinking but rather with an ‘and-and’ perspective. Movement cracks my mind open and prevents me from getting rusty. It's better not to give in to the fear of the unknown and cling to what one has, but to allow oneself to move towards a more vibrant and enlightened way of life. The ceaseless shapeshifting is what feeds me; by not being fully embedded in just one thing, I create openness in everything I do. Change is the only constant in life.

Having homes in both hemispheres and living in between cultures and biotopes. Being queer, often having more than one lover while traveling worlds. I am always on the move: physically, intellectually, emotionally, artistically. My identity is formed by being at home in all those different places, as well as of the moments of moving freely between them. Therefore my practice thrives on a universal flow in this era of hybridity, collectivity and non-stop connectedness. My chameleon attitude functions as a resignation from a ‘signature style’ as a good-bye to the delusive purity of modernism, which feeds the commercial notion of a ‘brand’. In this sense, my fluidity neglects the notion of a clear ‘visual grammar’ and impairs the semantic autonomy of my work. It keeps my art attached to me — the heterogeneous positions of my work are justified through the various facets of my personality. My art is more an extension of myself, rather than a stand-alone and self-explanatory body of work.